

Music CONNECTION

T H E A D V E R T I S I N G M U S I C T R A D E P U B L I C A T I O N



Capitol Records President Don Zimmerman: 'It's essential to stick with the courage of your convictions.'

Capitol Records Head Don Zimmerman...

Committee Approach To Music Is 'Cowardly'

BY IAIN BLAIR

L.A.'s new music boom definitely held mixed results for Capitol Records. When the Knack shot up the charts, Capitol was seen as the label kicking off the "next big era" in music.

The Knack, of course, fell apart after two follow-up albums, but another group from the signing boom that followed—the Motels—have finally come into their own following their third LP.

For Capitol president Don Zimmerman, the secret to the label's success during the industry's longest recession is perseverance.

"In this business, which is very risky," he says, "I believe it's essential to stick with the courage of your convictions."

Zimmerman has been chief operating officer at Capitol for the past six years, and has been president for four.

"I joined Capitol as a salesman 17 years ago, having previously worked in promotion and sales," he says, "and virtually all the executives here started the same way and worked their way up through all the levels of the company."

Zimmerman is very much an active executive responsible for company policy as well as the day-to-day running of the record company. His position is most definitely not one of a figurehead making endless rounds of champagne luncheons, media events and press signing parties, as he makes very clear.

"As president, I'm directly responsible for the territory of North America, including Canada, for the Capitol/EMI America/Liberty Record group.

Obviously, I do take the input of various executives very seriously, and I listen to everyone's point of view, but as president I have to make the decisions and also carry the responsibility."

The committee approach, he feels, is "bullshit. It's cowardly and basically ineffectual in my opinion. How can you really decide anything about music and a direction by putting it to a vote? It's a cop-out, and record com-

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Ian Copeland's FBI Booms With New Wave, Reggae

BY JEFF SILBERMAN

"I get a great rush in taking a band and bringing them up to where they want to go." So says Ian Copeland, head of Frontier Booking, Inc., better known as the FBI. Such occurrences are becoming more commonplace at the New York agency. After its initial breakthrough with the Police, FBI soon scored again, signing the Go-Go's before they inked their IRS Records deal and put out *Beauty And The Beat*, the number one album for a seven-week stint. They now have 50 acts, including new signees Flock Of Seagulls, Black Uhuru, Gary Numan, Third World, Lords Of The New Church, and the Producers. To handle the bigger workload, the office staff has increased from five to 12 over the past two years.

Despite the industry's overall stagnation, the market for FBI's predominately new wave and reggae roster has improved. "It has

opened up, which has been a major objective for us," says Copeland. "FBI has tried to create a healthy environment. We started out attacking the marketplace," he recalls. "When radio finally comes around totally, then the war is over. Yet there still are

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Ian Copeland, head of FBI

Summer Of '82 Is A Bad One For Music Biz

BY JEFF SILBERMAN

Just when it looked like a number of highly anticipated summer releases might help kick the record industry out of its doldrums, a myriad of factors have combined to turn the summer of '82 into one of the gloomiest ever. The figures speak for themselves: album sales and concert revenues for the summer, usually a potent business season, are down sharply.

The malaise has triggered layoffs at Columbia, Atlantic and Elektra Records, a pattern expected to spread to other labels as well. This time, publicists aren't the only ones affected. Promotion and marketing reps, and even vice-presidents (nine at CBS alone) have joined the swelling ranks of the industry's unemployed. Consequently, it will be even more difficult with reduced staffs and budgets to develop adequately the new artists need-

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GLOVER
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Feedback

Local Music Shows

Dear *Music Connection*,

Come on you, guys! Radio without Rodney Bingenheimer? He's the first one to play local music and has been doing that for six years now. Happy anniversary, Rodney. L.A. radio owes everything to you, and may you reign as Mayor of Sunset Boulevard forever!

Johnette & Everyone at Gold Star Recording Studios

EDITOR'S NOTE: Yes, any listing of local music shows is incomplete without the granddaddy of them all. KROQ, however, informed us that a show devoted strictly to local music was not a part of their format at press time. Happily, Rodney's show will be resuming shortly after a hiatus during the recent programming changes at the station. Also, John Logic called to let us know that he will be hosting an after-hours local show on Sunday nights. Although a specific time has not been set, we will keep you posted as things firm up.

Live Action

Dear *Music Connection*,

In your last issue (Vol. VI, No. 17), you printed up a letter which raised a very interesting question in my mind. The question was, "Who is compiling your Live Action Chart?"

In her letter, Audrey Lane mentioned the fact that many top-drawing acts are never mentioned in your Live Action section. My question is exactly how do you compile the chart? It certainly must not be based on a band's draw!

Last weekend I was at the Palomino and there was a line of well over a hundred people at 4:00 in the afternoon who couldn't get in to see Hellion. Have they ever been mentioned in your Live Ac-

tion chart? No!

Another example: During the same week, you rated Motley Crue as having the second largest draw. How can this be honest when there were at least twice as many who came to see Meavy Hettle as the Country Club can hold? Was Meavey Hettle mentioned? No!

You may think that most of the people who buy the *Music Connection* are dumb, but there will always be people who know a scam when they see it.

Gerrie Stafford
Drummer
"Sunset Strip"

EDITOR'S NOTE: Our Live Action Chart is normally compiled by Jeff Silberman. In his recent absence, Bruce Duff has been handling it. The method is this: Approximately 35 rock, jazz and country clubs are called directly. The person in charge of booking provides a list of the top-drawing bands over a two-week period and the approximate attendance. The numbers are compiled according to category, with the highest attendance getting first place, etc. Occasionally it is simply impossible to reach a particular booker or owner, as was the case with the Palomino's Tommy Thomas the week during which Hellion played there.

O.C. Radio

Dear *Music Connection*,

The article on Orange County radio stations (*MC*, Vol. VI, No. 17) represents a naive and distorted Los Angeles perspective of the County's stations and their situation. Also, your *MC* radio guide didn't give KUCI's frequency (88.9 FM), which is like giving an address without the street numbers. In addition, neither KEZY (96 FM), the county's only mainstream rock station, nor KSBR (88.5 FM), the county's only jazz station, were

listed in the guide.

As for the article, it was more of an overview of the county's poor radio ratings, and less about the issues concerning the stations. L.A. stations have transformers and antennas atop Mount Wilson, and some L.A. stations can be heard in Colorado, let alone Orange County or L.A. Some Orange County stations have their antennas atop two-story buildings, and can be heard as far away as Vine is from Hollywood Blvd. KSBR is only two years old, and KEZY changed, again, the station's format. Youth and inconsistency are abundant among Orange County radio stations.

Unfortunately, weak signals, smaller budgets and lack of continuity are no excuse for weak programming. If this magazine expects to make any music connections in Orange County, however, then the magazine should devote ample editorial space to identify the issues involving the Orange County music scene.

C.P. Welch
Laguna Beach

Silberman Returns

To Whom It May Concern:

I would like to deeply thank all those who sent their best wishes while I was holed up in the hospital. Your feelings were very beneficial in my recovery. I hereby re-assume the duties of Review Editor and Club Representative, so I can once again report on how lousy things are.

Jeff Silberman

Music Connection welcomes letters on all topics of interest to the music industry. Be sure letters are signed, and include your phone number. We reserve the right to edit letters.

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The summer of '82 has been a bad one for major labels, and a new series of widespread layoffs has begun. In this issue, Jeff Silberman looks at assessments of the problem, talking with insiders about the future of the industry. It's not bleak all over, however. Capitol Records President Don Zimmerman maintains his company's forward-looking policies and commitment to their convictions will underpin Capitol's stability in the worst recession ever to buffet the industry. Spencer Proffer, head of Pasha Music, is similarly optimistic. He tells Mike Sinclair that his company is anxious to hear from artists with talent and dedication. FBI's Ian Copeland has also not only survived, but thrived under adverse conditions by keeping budgets lean and being acutely aware of up-and-coming acts. Finally, we spotlight a few of the faces in music you may not get the chance to hear about very often, but whose contributions to the business make a difference.

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Local Notes

ICM (International Creative Management) has presented a \$10,000 grant to Songwriters' Resources and Services (SRS), co-sponsors, with L.A. Songwriters' Showcase, of the Songsearch/Songwriters Expo to be held at UCLA November 6 and 7. KUCI can be added to the list of radio stations who are sponsoring local radio shows. Meg Jones, KUCI's music director is looking for local product in all categories of music, including new wave, progressive, jazz, and classical. The show will also feature interviews. Meg can be contacted at (714) 833-6868.

tions from songwriters on Tuesday, September 14 from 7 to 9 p.m. at The American Guild of Authors and Composers "Ask A Pro" rap session. The session is free, but you need to make reservations at (213) 462-1108.

BITCH, local heavy metal act, has just released their first EP, "Damnation Alley." The disc features cover photography by MC writer Michael Heller.

THE BLASTERS, in an attempt to combat home taping, are releasing an extra song, "What Will Lucy Do?" on the cassette version of their upcoming EP. The vinyl of the EP, which was recorded live in England, will feature six other cuts.

WENDY O. WILLIAMS of the Plasmatics has just tracked a version of the Tammy Wynette anthem "Stand By Your Man."

DON PRESTON has been signed by Roger Corman's New World Pictures to write

publishing and artist production. Swordsman Press is the publisher of "The Platinum Rainbow," a how-to guide for the aspiring musician. Bob Monaco, co-author of the book is president of the publishing company.

NEIL YOUNG attended the premiere of his film "Human Highway" at the Mill Valley Film Festival. Neil even socialized and attended a post premiere party accompanied by the other stars of the film, Dean Stockwell and Dennis Hopper. It is unlikely that the film will be much of a draw at suburban mall theatres, however. It was described as a vague no-nuke film with Neil playing a dim-witted garage mechanic, Lionel Switch, in Linear Valley, California, site of the Cal-Neva Nuclear Power Authority. The film features very little music.

THE DOORS are the subject of a 300-page book to be released in simultaneous soft and hardcover editions this fall by William Morrow and company. Danny Sugarman, keeper of the Doors' scrapbook, wrote the introduction and text of the book. He says he came across quite a bit of unused material in storage and there will be photos from virtually every week of the band's career from 1966 to 1971. "Ninety-eight percent of the pictures have never been seen before," he says, "Because fifty percent of them were never even developed before."

ARTIE WAYNE, music publisher (A&M, Warner Bros., CBS) and songwriter will be conducting a one-time only Songwriter Motivation Course beginning September 21, designed for the emerging pro songwriter caught between a publisher and a hard place, the six-week seminar will stress psychological techniques designed to increase creativity and accomplishment. The course will cost \$200, but unsigned writers can get it at half-price if they're willing to let Wayne publish one song that they write or finish during the

course (it will be returned if it has not been recorded within 18 months). For more information, call (213) 656-9354.

SLEEPER, Los Angeles rockers, have changed their name to Shanghai Jackson. Apparently there has been some confusion over the last three years caused by several acts using the same name.

TERRA NOVA RECORDS is releasing a 7-inch EP by Canadian-American pop rockers Lost Child. It was produced by Randy Romance.

RALPH RECORDS has chosen Pickwick Distributors to handle eastern distribution. Previously, the San Francisco company was affiliated with Jem West, Important Records West, Rough Trade and Greenworld. Artists include The Residents, Renaldo and the Loaf, and Fred Firth.

INVISIBLE ZOO, the technopop band reviewed in MC recently, have signed a management contract with Jacobs and Associates. Also signing with the company are Huntington Beach's The Extras and Chameleon, which includes former Joe Perry Project member Ralph Morgan.

SHARI FAMOUS of Gangband (one word, not two, as we printed in last issue's review of the group) has pulled together a 14-member female band for the Allan [Rock And Roll High School] Arkush project *Get Crazy*. The film, due for release next summer, features Kid Creole's Coconut Laurie Eastside as the leader of the band. Also in the film are Fear members Lee Ving, Derf Scratch and Philo Kramer, Sparks' Russell Mael, ex-Door John Densmore and Lou Reed. Sherwood Productions is backing the film and has chosen David Begelman president.

HANICH MUSIC is hosting music seminars in West Covina. Upcoming guests include Joe Pass, Ernie Watts, Roy Burns, and Larry Wirtz. For more information, call Bob Wirtz at (213) 966-1781.

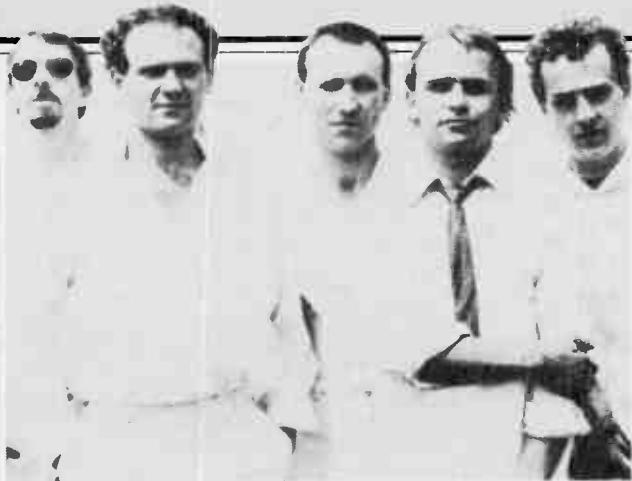


WHAT WOULD BE JUST rock and roll graffiti in another locale takes on ironic significance in this context—the western side of the Berlin Wall. In addition to the title of the Romeo Void album, sharp-eyed readers can catch lyrics to Bowie's "Heroes."

ARTHUR SPIVAK, personal manager of Doug Feiger, former lead singer of The Knack, will be fielding ques-

an original synthesized score for "Android," a sci-fi adventure starring Klaus Kinski. Preston collaborated on the synthesized score of *Apocalypse Now* and was one of the original Mothers Of invention.

BAM BAM MUSIC has just announced their affiliation with Swordsman Press and Platinum Rainbow Productions for joint efforts in song



MEN AT WORK are holed up in a Sunset Strip hotel while tracking their second album with producer/engineer Peter McKeon. They will be joining Fleetwood Mac in Kentucky this week as the opening act.

THE US FESTIVAL will not turn a profit if ticket sales continue at the current rate. But, according to promoter Steve Wozniak, that's not the point. "When I conceived of this festival a year and a half ago, I decided the most important thing was to do it right and not worry about the cost. This will be a fun festival, one that I would want to go to myself. In fact, if I lose everything, I'll try to find somebody to lend me forty bucks to get into the show."

RACHEL LEAVER, local vocalist, recently finished backing chores for the soundtrack to the movie "The Professionals," a documentary about the British group. Lou Adler and Dennis Dragon are producing.

NEW IMAGE AND SPECIAL Forces, Orange County rockers, have been signed to Azra Records and will be releasing records early this month.

CAMOUFLAGE (reviewed in this issue) recently made a rough demo for a couple of interested execs. The featured cut, "Drive," started to get airplay on KXLU. The odd thing is that no one in the band or at KXLU knows how it got there.

FARRELL AUDIO has moved to Burbank. Their new location is 229 North First Street and their phone is (213) 846-3024.

NORELCO DU PRIX with Group d'Jour is offering a \$300 reward for the recovery of, or the arrest and conviction of those for the theft of equipment on August 11 from Club 88. Wayne Mayotte, club owner, says that he will not book any punk bands until the equipment has been recovered. The equipment is: Ampeg bass amp, B.C. Rich Eagle guitar with koa finish, Korg CX-3 organ, Casio 202 electric keyboard, Tangent 802-A mixer, Peavey MR-7 mixer, Roland RE201 space echo.

EX-BLUE MONKEY Detroit Pete Anderson is currently recording an EP scheduled for September release in Australia and Japan as well as in the U.S. Musicians being featured are former Hoyt Axton/Jackson Browne drummer John Mauceri, Dr. Strut bassist Pete Freiburger and former REO Speedwagon vocalist Michael Murphy on keyboards. Besides originals, the EP will include a remake of Buddy Holly's "Love Made A Fool Of You." The EP is being recorded at Radio Tokyo studio in Venice with Ethan James engineering.

PASADENA'S FALL SONG Festival will spotlight contemporary songwriting and performing by Southern California acoustic/vocal acts.

Carmen Morena, who recently signed with Boardwalk Records, and Ken Nicol, formerly with Al Stewart's band will be among the guests. The festival will be held at the Memorial Bandstand at the corner of Walnut and Raymond on Sunday, September 12 at 3 p.m. For more information, call (213) 799-3294.

JAZZ HOUNDS RECORDS has signed pianist/composer Mike Garson to their label. Garson and his group have just completed "Jazzical" at Mad Hatter Studios. The album is scheduled for an October 1 release.

SAN FRANCISCO will be the site of the Asian American Jazz Festival to be held October 8 and 9. Featured performers will include The San Francisco Taiko Dojo, Gerald Oshita, United Front, and other guests. The festival will focus on the melding of traditional Asian musical forms and American jazz styling.

RAY COLCORD, musical director of the zany Groundling comedy improv group, was hired by the newly-formed Producers Music Organization in Santa Monica to score both feature films and television on their Fairlight digital synthesizer. These musical suppliers have already started to score the James Bond film.

THE DICK GROVE MUSIC School will be presenting a showcase featuring school graduates at Gio's on September 2 and 5. For more information, call Glennie Tai at (213) at 393-7709.

TALKING HEADS' offshoot, The Tom Tom Club, are not opening the Talking Heads' tour as originally planned. One reason is that Tina Weymouth [right], bassist for both groups, is five months pregnant and the strain of doing two shows is a bit much. The talking Heads delivered a well-paced set at the Greek and then snuck across town to Pasadena to play an unadvertised gig at Perkin's Palace.

BOY MACHINE has begun production on a forthcoming EP and are scouting for a lead vocalist. If interested, contact Brian Page at Rock Dream at (213) 466-7126.

DOUG MOODY of Mystic Records has formed a new distribution company. DM Distribution operation out of the Mystic offices. First label to sign with DM is the Better Youth Organization whose punk compilation, "Someone Got Their Head Kicked In" features The Blades, Social Distortion, The Battalion of Saints, and Youth Brigade.

ST. REGIS has gone through some personnel changes recently. New recruits are bassist Dave Sutton and Cary Stratten on the drums.



CAPITOL RECORDS

Continued from cover

panies who employ that method, especially in their A&R meetings, are not really accepting their responsibilities to the artist, the public and themselves. Obviously, all music is a matter of opinion and taste—you can't *prove* that one type of act is better music than another, but you *have* to take a stand and stick with it. No, at Capitol we use more of a brainstorming approach, and if we see something we like, we'll go for it."

A case in point would be the Motels. Most of the bands signed during the post-Knack spending spree have fallen by the wayside, but Capitol stuck with the Motels, even when that commitment must have looked ill-advised and the band's future somewhat bleak.

"Well, we were quite right!" grins Zimmerman, "and to me, one of the greatest joys in this whole business is to watch an act or an artist you really believe in and see that promise and potential mature. We watched the band grow the first time they went in the studio and produced songs like "Total Control," which I think will be a big hit one day as a live cut. Then, after their second

album, which again wasn't wildly successful, we felt it was time for another change. The band was still going through some personnel changes, and we all felt—including producer John Carter, who originally discovered them at Madame Wong's—that a marriage between producer Val Garay ("Bette Davis Eyes") and the Motels would produce that killer album."

It didn't—at first. The third album was recorded and submitted, but it failed to impress the record company.

"It wasn't that it was a bad album," says Zimmerman. "It sounded great, but it just didn't have any hits on it, and it just wasn't the dramatic step up from their previous album that we'd hoped for. Naturally, the band was devastated when we told them, but we weren't about to give up or become discouraged over the project. You can't afford to when you are anticipating success. So we all sat down and decided the only thing to do was go back in the studio and, in effect, re-record the album over again, this time giving Garay more control over the project."

Zimmerman is justifiably pleased with the result—a Top Ten smash—and feels totally vindicated. "We believed in them and stood by that belief, even

when things began to go wrong. In the end, about half the album was rewritten, and all of it was re-recorded, and interestingly enough, the single 'Only The Lonely' was on the first version, although it then sounded totally different. Obviously I'm relieved that this album has been such an incredible success, but Capitol would have stuck with them even if this one hadn't happened for

'We All Felt A Marriage Between Val Garay And The Motels Would Produce That Killer Album.'

them. You *have* to maintain a release schedule, and if you decide as a company to drop an act after all the work and energy and time and money, you only have to face a completely unknown and untested situation with a new signing. So my overall philosophy is that it's definitely better to hang in there. If you believe in the act, what else can you do?"

To emphasize the point, Zim-

merman talks about other Capitol artists that the company has believed in, stood by, and eventually broken.

"Bob Seger had three albums on Capitol, left and signed with Warner Brothers, re-signed with us, did two more albums, and only *then*, on his sixth Capitol album did he break into superstardom with *Night Moves*. Similarly, Juice Newton recorded four albums before her huge success with last year's LP. It's the old case of overnight success after 15 long and hard years.

"Right now," he continues, "our biggest-seller is Steve Miller, and we've had him since '68. There's another example of staying power. After his last album's disappointing showing, he's shot right back into the Top Ten again with *Abracadabra*, and the single will probably go to number one. In fact, every major artist that Capitol signed has broken with us and seen their careers blossom, from Kenny Rogers to the Little River Band, the J. Geils band, Bob Seger and Kim Carnes. Carnes was signed to EMI-America by Jim Mazza about four years ago, and the rest, as they say, is history, but the extraordinary success of a song like 'Bette Davis Eyes' often puts enormous pressure on an artist and, of course, sustaining success

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is far more difficult than attaining it. How do you follow up a global blockbuster like 'Bette Davis Eyes'? Well, I think her new album is going to surprise a lot of people, and I feel that it's even stronger than the last one. The follow-up single, 'Voyeur,' is sensational, so we're all keeping our fingers crossed."

Kim Carnes first achieved major success with Capitol's shrewd pairing of her talent with that of one of the company's most consistently successful singers—Kenny Rogers. Their duet, "Don't Fall In Love With A Dreamer," was an enormous hit. It broke Carnes and underlined the sheer selling power of a major artist like Rogers. In a much-publicized move, though, Rogers recently left Capitol for an RCA deal rumored to be worth anywhere from \$20 to \$30 million.

The move must have been very disappointing for Capitol, which had watched Rogers explode into a superstar during his seven years with the company, but Zimmerman is philosophical about the situation.

"You win some, you lose some. It was undoubtedly a very difficult situation, and we agonized over it at countless meetings and discussions. I think we of-

'How Do You Follow Up A Global Blockbuster Like 'Bette Davis Eyes'?'

fered him, by any standards, a very substantial deal. The bottom line is that RCA turned around and offered him considerably more—literally, an offer he couldn't refuse. We're naturally very sad to see him leave Capitol, and we still have tremendous respect and affection for him." On the plus side, Capitol still owns Rogers' catalogue, and there's still one more album due to them.

Another tough situation for Capitol involved the Knack. Their meteoric rise and fall have been well-documented, but Zimmerman's views in hindsight are particularly interesting, especially in regard to the label's policy of sticking with an act through thick and thin.

"I suppose the strangest and hardest thing about the Knack

was that the group instantly shot to global superstardom and started at the very top of the business. Well, where do you go from there? Perhaps it was a case of too much too soon. When I first saw them, I got very excited. I knew they had something. We signed them and cut the first album virtually live for approximately \$25,000. Everyone went crazy, and naturally we thought it was the start of something huge, that it was the tip of the iceberg. But as time went by, their creative spark, or whatever that magic is, dampened, and it never really caught fire again. This in turn led to more friction in the band and tension with the management, which didn't help, and all of that was made worse by the fact that we'd become good friends with the guys by then."

Capitol then cut two more albums with the Knack, and although the second did in fact go platinum, sales fell far short of expectations and that first worldwide debut smash. "We went after the third album very aggressively," admits Zimmerman, "but not only did it cost a lot more (some estimates put it in the \$3-400,000 range), it stiffed." The one lionized "New Beatles" then ignominiously called it quits,

seemingly sparing Capitol any further heartache and expenditure.

Interestingly enough, though, Zimmerman was not necessarily relieved at this sad turnout of events. "If the band had been able to resolve their differences, we would have definitely tried to get back in the game with them, although not automatically with a fourth album. They had something, and I believe we would have been able to recapture it. We definitely would not have given up just because the third album failed. The Knack happened so fast that they hardly had time to mature, and there was a big backlash in the press and among the public that certainly didn't help the band cope with that very difficult stage in their career."

Despite such failures, it's still the new act or artist that really inspires Zimmerman and keeps him hungry and in touch with the street, he feels. "There's no doubt at all that the record business is going through very difficult times (Capitol recently followed several other companies in letting go more staffers), but we're structuring a lean organization and obviously economizing wherever it's

Please turn to page 15

LA BELLAS MUSICIAN of NOTE

JON LYONS

Born: November 12, 1953

Profession: Bassist/Songwriter, fronting THE LYONS CLUB, recently recorded hit album and single as member of "TOMMY TUTONE" (CBS Records).

Latest Musical Accomplishment: After "spark-plugging" the comeback of CBS Records' band "TOMMY TUTONE" early last year (by joining with my drummer of five years) we recorded the LP "TUTONE-2" which spawned the Top-5 single "867-5309/Jenny." I have just recorded my first single, fronting THE LYONS CLUB, called "In A Hurry," and will begin recording my first solo LP in September.

Keynotes: I hope to attract an international audience to my own records, and very much admire the way groups like "THE POLICE" accomplished that . . . with great records, and hard-hitting tours, worldwide.

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FACES IN MUSIC OLD & NEW

Bob Grabeau

Bob Grabeau was a featured radio singer by the age of 15. At 18 he was signed to a Capitol Records contract, and by the mid-'50s he had turned a highly respected career as a demo singer into the appellation "King of the Demo Singers." To date, he has sung on more than 5,000, and with a new LP—*Bob Grabeau Sings (Paul Francis) Webster's Dictionary*—and his work as a vocal instructor, his career has reached yet another plateau.

With a career spanning many musical eras and a close-up view of current trends, he's got ready advice for would-be demo singers.

"Make a tape of any two, three or four songs that are indicative of your style with a couple of musician friends at a recording studio where it doesn't cost an arm and a leg, and just go out and start pounding the pavement the way we did when we were kids. It's more difficult because songwriters are spread out across the country today, but they can be gotten to. And if I have one thing to say to singers today, I would stress the importance of learning to record. Recording is a different science than singing for the public. In public, you can use your body, eyes, mouth, hair, costume, whatever. The art of recording can be classified simply as singing and causing a reaction in a person that hears you and doesn't see you—some warmth in there, some sex, some emotion, some feeling, some intensity."

Of himself, he says, "I'd love to do TV. I don't see myself doing many things besides singing. I'd like to become successful and nurture new singers to fall into somewhat the line of what I do and have been taught—to develop a stable of very talented people who deserve a break." —Sally Klein

Ben Kerr

At 51, Ben Kerr is turning a long music career into a one-man anti-smoking crusade.

Kerr's career began with "The Mynah Bird Song," penned in '64 to promote his brother's pet shop in Canada. A rock band—The Mynah Birds, with newcomers Neil Young and Rick James—followed. Internal conflicts ended the band, but a single on Mynah Bird Records sold over a million copies; promo items brought in even more.

These days, Kerr is using his own Emphysema label to get across a record called "Fire On One End, Fool On The Other," an anti-smoking piece of vinyl that followed Kerr's own decision to kick the habit and spread a message of health and clean air. The gimmick this time is a gas mask, which gets pulled out the minute an offender lights up. Between the mask and the label name, he's gotten more than enough "come right in with your record" responses from DJ's to keep him busy. "Musicians should be having fun with their music," he muses. "Everyone is too uptight. Good feelings and humor have more influence."

Kerr's plans include scouting a label deal and a film on health, smoking and fitness. "Music sells everything. People listen to a recording star's opinion before they will listen to the advice of a doctor. I realize the influence I've got and I'm using it for good."

—Penny Dellinger

Jamie Faunt

Few instructors would turn down session work to teach music, but bassist/pianist Jamie Faunt, who's performed and/or recorded with Don



Ben Kerr; below, Jamie Faunt; Bob Grabeau, Mrs. Paul Francis Webster.



Ellis, John McLaughlin, Chick Corea, John Klemmer and others, has on occasion done just that.

Since starting Jamie Faunt's Creative Music Courses, he's had the chance to refute the "those who can't teach" theory

by bringing vast professional experience to his courses. He still sees a good deal of that among teachers, though.

"Though we have some brilliant, able guys teaching, the bulk of them are guys that have failed at what they're teaching. We have guys that resent their prize students' ability and aren't really out there to help them."

He was approached for his first bass lesson after a gig. "I found the whole experience of giving that guy a lesson as educating myself on how much knowledge that I had that I'd been taking for granted."

"To learn music well and to play honestly you have to develop your ears," he explains, saying that and improvisation are of prime importance in the course. "I stress improvisation because it's fundamental to musical creation. If you approach basics, you learn about melody and the chord progressions—you have all the pieces at your command, no matter what kind of music it is."

The 15 years of background Faunt brings to teaching reflect his philosophy in selecting an instructor. "If the guy knows his job, at least he won't lead you too far astray."

—Randal A. Case



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SUMMER BUST FOR LABELS

Continued from cover

ed to replenish label rosters.

A number of reasons for the slump—a stifling recession, home taping, rent-a-record stores, video games, a stagnated radio environment—have been cited by both industry insiders and outside observers. Assessing the industry's plight has become national news, as exemplified by downbeat coverage in everything from major newspapers and magazines to network newscasts and *Entertainment Tonight*. This adverse publicity has certainly contributed to a pessimistic attitude within the business, and it has fostered an antagonistic relationship between various facets of the media and the industry.

Much of the media buzz has drawn needed attention to industry woes. A recent issue of *Rolling Stone* featured a major spread on home taping, and *Billboard's Report* devoted its cover page to illustrating the effects a 10 percent unemployment rate has on the disposable income of record consumers. Other stories,

however, have raised the ire of many in the industry. Fanning the flames the most was a *New York Times* piece by Robert Palmer, who prophesized the impending demise of the pop music era. A decline in large summer tours and outdoor festivals, and significantly lower album sales of heretofore multi-platinum acts were identified as symptoms of the economic cancer. Home taping was cited as the major cause of the disease, with video games and a radio environment reluctant to expose new, unproven music to its audience also sharing the blame.

Response from the industry was strong and swift. In a recent editorial, *Billboard* derided the report's alarmist conclusions and cautioned against a "Chicken Little" mentality. Kal Rudman, publisher of the *Friday Morning Quarterback* tipsheet, told *Music Connection*, "Reaction to Robert Palmer's article among the radio programmers that report to us has been devastating. They bitterly resent writers like Palmer and (*L.A. Times* music editor) Robert Hilburn laying the industry's troubles on their backs."

Rudman insisted that his tipsheet and the AOR stations that report to him have championed an increasing number of new acts. "AOR radio couldn't back any

more new bands than it has. There's really nothing stopping new music; AOR doesn't have to hang its head in shame."

There has been the assertion that album-length radio shows have increased the frequency of home taping. Rudman conceded that, "Radio is wrong to do it, but if I were a radio program director with two kids and a mortgage who lived from ratings book to ratings book, worried about my job, I might get weak, paranoid and frightened enough to say, 'I hate to do it, but...' I know it's wrong and disturbing, but if it's your family, you have to look out for number one. With a gun at your head for ratings, that's life."

He has no sympathy whatever, though, for stations that run advertisements for record rental stores. "Any station scumbag enough to do that should never get another record from a label. Record companies should call them up and give them hell. Those stores are even renting promo copies!" Rudman cited industry figures showing about 130 record rental outlets currently open, with the largest concentration in the Bay Area.

"Sales at record stores near rental outlets there have suffered an immediate 30 percent drop in sales," he claimed. The data

parallels the collapse of the Japanese music industry, which is pushing through legislation to ban rental stores nationwide.

To counteract a negative momentum that's been generated by the media finger-pointing, there's been a concerted effort by many in the business to downplay the doomsday hype and get back to the matter at hand—that of gearing up for a potentially strong batch of fall releases. Still, a fatalistic streak remains, even in industry tipsheets like *FMQB*.

"The mood of the labels going into Labor Day seems to be one of cautious optimism," Rudman concluded. "I concur; there's a lot of superstar product coming out. I have to qualify that, however, with an 'x' factor which, if it comes to bear, might actually lead to a Doomsday."

That factor is a dual cassette tape player capable of perfectly recording 90 minutes of music in only 15 minutes. It will reportedly be available by Christmas. Rudman considers the possible proliferation of that machine and a boom in record rental stores as the straw that could break the camel's back. "If that happens," he said, "you can tell all up-and-coming songwriters, bands and musicians that there's no future."

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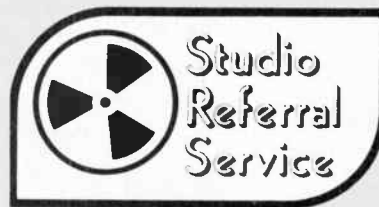
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Pasha Music: Taking L.A. Acts Worldwide

By Mike Sinclair

We're looking to develop real career artists, not just quick-shots," says Spencer Proffer. "I don't want to release 40 records in a year and hope that one or two stay. We are much more of a qualitative, long-term, musical career-building company."

Proffer, president of L.A.'s Pasha Music Organization, attempts to combine an open attitude with strong personal vision in running his company.

"I'm a strong believer in building talent out of this town," he says, "because I come from this town. So it's important that Pasha remains open to what's going on around here. But I am interested in music that has a much broader base than just a local one. I'm looking to get together with acts that can sell records in St. Louis, London and Sydney."

To hear him, you might think Pasha was a goliath organization, but it's actually an intimate, nine-person multimedia music company in Hollywood. Describing itself as a full-service, total-

concept, independent entertainment company, Pasha houses "two state-of-the-art 24-track recording studios, a music production company with four staff producers, three publishing entities, an artist management division, video/media development, and Pasha Records, manufactured, marketed and distributed by CBS Records.

"This place is really a hotbed of activity," says Proffer, "and for the right reasons. It starts with the music, which then becomes business. Because if you look at the phrase 'music business,' there are two words, and 'music' is first.

A long-term veteran of the business at age 33, Proffer views Pasha as a way of life, a dream which took inception during his early songwriting days in L.A. Excited by the then flourishing "street entrepreneurial" labels like Atlantic, A&M and Motown, Proffer decided he would one day like to have a music company which he could fully be involved in and run. By the age of 20, he'd

had 100 of his songs recorded. After graduating from law school, he was contracted as a writer, producer and artist at CBS, and he later became director of business affairs for Clive Davis in New York. At the age of 24, he landed the job of vice-president of A&R and production at United

gold), in addition to his scouting and business duties. In 1977, he decided it was time to do something for himself. With the plan of presenting artists as package deals to companies, he signed a few acts (including Allan Clarke of the Hollies) and gutted a building. Pasha was born.



Spencer Proffer, president of the Pasha Music Organization in Los Angeles.

Artists. Still prolific in his approach to songwriting and producing, he was able to utilize his new opportunities to assimilate "a real international and professional view of the industry."

During his 18-month stint at U.A., Proffer produced 11 nationally charted records (three went

That gutted building was rebuilt by Proffer and engineer Larry Brown into the now-existing Pasha offices and studios. Attempting to wed the business and music, he kept the facilities in one place but has kept the studio a separate entity from the label. Proffer says he himself must book

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time and pay studio fees through his "hard-nosed" administration director, and that all money taken in by the studio goes back into updating and improving the facilities.

Equipment includes two transformerless MCI 528B consoles with automation, an MCI 24-track and an MCI two-track, as well as custom Altec super red monitors. Additionally, there is wide-ranging outboard equipment, a full range of microphones and in-house instrumental equipment. The quality of maintenance can be shown in the fact that the studio has been down for only four hours in the last four years.

"We're not in competition with the big studios," says Proffer. "We are a full-line quality music company that happens to have a killer studio." Because it is a custom label, Pasha will mold itself to suit the needs of those artists it envelops. The Plimsouls recorded their "Million Miles Away" EP there, Eddie Money

'Everyone Getting Into The Industry Must Realize That 'No' Is The Most Commonly Used Word.'

did some pre-production on his new album (on which a Proffer-penned composition appears). John McVie, John Entwistle, Willie Nelson, Firefall and a host of other major label artists have recorded there. Most recently, Ted Nugent recorded his new LP, *Top To Bottom*, at Pasha, with Pasha's Larry Brown engineering. As Proffer explains, "Pasha has become a kind of haven for excellent rock guitarists. It was through a kind of family circle within the industry that a lot of these projects connect up. When Carmine Appice left Rod Stewart's band, the Nugent connection came about. Carmine was very instrumental in helping cement that relationship between Ted, the studio and myself."

Appice is one of Pasha's "family" of artists, and Proffer recently produced a rock-dance music EP by Rick Derringer and Appice for release on Pasha/CBS. Other artists include Randy Bishop & the Underdogs, Arlan Day, metal rockers Quiet Riot,

platinum Canadian band Streetheart, English rockers Trapeze and Australian star Billy Thorpe.

Thorpe's *Children Of The Sun* and *21st Century Man*, the first two parts of a Proffer and Thorpe-produced sci-fi rock trilogy augmented by the recently released *East Of Eden's Gate*, were united with a specially produced laserium show in 1980. Proffer's predilection for space themes and technologically oriented surrealist rock music is evidenced by his musical preferences, which include Pink Floyd, Peter Gabriel, Genesis, David Bowie, Alan Parsons, Led Zeppelin and Roxy Music. He is not so much interested in style as he is in the underlying song, though, and he bases decisions on the quality of the song and the person with whom he's dealing.

Proffer, though, stresses that Pasha's doors are open to any artist. Interested in developing a musical community, he personally listens to all tapes submitted by artists. "Opportunities exist if one takes initiative. Because it's there if one is honest, willing to work hard, and has talent. But the one thing everyone getting into the industry must realize is that the word 'no' is the most commonly used word."

Along the "open door" policy line is a program established by Proffer and his studio staff, consisting of Larry Brown, Duane Baron, Michael Solomon, Csaba Petocz and Tim Clarke, and called the Engineering Apprentice Program. Apprentices are given the opportunity to learn engineering by experiencing studio sessions. Proffer, who teaches music business courses at the University of Southern California, says the program is open to qualified individuals, and students like apprentice Pasha staffer Duane Baron, who now engineers all of Proffer's production projects, may go on to be hired by the company.

Proffer's immediate goal is to develop Pasha from its current "family" state to an internationally successful organization like A&M while continuing to personally produce and write with artists. Pasha has already expanded into the visual media, preparing work for a TV pilot and writing themes for two major studio films. Proffer himself is ultimately interested in directing movies and keeps "charging forward" in the vein of the surrealist "Pasha Man" which heralds the company's logo, "Music For People With Imagination," which, Proffer explains, "is a man of blue steel moving into the future with a big red rose in the place of his heart. He connotes strength, sensitivity, and leadership."

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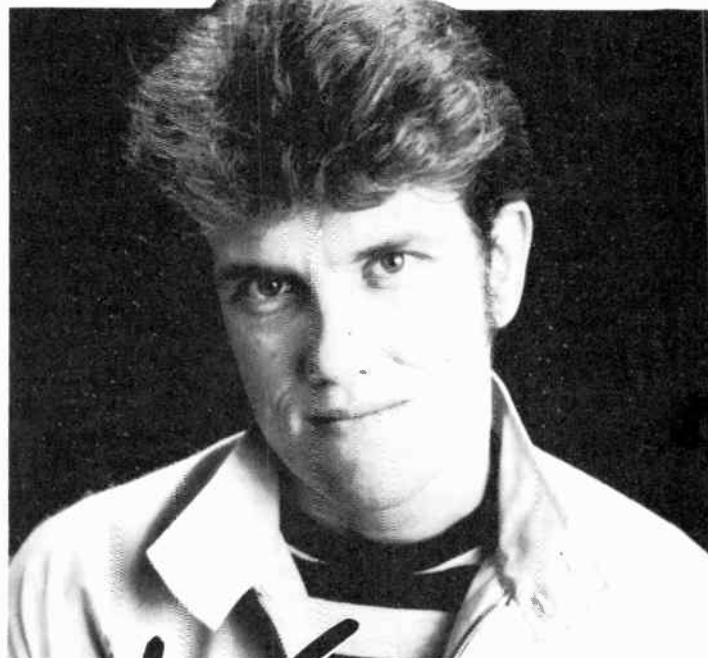
I viewed my invitation to join Tommy Tutone as a *project*, not my dream come true," says Orange County rocker Jon Lyons, former bassist for the hot new wave group.

Lyons' career has been marked by a number of such "projects," which have served to increase his reputation in music circles. At the same time, each venture has reflected Lyons' commitment to long-term professional goals, rather than meteoric success and an abrupt plunge into obscurity.

The Tutone project began when Lyons first moved to L.A., and was persuaded by Paul Cheslaw to join the band, which was having problems with its second album. He and long-time drummer colleague Victor Carberry helped flesh out the LP into the best-seller it now is.

The group toured for awhile, and then Lyons, who had never viewed his involvement with the band as long-term, left to pursue his own projects. He regards the time spent with Tutone as valuable but very frustrating. He could see the group's immense potential, and sought to bring out the positive aspects of the Keller/Heath partnership. The duo's constant feuding and what Lyons describes as Heath's "acute paranoia," however, was so counter-productive that there was little chance of a third party intervening successfully.

Lyons, who graduated from Notre Dame in music and English, and played cello in the N.D. symphony, was touring with a '50s revival band when Randy California saw him in Phoenix and invited him to join Spirit. He toured with that group and played bass on the 1976 LP *Farther Along*. One night in New York, Lyons met Bryan Ferry, with whom he collaborated on songwriting projects for about nine months until moving to Santa Rosa, Ca., where he owned and operated a recording studio, and later founded a band, "The News" (no relation to Huey Lewis' aggregation). Lyons' prolific writing and the band's theatrical approach landed them



Jon Lyons

A ROCK VET GOES IT ALONE

by Martin Brown

opening slots on bills by the Kinks and Todd Rundgren, and a brief tour with Talking Heads.

"An artist should instinctively know his or her goals and, more importantly, whether they are attainable. Having decided on these ambitions, they should go for them with 100 percent commitment and an unwillingness to be thrown off-course by any distractions that come along." Along those lines, Lyons has put together a hand-picked group of musicians called The Lyons Club to present the wealth of material he has developed. He's anxious to avoid what he calls an "L.A. band of faceless artists," and is looking to develop a "family" or cooperative format.

All artists face at one time or another the conflict between mass appeal and personal vision, and Lyons believes "popularity and artistic expression are two quite distinctive entities, and only one should be focused on at a time." To attempt both at once, he says, is to invite disaster. Lyons' own preference is, quite candidly, to concentrate his energies on popularity first. This is not to say he's willing to compromise everything on the altar of success. He says, in fact, that pop music is a very high art, and that once he meets and sustains his first objective, artistic expression (without self-indulgence) can follow.

His experience on both sides

of the search for a record contract has led him to believe that recorded music should "display as much personality as possible." Too many bands, he says, take the route of playing as many clubs as possible and attempting to develop musical character by a process of gradual refinement, taking a chance to record without question, regardless of whether or not the band is ready.

A band may only have one shot at recording, so Lyons believes timing is crucial. "The whole album should be set out before even going into the studio," he says. "If it isn't, don't record."

In the choice of a particular record company, Lyons describes the kind of representation he wants as "evangelical," meaning he wants company personnel to lie awake at night, excited by the project. Even then, he says, a record contract should only be considered as another stage in an artist's career, not as the ultimate achievement, and other projects shouldn't be abandoned simply because there is a record to be made.

The usual buffer between artist and record company—the manager—should be one who mirrors as closely as possible the artist's own situation and intention, he says. An artist hungry for success and with what he feels is a viable product worth personal and artistic risk should find a manager prepared to take the same risks and go out on a limb for the client. Lyons feels he's found such representation in managers Mike Jacobs and former KROQ program director Rick Carroll, as well as long-time personal advisor Ron Sobel, an ASCAP officer and San Diego promoter.

Lyons' successes to this point show that he's tempered goals and theory with a prudent amount of realism. So, to those who'd ask, "Yeah, it's nice to have all these ideals, but how do I eat?" Lyons stresses the importance of understanding the industry. "Learn how to make the dynamics of money work for you," he says. "Prudent business dealings will enable you to have greater control over your future."

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CAPITOL RECORDS

Continued from page 9

possible and realistic. The record business is much more a business now than when I started.

"At the same time, though, we're in the business of selling records and building and maintaining careers, and Capitol's philosophy is that you *must* maintain the highest possible profile and visibility, whether through advertising or new acts. You *have* to release new product and develop new talent, however successful your existing roster. A company today cannot afford to rest on its laurels and its old best-sellers and catalogues; that's artistic and commercial suicide. In fact, we have about 70 acts signed directly to Capitol, and another 30 or so to Liberty/EMI-America, and that's really a very small roster for a company this big that also has its own pressing plants, manufacturing and distribution chains. But it's also a great advantage in that we can concentrate far more effectively on each of our artists."

As for overall philosophy, Zimmerman says, "New talent is the name of the game. For me, it's the most exciting part of the business to see Billy Squire, Juice

Newton or Red Rider get the recognition they deserve. And look at the tremendous success of Missing Persons and Duran Duran, and hot new acts like Ava Cherry and Thomas Dolby, who are going to be very big. I'm not so sure about any new trends in music, but about new *talent*, yes! Capitol is always out looking for that next exciting find, every



night and all around the country, checking out word-of-mouth tips and recommendations—in other words, the future."

Apart from the soft economy, continuing recession and sluggish sales, Zimmerman also expresses considerable concern over the major issue of home taping and its effect on the industry.

"It's a huge problem if you've

read that report filed by Warner Brothers, and there's no doubt that it has cut into every company's revenues severely, and we're all extremely worried. But I really don't know of any practical solution as yet, and personally I don't believe the old argument that it's mainly done for quality. Great improvements are being made in those areas, and here at

Capitol we can now get album-quality cassettes using a new system called XDR. It's difficult to say what, but something will have to be done soon to protect both the record companies and the royalties of the artists who are also being cheated.

"Aside from that issue, there is no doubt that the overall state of the country's economy is the largest problem facing record

companies, and I also feel that there's been an unnecessarily dire amount of press about it recently, and I'd like to say that we're definitely *not* a dying business. It's matured and changed over the years, but it's very much alive and kicking."

To enforce that point, Zimmerman says that last year was "a financial success" for Capitol. He also emphasized the label's forward-looking policies, whether in regard to new talent or the current technological explosion. "We're doing a tremendous amount of work in video and video-related fields, partly because the cost of touring is so exorbitant and prohibitive, especially for a new artist, and partly because the radio formats are still so restrictive in most parts of the country. I feel that there's no question that these formats are greatly hurting new talent, although there are a few good signs that the tide is beginning to turn with stations like KROQ shooting up in the ratings. But basically, the situation is still pretty grim for a new artist trying to get airplay, and that's where I think video is going to score. As I said before, the life blood of this industry is the new talent, and if you stifle that, there will be no future except a permanent playlist of golden oldies, and who really wants just that?"

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COPELAND

Continued from cover

a lot of things to do. Reggae has to come through."

Copeland likens reggae's present predicament to radio's attitude about new wave a few years ago. "We had no radio then," he says, "so we did without it. Radio had to come to us. We had to provide the work, make the live dates, and do the job of radio the best we could. But it's wrong to say you don't need radio. It does make it a lot easier. Without it, you've got to find another way, radio has opened up; look at KROQ. Two years ago, they were nowhere."

He agrees that the eventual goal for FBI would be to get their entire roster, not just the big acts like the Police, the Go-Go's and Joan Jett, assimilated into rock's mainstream. But success doesn't necessarily mean Top 10 sales.

"My job is to make bands, but I've never lost sight of the fact that you don't need platinum sales to make it," he emphasizes. "A garage band that puts its own album together and sells 50,000 records has done very, very well, but they shouldn't stop there. They should try to do better and develop a stronger following. We try to convince bands not to shoot their wad in one go. They haven't done their groundwork. We'd rather do it in slower stages with less expense.

"Of course, we'd consider success sooner, but bands like the Go-Go's are the exception to the rule. It would be wrong for us to expect every artist to happen as fast as they did. We don't plan a career to happen overnight; we'd be dreaming if we did."

FBI first gained notoriety when the Police broke through with constant low-budget touring. "The low-budget touring was misconstrued," Copeland says. "Actually, it was an over-simplification. You can skin a cat many ways. Bands with hefty record deals don't have to van it. It's just a case of providing an alternative. We didn't let the status quo stop us from finding an alternative. It was never meant to be the FBI way; it wouldn't work with some bands. It's just one of the ways, though I'm personally inspired by such a challenge."

Even so, Copeland suggests that new bands build modestly, establishing their own following instead of accepting an opening slot for a big-name act, in spite of the fact that they'd be exposed to larger audiences. "Artists should first build their own followings before going on support tours," he declares. "A lot of people aren't interested in opening acts for big names. The crowds get an-

tagonistic before the band has a chance. I strongly recommend the band do it the hard way, though not all bands take our advice."

Again, it depends on each band's situation. "It depends on the needs of the band," Copeland says. "If an act's between albums and wants to work locally, fine. If they have a new album out, it would be best to work as many markets as you can in a space of time. If an English group's strength is only on the coasts, you'd plant the seeds with live gigs in New York and L.A. first."

Working with bands isn't FBI's sole responsibility. Dealing with their acts' respective labels is an important part of the job. "Each label is different," he concludes, "All have similarities, but they're all different as well. Some like to take chances; others don't know what they're doing. It depends on who you're signed with. There's no fast rule on a good label. A lot comes down to chance. Either way, you have to back it up with hard work. That makes it more fun. We've got to put the band in a position to be at the right place at the right time.

FBI's relationships with promoters, though, are somewhat less than cordial. "They hate me. They think I ask for too much money and demand too much, but this is not a popularity contest; I'm out to break my artists."

Copeland has increased FBI's staff to handle the increased responsibilities of an enlarged roster, but he stresses that "I sign the acts, but I still play it by ear. I can sign bigger bands than before. When we first started, we were a fly-by-night agency. Most labels called other agencies first. I get offers a lot faster. Still, I sign most acts before they get a deal. Even though we can sign bands at a higher level, it's important that we get up-and-coming acts like Flock Of Seagulls."

His criteria for signing bands is the "same as it has been. An act has to be unique. They need to be contributing something and they should please me musically. It's important to have a good following and to mean something, but I don't have to love them. A recent signing was REM, from Athens, Georgia. If a band's good, we'll hear about them, but not necessarily. Bands in media centers surface easier."

"We could probably take on more bands," he concludes, "and it gets easier to accomplish more in a shorter space of time, but I like to know all my bands by name; I could lose touch of my artists if I got any bigger. I don't want to be an ICM or William Morris. I want to be the biggest little promoter around."

Songmine

by John Braheny

A GOOD PUBLISHER, PT. 2

In the last article on publishers and the benefits of finding a good one, I was discussing record promotion in the context of writer development. A publisher willing to put up money or personnel to augment the promotional efforts of a record company could make the difference between your song being a hit or an "almost," whether you're the artist or not. While one hit doesn't make a career, it does make it much easier to build one, since it makes those doors open much faster for both you and your publisher. Producers start to come out of the woodwork wanting to hear songs they "passed" on a year ago. As they say, it gives you a "hot catalog." Very few publishers are willing to come up with promotion money, but the majors are obviously in a better position financially to do so.

So far I've been talking about writer development relative to being an exclusive staff writer. Obviously, a company paying you advances against future royalties has a strong incentive to see you succeed. If you're an independent writer, you're in quite a different situation. Many companies who now have staff writers aren't interested in hearing songs "off the street" because they have a great team of writers in-house, and those writers may get upset when it feels like their publisher needs to go elsewhere to get songs they're being paid to write. This is one of the reasons why some publishers will say they're not accepting any unsolicited material. The process of screening songs live and on tape is both time-consuming and frustrating, since so few great songs emerge from it. Publishers from time-to-time feel that the most cost-effective use of their time is in working with the writers and songs they already have under contract and only listening to writers who've been referred to them by "ears" they respect.

This approach would appear to leave a lot of writers out in the cold, except that it's a mistake to assume that all publishers have the same attitudes, philosophies and needs. There are always several different levels of publishing activity happening, not only with different companies but within the same company.

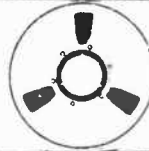
At one level, for instance, you have heavy-duty deal-making in the form of catalog evaluation and purchasing. A major publisher buys or merges with another company, Paul McCartney's company buys the Buddy Holly catalog of songs, and so on. The people involved in these kinds of deals aren't so interested in listening to a songwriter off the street, even though most of the writers whose catalogs they're buying started out that way. There's another level at which a publisher is making deals to buy the past and future catalogs of established writer/artists. We can listen to the radio and know how many oldies we hear that are still generating lots of performance royalties, not to mention the mechanical royalties received from the K-Tel-styled repackaging deals advertised on TV. At this level, publishers are also investing in the production of master tapes on promising writer/artists and self-contained groups. They're shopping the tapes to record companies in hopes of securing long-term, good record deals. The more chart success the writer/artist has in that deal, the easier it is for the publisher (and the writer) to earn money from a lot more sources in a lot more ways than is possible with just one song. We'll get into those ways later.

The activities involved in that level for the publisher are often those of a manager, producer and publicist all rolled into one. Trying to find the right producer for you involves a knowledge of the work of many producers, playing your songs for them, finding time to schedule your project, negotiating contracts and choosing the songs, studio and musicians. After the masters are completed, it involves making appointments to play the tapes for key A&R people, putting together press kits, setting up showcases, etc., etc. It can also involve finding you a manager. A poor choice of management, of course, can doom a promising career.

At another level of publishing activity, there's the day-to-day work of exploiting the songs, which involves a myriad of activities. I'll enumerate them next time around. The point is that it's up to you to assess your needs (they'll differ at different points in your career) and determine which kind of publisher works best for you, or if you should consider an alternative such as self-publishing.

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7:45 P.M.—Cassette Roulette with Mike Fish, indy A&R person, screening country-pop crossover songs for Rosanne Cash and Ronnie Milsap.

8:30 P.M.—Live Showcase with Gary Puckett and his band. He's still one of the greatest voices in pop, performing original songs.

9 P.M.—Pitch-A-Thon with Gary Puckett, looking for uptempo rock-pop and ballads for his new album.

SEPTEMBER 15

SPOTLIGHT ON CRISTIAN MUSIC—7:00—Hang-Out Panel with Freddie Piro of Goodnews Records; Bill Maxwell, whose credits include Andrae Crouch, Diana Ross, Maria Muldaur; Bill Schnee, engineer/producer of Steely Dan, Carly Simon, Kenny Rogers, Richie Furay; Gary McCarti of Lexicon-Light Records; 8—Cassette Roulette with Gary McCarti screening Christian songs; 8:45—Live Showcase with Leslie Phillips; 9:15—Pitch-A-Thon with Bill Maxwell of Light Records.

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Studio Splices

BILL DRESCHER is currently producing sides on Barry Manilow at Sound City in Van Nuys. Bill tells *MC*, "Barry wanted to do something more rock 'n' roll. We're working on an EP which is due out soon. It even has some power chords on it. Barry and Clive picked the material." Bill also says, "We had the Record Plant truck out at the Universal Amphitheater for two nights to record Rick Springfield for a HBO special."

MASTER DIGITAL, Venice, Ca.: National Sales Manager Paul Addis tells *MC*, "We offer state-of-the-art, real-time cassette duplicating. We take the master from the record company or whoever supplies it and make a 16-bit digital master to make our copies from. That way we don't burn out the client's master and we keep very high quality. We do much of the post-production cassettes which record companies pass around among themselves. We do the audiophile cassettes for Nautilus, using Maxell tape. The tapes are first-generation cassettes from the original two-track master recording. Titles include *Ghost In The Machine* by The Police, *Elton John's Greatest Hits*, *Crazy For You* by Earl Klugh, *Simple Dreams* by Linda Rondstadt and *Tim Weisberg's Tip Of The Weisberg*. Each title is limited to 5,000 copies. We also do 60 titles for DBX."

RAINFIRE MUSIC PRODUCTIONS, Sherman Oaks, Ca.: Lou Penta, a primary in Rainfire, tells us, "Las Vegas entertainer Holly Carroll has completed four sides which I produced for executive producer Bill Nigh. Dennis Parker was at the boards."

A2 STUDIOS, Ann Arbor, Mich.: Detroit-based group the Rockets are in for final mixes of their new *Elektra/Asylum LP* which was produced by Glen Kolotkin and the group.

IRON BUTTERFLY is alive and well and recording at the Sound Connection in North Hollywood, according to guitarist extraordinaire Mike Pinera who tells *MC*, "With the exception of Eric Braun, this is the original group, featuring Doug Engle on keyboards, Lee Dorman on bass, Ron Bushie on drums and Larry "Rhino" Rhinehart and myself on guitars. We all have a hand in production, and Haim Saban, who owns the studio, is the executive producer."

AMPEX IN OUTER SPACE?: The General Services Administration has awarded Ampex two contracts valued at \$10 million. One involves supplying the GSA with audio cassettes, open reel audio and mastering tapes. The other is for government-sponsored research programs which include the space shuttle and other deep space missions.

MEANWHILE, back at the planet, Ampex did some awarding of its own to producer/engineer Rodney Mills and .38 Special's lead guitarist Jeff Carlisi. They received the Golden Reel for the A&M album *Wild-Eyed Southern Boys*. (See picture).

FEATURING JESUS THIS SEASON is the name of the first release by a new gospel and secular label called Chosen Records. The album, which features vocals and songs of Will Williams along with Melvina Byrd and the Chosen Choir and the Children's Choir, was recorded at Non-Stop Productions and was engineered by Arthur Right. Sandra Crouch lent a hand with her tambourine playing and Alex Acuna covered percussion.

DAN TARSA, owner of Prime Track in North Hollywood, tells *MC* "I engineered two sides for a group called 1994, who are currently label shopping. Filthy McNasty was also in with his all-



Producer/engineer Rodney Mills and Jeff Carlisi of .38 Special with awards.

girl band. They cut two sides for a single."

SOUNDCASTLE RECORDING STUDIOS: Rita Coolidge is currently tracking her new album for A&M Records. David Anderle is producing, with Joe Chiccarelli engineering, assisted by Mitch Gibson. Rita is also cutting a single with Jermaine Jackson. John Hall is working on his new album for EMI/America Records. John is producing, with Bill Bottrell at the boards and David Marquette assisting.

TRES VIRGOS STUDIOS, San Rafael, Ca.: Marty Balin is currently mixing new material with engineer Bob Hodas and Gordon Lyon assisting. A new band called the Pirates is in tracking four sides for Haiu Records with engineer John Cuniberti. John Paul Hoppe is producing a single entitled "Done By Mirrors" for artist Dana Albert. David Blossom and Karin Kirsh are at the console.

HYDE STREET STUDIOS, San Francisco: The Dead Ken-

neds are in Studio D working on final mixes for their upcoming second album, which is to be released on Alternative Tentacles. Thom Wilson is producing, with John Cuniberti and Mark Wallner engineering the project. Recent updates in Studio A include the installation of a highly modified API Console featuring sweep and graphic EQ's. Studio C is currently being rebuilt to enhance the acoustics and aesthetics. The project is under the direction of studio co-owner Micheal Ward, who is overseeing the design and construction. This famous room turned out many of the Credence Clearwater hits in the past. The equipment changes will include a new 24-track.

RON RITCHIE, of the law firm Ritchie, Segal, Stark & Simmons tells *MC* "Modern Design, a mainstream hard rock band, has been tracking all over town. They recorded a seven-song demo at Dirk Dalton's, four more at Studio 55 and still more at Kenny Roger's Lion Share. Now they are slated to start production with Richie Podolor and Bill Cooper."

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CLOSE-UP: CANYON RECORDERS

Los Angeles-based Canyon Recorders is the brainchild of Ed Leveled, who serves as company president. The firm grew out of Leveled's preoccupation with perfection in all aspects of sound connected with video. Ed and his company, which includes Tom Kinson (chief engineer), Cheryl Murphy and Bill Gazecki (sweetening engineers), Richard Newman (field engineer), Mary Danlee (editor), Joe Tuzen (studio manager), have been involved in an impressive list of artists, films and record companies. The films include *The Rose*, *The Last Waltz*, *Hair*, *Sergeant Pepper*, *Blues Brothers*, *Xanadu* and *The Jazz Singer*, to mention a few.

Ed got his start at Village Recorders, where he found renting out his 16-track Ampex recorder was more profitable than being a recording engineer. This grew into a rental service which led Ed to working with The Captain and Tennille. He began locking up several recorders for studio use, then applied current technology to their television show.

During this time, Ed learned the lack of regard the video industry has for the audio portion of their work. As he tells it, "We took the track to the show down at a network which I will not mention and the guy at the studio didn't bother to align the machine to the tape. I said to him, 'There is very impressive equipment in this room; there must be about 15 million dollars worth [of video]—do you align it often?' He said 'Three times a day.' Then I asked about the audio, so he yelled to someone down the hall to find out, and they yelled back 'November,' and here it is

February. That was my first experience with television.

"On most live videos, the lead guitar players does a 14-minute guitar solo, and the editor says, 'That ain't gonna air; we've got to cut 13 minutes of it.' Now you're not just cutting the picture, you're rearranging somebody's tune. So where do you cut? Most editors are not musically inclined, so you're lucky if it doesn't lag or jump. They're also working on a simul mono cue track that is a guide for the editor to cut to, to conform the audio to the video. The problem is that you don't know what's going on in the sound if you have a rough mix. If you're gonna make a critical cut, you've got to know what you're dealing with.

"What we did was take all our equipment and every ounce of talent and experience and put it in this facility. We built a facility that was specifically designed to do video music in which we could quickly and easily refer back to the multi-track master any time we wanted during editing. This is the first time that the mix room and an edit bay are in the same room with no window separating them, so an editor and a mixer can work as a team! We're the only place in town that can roll a transition into a quad split with compressed images in preview, instantly.

"We designed the facility with the rock and roll approach—that is to say, the 'I don't know what I want, let me see it.' So instead of having to patch and waste time, if you want a freeze on that one, fine; if you want a chroma-key on that one, great. The get anything they want with a little tweak. We're trying to get people who

are aspiring toward video music creativity into a facility where they won't blow their wad in the first afternoon, and where they can experiment and try things so quickly that it won't disrupt their flow."

"Eventually, it got to the point that we offered machines that we had modified for better performance, and packaged them for easy use. We got heavily involved in SMPTE Time-Code when we were called upon to work on *The Last Waltz*, where we mixed the multi-track master recording right in the dubbing theater, rather than using a two-track predu for an underscore as other films had done in the past. The score in this case was the subject of the film! So we put all the recording studio equipment in the Goldwyn dubbing theater, along with several control boards of our own. We wound up matching the perspective of the sound with the camera location rather than presenting it from one preconceived location like 15th-row center stage. This opened the door to working on other films and made us specialists in synchronization of tape devices. This put us in the forefront and we wound up teaching people how to use it.

"Eventually, groups we were working with in the studio who knew we were also working with film said, 'Why can't you do the same thing for us when we do our video piece.' We did a few and they turned out badly from our point of view. There are two kinds of video; one is the conceptual piece and the other has the group posing. People say a video disc has to be repeatable, and I can't even watch some of that shit once.

THE BEATLES will be coming into your home—via video, that is. Stephanie Bennett of Delilah Films has negotiated an agreement with MGM/UA's Jim Mervis, vice-president of programming, and William P. Gallagher, vice-president of marketing, for the two-hour rock documentary entitled *The Compleat Beatles*, based on the best-selling book of the same name. The video was produced in association with Patrick Montgomery and Archive Films. Interviews on the tape include producer George Martin, who produced the bulk of the Beatles' records, arranger Milt Okun, Beach Boy Bruce Johnston, Byrd Roger McGuinn, and Paul's brother Mike McCartney. Vintage film clips from *A Hard Day's Night* and *Help* plus musical insights from manager Brian Epstein are included. There is also footage from the legendary Hamburg days and various press conferences. Billy Preston reminisces about the *Abbey Road* sessions, and George Martin focuses on the group's evolution and the different elements which eroded their cohesiveness as a group. Graphics from the book, which were designed by rock photographer/Designer Ed Caraeff, are being used on the video and disc for instant recognition.

WORLD TALENT SEARCH, a contest promoted by Walter Sill, Inc., a Nashville-based management and television production firm, recently had the video crew from Bullet Recording shoot the Piggys live during a performance of their song "Nanette" at the Tennessee Performing Arts Center.

MTV contacted MC recently to inform us that our piece on a John Cougar video (Vol. VI, No. 14) was incorrect. We erroneously reported that "Hurts So Good" was pulled from MTV rotation due to irate mothers' complaints. It has not been pulled.



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The Trials Of A Top FM Station

by Rick Orienza

Despite the strongest ratings in its history, L.A.'s KROQ-FM still has storm clouds looming over its future.

A series of incidents from the station's early years (1974-76) caused the Federal Communications Commission to strip KROQ's operating license from its operator, the George E. Cameron Jr. Communications Co., and its owner, the Burbank Broadcasting Co.

Though the station is appealing this decision through various legal arms of the FCC, it is rapidly running out of options, and a decision affecting the ownership and programming of KROQ may be coming down soon.

In October of 1973, Burbank Broadcasting acquired the license to KPPC-FM, changed the call letters to KROQ, and began airing a blend of AOR and progressive rock. In 1974, though, the station went off the air amid a succession of labor disputes, and didn't re-emerge until 1976. During those two years, other communications companies filed applications to acquire KROQ's operating frequency. Since the FCC had granted Cameron Communications a three-year license, the Commission was compelled to consider these pending applications and review the station itself.

During this hearing, several allegations were leveled at KROQ, charging Cameron Communications with "ineptness of management, violation of technical rules, violation of FCC reporting practices and general carelessness...in regards to station operations."

KROQ was said not to be a service to the public, and Cameron was said to be "unqualified to remain FCC licensees." The FCC denied the station a license renewal and opened the frequency to outside interests.

Three years of hearings and appeals followed. By 1979, a vast field of applications had been narrowed to two firms—San Marco Broadcasting Company and A.W.A.R.E. Communicators, Inc. In January, 1982, an administrative law judge officially issued a "denial of renewal" statement to the Burbank Broadcasting Co., and recommended that the station's license be handed

over to San Marco Broadcasting. This decision, though significant, remains unbinding until upheld through further appeals.

During this time, new questions were raised about San Marco and, in particular, a principal of the company, James C. Gates, who operated radio station KMJC-AM in El Cajon. According to Bob Zauner, Hearing Commission attorney for the FCC, Gates was charged with "misrepresentation of the station, location and (area) coverage of KMJC-AM to the public and station advertisers." These alleged practices of Gates have thrown the San Marco application into serious trouble, and the FCC has sent the case back to an administrative law judge. The result of this hearing should be known by fall. If the FCC rules in favor of Gates, San Marco's chances of acquiring the license would be greatly improved. Should the San Marco bid be disqualified, A.W.A.R.E. Communicators would become the frontrunner in the licensing battles. In either case, KROQ and Cameron Communications are expected to appeal.

The future of KROQ and its new wave music format hinges on the outcome of all this litigation and legalese. According to FCC records, San Marco has stated that if it does receive the license, it will change the format to paid religious programming, and A.W.A.R.E. has indicated that should it be awarded the license, the station would change to an R&B/black music format similar to that of L.A.'s KACE, another station owned and operated by A.W.A.R.E.

George Lyon, the attorney representing Burbank Broadcasting and KROQ in its case against the FCC, remains optimistic about his client's chances.

"Judges are quite regularly reversed by either the (FCC) Review Board or the Commission, especially in regards to renewal proceedings. This case, probably more than a run-of-the-mill type case, has a greater chance for reversal."

Though normally a station's ratings are not formally regarded by the FCC in licensing decisions, this case may prove to be different.

"The ultimate test of whether you are serving the public interest," says Lyon, "is when the public wants to listen to you and wants to hear what you say, and if that is true, then KROQ is definitely serving the public interest."

NEW MUSIC: "The Alternative Ten" is the name of a new syndicated radio program from Radio Free America. The bi-weekly, half-hour show will include new music from bands such as Wall of Voodoo, the Unknowns, the Plimsouls, Agent Orange, the Minutemen and Wet Picnic, and interviews with Martha Davis (Motels), Bill Bruford (King Crimson), Annabelle Lwin (Bow Wow Wow) and John McLaughlin.

To date, the program has been picked up by 125 radio stations, the majority (80 percent) being college and other non-commercial outlets. Says Ken Pushkin, President of Radio Free America, "What this does is give an avenue for independent labels and new talent in general to be heard. It fills a need in a generally stagnant AOR market, giving the radio programmer the opportunity to venture into new music programming without jeopardizing their market audience."

Radio Free America can be heard locally on KCSN (Northridge and KSUL (Long Beach).

KLOS is the Los Angeles sponsor of the Miller High Life Rock to Riches Talent Search, the purpose of which is to find and expose musical talent across the country. Recorded original songs will be judged, by KLOS, on originality, commercial potential, artistic musicianship, arrangement and production.

MARY TURNER, a fixture for ten years at KMET, has left her nightly airshift to devote her energies to her national radio programs.

Turner's outside projects include the syndicated "Off The Record," "Off The Record Specials," Rock And Roll Never Forgets," a daily Armed Forces radio show, and a TWA in-flight program.

"I've had to maintain a very hectic pace for the past couple of years," says Turner, "and I've finally realized that the 25-hour days just don't get it in."

Turner will continue her involvement with KMET, however, in the newly created position of Director of Artist Relations. She will be responsible for interviews and artist-related projects for the station. David Perry has been selected to replace her on the air.

Another change at KMET saw Jack Snyder exit his post as music director. Snyder will continue his afternoon-drive airshift. High Surraet, assistant music director, is the station's interim replacement.



MUSIC TELEVISION

All listings are Pacific Time Zone and are subject to change without notice.

TUESDAY, SEPT. 7

■ 11:00 P.M., CH. 5: **SATURDAY NIGHT: Maureen Stapleton** guest hosts, with musical guests Linda Rondstadt and Phoebe Snow.

WEDNESDAY, SEPT. 8

■ 9:00 P.M., CH. 11: **MERV GRIF-FEN:** Merv welcomes Marshall Crenshaw.

■ 11:00 P.M., CH. 5: **SATURDAY NIGHT:** Guest host is Ruth Gordon and musical guest is James Taylor.

FRIDAY, SEPT. 10

■ 11:00 P.M., CH. 5: **SATURDAY NIGHT:** Musical guest is, once again, James Taylor. Lily Tomlin hosts.

SATURDAY, SEPT. 11

■ 11:30 P.M., CH. 4: **SATURDAY NIGHT LIVE:** Johnny Cougar is the musical guest.

SUNDAY, SEPT. 12

■ 10:00 P.M., CH. 28: **ROB MCCONNELL AND THE BOSS BRASS:** Taped live at Concerts By The Sea, Redondo Beach, the Canadian band in concert. The evening's numbers include "Everything Happens To Me" and "A Time For Love." Stereo simulcast on KCRW, 89.9 FM.

WEDNESDAY, SEPT. 15

■ 7:30 P.M., CH. 2: **2 ON THE TOWN:** A visit to the Country Club for a reunion of folkies the Kingston Trio, the Limelitters, Judy Collins, John Sebastian, the Brothers Four, Glen Yarbrough and Mary Travers.



Night Flight Theater

SATURDAY, SEPT. 4

■ 11:00 P.M., **The Doors:** A Tribute to Jim Morrison: The L.A. band is profiled during their heyday, with special emphasis on the Lizard King himself.

FRIDAY, SEPT. 10

■ 2:00 A.M., **Delbert McClinton:** Rompin', stompin' rhythmic blues from McClinton and his band.

SATURDAY, SEPT. 11

■ 11:00 P.M., **Yessongs:** The granddaddy of art rock bands is spotlighted.

REVIEWS

Concert Reviews, McCabe's, Live Action Chart

MILES DAVIS At The Greek Theatre

Miles Davis has the rare prestige of being both jazz legend and contemporary innovator. A primary architect of Bebop and the undisputed father of Cool and Fusion, Miles' return to the spotlight in 1981 was, due to illness, disappointing and erratic. In contrast to last year's restrained Hollywood Bowl concert, the fragile trumpet master was energetic, witty and confident at his recent Greek Theatre performance.

Miles led his six-piece band through two sets of sparse, free-from funk/jazz. The loosely structured material provided ample space for the band's wide dynamic range and haunting melodies. Highlights for the audience were "Fast Track," which sported excellent solos from everyone, and "Jean Pierre," which sported excellent solos from everyone, and "Jean Pierre," a slow funk tune with an almost childlike, sing-song melody.

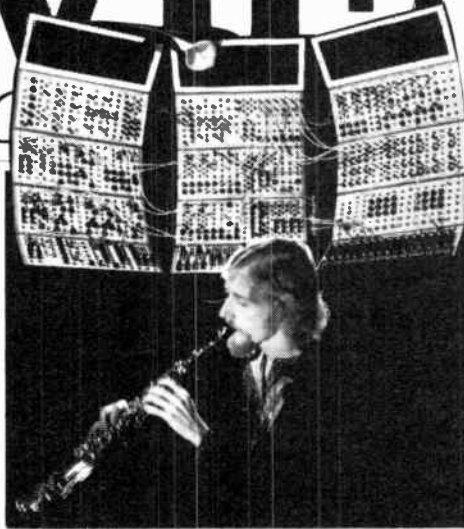
Perhaps the most striking quality of the Greek Theatre show was the stability and cohesion of the current Miles Davis Band. It was bassist Marcus Miller who laid down the overall tone of the band, switching effortlessly from walking jazz lines to popping funk riffs. Drummer Al Foster added a classic "Bernard Purdie" backbeat, yet also doubled-up the tempo and played outside the 4/4 groove.

Guitarist Mike Stern, soprano/tenor player Bill Evans and percussionist Mino Cinelu, though all first-rate players, were not as inspirational as Miller and Foster. Miles, whose recent performances often rode on charisma alone, delivered some of the most self-assured solos he's played since the early '70's.

It is no accident that the band's line-up has remained consistent. This particular group is just the tool Miles needs to achieve his present task—to blur the distinction between jazz and contemporary urban street music. While most "innovators" tend to construct artistic prisons, Miles Davis is once again stretching the vocabulary of modern popular music. —Adam Holzman

CLIFTON CHENIER At McCabe's

Clifton Chenier and his Red Hot Louisiana Band rolled into town a month early this year. Normally, Chenier and the band appear in mid-September in Watts for a giant jambalaya food.



Kevin Braheny: 'Marvelously conceived music.'

beer and dance party that reunites L.A.'s Louisiana community. But somehow McCabe's caught up with Chenier and his ever-rolling bus (87,000 miles this year) and got him to town.

McCabe's is almost too laid back for the raucously jovial sounds of Chenier, but this band knows how to play to the house and this concert was no exception. Personnel is the same as last year except for the guitarist, one R. Robinson, who sounds like a hungry Freddie King. After all the years on the road, Chenier is walking with a limp, but after the James Brown-style intro he came on and did an enjoyable, hard-rocking set. His material is eclectic and on any given night he will run through "Everyday I Have The Blues," "What I Say," some waltzes, and original zydeco compositions like "Ay Tete Fee." With the crowds, this home-grown Cajun material is the most popular, and it's fascinating to hear Chenier and his big Petosa accordion trade licks with brother Cleveland's washboard and the other band members on sundry percussion instruments.

In a world of imitations Chenier is the genuine article. For his infectious good time



Clifton Chenier: 'The genuine article.'

music he deserves a place in America's Music Hall of Fame (were it existent). If you missed him this time, catch Chenier at his next Southern California appearance.

—David Keller

ELECTRO-FEST At The Comeback Inn

Nine hours plus of mostly electronic sounds might prove a little hard on the ears (and, since the chairs weren't padded, the behind), but the second annual electronic music festival (Electro-Fest '82), held recently at the Comeback Inn in Venice, provided a good deal of variety over a long day of music.

Daniel Sofer, Kevin Braheny and Steve Roach were really the only truly "electronic" participants, since all three work with synthesizers. Emmett Chapman, inventor of the "Chapman Stick," offered the most diverse program in terms of musical styles, playing attractive original compositions, as well as some jazz, Lennon-McCartney, traditional melodies and a unique version of Bach's "Ode To Joy," in which the extraordinarily versatile Stick took on the guise of a clavinet.

Wayne Johnson and John Clarke, billed as "improvisational chamber music," with Johnson's 2-neck guitar at times giving the effect of a full orchestra. Clarke's flutes, soprano saxophone, clarinet and recorders, used interchangeably, had distinct jazz overtones.

Daniel Sofer's "symphonic rock" was a well-paced hour of high-energy and sometimes exciting sounds in the vein of Tangerine Dream. His equipment is sophisticated and capable of producing pretty much whatever musical effect he desires. Sofer tends toward electronic percussive accompaniments to his explorations at the electric keyboard and his programmed synthesizer work.

One of the main problems in presenting this "new music" appears to be the time needed for setting up the huge banks of equipment, and there was at least an hour-and-a-half delay between Sofer and Braheny. Not that the wait wasn't worthwhile, for Braheny delivered some marvelously conceived music. He has probably been exploring electronics the longest of anyone in California, and his techniques are fascinating.

He employs Serge synthesizers, and has the distinction of having built his entire system himself. There is a rapport between him and his instruments, a personal relationship that may not be so apparent with others utilizing electronic devices.

Also on the program were Peter Davison's "Glide," Jimmy Smack and his symphonic pipe, and Rob Ramey's electronic percussion funk.

—Frankie Nemko-Graham



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REVIEWS REVIEWS

MC Reviews Local Acts In Local Clubs MC Reviews Local Acts In Local Clubs

Camouflage, The Ice House, Pasadena

The Players: Angie Saxon, lead vocals; Chuck Baker, drums, vocals; Michael Wayne, bass; Rex Hoss, keyboards; Toby Bowen, guitar, vocals.

Material: Melodic rock ranging from pop to new wave, concisely arranged, but boasting varied dynamics. While some of the tunes, like "Could It Be You," seem a bit overtly commercial, the best tunes, like the impeccably arranged rocker "Don't Hold Me Down" and the sensitive ballad "Boy," display an individual style while sounding like they'd be right at home on the radio.

Musicianship: No flashiness here, but rather a concentration on taste and feeling. The slower material comes across best, because the rockers demand a more aggressive guitar and keyboard attack to match the energy of the rhythm section and Saxon's soaring vocals.



Camouflage: 'All the ingredients necessary for making it.'

Performance: The spotlight rarely strays from Saxon, whose striking looks are matched by a dynamic vocal presence. She maintains an easy rapport with the audience and sings with intensity. When she's not singing, though, she is content to let the others take over the spotlight; mostly, they fail to do so. On stage she is in full control, though she seems a bit self-conscious about making the moves she's capable of making. That's true of the band in general—they have the chops, but don't display them often enough.

Summary: Aside from a few easily improvable weaknesses, Camouflage has all the ingredients necessary for making it—it's hard to beat good tunes played with taste and feeling. The band should display a bit more confidence, but that will no doubt come shortly, as two of the members have been with the band for just a few weeks. The most serious problem (and it's minor) just could be their name—neither their music nor their image is very camouflaged; this band is right up front. —Stu Simone

Skyword at Trancas, Malibu

The Players: Rusty Weaver, lead guitar; Dave Mehm, drums; Tony Lasley, keyboards, guitar; Rick Lasley, bass.

Material: The lights dim and what we hear are the weakened strains of derivative Supertramp. It's not that the material here is bad, exactly, it's just slick to the point that no matter how hard you concentrate, it keeps slipping further into the background. It appeared the band had a win-

ner in "What You've Got," but the tune's saucy beginning, reminiscent of the Kirks' "Skin & Bones" quickly gave way to common, drab bar music. The upbeat songs worked best, but overall the material is very weak.

Musicianship: Pretty good, but what these guys are capable of when they cut loose is anybody's guess; their low-key performances made this hard to judge. Guitarist Rusty Weaver seemed a trifle unfamiliar with some of the tunes, but laid out pleasant fills and nice solo work. Drummer Mehm showed a sparkle of ability on "Let Her Go" during a tempo speed-up, and the rest of the group appeared to be performing below their

capabilities.

Performance: There is such a thing as trying to remain cool under pressure, but this outfit is smooth and unobtrusive to the point of near-invisibility. They exert absolutely no energy and deserve a fat demerit for stage presence. In all fairness to the band, though, I caught the first set of an evening that promised to be quite long.

Summary: Skyword must learn how to make a stronger live impact and must learn to create more memorable songs. Presently, their material screams of being filler which took less time to write than to perform. There's not much to make them fun to watch.

—Randal A. Case

Nile at Madame Wong's West

The Players: Karri Nile, lead vocals and keyboards; Jethro Foxx, drums and vocals;

James Manley, lead guitar; Micheal Bunnell, bass guitar and vocals; Steve Fitzpatrick, keyboards and vocals.

Material: Straight-ahead rock 'n' roll which proves to be as listenable as it is danceable. The powerful centerpiece to the sound is Karri Nile, whose vocal intensity adds the cut-

ting edge to this vocal group's mixture of blues and funk influences. Dancing seems to be the name of their game and the band churns out hit after hit with a conviction which is difficult to ignore. They could have been more versatile within the body of their material, but certainly no more convinc-

REVIEWS·REVIEWS·

MC Reviews Local Acts In Local Clubs MC Reviews Local Acts In Local Clubs

ing. **Musicianship:** A full house of slick-sounding, experienced L.A. musicians back up Nile, coloring her vocal line here and adding funk there with a good deal of expertise. Manley's flashy lead guitar work makes for good listening, while a tightly knit, aggressive rhythm section seems custom-ordered to keep the crowd on the dance floor. Resonant backup vocals add extra texture to the lyrics, while keyboardist Fitzpatrick uses traditional Farfisa organ and Rhodes piano sounds to

sweeten the melody line and fill in the midrange.

Performance: The focus here is on Karri Nile, not just another female vocalist, but one who is easily worth her salt as much as a Benatar or Ronstadt. She exhibits commitment and an arresting persona on stage, but could benefit the show overall by projecting her confidence more toward the audience and less to the band, although this is a minor point.

Summary: Nile is a professional outfit of crowd-pleasers

who show the potential of becoming a hit with summer and back-to-school crowds on the local club circuit. To become a viable show band, however, they may need to widen the scope of their material. Possibly they could expand on the blusier aspects of their songwriting. A change-up from the non-stop "string of hits" which dominated their material might have been nice for the listener, but it kept the dancers on their feet right up until the last encore.

—Paul Van Name

Porter Hansen, Troubadour, West Hwd.

The Players: Porter Hansen, vocals; Stanley T., guitar; Bobby Ferra, bass; Tommy Miller, keyboards; Beachy, drums.

Material: Vegas lounge rock, for the most part. The tunes in question, from the relaxed "Shot In The Dark" to the neo-new wave "Talk Dirty," are perfect for the post-40-year-old set, mostly because of the slickness of presentation. Covers included the Supremes' "You Can't Hurry Love" and the Ronettes' "Be My Baby."

Musicianship: Very good. Simple, note-perfect bass-



Porter Hansen: 'Pleasant, warm voice.'

playing was provided by Bobby Ferra, and the sturdy thumping of drummer Beachy

was heartening indeed. Guitarist Stanley T.'s carefree playing was consistently smooth, while a poor mix obscured Tommy Miller's keyboard offerings.

Performance: Hansen has an extremely pleasant, warm voice and uses it to great ends, but the area of improvement here is that of stage manner. Her tepid demeanor during songs and her contrived patter in between really dimmed her impact to a mere flicker. She comes off as well-rehearsed but overly self-conscious rather than inspired.

Summary: Only experience can help Hansen grow into a more confident live performer, and judging from the Troubadour set, more experience is definitely in order.

—Randal A. Case

Theirafter, Troubadour, W. Hwd.

The Players: Christopher Drury, lead vocals, drums; Timothy Drury, piano, vocals; Greg Oelker, keyboards; Jeff Marsh, lead guitar; Tim Timmermans, drums, guitar, vocals; Eric Eckardt, bass.

Material: Theatrically oriented progressive rock in the vein of early Genesis. Fortunately, most of the arrangements are less indulgent and the meters are more regular. While one hesitates to use the term "commercial," the ballad "A Place To Start" and the majestic closer, "The Answer," are accessible

enough.

Musicianship: The forte of progressive music has always been exceptional musicianship, and Theirafter certainly has its share. Not only did each player display a unique talent, but the band as a unit also had an impressive control of dynamics and tempo.

Performance: The opening number, "Give Me A Chance," is the perfect introduction to the band, with plenty of drama (Chris Drury acted as well as sang) and humor (as the band went into snippets of Beethoven and the Beatles); unfortunately, nothing in the rest of the show matched this impressive conceptual tour-de-force. The second number had Drury dressed as a flasher, but the theatrical element was inexplicably

abandoned for most of the rest of the show. Drury would run back to pound out some double-set drum beats when he wasn't singing, but the time could have been better spent changing costumes or pantomiming. Theirafter should make the most of their theatrical concept.

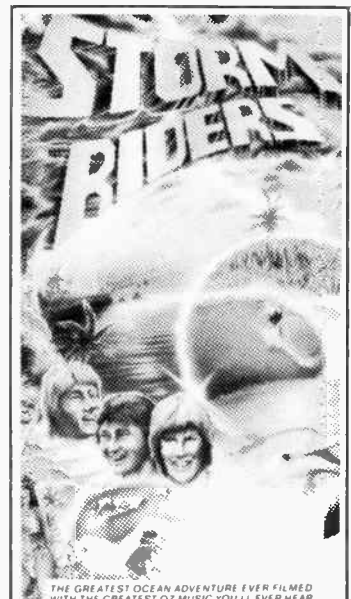
Summary: Theirafter is undoubtedly the most promising new progressive rock band in town. A change in strategy, though, would be wise. With a 60-piece double drum set and several keyboard and guitar setups, playing at your neighborhood club just isn't practical. Aiming for selected showcases at prime locations and by-passing the club circuit entirely might be worth considering.

—Stu Simone

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REVIEWS REVIEWS

MC Reviews Local Acts In Local Clubs MC Reviews Local Acts In Local Clubs

**Shine at the
 Golden Bear,
 Hunt. Beach**

The Players: Mackey Feary, guitar, vocals; Kenji Sano, bass, vocals; Maurice Bega, guitar, vocals; George Tavy, keyboards; Gerry Davis, drums; Bob Grieves, saxophones, flute, percussion.

Material: The songs range from the soft, folksy "Night Bird" to jazz/rock and the harder edged "Livin' Inside Myself." There is a wide variety of easily accessible songs, perhaps best summed up by "Favorite Time," which includes examples of most of the styles and influences of the band.

Material: These guys are well-seasoned veterans and they all play exceptionally well. On the majority of songs the tightness of the band and the overall sound is more important than individual virtuosity. Given the chance, though, each player solos effectively. Sano on "Favorite Time" delivers a great funk line and, on the same song, Davis has a



Shine: 'Seasoned veterans playing exceptionally well.'

drum solo which is a little too long but impressive nonetheless. Fearey's work on "Apartment 703" is clean and exciting, and on "Love is on My Mind," Grieves' flute and Tavy's keyboards combine to add another dimension to the music. The vocals are shared mainly by Fearey and Bega, and Fearey's relaxed style works well against Bega's stronger, more expressive approach. Bega's work on "What is Real" is outstand-

ing. The frequent harmonies are all well delivered.

Performance: The band looks good, is warm and relaxed on stage and, although there isn't much verbal contact with the audience, there is a definite rapport.

Summary: How bands playing original, well-written, largely commercial material with this degree of musical ability can fail to be successful I don't know. Watch out for Shine.

—Martin Brown

**Butch Hendrix
 & Honky Tonk
 Special, Pal.**

The Players: Butch Hendrix, guitar, vocals; John Greer, drums, vocals; Re Winkler, bass, vocals; David Gant, keyboards, viola, violin and vocals.

Material: A mixture of country covers and originals, with an emphasis on tear-jerkers and footstompers. An interesting departure from the above were the tunes penned by bass player Re Winkler whose penchant for wacky, off-the-wall lyrics is reminiscent of both Kinky Friedman and Dan Hicks. "California Cowboy," a song inspired by the L. A. gay cowboy bar scene, with such lines as "I've never been to the country but I've seen a lot of Marlboro ads" and "I've never been to a rodeo but I've been to Ro-day-o Drive," was particularly memorable. If recorded, it

could probably become a "Valley Girls" type of cult classic. Hendrix' originals lacked lyrical originality, but several were catchy enough musically to make up the difference—especially "Talk About Lonesome," with its punchy, Cajun feel.

Musicianship: The band members are all quite competent and work well together. David Gant is the jewel among them; he could definitely challenge the devil to a bout of duelling fiddles and come up the winner. He's phenomenally agile and creative, and plays a mean honky tonk piano as well. Although less flamboyant on leads, Hendrix provides some interesting and melodic moments on guitar. At times Winkler and Greer's thumping rhythms became too repetitive, but that may be an arrangement problem. Hendrix sounds a bit like John Conlee with a rougher edge, and the other three each have distinctive vocal styles and are adept at clean, well-blended harmonies.

ded harmonies.

Performance: The players all seemed relaxed and professional. Hendrix had an appropriately folksy presence, introducing each song with a personal anecdote or two. One problem with the pacing of the set was that there were too many back-to-back "crying in my beer" songs and likewise too many country "name-dropping" songs wherein the only hook is cramming in as many country music stars' names as is humanly possible in 3 minutes. If they're going to do two or more of these types of songs in the same set, they ought to space them further apart.

Synopsis: Butch Hendrix is a good, solid mainstream country band with several outstanding features—namely, Winkler's originals and Gant's flying fingers. A lot of the material, however, lacks the originality and freshness needed to carry the band as a whole.

—Laura Golden

REVIEWS & REVIEWS

MC Reviews Local Acts In Local Clubs MC Reviews Local Acts In Local Clubs

Julie Kelly, Stevie G's, Studio City

The Players: Julie Kelly, vocals; Rich Ruttenberg, keyboards; Dave Stone, bass; Mike Stephens, drums.

Material: Jazz standards, new and old dominated the set. The trio opened with a couple of instrumentals, including "Almost Like Being in Love," and in this first set she also did "Rio de Janero," "All My Tomorrows," Seawind's "Follow Your Road," and a sizzling version of "Do Something." Her style says straight-ahead jazz, and as such, she and the trio are quite enjoyable.

Musicianship: While the players are exceptional musicians, they are tighter playing instrumentals than when



Julie Kelly: 'General mood without specific meaning.'

playing behind Kelly. Ruttenberg has a great bop feel and weaves his solo lines in and out of chord voicings with subtlety and finesse. Stone gets a marvelous melodic sound, and it's enjoyable to watch him pull and scat along with his bass. They play well off each other, and ad lib variations fall in naturally without destroying the texture. Kelly has a rich, warm, effortless tone on the bottom. It's a full, deep-throated sound which is quite arresting. By comparison, her top

voice is thin and sounds a little nasal and harsh. She has an excellent range overall, but needs to flesh out her top voice.

Performance: Kelly has a pleasant, relaxed, non-compelling style. At times there is a lack of real commitment to the lyrics. Wrapped up in the musical styles and her own skillful embellishments, she often settles for the general mood of the song without reaching for the specific meaning. She did cut loose with a white-hot version of "Do Something," and was pretty caught up in "Follow Your Road."

Summary: To gain recognition as a jazz stylist, Kelly needs to offer something unique as a performer and musician. Overall she handled herself well, but too often she seemed detached from the song or from the moment. When each song is magic to Kelly, then Kelly will be magic to the audience.

—Sally Klein

Gleaming Spires at Radio City, Anaheim

The Players: Les Bohem, bass, vocals; David Kendrick, drums; Bob Haag, guitar, keyboards, vocals; Jim Goodwin, keyboards, sax, vocals.

Material: Pretty basic rock fare. The strong drumming throughout ensures a dance beat, but there are few memorable melodies, with the exception of "While We Can."

There are a few excursions into the long-forgotten world of acid rock ("Mining," for example) and several other very intense songs.

Musicianship: Bohem's vocals are by far the most impressive aspect of this band. He sings with expressive power and has a great voice throughout the set. His bass fits in well with Kendrick's powerful drumming. Haag plays well and delivers several searing acid-rock solos. Goodwin's keyboards are mostly in the background, and seem fairly innocuous, though on "Happy

Boy" they add a deeper texture to the sound.

Performance: The two frontmen, Bohem and Haag, are very comfortable, and are at times almost contemptuous of the audience. Bohem has a good sense of humor and should use it a little more often.

Summary: The material is fairly disappointing. More variety is necessary if they are to capitalize on the popularity of their biggest song so far, "Are You Ready For The Sex Girls?"

—Martin Brown

Horace Tapscott at Marla's Memory Lane

The Players: Horace Tapscott, piano; Robert Miguel Miranda, bass; Sonship Theus, drums; Melvin Moore, violin; Louis Spears, cello.

Material: Songs during two opening night sets ranged from jazz classics like "In A Sentimental Mood" to Tadd Cameron's haunting "If You Could See Me Now," as well as Tapscott originals like "Sketches Of Drunker Mary." Tapscott's band covers a good deal of territory, from standards to free sounds.

Musicianship: Poised and pro-

fessional. Tapscott has been on the scene since the '40s, and he chooses his players well. Violinist Moore is a refreshing touch, and his lyricism and swinging style aptly complement Tapscott's pyrotechnics. Miranda, who has been with Tapscott for several years, also distinguishes himself on frantic solos, and is at home in the different musical idioms this band plays. The only stumbling block here seems to be cellist Spears, who appears at times to be in over his head.

Performance: The first set was a bass/drums/piano trio that stuck closely to familiar nightclub material. Playing in a slightly more reserved setting than usual, Sonship seemed have trouble remain-

ing in the background for the first set and was, consequently, a bit loud. After the break, during the quintet's more adventurous "out" sounds, he blossomed and was in better form. Tapscott himself was in fine fettle, and on Spears' striking composition, "Wobblin'," he ran all over the ivories.

Summary: For sheer musical inventiveness and an ability to take familiar standards all sorts of places, Tapscott is a "must-see." The rhythm section remains, and upcoming shows will respectively feature tenor saxophonist Charles Owens, trumpeter Oscar Brashear and trombonist Benny Powell. Catch this one!

—David Keller

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On Record

Paganicons Saccharine Trust

SST Records
Produced by Spot, Mike Watt,
and Saccharine Trust;
published by SST Music

The Punchline The Minutemen

SST Records
Produced by Spot; published
by New Alliance Music

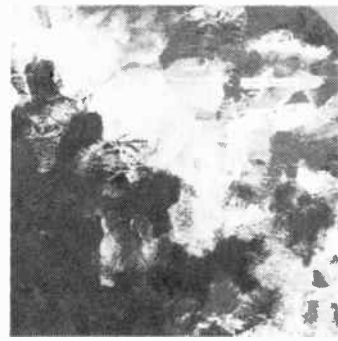
Two from the better-late-than-never review file: Saccharine Trust's overall sound and fury may be similar to the usual nihilistic punk ravings, but there are some notable qualities which separates them from the pack. Once you get by Joaquin Brewer's purposely grating vocals, you'll find nuggets of fairly dynamic melodies in Byza's guitar work on "I Am Right" and "We Don't Need Freedom."

Most impressive of all is a developing lyrical eye. "A Human Certainty," the disc's highlight, portrays a gripping view of the failure to rekindle a lost relationship.



The Minutemen's sound is more cohesive and finely crafted, and the results are quite positive. The trio plays a very tightly structured, original blend of punk with jazz overtones (similar to but not

derivative of Wire), set to concise and compelling lyrical imagery. The songs are like brief, but telling, musical haikus, where images and ideas are laced with irony, black humor, and a droll wit. The seventeen songs can seem to blend into one another, but the recurring tension from the sparkling musicianship and D. Boon's



vocals usually keeps things at a tight aural edge. *The Punchline* is one of the more original and interesting of L.A.'s underground punk scene, obliterating hackneyed punk conventions for a compelling sound of their own. —Jeff Silberman

Straight Ahead Art Blakey and The Jazz Messengers

Concord Jazz
Produced by Frank Dorritie;
publisher unlisted

Art Blakey is one of the guiding lights of jazz drumming. Over the years the line of talented musicians who have worked with him and then went on to make their own way is staggering. Players like Lee Morgan, Freddie Hubbard, Wayne Shorter, and later Chuck Mangione and Keith Jarrett all did stints with Blakey's Jazz Messengers.

Happily, talent is still around and *Straight Ahead* features standouts in alto player Bobby Watson and trumpeter Wynton Marsalis. On this album Blakey, with his customary reserve, effortlessly powers this soul-stirring band. The material from this session came from a live Keystone Corner date and judging from the sounds it must have been a hot night.

Perhaps what makes Blakey's sound so enduring is the fact that he always seems to pick talented musicians and then has the good sense to let them blow. Marsalis, of course, shines here, but so too do Watson, Bill Pierce on tenor and pianist James Williams.

If your old Blue Note Blakey reissues are getting scratched, try this new one from Concord for some hard hop at its best. —David Keller



Living On Lust Red Zone

Banner Records
Produced by Ottavio Charles
Sasso; published by Fresburg
and Zone R.

This band has a clever futuristic image that will excite audiences, yet their music relies on standard rock 'n' roll



structures and lyric ideals so as not to alienate the crowds from the aliens onstage. The four piece, basically new wavey group turns in one of the more solid and likeable debuts I've heard in awhile.

I say new wave, but except for the tick-tocky guitar rhythms, it could be just standard rock, not hard rock even, though they do rock pretty hard. Guitarist/vocalist Jason Ball is the main writer, and he does indeed have a way with his idiom. His songs have nice little lyrical puns and jokes. The songs rely on chord changes you've heard before, but always with a twist, either in an accompanying riff or in the melody, consequently making them sound fresh yet familiar at the same time.

Both the lead vocals of Astrid Plane and Ball are strong. Plane does a fine vocal on both of the cover tunes which feature her, "You Don't Own Me" and "Love Is Strange," showing also that this band's songwriting and playing roots go back a little farther than their image concepts. *Living On Lust* is a fine debut from a new band consisting of what sounds like seasoned players and singers, and it rocks pretty good too.

—Bruce Duff

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Publication Date: Oct. 14
Ad Closing Date: Oct 4

Songwriter II

In our second issue devoted exclusively to the concerns of songwriters, we'll talk with some of the industry's top lyricists and composers, list publishers and producers looking for songs **immediately**, and look at how changes in radio, copyright law and home taping affect both established and new songwriters.

Publication Date: Oct. 28
Ad Closing Date: Oct 18

Year-End Edition

To wrap up the year, we'll be looking back at '82's highlights and lowlights throughout the music business—at the labels, in clubs and in the studios. We'll also give musicians themselves the chance to select the top L.A. bands in rock, country and jazz.

Publication Date: Dec. 9
Ad Closing Date: Nov. 29

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Club Data

WHISKY, BLA BLA CLOSE; AL'S FIGHTS

by Bruce Duff

They say that bad news comes in threes. That indeed seems to be the case with three prominent local clubs. First, it's pretty much common knowledge that Al's Bar is having trouble with their entertainment license. According to club booking agent Lezle Stein, the license expired and renewal complications arose involving noise complaints from neighbors across the street. The situation is further confused by the by the issue of whether the neighbors are residing legally in a business district. Also, Al's has to become "earthquake proof," which they are doing. The license snafu is being appealed in court, and Stein is confident that the local, national and international new music that is a mainstay at the club will soon be re-instated. Currently, there are still swing records and dancing on Tuesdays, as well as regular hours beer drinking. Stein also said that Al's may acquire a hard liquor license in the near future.

Even more surprising was the closing of one of L.A.'s oldest clubs, the Bla-Bla Cafe. Mark Levy of Red Line Talent, who has been closely associated with the club, said that the building is up for sale and will "probably be turned into a restaurant with light entertainment, but that remains to be seen." Levy went on to say that the club's problems were not financial, but rather they "ran out of time, not money. The Bla-Bla served the artists it showcas-

ed. It was a showcase room, and now everyone wants to dance. Its time is over; it died of old age."

Bla-Bla co-owners have both gone on to different occupations. Alby Hora is involved in something apparently outside of music. Skip Nelson is in London with singer Shandi, establishing label and publishing connections. Incidentally, Nelson is accepting tapes and resumes from L.A. groups interested in an English record or publishing deal, which he will be shopping. Interested artists should mail their packages to Red Line Talent, or call (213) 851-8110 for further information.

Finally, L.A.'s most famous rock club is closing its doors to live music (with the reported exception of some weekend gigs. The Whisky A-Go-Go is shutting down soon for a period of six to eight weeks for remodeling, and is reopening as—surprise!—a dance-oriented rock disco. Says booking agent Cary Colton, "They've done this before and it always seems to work its way back to rock and roll. Right now, they [the owners] say they want to be a full-time dance club." When one thinks of the unbelievable legacy that the Whisky has carved in rock since the '60's, it's a terrible shame to think of it as reduced to another disco. From the days that Johnny Rivers cut a dozen hit records live there, to the early days of the Doors, the Mothers, Love, the Byrds, and countless other



Modern Design with Gary U.S. Bonds at the Country Club

historic sixties groups to the Tubes' month-long engagement in the mid-seventies to the early days of punk/new wave with day-long shows featuring (then) new acts Blondie and the Germs, to the current local and international acts booked weekly, the club has truly been on the cutting edge. With the Starwood gone and the Roxy mainly being a series of private parties for record honchos, it is a sad turn of events.

Modern Design (see photo) recently showcased for a lot of label execs at the Whisky. Shown here with Gary U.S. Bonds backstage at the Country Club, they are probably laughing about their recent house-packing hoax, in which they spread the rumor that Cheap Trick would do a surprise set at their August 24th Whisky gig. C.T. was, of course, a no-show, but it didn't keep the eight pages of guest list (guest novel?) people from showing up. Many went away disappointed.

In other club news, Duane Thorin has switched from book-

ing the Ice House in Pasadena to booking that city's Pookie's. Thorin promises more variety than the club had previously offered and interested bands can call him at (213) 256-8625.

Finally, on a light note, eyewitness observers at the Troubadour reported that the irrepresible Doug Weston was "ruling" the club from a recently installed throne near his upstairs office door. Microphone in hand, he quipped such one-liners as "Sound man, take the bass off this mike or you're fired!" or, to the young band preparing to go on, "Sign your contract or you aren't going on." Weston, wearing green paisley pants and open shirt, apparently wanted the band and a video company filming them, to sign some papers before the band could play. Audience members, annoyed by this, began heckling Weston, who returned by having the spot light on various audience members while he insulted them back. Meanwhile, Weston dogs were on stage, scratching at the fleas.

Live Action Chart

AUG. 9-AUG. 22

The Live Action Chart lists the top-drawing acts in L.A. and Orange County. Those clubs that pay their acts list the top three draws over a two-week period in terms of actual ticket sales. The size of the venue, sell-out performances and the number of times an act is listed are taken into account. Stars denote an appearance last issue as an Honorable Mention.

ROCK / POP			JAZZ / BLUES			COUNTRY / FOLK		
This Wk.	Last Wk.	On Chart	This Wk.	Last Wk.	On Chart	This Wk.	Last Wk.	On Chart
1	-	1	1	3	9	1	1	12
2	5	3	2	4	3	2	5	5
3	-	5	3	-	2	3	-	11
4	2	3	4	5	4	4	4	9
5	-	1	5	-	1	5	-	3
6	8	7	6	-	2	6	-	1
7	-	1	7	-	1	7	-	6
8	-	1	8	1	3	8	-	1
9	-	3	9	-	6	9	-	1
10	-	1	10	-	2	10	5	4

HONORABLE MENTION: Black Cats, White Sister, Clifton Chenier, Coasters, Paul Casey, Billy Vera, Edith Massy, Carl Anderson, The Method, T-Bone Burnett.

HONORABLE MENTION: Nico Riito, Tom Gavin, Corky Hale, Mike Campbell, John Wood, Bill Holman Big Band, Adam Makowicz, Toshiko Akiyoshi, Lynn Carey, Hyperion.

HONORABLE MENTION: Bill Erickson, Sidewinder, Freddy Fender, Richard Thompson, Anvil Bard, Tammy Wedell, Penny Royal, Fred Sokolow Bluegrass Band, Pat Cloud & Friends.

Showcase

by Stu Simone

White Sister

In many ways, White Sister's story could apply to any of thousands of ambitious young rock groups, with one exception—this one is succeeding.

Much of their bright future is due to the fact that this is *not* a threatening band, but a very accessible one; it takes little imagination to picture songs like "All In One Night" and "More Than Just A Friend" on the radio between Asia and Journey.

The key to this band, though, is single-minded togetherness. "There's really nothing without the four of us—the whole thing is a unit," says guitarist Ric Chaddock.

Their origin reads like an old-fashioned rock 'n' roll bio. All four went to Burbank's Burroughs High and, after graduating three years ago, Chaddock began jamming with keyboardist Garri Brandon, a senior, and a drummer, and they began by working up Toto's "Hold The Line." Bassist Dennis Churchill eventually joined, and they began playing backyard parties under names like Winterkill, Foreplay and Tyrant. They went through a number of drummers, but once Rich Wright joined two years ago, the band decided to go all-original, and White Sister was born.

"Our first demo was on a Sears & Roebuck special," says Chaddock. "We took it to the Troubadour and, thank God, somebody thought enough of it. Our first gig was a Sunday at 9 and we did pretty good....Of course, all our relatives were there."

They have since been working at defining a sound. Melodic hard



White Sister: "We want to be able to offer something different."

rock with vocal harmonies isn't unique now, with Styx, Toto, Triumph, et al smothering the airwaves. "We're trying to break into our own niche," says Brandon, "and to break away from sounds that are reminiscent of someone else, which is a slow, hard process."

Their accessibility, though, has made for a broader audience, and they've noted leather-clad heavy metalers, thin-tied new wavers and hardcore punkers in their crowds. While the band may have their work cut out for them in forging a unique musical style, they have no such problems visually, thanks mainly to leg warmers and Brandon, who at any moment can switch from keyboard (as Churchill sings lead), singing keyboardist or a vocalist fronting a three-piece.

"Our main issue," says Chaddock, "is taking pride in being able to make as big a sound with four guys as most bands do with five or six, and we want to be able to offer something different."

"There's a combination between the four of us, a chemistry that works," he adds, "and that's the most important thing we have going for us. None of us are the greatest musicians in the world by far, but when we're all together, there's just something that gels. People have a little bit more fun with us than with the

other bands, and that's what it's all about for us. What we like to do is just portray a good time the whole time we play—the audience participation and the whole bit—and I think they leave feeling like they've had a better time than if they were just sitting there."

Though White Sister plays hard rock, they try to avoid the leather-clad metal trip, although this wasn't always so. "We started changing towards the heavy metal thing," says Brandon, "and people who'd seen us before were telling us we were losing our draw, and finally after one of the night we finally just said, 'You know something? This is just not us,' and the minute we went back out on stage and did our own thing it really started going again."

The band's live show, one of the strongest in town, is the result of careful planning and meticulous execution behind-the-scenes by a veritable army of roadies. "The thing we like to do is put on a production. The whole show—even in its infant stage as it is right now—is so complex. All those poor guys are so good."

"All those poor guys" are actually White Sister's eight-member road crew, an integral part of the show. Each has a part to play: one runs the flashing logo, one does the fog, one mans the drum riser, one changes synthesizer pro-

grams for Brandon, another runs the effects for Chaddock's guitar—the list goes on.

Elements like an impressive stage show and accessible material can't, of course, break a band alone, and White Sister's success has a lot to do with the timely addition of managers Ian and Liz Trotter. Liz was a professional singer who now helps shape the band's three-part harmonies as vocal coach, besides sharing management chores.

With the firm base they have built and the momentum they have generated, they're as certain a bet to make it as anyone could make in the unpredictable world of rock.

"I'll tell you one thing, it's a lot harder than we thought it was going to be," concludes Brandon. "Unless you *really* want it, you ain't gonna get it. If you've got to work seven days a week, you have to be able to do it, and it never really does stop. There's a place where everything's real fun, but then it comes to a point where you realize, 'This is *serious!*' We've been through some hard bumps. We've been at each other's throats and we've been to the point of saying, 'Get lost!' But we worked our way through them all. That's the way you've got to do it."

Horatio Alger couldn't have said it better.

Garri Brandon—Wurlitzer 200A electric piano, Prophet 5 synth., Mini-Moog and Crumar Performer synths., two Yamaha 415 H cabinets as monitors, Boss KM-60 6-ch. mixer, Echoplex, Furman reverb RV-1, Boss CE-1 Chorus; Ric Chaddock—two 100w Marshall half-stacks, Echoplex, Boss Chorus, Boss 10-band graphic EQ, MXR Dynacomp, 1979 Les Paul Custom, 1981 BC Rich Son Of A Rich, and Custom Flying V w/tremolo built by Carl Sandoval; Rich Wright—10 pc. Slingerland drum set with double bass, Zildjian cymbals; Dennis Churchill—Acoustic 320 head, custom-built 2x18 cabinet, MXR phase 100, Gibson Ripper, Yamaha BB1200 bass, customized; Shure SM-58 vocal mics.

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Clubs

LOS ANGELES

MARLA'S MEMORY LANE

2323 W. Santa Barbara
Los Angeles, CA
Contact: Bill Howard & Pat,
294-8430
Type of Music: Pop, jazz, orig.
Club Capacity: 175
Stage Capacity: 8
PA: Yes
Lighting: Yes
Piano: Yes
Audition: Live
Pay: Flat rate

BULLWINKLE'S

814 Broadway
Santa Monica, Ca. 90401
Contact: Lauren, 9-4, M-F, 213
451-3241
Type Of Music: Rock, R&B, reg-
gae, ska, orig. ok
Club Capacity: 200
Stage capacity: 24' long, 12' deep
Lighting: Yes
Audition: Tape and live
Pay: Negotiable

BRASS RAIL

233 S. Brand Blvd.
Glendale, Ca.
Contact: Louie, 213 242-2227
Type of Music: Top 40, rock
Club Capacity: 150
Stage Capacity: 5-6 pieces
PA: No
Lighting: Yes
Piano: No
Audition: Live
Pay: Negotiable

ROOSEVELT HOTEL

7000 Hollywood Blvd.
Hollywood, CA
Contact: Sam, 213 656-6461
Type of Music: Variety, originals
Club Capacity: 150
Stage Capacity: 8
PA: Yes
Lighting: Yes
Piano: Yes
Audition: Live Saturdays, 1-3pm
Pay: Possible if show is sold

MONTE CARLO II

5222 Sunset Blvd.
Hollywood, Ca.
Contact: Alan Pitch, 213 396-1516
Type Of Music: Rock, jazz, R&B,
punk, comedy, all styles., orig.
ok
Club Capacity: 200
Stage Capacity: 8 pieces
PA: No
Lighting: Yes
Piano: No
Audition: Tapes, resume and live
audition if requested
Pay: up to 85 percent of door

THE CANDY STORE

8117 Sunset Blvd.
Hollywood, Ca. 90046
Contact: Lynn Dillard, 654-1298
Type of Music: Variety, Thurs.;
jazz, Fri.; pop, R&B, Sat.; magic,
Sun.
Club Capacity: 100
Stage Capacity: 4
PA: Yes
Lighting: Yes, limited
Piano: Yes
Audition: Live, or possible tape,
bio, pix.

GOLDEN BEAR

306 Pacific Coast Hwy
Huntington Beach, Ca.
Contact: Kevin Kirby, 714
960-5436
Type Of Music: All forms of
entertainment, orig. only
Club Capacity: 300
Stage Capacity: 10 plus
PA: Yes
Lighting: Yes
Piano: Yes, and organ
Audition: Tape, bio and list of any
forthcoming dates
Pay: Negotiable

SIMPLY BLUES

6298 Sunset Blvd., 19th floor
Hollywood, Ca. 90028
Contact: Lloyd Baskin,
213 466-3534
Type Of Music: Variety, orig. ok
Club Capacity: 100
Stage Capacity: 3
PA: Yes
Lighting: Yes
Piano: Yes
Audition: Call for more info.
Pay: Negotiable
Showcase: Music, comedians,
orig., Sundav. 4-7 p.m.

FILTHY McNASTY'S

11700 Victory Blvd.
North Hollywood, CA 91606
Contact: Pearl, 213 769-2220
Type of Music: New wave, rock,
originals
Club Capacity: 500-750
Stage Capacity: 12 members
PA: Yes
Lighting: Yes
Piano: No
Audition: Promo & live audition
Pay: Negotiable

THE ICE HOUSE

24 N. Mentor Ave.
Pasadena, Ca.
Contact: Duane Thorin, after 2
213 681-1923
Type of Music: Pop, rock, R&B,
variety, orig. ok
Club Capacity: 200
Stage Capacity: Up to 13
PA: Yes, w/operator
Lighting: Yes, w/operator
Piano: Yes
Audition: Tapes and live
Pay: Percentage negotiable

THE GALAXY

121 No. Gilbert
Fullerton, CA 92633
Contact: Janina Alton,
714 525-1334
Type of Music: New wave, pop,
rockabilly, originals
Club Capacity: 1,000
Stage Capacity: 8-10
PA: Yes
Lighting: Yes
Piano: No
Audition: Tape, pix, resume
Pay: Negotiable percentage

ROSEY'S RESTAURANT

3200 Rosemead Blvd.
El Monte, Ca. 91731
Contact: Stan, 213 572-9380
Type Of Music: Country pop,
mellow rock, orig. ok
Stage Capacity: 8
PA System: Yes, 16-channel with
operator
Lighting: Yes
Piano: No
Audition: Call for info
Pay: Flat rate, negotiable

H.J.'s

6411 Lankershim Blvd.
No. Hollywood, CA
Contact: Herb
Type of Music: Orig., Rock, Orig.
Rock Reggae, New Wave, R&B
Club Capacity: 200
Stage Capacity: 9
PA: Yes
Lighting: Yes
Audition: Resume
Pay: Percentage of door

TOYE CHRISTOPHER THEATRE

10648 Balboa
Granada Hills, Ca.
Contact: Bill Howard, 213
368-0688
Type Of Music: All kinds, orig
Club Capacity: 260
Stage Capacity: 8-10
PA: Yes
Lighting: Yes
Piano: No
Audition: Live or tape
Pay: Percentage, professional
showcase, Tues. at 8 p.m.

McCABE'S

Pico and 31st, Santa Monica, Ca.
Contact: Tracy or Nancy, 828-8037
Type of Music: Acoustic or quiet
electric, folk, jazz, traditional

Club Capacity:150

Stage Capacity:6
PA:Yes
Lighting:Yes
Piano:Yes
Audition:Showcase first Sunday of
every month, call for details.
Pay:Negotiable

RUMBLESEAT

4700 E. Pacific Coast Hwy
Long Beach, Ca. 90804
Contact: Top 40-Richard Powers,
Orig.-Johnny Maya 213 438-1131
Type of Music: Top 40, rock, new
wave, reggae, R&B
Club Capacity: 400-500
Stage Capacity: 25 ft. by 22 ft., w/
curtain
PA: Yes
Lighting System: Yes
Audition: Tape, vinyl, audition,
schedule of past & future gigs
Pay: Negotiable

HOT LICKS

24650 Crenshaw Blvd.
Torrance, CA
Contact: George, 375-3577
Type Of Music: 1,200
Stage Capacity: 10
PA: No
Lighting: No, looking for a good
lighting system
Piano: No
Audition: Tape
Pay: Negotiable

ORANGE COUNTY

COACH HOUSE SALOON

33157 Camino Capistrano
San Juan Capistrano, Ca.
Contact: Bob Lemon, 714 549-7028
Type of Music: Original rock, T40
Club Capacity: 450
Stage Capacity:8
PA:Yes
Lighting:Yes
Piano:No

WOODSTOCK NIGHT CLUB

951 S. Knott Ave.
Anaheim, Ca.
Contact: John, 714 995-1844
Type Of Music: Rock, orig. ok
Club Capacity: 300
Stage Capacity: 10
PA: No
Lighting: Yes, w/operator
Audition: Live or tape
Pay: Negotiable

THE PANHANDLER

34130 Pacific Coast Highway
Dana Point, CA
Contact: Star Production, 714
549-7028
Type of Music: Name acts, show-
case, Top-40, originals
Club Capacity: 450
Stage Capacity: 10
PA: Yes, with operator
Lighting: Yes, with operator
Piano: No

Gig Guide

Audition: Live or send tape with bio to Panhandler. Attn: Star Productions.

THE MELODY INN

110 S. Harbor Blvd.
Fullerton, Ca.
Contact: Reverend Moses, 714 879-7570 **Type Of Music:** Country, rock, blues, orig. ok
Club Capacity: 250
Stage Capacity: 4 to 5
PA: Sometimes
Lighting: Yes
Piano: Yes
Audition: Tape and live
Pay: Negotiable percentage

CALABASH LANDING

179 E. 17th Street
Costa Mesa, Ca.
Contact: Dennis Cooney 714 642-9855
Type Of Music: Rockabilly, R&B, jazz, orig. ok
Club Capacity: 225
Stage Capacity: 8
PA: Yes
Lighting: Yes
Piano: No
Audition: Tape and bio w/recent dates
Pay: Flat rate

CRAZY HORSE

1580 Brook Willow, Santa Ana, Ca. 92705
Contact: Bob Stoner, 714 731-6361
Type Of Music: Country, pop, originals, copy
Club Capacity: 300
Stage Capacity: 7
Pa: Yes
Lighting: Yes
Piano: No
Audition: Live
Pay: Flat rate

RADIO CITY

945 S. Knott
Anaheim, Ca.
Contact: Jerry Roach or Julie Duran, 714 826-7001
Type Of Music: Straight-ahead rock, new wave, rockabilly, ska, orig. ok
Club Capacity: 400
Stage Capacity: 8-10
PA: Yes
Lighting: Yes, w/operator
Audition: Tape or live
Pay: Negotiable

THE TOWN HOUSE

52 Windward
Venice, Ca.
Contact: Frank, 213 392-4040
Type Of Music: Country, rockabilly, originals.
Club Capacity: 250
Stage Capacity: 20
PA: Yes
Lighting: Yes
Piano: No
Audition: Tape
Pay: Negotiable

Song Market

NEW PUBLISHING COMPANY with rock & pop outlets needs material. Send protected lyrics & tapes to Red JCE Production, 4606 Atoll Ave., Sherman Oaks 91423

SONG MATERIAL wanted by music publishing company looking for unique novelty jingles & instrumental soundtracks for immediate consideration. Contact Big Fish Music, 213 984-0377

HIT SONGS wanted for publishing production company. Prefer funk, R&B, pop cross-over jazz, rock. Send cassette to 4th Phase Publications, P.O. Box 976, Monterey Park, CA 91754

KCSN DJ, Mike Mahaney is looking for country material to play on his Country Liberation show, playing Thursdays at 1pm. Send tapes or vinyl to 18111 Nordhoff Street, Northridge, CA 91330

SONGWRITERS: PUBLISHING Company seeks original material. Send tapes to Tina, Americana, 2029 Century Park East, Suite 4390, Los Angeles, CA 90067

SMASH SONGS NEEDED for publishing company with many worldwide covers. Commercial only. Any style, just good. Cassettes with lyrics only, please. Philly West Publishing, P.O. Box 1808, Glendale, CA 91209, 213 240-6016

PRODUCER LOOKING for inspired hit oriented songs and artists. Send 2 songs maximum on reel to reel or cassette, with lead, lyric sheets, bio and SASE to: Richard Champion, c/o Midnight Productions, P.O. Box 3365, Culver City, CA 90230

OSTAY MUSIC CORP. (ASCAP) is looking for all types of original compositions except for punk & new wave styles. Cassettes and lead or lyric sheet. No more than 5 songs per cassette. SASE for return. 1833 Kenwood Avenue, San Bernardino, CA 92404. Attn:

Miscellany

ZAMPARELLI PRODUCTIONS is promoting concerts in the L.A. area. We're looking for top L.A. bands, metal rock, pop or new wave. Originals only. Concert facilities from 500-1,500. Audition by tape, pix & promo package, or we'll come to see you. Call for more information 213 957-0748

NOVELTY RECORDS seeking group or solo artists with original Material in rock, R&B, new wave or country. Send cassette picture & bio to Novelty Records, 270 N. Cannon Drive, Suite 103, Beverly Hills, CA 90210. No phone calls or deliveries. Material cannot be returned.

CHAMPION SOUND Co., a Torrance based firm doing concert sound reinforcement, is seeking a sales rep who is an aggressive self-starter, neat in appearance, well versed and has a pro attitude. High percentage commission to start, and salary plus commission to follow for the right person. For further details, call Bruce at 213 378-4057

SEEKING M/F ARTISTS/groups (all styles) for promotion to major local, national, international labels. Approved material will be submitted directly to top A&R. We want the best only! Mail or deliver promo and SASE to: London Star Promotions, 10928 Magnolia Blvd., N. Hollywood, Ca. 91601

MUSICIANS WANTED: Motown styled bass player, 24, is forming a late 60's, current & originals group. Supremes, early Jackson, Miracles, early Hendrix, Tommy James/Shondells, Beatles, Sonny & Cher, and more. 1974-1978's disco period, and some especially picked current Top 40 copies. Soon to be working. No curiosity seekers or looky-lues, just those truly interested in the music & making a living. Has rehearsal space, equipment & connections., Call 666-0862

RECORDING ENGINEER/producer seeks work with serious band in studio or on the road. Have experience in all media including advertising, promotions & live sound. If you want the best, call Allan at Casper Productions, 213 857-8848

SINGERS, MUSICIANS, models, dancers, etc. are now being interviewed or Las Vegas Showcases. Call 213 381-6703

CONCEPT PRODUCTIONS needs quality Top 40, bands, 3 to 5 pieces, commercial hard rock, country and lounge, singles & duos for good paying road work. Mr. Nunes. 805 487-6321 or 805 984-3372

EL-MI Music is looking for a punk rock group for possible East Coast Record deal. For further info, call Mike Shelby 213 506-4259 **WE ARE IN SEARCH OF:** two female keyboardist, one female

drummer, two female vocalist (attractive, one black & one white) to work in commercial group with 80s concept under the administration of well known artist with many gold & platinum LPs. **Contact:** Tony Dewayne, 727 West 7th, apt 202, Long Beach, CA, (213) 437-3061

PRODUCTION COMPANY with world-wide distribution seeks female singers, all styles, blonde or brunette preferred. Must be under 23 and very attractive in order to form all female duo or trio. Send cassette and photo to DMI Productions, 6255 Sunset Blvd., Suite 1911, Hollywood, Ca 90028. No calls, please.

WE KNOW IT'S A LONGSHOT, but we need twins or triplets, under 26 years old, male or female to record a record that already has distribution. Send cassettes and photos to DMI Productions, 6255 Sunset Blvd., Suite 1911, Hollywood, Ca 90028. No calls, please.

PRODUCTION COMPANY looking for great female vocalist. Pop and R&B. Pros only. Cassette, picture, bio. Philly West Productions, PO Box 1808, Glendale, CA 91209

FEMALE VOCALIST wanted. Creative, theatrical & attractive for 80's video band with LP recording in progress. Call producer St. Jeff 213 764-6656 a

L.A. POP PRODUCER is actively seeking "the top ten unsigned LA acts" for industry distributed promotional album. All material will be closely evaluated. Submit to LA Pop Productions, P.O. Box 2005, Beverly Hills, CA 90213 or call 213 651-4178

AUDITIONS BEING HELD for rock band to appear in an upcoming feature film. Group and individuals will be considered. More rock than new wave. First-Film Studios. (213) 222-4509

SECRETARY-TRAVEL assistant for music biz. Trip to Europe with record producer. Salary plus expenses. Call between 12-4 only. 213 556-8326a

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

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TO PLACE A FREE AD

CLASSIFIED & CONNECTION SECTION 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, from L.A. From Orange Co., call (714) 846-6065. Give your name and phone no., then the category number. Make your ad as brief as possible. All buy and sell ads must have a price.

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

NEXT CLASSIFIED DEADLINE THURS., SEPT. 9, 4 P.M.

□ **Ampex V4B**, 100w bass amp with Fender bassman cabinet with two 15" Jenseis. \$500 for both or will separate. Dave Shaffer 213 651-4366a

□ **Peavey XR1200** mixer, 12 channel, 200w per side, reverb, etc. Used once, excellent condition \$1,200, and two Bose 802 speakers with eq & stands. Used once. Excellent condition. Chris, after 3 213 840-0395a

□ **Two Reinbus Heinz** horns and drivers \$450. Two JBL cabaret monitors \$850 - Tangent 1202 mixer with Anvil case. \$950. Delta Tab DL2 digital delay \$1400 - White 4003 eq \$800 213 696-8362

□ **Fender supertwin**, 180w, RMS (395 peak power) mint condition. \$350 - obo. Stu 213 454-1563a

□ **Marshall 50w** half stack JMP series / cabinet. Celestion speakers. \$850 - firm. JT 714 641-3863a

□ **Yamaha EM150**, 6-channel PA with two Sunn cabinets, two 12" speakers & a tweeter \$1,000 - obo. After 6pm call Mike 213 737-3874

□ **Acoustic power 300** amp, excellent condition. \$275 213 202-0140

□ **Crown D-150** power amp. Excellent condition. \$325 213 202-0140

□ **2 JBL 2350** horns with Y throat adaptors; 2 JBL 2441 drivers with wood road cases, \$700 213 506-4840a

□ **Self powered speaker** amp, Yamaha A4115H. 100w \$400 213 506-4840a

□ **Phase linear 400** - stereo power amp with on-off switch. \$425 213 396-3836a

□ **Two Tychobras** wedge monitors with 12" EV speaker and JBL bullet tweeter with crossover \$250 each 213 396-3836a

□ **16 channel** neotech board mixing console prototype. \$6,000. Patty Pourade 989-5770x208a

□ **Tapco** a 6100R with reverb 14 channel mixer with Anvil case \$600. Jim 714 598-6707a

□ **Roland Bolt** cow, tube guitar, 2 channels, reverb, portable & loud. \$350. Stu 213 454-1563

□ **PA's & Amp Univox** Bass Amp, 10 channels, 50 watts, cabinet has four 10" speakers. Works fine. \$180 213 462-4502

□ **Small Speaker** cabinet with one 15" speaker for guitar PA, etc. \$100 213 462-4502

□ **6 channel** stereo PA recording mixer many extras \$350 213 577-2049

□ **Fender PA** with columns and horns. \$500 or best offer. Bob Ryan 714 846-8430

□ **1952 Tweed** Fender Champ amp. Collectors item. \$250. Bob Ryan 714 846-8430a

□ **Speck** 16 track mixing console with 400 point patch bay. \$5,000 obo. Excellent condition 213 365-1449a

□ **Electro voice** dominator 3 way PA cabinets \$500 each 213 345-4707a

□ **Roland cube** amp, perfect condition. Brand new \$200 213 473-3741a

□ **6 channel** stereo PA & recording mixer. Many extras - \$350 213 577-2049a

□ **Mesa Boogie** Mark 4 amp. 60w EVM 12" speaker reverb. Export transformer. Hardwood cabinet. Anvil flight case with wheels. \$1,200. Pat Thomi 213 876-5483a

□ **Sunn 4-12 LH** speaker cabinet for guitar or bass. 240w, RSM. Excellent condition. \$250 213 827-0246a

□ **Road 440** basshead with 5 band eq and effects channel. Great sound. \$400 - obo. George 213 843-1314a

□ **Tapco Catalina** series. C-12, audio mixer, 12 in - 40 out with full channel assignment and patch bay \$1,400 213 994-4947a

□ **Marshall 100w** super lead head \$550. Marshall 50w head \$450. Marshall four 12" speaker cabinets \$400 213 761-8013a

□ **Teac 144**, 4 channel mixing board, brand new \$800 213 652-4230a

□ **Polytone mini** brute 3 amp. Brand new. \$100 213 652-4230a

□ **Perfect** for start-up studio: a Speck 800c audio mixer. 16x8 for save. Excellent condition 213 365-1449a

□ **Fender super** twin, 180w RMS of power. 400w peak. 5 band eq. Mint condition. \$350. Stu 213 454-1563a

□ **Roland bolt-60** tub guitar amp. channels. Portable and loud. \$350. Stu 213 454-1563a

□ **Acoustic 406** bass cabinet, 2x15 speakers, refrigerator style - \$300. obo. Bruce 213 650-9586a

Tape Recorders 3

□ **Alkal**, model X-200D solid state reel to reel. 3 motors. Auto reverse. Just calibrated. \$875. Ed 213 281-5730a

□ **Teac Porta** studio, brand new, \$850, with flight case. Call vince after 5 213 893-6579e

□ **Teac Model 144**, portastudio with Anvil Case \$400 213 876-4844a

□ **Nagra 3**, 1,695 213 852-1961a

□ **16 track** Stephens recorder, \$7,500 213 852-1961a

□ **Scully 8** track professional 1" tape machine. Model 280. \$5,000 - and it's yours! 213 467-5132a

□ **Teac 144** porta studio. Best offer. Great condition 714 963-5175a

Music Acces. 4

□ **Acoustic 406** bass cabinet, 2x15 speakers. Refrigerator style. \$300 - obo. Call Bruce 213 650-9586a

□ **String** bass covers 5/8, 3/4 and 7/8. From \$25-\$60 213 462-4502a

□ **Mutron bi-phase**, 1100. Maestro phase shifter, \$35. Ed 213 281-5730a

□ **Roland space** echo RE-201. \$350 - firm 213 994-9159

□ **Roland space** echo 201 model. Very good condition, \$375. Chris 213 874-5170a

□ **Boss TV120** digital tuner. New in box, \$90 obo. Jim 213 464-0300a

□ **Dimarzio** dual sound pickups. Still new in box \$25 each. After 12 noon, Call Dan 213 224-8323a

□ **Roland TR606** drum computer brand new \$275. Ray 213 396-7942a

□ **Firman** reverb unit and compressor. 1 apoc 220 stereo graphic equalizer. \$200 each. After 5, call Vince. 213 893-6579e

□ **Beyer M500** mic. Brand new with cable. \$125 - Vince 213 893-6579e

□ **MXR Dynacomp** & MXR noise gate linediver. \$40 apiece. Jim 714 598-6707

□ **DOD 10** band graphic equalizer \$55 - obo. Bart 213 316-7274a

□ **Anvil case** for Thunderbird bass. Can be made to fit other basses. Bart 213 540-8529a

□ **Neumann** mic, V-87, model \$650 - Gingerbread Studio 213 829-1741a

□ **Fender bass** gig bag - Black with padding and packet \$40.00 213 462-4502a

□ **Fender** bass case for Mustang bass or Music Master bass. \$15 213 462-4502

□ **Guild** guitar tuner, like new \$40 213 462-4502

□ **Sunn Magna** 2480 modular stereo mixer. 8 channels. Reverb, monitor, effects. \$450 - obo. Arthur Zwern 213 391-0711x6797

□ **Carvin** Vega monitor 15", 3 way - \$150. Small stone phaser with AC adaptor - \$25. Brown strat or Tele case - \$30. Frap acoustic guitar pickups. \$30. 213 340-8985a or 213 340-8768a

□ **Nuemann** v-87 mikes, \$750 each 213 852-1961a

□ **Demarzio** guitar pickup excellent condition, \$15. Arthur 213 793-3837a

□ **Natty pro** 49 cordless and Randal RG30 amp. \$300. Tim 213 448-5146a

□ **Univox** rhythm master. \$400 obo. Sherry 213 764-1932a

□ **Roland TB303** bass line computer controls. New. \$250. - or trade for Roland TR606 rhythm machine. After 6pm 213 282-3420a

Guitars 5

□ **Martin** D-35 with case. Excellent condition \$600 - obo. Allen 714 827-2969a

□ **Bass** guitar, good condition, new strings. \$135 213 649-1455

PA's & Amps 2

□ **BGW 750B**, \$600 - will consider trade. 213 349-4405a

□ **Two Woodson** monitors \$50 each. Two Sunn speaker columns. \$100 each. Will throw in two high frequency horns. Neal 213 476-4605a

□ **Sound company** going out of business. Will separate pieces. Bob 213 350-4815a

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- Epiphone acoustic FT570BL, beautiful blonde finish, large body. \$200 213 956-1092
- Rickenbacker 1967 360, 12 string. Very good condition. Flamed wood \$550, converter model. Chris 213 874-5170a
- Hofner Beatie bass, 60's vintage. All original wood case. \$375. Chris 213 874-5170
- Takamine F307 acoustic guitar, small, light weight, good. Carry around, jamming guitar. Very versatile. \$90 213 829-1283a
- Fender precision bass, 1960. Rosewood fingerboard, sunburst body excellent condition. Small amp included. \$800 obo. Steve 213 790-6080 a
- Black Les Paul with Floyd Crows vibrato bridge for \$700 or trade for equipment. Marvin 213 793-7246a
- Ibanez Roadster series bass. Preamp and active pickups. Excellent condition \$450. obo. Mike 213 798-6195a
- Fender Telecaster, 1965, with case, \$350. 213 396-7942a
- Don Armstrong. Clear. Electric guitar, \$500, or will consider trade. 213 349-4405a
- Roland GR300, guitar synthesizer with model 303 guitar. Mint condition. \$1400 213 273-2606a
- Expanded modular moog 35 synthesizer with keyboard and ribbon controller, custom made, in perfect condition, \$6,000 213 789-4267a
- Fender precision fretless bass - Rosewood neck Sunburst body mint condition. \$450 with case. 213 379-5527a
- Hagstrom bass, rosewood neck. Seymour Duncan pick-up \$140 - obo 213 379-5527
- 1952 Les Paul with original case Excellent condition. \$1,200 714 974-8117
- 1970 Fender Telecaster bass, \$325 372-9819 a
- 1971 Les Paul Deluxe. Excellent condition, great sound. \$450. Rob, days or evenings. 213 462-5777 or 213 874-3554
- Aria SB1000 pro 2 bass guitar, 1 piece neck, pre amps, hardshell case, list, \$1,250. Sell \$500 213 769-9451
- String bass, 3/4 handcarved German bass made about 1900. Roundback with new adj., bridge. Thomastic strings. Cover included. Excellent tone and condition. \$2,100. 462-4502
- Roland Gr300 with model 303 guitar. Mint condition \$1,400 213 273-2606a

- 1958 Gibson, ES-175. Mint condition, blonde finish 213 848-1723a
- 1980 Fender jazz bass in beautiful condition. Sounds great. With case. \$425 213 656-8951 a
- Martin sigma acoustic with Bill Lawrence acoustic pickup in case. \$250 - obo 213 827-0246 a
- Gibson, 1956, ES-225, blonde, mint condition. Trade for electric piano or PA equipment 213 340-8985 or 213 340-8768
- BC Rich, koa eagle bass with rosewood finger board and pre amp. Great condition \$600 - obo. Call George 213 843-1314
- Rickenbacker 4001 stereo bass, excellent condition, 1971 model with hardshell case. \$375 213 374-1830a
- Orlando bass guitar, 2 pickups with 15" bass speaker. \$175 714 629-8082 or 714 623-1753
- Kramer flying V for sale. \$300. Tim 448-5146 a
- Ovation 1612 with case. Mint condition. \$385 obo 213 783-9452a
- Custom made bass. Precision bass size with limbic graphite neck. Active eq. Gold tuners and much more. \$675. Jon 650-0758 a
- Kramer Bass guitar model 50/50 new \$500 or trade for Rickenbacker 4001 bass guitar. After 6pm 213 282-3420a

Keyboards 6

- Kimball 6'7" concert grand piano. Dolly included. Excellent condition beautiful sound. Recording quality \$12,000 list. Will sell \$7,800. Financing may be available 213 703-5077 a
- Steinway Grand "B" model. 9', excellent condition. 6 years old. 1 owner, Chick Corea. \$18,500 - obo days 213 660-5971
- Yamaha CP70B. Perfect near new condition with 2EV speakers for sale \$3,700. 213 938-1701 or 213 829-1288a
- Yamaha CP35 electric piano. Newest model \$1,200 - obo 213 463-8065a
- Freeman string symphonizer, classic English instrument. Excellent condition \$475 213 202-0140 a
- B-3 Hammond organ with Kruger bass pedals. Reverb, dolly & other modifications, includes two Leslie speaker systems. \$2,500. Fred 213 820-1859a

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- ARP Omni, \$895 and Chamberlain, \$1,995 852-1961 a
- Korg MS10 synthesizer. \$175 222-1314 a
- Moog Aorus titles \$450. Forrest 905 656-4242 a
- Expanded modular moog 35 synthesizer with keyboard and ribbon controller, custom made, in perfect condition. \$6,000 213 789-4267 a
- Hammond D-3 portablized and Leslie high power with Anvil cases \$1,995 obo. Don Craig 714 284-6938a
- Hammond K111, 2 keyboard, foot bass. Voice tablets. Expression pedal. Good condition. \$500 213 876-0580a
- OBX 8 times memory, hi pass plus Anvil case \$2,500. CS80 plus Anvil \$3,000 213 986-9902 a
- Yamaha CP330 electric piano. Brand. \$900 213 652-4230a
- ARP Quadra poly synth with pedals. An orchestra at your fingertips. \$2,200. Stu 213 454-1563 a
- ARP Quadra fully polyphonic synthesizer an orchestra at your fingertips. \$2,000 (\$5,300 list) Stu 213 454-1563a
- Rhodes 88 stereo stage model piano. Includes to twin satellites with four 12" EVM series speakers, customized amplifiers with modifications and pre amp \$1,700. Fred 213 820-1859 a

Percussion 8

- New Roger double drum set with cases. \$1,150. After 6pm 213 826-0259a
- Ludwigs, white double bass kit, including 4 toms, 2 north drums, Hercules hardware, cymbals, Anvil cases. Excellent condition. \$2,200. Jerry 714 825-1649
- Sonar drums, beachwood. Excellent condition. Drums cases, hardware & cymbals. \$800. 213 482-3681a
- Ludwig 5 piece drum set including cases. \$500 Jeff 213 794-2883a

- Yamaha floor toms, 14x14, 16x16, 16x18, black, perfect condition. Less than one year old. \$450 - obo. Mike 714 298-0650
- Anvil ATA drum case. Will hold four large toms and share drums, lists \$850. Will sell at \$400 - obo. Mike 714 298-0650a

Guitarists 9

WANTED

- Guitarist wanted. Must also play bass and sing for raw, challenging punk-R&R group. Rex 213 650-5391 a
- Hard rocking melodic lead guitarist seeks established all original power rock unit. Marshall equipment, great attitude, image. Pros only, after 6pm 213 244-0467a
- Guitarist wanted to help form punk band. Must be able to write original songs. Influenced by Sex Pistols, Dead Kennedys, Dead Boys & Ptl. Joe 213 469-0438
- Guitar wanted for all original bano into Foreigner, Journey, Loverboy, etc. Must have pro image & equipment. Peter 213 394-4641 a
- Cute amateur female rhythm guitarist who can sing back-up needed to complete all girl pop rock band. Karen 213 999-1019a
- Experienced female lead & rhythm guitar player wanted for a working all girl band. Pop, T-40, R&R, R&B and originals. Connie 213 684-0946 a
- Guitarist/bassist with good vocals wanted for Top 40, originals band in O.C. area. Pros only. No drugs. Billy or Jeremy 714 960-3023 or 714 842-7340a
- Steve Cropper styled guitarist wanted R&B* R&R, doo-wop band with N.Y. City roots. Must sing lead, and back up 213 994-1429 a
- Female lead guitarist needed for all girl band. Must be serious. Stacey 213 666-7185a
- Ducks Duet is auditioning for the guitarist of their dreams. Are you he? 213 703-5077
- Wanted: Rockabilly guitarist who doubles on sax. Call Dan before 6 213 399-6362a

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CONNECTION SECTION

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☐ **Pro guitarist needed** for established melodic hi energy rock group with backing and major label connections. Steve 213 347-7144a

☐ **Wanted:** Country guitar to original band that is working now. Must sing strong harmony. Days 213 980-7001a

☐ **Guitarist wanted** for satirical soft core punk band. Tim 213 797-0911a

☐ **Energetic guitarist**, tough sound, image, must have controlled vibrato, presence & attitude, no wimps. Pros only. Tim 213 935-8158a

☐ **Giri guitarist** wanted for original rockabilly R&B - must be ambitious and willing to travel. Heddy 213 257-6260

☐ **Guitarist wanted**, lead or rhythm male or female for funky type originals. Seeking record deal via demo & showcases. Positive attitude. Stage presence. Serious only. Eddie, after 5 or days 213 383-5258 or 480-7724a

AVAILABLE

☐ **Guitarist seeks** pro band. Have 15 years experience and connections. R&R, country rock, blues. JP 714 641-3863a

☐ **Lead guitarist**, vocalist with pro attitude & good looks. Seeks working Top 40 or original band. Don 213 888-7205a

☐ **Lead guitarist**, doubles on slide and sings, seeks to join existing blues band, or similar musical interest. Jay 213 662-4220a

☐ **Hot, versatile lead guitarist/songwriter** with classical, blues, country & jazz, progressive rock style seeks serious band with total attitude. Pro working bands only. Can read & write music. West Covina area. Junior 213 337-8442a

☐ **Female guitarist**, rhythm & lead vocalist seeks working blues rock band. Influenced by late 60's era. 213 393-8906a

☐ **Experienced guitarist**, performs many styles, seeks creative band for live or studio work. Ken 714 837-9976a

☐ **Lead guitarist** seeks working hard rock group. Concert and recording experience. Will travel. Tape and promo on request. 213 278-6456a

☐ **Guitarist, vocalist** with many years of stage & studio experience from coast to coast. Rock, R&B, country & jazz seeks working full time situations. Have transportation and credentials. Doug 213 432-7180a

☐ **Hot, tasty lead guitarist** seeks pro gig. R&R, R&B, also sing & slides. Excellent references. Have axe. Will travel. Steve 213 469-9422a

☐ **Guitarist, vocalist**, songwriter, 20 years experience, seeks working band. All styles. Jon 213 232-8062a

☐ **Lead guitarist**, 32, doubles on pedal steel and synthesizer. All styles, seeks work. 213 760-8722a

☐ **Lead guitarist/vocalist** R&R, C&V. Experienced & dependable, seeks working band 213 249-4639a

☐ **Guitarist** formerly with Ronnie James, Joshua & Cactus seeks label band with management. Pros only. Also available for club work. 213 465-3033a

☐ **Guitarist, vocalist** of Pez band available for touring & recording situations. Mimi 213 399-3384

☐ **Guitar player** seeks rock or country band. Have experience, equipment, sing lead vocals. Good attitude and appearance. Rock 213 273-1937a

☐ **Guitarist seeks** all male rock band into Beck, Beatles, Zeplin, Blues, originals. No new wave or amateurs. Santa Monica area. Rick 213 396-4417a

☐ **Guitar player, vocalist** with club and road experience seeks working band. Rock, pop, T-40. Ricky 213 996-7693a

☐ **Lead guitarist** experienced & tasteful with vocals, seeks working situation. Pros only. 213 349-2475a

☐ **Unusual guitarist**, unique style. Innovative and profound ideas. The guitarist of the future. Neil Haverstick 213 788-8092a

☐ **Guitarist-vocalist** seeks working top 40 band. Rock, blues, R&B. 213 763-5622a

☐ **Female electric & acoustic guitarist** lead & backup vocalist. All styles. Pro experience, touring & studio. Stage presence, excellent equipment and business attitude seeks, permanent position with established working group. Serious pros only. 213 695-6901a

☐ **Guitarist with** 10 years, experience. Vocals. Seeks working band or good project. Country, rock, R&B. Pros only. Tom Sankston 213 782-0445a

☐ **Guitarist, vocalist** is pro front man. Seeks working T-40, pop, country band. Excellent appearance & performance. David 213 795-5590a

☐ **Guitarist with** 13 years pro experience. Top 40, contemporary jazz, country and most styles. Dependable, can read and sing. Seeks-demo work or pro band with gigs or casuals. 213 367-4813

☐ **Guitarist/songwriter** available for original band into new wave sound. Influenced by Cars, B-52s, Devo, Steve 213 881-6682 or 213 342-1422a

☐ **Guitarist/vocalist** with some keyboards. Plenty of live and studio experience. Top 40, rock or recording and touring section. Larry 213 999-2659a

☐ **Hard driving rock guitarist** with melodic styles seeks melodic hard rock/heavy metal act. Pro equipment, talent and image. After 6pm 213 244-0467a

☐ **Guitarist/vocalist** seeking club or casual band plays all styles and reads. Danny 213 828-9698a

☐ **Lead guitarist** seeks working rock group. Concert & recording experience. Will travel. Tape & promo on request. 213 278-6456a

☐ **Guitarist**, lead & rhythm, seeks T-40 band. Can read and create chord charts. Good chops. Influenced by Dire Straits, Rikenoir, Benson. After 5pm, Robert 523-7225a

☐ **Lead guitarist** with hard driving melodic style seeks established hard rock act. Marshall equipment, great image & attitude. Pros only. After 6pm 213 244-0467a

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☐ **Lead guitarist** seeks working band. Experienced in all styles. Bill Mecraules 761-8767

☐ **Guitarist available** for working Top 40 band. Excellent equipment. Excellent reader. Pros only 213 876-8196a

☐ **Excellent acoustic/electric rhythm & lead.** Much studio experience. Also night club experience. Natural harmony ear. Also writes. Garv 213 254-0580a

☐ **Guitarist/background vocalist**, thoroughly familiar with casual, rock & classical styles. Reads, studio, demos. James Cooper 213 858-0424a

☐ **Guitarist** with many years nationwide stage & studio experience in R&B & jazz styles seeks working situation. Doug 213 432-7180

☐ **Guitarist, vocalist, composer, producer** seeks new wave or rock & roll band with rehearsal space. SF Valley area. Jeff 213 764-6656a

Bassists 10

WANTED

☐ **Wanted: bass player** for recording and performing original rock. Pros only. Rich 213 242-0261a

☐ **Need bass player.** Jazz & pop standards. Peter 213 244-9767a

☐ **Bass player** wanted with vocal ability with established original band. Working and recording. 213 919-7550a

☐ **Experienced female bass/vocalist** wanted for original rock band. Have management, producer and spec timed pending. Kathy 213 845-9629a

☐ **Bass player** wanted for pop, rock, new wave band. We have record contract and producer. Gigs booked. All ready to go. Michael 213 397-8646a

☐ **Bassist wanted** to complete 4 piece rock band. Have two places to rehearse, recording equipment and will be following with a demo tape. Neal 213 476-4605

☐ **Bassist wanted** for rock avanté trash mystic band. Influences - Nina Haagen, Captain Beefheart, The Cramps & other mutations. 213 654-1218, 398-3552, 399-7161

☐ **Bassist wanted** for original high energy pop band in Hollywood. Randy 213 851-0731

☐ **Bassist** with higher harmonics wanted by original hard pop band with management. Pro only. Mike 213 786-3675a

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☐ **Bass player** needed for all original band into Foreigner, Journey & Loverboy. Must have pro equipment and image. Peter 213 394-4641

☐ **Experienced female bass player** wanted for a working, all girl band. T-40, pop, R&B, R&R and originals. Connie 213 684-0946

☐ **Young attractive bass player** wanted by top local R&R/R&B band. Must be energetic sing lead & harmony and play any style music. 213 932-8213

☐ **Bass player** wanted for The Spoilers. Dean or Chris 213 980-9914 or 213 883-8899

☐ **Hey bass player** - can you sing? mild to high harmony? Original energy rock, R&B, pocket needs you. Many connections. Name players. Hank 213 398-6621

☐ **Bass player** wanted by contemporary pop/rock group. We have studio & single coming out. Must have recording experience 19-26 years old. 213 393-7913 or 213 882-1490

☐ **Bass player** wanted for original rock band with management. Preparing for gigs. Karen or Frank 213 933-0926 or 213 982-0872

☐ **Bass player** wanted. Must have recording experience, and be between 19-26. Call 213 393-7913 or 213 882-1490

☐ **Female bassist** for contemporary nippy, pop band with management and connections. Vocal harmonies necessary. Linda 213 708-0188

☐ **Bassist** with pro experience and equipment wanted for singles oriented rock and roll band with 2 albums out. Solid vocals necessary. Nathan 213 841-9520

☐ **Bassist/vocalist** for theatrically oriented wave band. vocals, chorus pedals & innovation a plus. Phil 213 306-0957

☐ **Wanted: Rockabilly bass player** to play stand up, electric bass. Vocals a plus. Dan 213 399-6362

☐ **Wilson Pickett's ex-guitar player**, arranger seek bass player to complete all original rock & roll band. Emphasis on vocals. Record deal pending. Hank 213 398-6621

☐ **Bass player/vocalist** wanted to help form rock band 213 786-6723 or 805 523-7539

☐ **Energetic bassist**, tough sound, image presence & attitude, vocals, no wimps, pros only. Tim 213 935-8158

☐ **Talented bassist** wanted, for an unusual all original band performing music of the future now. Don 213 516-9148

AVAILABLE

☐ **Bassist into copy T-40**, new wave, rock wants to jam or form band or seeks soon to be working band in South Bay area. Harlan 213 519-7423

☐ **Bass player**, 15 years studio & club experience, seeks working T-40 band also country, rock, MOR, Scott 213 884-8542

☐ **Funky bass player** knows most current R&B and pop tunes. Plays charts. Willing to travel. Can rehearse day and night, 7 days a week. Will work out deal on transportation. Bobby Sparks 213 650-0060

☐ **Bass player**, experienced pro with lead and background vocals seeks working band. Frank 213 599-6607

☐ **Bassist/vocalist** with tour & studio experience seeks original band with backing & management. Pop, rock, new wave. Arnold 213 367-6637

☐ **Bass Player**, 13 years experience, many instruments played, arrange write, seeking pro band. All styles. Melvin 213 851-1483

☐ **Bassist** with 12 years concert & studio experience. Funk, rock, jazz, pop. Formerly with Savoy Brown. Experience on the national level. Pros only. Loren 541-5898

☐ **Bass player**, 13 years experience, many instruments played, arranges, writes, seeking pro band. All styles. Melvin 213 851-1483

☐ **Bassist** looking for working band. Pro, good voice and appearance. Records or club. Chuck 714 970-9062

☐ **Bassist** with extensive live & recording experience, seeks working situation. Extremely versatile. Good reader, excellent equipment. Pros only, please. Jon 650-0758

☐ **Electric bassist/guitarist**, vocalist in any styles. Prefers R&B, jazz & pop. Lots of experience and serious. Melvin 213 851-1481

☐ **Bass player** from the west Indies can sing some lead and back-up vocals, seeks good music. 213 473-3659

☐ **Excellent bassist**, all styles, strong commercial rock to progressive rock. Top notch visual performer. Extensive songwriting, recording, production, management and concert experience. Have solid industry contacts. Single & double neck basses, effects and concert stereo system. Total pro situation only. Mike 213 939-7875 or 751-2377

☐ **Electric bassist** available for sessions, casuals, showcases. Good reader. Extensive club, studio and concert experience. Steve 213 434-3670

☐ **Bassist available**, 28 years old, 15 years experience seeking a working Top 40, New Wave, rock band. Prefer LA area. Will play O.C. Greg 213 823-4704

☐ **Bassist available**, 28 years old, 15 years experience looking for casual band in the L.A. area. Also seeking a working relationship with established working Top 40/new wave/rock band. Greg 213 823-4704

☐ **Bass player**, singer, arranger, session man looking for immediate work. Ladimir 213 906-3544

☐ **Bassist**, 17 with rocker image seeks to join heavy metal band. M.S. 213 854-0237

☐ **Heavy metal** bassist with rocker image seeks to join all original metal band. M 854-0237

Keyboardists 11

WANTED

☐ **Wanted: keyboardist**, fully equipped original rock project. Pros only. Rich 242-0261

☐ **Keyboardist** seeks pro gigging band. Plays all styles. Have Werlitzer piano and Casio synthesizer. Female backup vocals. 213 222-1314

☐ **Multi keyboardist** with pro synthesizer to join newly forming t-40/R&B band. Must have transportation. Larry, between 5-7pm 213 588-2556

☐ **Synthesizer/keyboardist** needed for new wave influenced originals. Band for working & recording situations. Steve 213 881-6682 or 213 342-1422

☐ **Top LA band** with major label interest seeks keyboardist. Must be intelligent and sophisticated. Johnny 213 656-7184

☐ **Singer seeks keyboardist** to form lounge room duet. Must be able to read. 213 751-5245

☐ **Synthesist** needed to complete new music rock group. Image, equipment, transportation experience. 213 686-8362

☐ **Male or female funky new wave** type keyboardist for all original material for demos & showcases. Seeking a record deal. Positive attitude, good stage presence. Only serious need apply. Eddie before 5 or after 5pm 213 480-7724 or 213 383-5258

☐ **Keyboardist** wanted for original and Top 40 rock band for working situation. Roy 213 396-7942

☐ **Keyboard/synthesist/backing vocalist** wanted for female fronted original band. Have production/label/management interest. Group ready to record 24 track demo. Rehearsals at Leeds. Image, attitude & equipment a must. 213 465-5086

☐ **Multi-keyboardist**, synthesizer to join newly forming Top 40, R&B band. Must have transportation 213 588-2556

☐ **Keyboardist-synthesist** wanted for established electro-pop band. Must have polyphonic synthesizer. John 714 528-2027

☐ **Multi-keyboardist** with vocals needed for working Top-40 act. Eric Lamb 213 880-4167

☐ **Keyboardist** wanted for original rock band with management. Preparing for gigs. Call Karen or Frank 213 933-0926 or 213 982-0872

☐ **Piano accompanist** needed for 1930's musical comedy spoof. Carol Knapp 213 660-2932

☐ **Keyboardist and male vocalist** wanted for T-40 band. Have work. Pros only. Mike 213 244-1858

☐ **Working Top 40 band** seeks soulful, versatile piano player. 213 771-1779

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CONNECTION SECTION

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☐ **Keyboardist/vocalist** needed to form nucleus of band doing originals & obscure covers. J play guitar/sing/writes. Larry 213 933-4603a
☐ **Keyboard player** wanted for soon-to-be-working band. Wayne 213 684-8938a

AVAILABLE

☐ **Keyboardist/lead vocalist** (female) with excellent equipment, experience and image for all original rock band with management and direction. Have demo. Jaime 213 396-9205a
☐ **Will accompany you** for very reasonable rates. 7-11:30am 213 463-6018
☐ **Experienced multi-keyboardist** with an excellent ability to perform & sing. Top 40/40/C&W, jazz. Up to date equipment. 213 241-9711
☐ **Keyboardist with Yamaha grand piano** & prophet 5 synthesizer interested in recording & performing. No Top 40. Rick Solem 213 764-4482
☐ **Multi keyboardist** available for pro working situations. Berkeley graduate, 14 years experience, all styles. Ed 213 281-5730a
☐ **Multi-keyboardist with Prophet synthesizer** available for working situation. Top 40 or otherwise. 213 665-0618a
☐ **Rock keyboardist** with image and electric grand prof and B3. Seeking original bands only for touring or recording. Eric 714 642-2570 or 714 759-1345a

☐ **Pianist available** for recitals. Joseph 213 942-1920a
☐ **Female keyboardist** doubles on guitar, lead and backup vocals seeks professional working situation. Only serious and positive need apply. Prefer based in or near SF Valley or North Hollywood. Jo Alice 213 901-1488a
☐ **Female keyboardist** seeks pro original artist for recording, showcase, collaboration to explore modern, uplifting dance sounds. 213 345-5134a
☐ **Keyboard player**, R&B and boogie wogie. 10 years experience live & recording. Has a Yamaha electric grand and Honer string box. Seeks paying sessions. 213 762-9594a

Vocalists 12

WANTED

☐ **Male tenor** and female soprano vocalist wanted for T-40, pop, R&B band to work in Europe. Good pay. Send picture and tape to Halo Productions, 2038 Holly Drive #7, Hollywood, CA 90068 213 469-8971a
☐ **Melodic power rock unit** seeks male lead vocalist to complete line up. Outrageous rocker image and writing ability a must. Pro only. Call after 6pm 213 244-0467a
☐ **Tenor, lead vocalist** for established original hard pop band with management. Pros only. Mike 213 786-3675a
☐ **Lead singer** front man wanted accessible, innovative modern rock band. Jerry 213 884-5514a
☐ **Wanted:** female vocalist for all original funky type groove. Must have good stage presence, positive attitude. Work on all originals. Seeking record deal via demo & showcase. Eddie 213 383-5258 or 213 480-7724a
☐ **Asian female vocalist**, age 16-19, to join all female rock & roll band. Jia 213 457-5627a
☐ **Looking for female vocalist** for a working traveling project for Japan. 213 463-7142a
☐ **Male vocalist** wanted for heavy hard rock band. Must have powerful voice, good looks, and be a dynamic front person. Pasadena area. Wayne or Jim 213 350-4264a
☐ **Female vocalist** wanted for heavy hard rock band. Must have powerful voice, good looks and be dynamic front person. Pasadena area. Wayne or Jim 213 350-4264a
☐ **Vocalist wanted** immediately for all original electric futurist band. Must have good equipment. Influenced by Eloy, Tangerine Dream, Genesis, Ultra Vox. Don 213 516-9148a
☐ **Male lead vocalist** wanted. Must have outstanding rocker image and writing ability to complete melodic heavy rock/metal band. Pros only. After 6pm 213 244-0467a
☐ **Bass singer** wanted for male vocal group. Michael James 213 733-1283
☐ **Seeking black male vocalist**, from 18-25 for a recording deal. Dewitt Colbert 213 298-4550a

AVAILABLE

☐ **Good looking young black vocalist** seeks pop, R&B band. Experienced pros only. Charles 213 776-8151a
☐ **Excellent female rock vocalist-guitarist** looking for pro, experienced 3 piece power band to make LPs. Has the connections with record companies. Serious only. Debrah 213 452-3550a
☐ **Singer seeking jazz pianist** for local club acts. 213 856-8716a
☐ **Distinctive pro male vocalist** available for sessions, gigs. Will consider spec work. Stage & studio experience. References and tape on request. Alexis Storm 213 907-8059a
☐ **Male vocalist**, doubles on guitar and keyboards. Available for working situations. Experienced, dedicated. Will travel. 213 340-8965 or 213 340-8368a
☐ **Soaring lead vocalist**, 4 octave range, looking for top original music only. Great business connections a must. Plays guitar, bass, keyboards. Also have great originals. 213 840-0457a
☐ **Male lead vocalist**, mature, versatile, excellent stage presence and appearance. Dwait after 5 213 760-7810a
☐ **Two background singers** looking for work in band. Originals, showcases, or demos. Jean 213 936-5466a
☐ **Lead vocalist** looking for R&B band. 28 years old. Kent 213 276-8528 or 213 656-7268
☐ **Chicago vocalist** with keyboard writing and arranging skills is new to California. Looking for working and/or studio group, producer or manager. Has published-written songs with Phonogram-Mercury Records. Serious only. Bernard Reynolds 213 437-3967
☐ **Female vocalist** with two years road experience looking for melodic pop-rock original band or parts thereof. Will write, collaborate and sing with feeling. Gillian 213 465-1617a
☐ **Pro vocalist** (SAG, AFTRA), reads music, sings & B, jazz standards, classical, rock, T-40. Have sung demos, film spots, jazz LP. Available for work. Deborah Tompkins 213 763-7388a
☐ **Experienced female vocalist** seeks hip new wave, new rock, blues band. Must be over 21. Ready to develop and magnify. Plessurection Productions. Dennis Dotson, Producer 213 701-1324a
☐ **Female lead singer**, powerful voice wide range, strong in rock with image, seeks working Top 40 band, will travel. Serious only. Sheila 213 465-4030a
☐ **Lead vocalist**, front person, experienced seeking pro situation only. Annette 213 763-1737

☐ **Pro high tenor vocalist** with extensive demo, TV commercial, radio, record & world wide tour experience, now available for pro paid situations only. 3 3/4 octave range. Heads quick. Many styles. Randy 213 939-7875a
☐ **Lead vocalist** plays rhythm guitar, trumpet looking for group or duo to play clubs. Oscar 213 964-0052a
☐ **Tight rhythm section** available seeks vocalist with work. Kip or Leni 213 874-3763a
☐ **Talented female vocalist/lyricist** seeks working band or recording situation. Aggressive pros - positive & likeable 213 208-2102a
☐ **Keyboard player** with prophet 5, Crumar orchestrator, seeks good original band. 213 827-0348a
☐ **Voice Harmony expert**. Also excellent acoustic rhythm & lead player. Prefer studio work to live. Pros only. Gary 213 254-0580a
☐ **Male vocalist**, lead singer front man, seeks heavy metal band. Mitch 213 992-6258
☐ **Singer with vocal range** wants studio backup work. Bette 213 936-9260a

Drummers 13

WANTED

☐ **Pro drummer** wanted. Must have good attitude, equipment and alternat income. Have record label & management interest. Mark 213 838-1936a
☐ **Wanted:** High energy drummer for recording and performance of original rock. Pros only. Rich 213 242-0261a
☐ **Experienced female drummer** wanted for original rock band. Have management, producer and spec time pending. 213 845-9629a
☐ **Drummer** wanted for country pop group. Working situation now. Willing to rehearse 3-4 nights a week, depending on gigs. 213 345-4029a

☐ **Timekeeper** with pro experience and equipment wanted for singles oriented rock & roll band with 2 albums out. Nathan 213 841-9520a
☐ **Wanted:** creative drummer needed for all original electronic band performing the music of the future now. Showcase soon. Don 213 516-9148a

AVAILABLE

☐ **15 year professional**, powerful right foot, play all styles, has studio and stage experience. Pros only call Burt Shur 714 642-2138a
☐ **Drummer** for 60's pop dance band. Fullerton area. Frank 714 524-5622a
☐ **Drummer**, 23, seeks road work with loud rock band. Influenced by Slim Whitman and Wayne Newton. 213 456-5105a
☐ **Drummer available** 17 years experience on stage, studio, concert, television and music (jingles). Have toured with top name recording groups. Have many credits. 3 sets of drums. All percussion. Pro attitude. Steve 213 553-4581a
☐ **Pro drummer**, formerly with major labels looking for working bands only into pop-rock or funk. Buck Freeman 213 399-1533a
☐ **Drummer-vocalist** available for demos and Top 40 band. Tom 213 558-8277a
☐ **Drummer 28**, seeks Top 40 or lounge band. Enjoys all styles. Influenced by Gadd Porcaro, Roger 213 367-4813a
☐ **Original melodic pop-rock band** looking for pro & solid drummer with energy and ideas. Vocals plus. Call for audition 213 931-0317a
☐ **Pro callibr heavy metal working band** seeks experienced pro drummer. Must have drums and transportation. 213 833-5460a
☐ **Drummer** seeks working T-40 band with current dates. Reads & writes. Know many songs. Willing to travel. Charlie 213 386-9566a
☐ **Ringo style solid & sensible drumming**. Sessions & demos only. John 213 874-2135a
☐ **Drummer for MCA's Bottles** seeks recording situation. Records & tapes available upon request. Les 213 980-9130
☐ **Pro drummer** solid player with 19 years experience seeks good working situation. No heavy metal or punk. Pros only. Jim 213 762-9520a
☐ **Syncessionist** seeks electronic dance band into Kraftwerk, Residence, Devo. Pro only 213 390-1265a
☐ **Pro drummer** with stage & studio experience seeks working or soon to be working band. Top 40, casuals or recording. Paul 213 730-7285
☐ **Drummer**, experienced in all styles, seeks working band. 213 782-3544a
☐ **Drummer, pro**, solid, versatile, available for original rock project with management. 12 years studio concert experience. Good credits, Tapes available. 213 464-8381a
☐ **Pro drummer** with 16 years experience in stage & studio. Excellent chops & presence. Available for all situations. Kenny Montante 213 841-8530a
☐ **Rock & roll drummer** now available for all girl rock band. Carol Duckworth 213 460-6072a
☐ **Drummer** looking for country or country rock band. 12 years experience. Stage & studio. Good equipment & transportation. Frank 213 960-8093a
☐ **Drummer, pro** with attitude & image, seeks high caliber pro players in rock vein. Christopher 213 450-3944a
☐ **Drummer interested** in Top-flight original band. European influences up-beat modern, danceable with strong stress on songs, currently active. Pros only please. Barry 213 995-0930
☐ **Drummer looking** for a working jazz band. Experienced. Dan 213 769-6364
☐ **Drummer** - just off the road from touring, looking for working act only. Prefer rock. Buck Free 213 399-1533a
☐ **Dynamic drummer** wanted for original rock-wave band. Hard working only. Serious only. Call after 5pm 213 397-9812a
☐ **Dynamic drummer** with 15 years road & studio experience, seeking working group. Prefer rock & roll. Craig Spratt 213 585-1442
☐ **Drummer working** for modern dance/pop unit. Wally 213 851-2511
☐ **Drummer, lead vocalist**, 29, 18 years experience, seeks work in Top 40 group or original project with backing. O.C. no problem if money is okay. Good attitude. Pros only please. Jay 213 982-4239a
☐ **Drummer** with many years experience of concert & recording. Solid powerful rock band with a future. Transportation & excellent equipment. Oversized Toms. Sunny 213 845-0160a

Horns 14

WANTED

☐ **Female saxophonist** wanted for original rockabilly R&B band. Must be ambitious & willing to travel. Before 8pm call Hady 213 257-6260a
☐ **Pop/rock trombonist** wanted for major artist presently recording. Pros only. Dru 213 392-2497a
☐ **Pop/rock soprano sax player** wanted for major artist. Presently recording. Pros only. Dru 213 392-2497a

AVAILABLE

☐ **Available:** tenor sax, blues harp player, also plays acoustic rhythm guitar and sings. Have own PA. Seeking professional situation with R&B influenced band. Prefer Orange County area. Bob Ryan 714 846-8430a
☐ **Sax player**, flute, clarinet, vocalist, writer, arranger, experienced in all styles looking for working group. Ken 213 792-1094a
☐ **Sax player** looking for casuals or working situations only. Dan 213 997-3757a

Specialties 15

☐ **Pro lyricist** seeks serious minded musical collaborator for pop & R&B styles. Richard 213 663-5239a
☐ **Bassist & drummer** seeks guitarist & keyboardist into 80s new wave original music. Mike or Mitch 213 914-6570 or 213 331-3469a
☐ **Wanted: Sponsor** or manager for young concert pianist. Joseph 213 942-1920a
☐ **Wanted: dance songs**. Original recordings for TV sound track. Mainstreet media, 185 Pier Avenue, Santa Monica, CA 90405. Return with prepaid envelope only.
☐ **The Hipnotics** are looking for a multi-instrumentalist (keyboardist, guitar, drums) working on our 2nd LP. Steve 213 402-2832a
☐ **Serious minded lyricist** seeks serious minded composer to collaborate with on R&B country, pop, rock. Robert 213 291-620C
☐ **Female singer**, lyricist, seeks composer. Serious, hard working, 80's rock, pop, rock, R&B. Jane 213 391-0204a
☐ **Songwriter** with a mixture of Caribbean influence, including reggae, calypso, also writes pop music, plays bass guitar, drums & other percussions. Can also get steel band guitar, bass & drums together for gigs. Seeks people with influence. Have lots of original songs. Can join band or put band together. Ken 213 473-3659a
☐ **Manager needed** for R&B band. We have the hits. We need your help. Richard McHugh 213 466-5130a
☐ **Needed:** bass player and lead guitarist for rock-gospel group for 30 day tour. Dorothy Smith 714 599-6428a
☐ **Songwriter/guitarist** seeks lyricist for collaboration. All styles. In Burbank. North Hollywood area. Stan after 5pm 213 760-4658
☐ **Music is my business**. Experienced in most aspects of the music world. Production, promotion, studio administration, etc. Serious and very dedicated. You wont be wasting a dime. Ronda 213 466-1009a
☐ **Female vocalist** and guitarist looking to form or join a band into new music. Tennes and Annie 714 963-5175
☐ **Sound engineer** production manager. 12 years experience. Have worked for recording artist. World travel. Serious only, call 213 765-4737a
☐ **ASCAP composer**, guitarist seeking lyricist for collaboration. Rock and pop 213 467-5689 x11a
☐ **Playwrite** wanted to rewrite book of musical play based on life of prominent political figure. Send resume to composer. P.O. Box 33144, Granada Hills, CA 91344
☐ **Wanted: Brave pianist**, guitarist bass player with a sense of humor to work with high energy Female comedy team in several L.A. clubs after 5pm 213 657-4947a
☐ **Versatile, visual** and vocal oriented pro player wanted for new rock showcase & recording. Guitarist, bassist, keyboardist, drummer. Ask for S-1 and leave number 213 466-7126a
☐ **Lyricist needs** good composer with good melody lines and strong hooks. Must be able to split demo costs. Robert 213 291-6200a
☐ **Serious minded lyricist** seeks serious minded musical collaborator for pop and R&B musical success. d 213 663-5239a

Pro Players

NEXT PRO PLAYERS DEADLINE:
THURS., SEPT. 9, 4 P.M.

SESSION PLAYERS

JEFF HUSTON

Phone: 213 760-4568

Instrument: Drums

Styles: Rock, R&B, pop, jazz, country

Read Music: Yes

Qualifications: Steady groove player with creative ideas, B.A. in music from CSULA. Solid studio sound. Worked on two albums, L.A. showcases, roadwork with original bands, many demos. Sample tape available on request.

Available For: Master and demo recordings, showcases. Rhythm section for songwriters available

ARNOLD

Phone: 213 367-6637

Instrument: Bass

Styles: Rock, pop

Read Music: Yes

Qualifications: Ten years roadwork, concerts, clubs; five years studio, albums, EPs, jingles, video

Available For: Sessions, paid showcases

HERB MICKMAN

Phone: 213 46-4592, 985-7464

Instrument: Piano, electric piano

Styles: Jazz, rock, pop, etc.

Read Music: Yes

Qualifications: Concert tours, night club engagements with Sarah Vaughan, Jose Feliciano, Carmen McRae, Joe Williams.

STEVE HERZBERG

Phone: 213 434-3670

Instrument: Electric bass

Styles: All

Read Music: Yes

Qualifications: 13 years club, concert, and recording experience.

Available For: Sessions, showcases, casuals and bass instruction

JON BERMUDA SCHWARTZ

Phone: 213 874-2135

Instrument: Drums

Styles: Rock, pop, country, rockabilly

Qualifications: I play solid and sensible beats (a la Ringo), learn quickly, and have the best snare in town. Have recorded with Rick Derringer, Weird Al Yankovic, Ray Campi, the Neil Dia-

mond Band, and many other demos. Tape on request.

Available For: Sessions, club dates, fill-in

PLATINUM PLUS HORNS

Phone: 213 629-1985, 701-5160

Instruments: 3-6 piece horn section—2 trumpets, 2 sax (tenor, baritone, or alto), trombone

Styles: All

Read Music: Yes, strong sight readers
Qualifications: All have extensive touring credits with major artists. Also have arranger upon request. 10 years experience writing for strings, horns; have many album credits.

Available For: Session work, concert touring, demos, jingles, etc.

THOM DOUGLASS

Phone: 213 399-2081

Instruments: Drums, percussion

Read Music: Yes

Styles: Rock, pop, jazz rock

Qualifications: Five years plus of percussion training. Recorded with A&M artist. Worked with members of X and the Go-Go's. Extensive club work and studio projects.

GEORGE KAHN

Phone: 213 392-1008

Instruments: Oberheim OBX-A-8-voice, Rhodes

Styles: Rock, jazz, all popular styles

Read Music: Yes

Qualifications: 9 years experience on synthesizer and in studio, singles released on A&M, 20th Century Records. 4 years experience as arranger. Available for sessions, showcases, etc. Will also rent and program synthesizer for sessions. Tape available on request.

FAT CITY RHYTHM SECTION

Phone: D.W. Darling, 213 936-2423

Instruments: Bass, drums, guitar, keys, percussion, horns, lead and background vocals; whatever you need

Styles: R&B, pop, funk, jazz, rock

Qualifications: We are all trained musicians with extensive live, studio and record experience. Very reasonable rates. Tapes and credits available upon request.

Available For: Sessions, demos, live work and production.

LEE CRONBACH

Phone: 213 463-4247

Instruments: Piano, electric piano (Yamaha CP-30)

Styles: Rock, R&B, country, pop, Latin

Read Music: Yes

Qualifications: Instructor in jazz and rock piano at East LA College. Staff copyist for Cream Publishing Group. 14 years performing, session, and teaching experience. Accompanying singers is my specialty.

Available For: Sessions, local club work, rehearsal pianist, arranging, charts, etc.

AARION NESBIT

Phone: (213) 748-4747

Instruments: Keyboards and arranging (horns, strings, rhythm), producer

Styles: R&B, funk and pop

Read Music: Yes

Qualifications: Arranged and played on many albums, including Al Green and Warner Brothers LPs

VOCALISTS

LAURIE YOUNG

Phone: 213 397-3072 evenings; 213 557-6620 days

Vocal Range: Mezzo-soprano, 3 octave

Styles: Rock, country, pop

Qualifications: Extensive live and studio experience, lead and back-up. Versatile. Harmony by ear or read. Songwriter. Reliable.

THE HARMONY KID

Phone: 213 506-4515

Vocal Range: 3 octaves: tenor to baritone

Styles: Buyer's choice

Sight Read: More or less

Qualifications: Precision vocal harmonist; 14 years stage and studio; professional barber shop quartetman (love singing a cappella!); roots in pop, jazz, disco and R&B; lyricist; strong ear, versatile, lots of ideas, enjoy collaboration (songwriting, arrangements, lyrics, dialogue, et. al.); own transportation; member: AFTRA, AGVA and NARAS.
Available For: Hire!

TECHNICAL

GUY D. BICKEL

Phone: 213 765-4737

skill: Live sound engineer/production manager

Qualifications: Have worked for Zappa, Mother's Finest, Taste of Honey, Cheryl Lynn, Rex Smith, Cameo, Bootsy's Rubber Band. Have traveled extensively worldwide and worked in just about every live situation possible including Broadway, television, stadiums, theaters, clubs. References include major sound companies, artist, and production coordinators. (Available upon request).

Available For: Any professional live situation

PITT KINSOLVING

Phone: 213 792-3531

Styles: Acoustic and folk music is my specialty; also classical, jazz, country, and rock

Qualifications: Eight years experience working with both multi-track and live to two-track (audiophile) techniques. A record I engineered and mixed was rated "A" for sound quality by Audio magazine. I have worked with Larry Coryell, John Hehegan, Roger Sprung, Alex DiGrassi, Chris Proctor, Iron Mountain String Band, and many other fine artists. I want to work with you. I have studio access at favorable rates.

MICHEAL MINO

Phone: (714) 776-4974

Technical Skill: Recording engineer, producer

Qualifications: For the past six years, excellent studio accessibility has enabled me to provide my clientele with a certain amount of creative atmosphere, the responds to their every need and musical demand. I strive for originality and spontaneity in all my recordings and take pride in obtaining clean, crisp sounds. 16-24 tracks, reasonable rates

Available For: Recording projects—from concept to product, rehearsals

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The rock group "Sleeper" is seeking a roadie with a truck for paid gigs. Call 213 933-8443

Wakefield & Associates, management for "Sleeper" and "Shanghai Jackson" is seeking a publicist for part time freelance work. Call 213 933-8443

Bassist and drummer available for playing situations. Rick 213 451-8530

Producer seeks investment opportunity in audio with video capability recording studio. 8-16 tracks. Mitchi Delevie 213 459-7290

Sound person needed for rock situation. Equipment a plus. Transportation a must. Call Rick McQue 213 466-5130

Master recording engineer with gold single & LP credits available for live shows and studio work. George Raymond 213 936-8313

Locally popular, post punk band on the way up, seeks pro management Jeff 213 380-9066 or 213 624-5137

Guitarist-vocalist seeks country rock top 40 band in need of experienced front man. David 213 795-5590

Production assistant seeks work. Experienced in audio, visual and recording. Familiar with most swatches, editing systems, audio boards and color cameras. Will consider speak work. Smittle 213 907-8059

Soundman available for working band. US and Europe. Good ears. Lots of equipment 213 340-8985

Producer looking for versatile singers, male or female to complete albums. Michael Turner 213 391-1672

The Basics are currently seeking business management and technical support with sound and lighting for immediate booking. For response 213 374-1830 or 213 316-8993

Wanted: Studio help. Must be familiar with PA. In exchange for free rehearsal space 213 763-8103

Female vocalist with producer is looking to trade musical backing for 24 track studio time. Doug Moody or Sherry Martin 213 464-9667 or 213 639-3636

Pro lyricist specializing in translating English to Spanish seeks collaborations with pro musicians. Lou Diaz 714 988-4701

Organizational assistance wanted by video & laser artist for special projects 213 508-7628

Dancers and singers wanted for special video project on September 3rd & 4th. 213 508-7628

Pro group forming. Needs no-nonsense bassist, keyboardist, drummer, guitarist for employment in studio production. Evenings 213 591-5406

Guitar player seeks other musicians to form Top 40 band. Bass, keyboards, singers. Will be working. Randy 213 893-1419

Hot singer/songwriter seeks hot band influenced by new wave & rock & roll. Leave message. Tommy 213 935-0705

Lead vocalist/guitarist to complete soon to be working old & new rock cover trio. Pasadena area. Rehearsal 213 793-0908

Roadie looking for a band/road company/sound company to work with. Patrick 213 506-7159 or 213 705-1424

Top LA band with major label interests, seeks stage designer willing to work hard for deferred payment. Must be creative & intelligent. Johnny 213 656-7164

Songwriter/guitarist looking for other songwriters into new sound. Cars, B-52, Jim Carroll, Genesis. Instrument ability a plus. Steve 213 881-6682 or 213 342-1422

Sound man with pro PA system available. Call evenings 213 980-9556

Alternative, a progressive band performing all original compositions, seeks talented drummer, bassist and vocalist. Don 213 516-9148

Composer, arranger keyboardist available for stimulating professional work. Milton Nelson 213 452-1683

Wanted: first 45 minutes of Joan Jett Special on KLOS, Saturday, August 21st, and will pay. Leave name & phone # 213 558-9835

Large hall or warehouse type facility needed for concerts, at least 500 capacity. Prefer 2,500 plus. Youth manifesto 213 394-6638

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