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THE ALTERNATIVE PUBLICATION

Young Blood In A&R

Fresh Eyes Scout New Talent

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M A G A Z I N E

COMMENTARY

Video Boom: Counting Their Profits...?

There was more than a trace of irony to *Billboard's* fifth annual video music convention. The self-congratulatory back-slapping was enough to make you think that everyone there had struck oil in their hotel bathroom.

There's certainly nothing wrong with a positive, bullish attitude, especially considering the strides MTV and the other video music channels have made in the past couple of years. However, lost amidst the kudos was the fact that those channels continue to lose millions each year.

What they have earned, of course, is respect. Time and again, it has been proven that strong exposure on the video music channels translates into a significant increase in record sales. With such a viable promotional tool, videos have become a prerequisite for any new release, much like the single. This has spawned a whole new industry of producers, directors, cameramen, and hardware and software manufacturers and suppliers to fill the new demand. So you can't blame them for feeling that they're closing in on the pot of gold at the end of the rainbow.

Still, there were occasions where the reality of the current situation seemed to cloud their rosy outlook. Realities like the less-than-harmonious relationship between artist, label and video producer, when it comes to the equitable sharing of the investment and the potential profits of the video venture. As usual, the problem comes down to money.

On an artistic level, there was the matter of video channels and video artists emphasizing and recycling popular formulas, a mistake AOR radio made and is still paying dearly for.

The money issue is one that could really be divisive. Currently, it doesn't pay for an artist like Toni Basil or Devo to produce their own videos. The money a label budgets for a video, like the money they invest in studio time, is recouped through record sales. Since videos are still only a promotional tool and not something that can be commercially profitable, the artist is essentially doing their videos for free. New artists have it worse. Usually, record contracts stipulate that the artist give the video rights to the label. So, even if it did make money in the future, the label, and not the artist, would profit.

Compounding the matter is the fact that the labels are far from eager to spend a lot on video outside of promotion. Until they can see figures that show how videos, in themselves, make money, then they'll be reluctant to take the kinds of chances artists would like to take to further their career. As Paul Cooper of Atlantic Records stated more than once during a seminar, "We are a record company, not a video company."

While everyone agreed that all the concerned parties should contribute their share to the investment, production, promotion, and selling of a video, there was no consensus answer as to just how to do that.

Then there is the cost factor. The days of the \$10,000 video are long gone. Video production costs have multiplied in only a couple of years. The recent influx of top-notch producers and directors from the film and television industries may add to the quality of the product, but they'll add to the cost of it

as well. The buzzwords of the seminar may have been, "big budgets don't necessarily make for good videos," but the nominees for *Billboard's* Video Music Awards were hardly bargain basement productions.

Practically lost among the debate over who pays and who receives was the concern over artistic growth. Since videos are still viewed as a promotional tool, they are used to inflate images and sell records. An artistic statement is still a secondary concern. The predictable results are, in the words of convention coordinator Laur Foti, a proliferation of videos "aimed at the lowest common denominator."

The record companies, for their part, really don't care what's in the videos just as long as they help sell records. Video music channels don't really care, either, as long as their research shows that their target audience is responding positively to what's on the air. This was, and in many cases still is, the mentality of AOR radio, which no doubt led to the re-emergence of CHR radio.

Another ominous sign is the recent report by a Connecticut research firm, which found that the video music industry could find itself in the woeful state the video game industry is in, because both appeal to the same, "fickle, faddish" demographic who could "eventually become very boring in their repetitiveness."

MTV would dispute the report, noting that its demographics are higher than the 12-24 age group that used to thrive on video games. They claim their major audience is older, able to buy the expensive video equipment that the industry is hoping on selling.

The video convention, for all its bullishness, didn't settle those nagging issues. But the consumers will.

In This Issue

Young Blood In A&R: Fresh Eyes Scout New Talent

Recently, several labels have realized that a 40-year-old A&R rep might not identify with the tastes of today's youth. John Bitzer talks with four new A&R reps, all under 30, who keep a close eye on the streets. **Page 22**

Schecter Guitars: Improving The State-Of-The-Art

They began as a custom parts manufacturer. Now they're turning out some of the most acclaimed and popular new guitar and bass lines in the country. Jeff Janning details their road to success. **Page 16**

Roger Steffens: Tapping America's Reggae Beat

Co-host of KCRW's "Reggae Beat" show, Roger Steffens tells "Everything You Wanted to Know About Reggae. But Were Afraid To Ask" to Jeff Silberman. **Page 18**

Joan Jett: Getting The Most From A Bad Reputation

It took a while for Joan Jett to evade her Runaways typecasting, but she's finally broken through with the Blackhearts. Iain Blair finds out how she did it. **Page 12**



Exclusive cover photograph of Joan Jett by Ron Akiyama

FEATURES

- 7 News
- 10 Local Notes
- 25 Product Profile
- 26 Audio/Video Update
- 28 Songmine
- 29 Concerts
 - Ronnie Milsap, Lonnie Liston Smith and the Cosmic Echoes, Menudo, Gang of 4, the Bongos
- 30 Club Acts
 - Fear, Joshua, The Screamin' Sirens, Billy Vera & the Beaters, the Violent Femmes, Alex Gibson Passionel, Mathew Bones, the Penetrators, the Davey Pattison Band, Susan Rhee and the Orientals
- 34 Records
 - The Replacements, Love Tractor, Andy Just & the Defenders, Killer Whales
- 34 EP/Singles/Cassette File
- 36 Club Data/Live Action Chart
- 37 Showcase—Steppin' Lazer
- 38 Gig Guide
- 40 Free Classifieds
- 46 Pro Players

Feedback

What's In A Name?

Dear *Music Connection*,

Thank you very much for reviewing the Manual Scan EP *Plan Of Action* (Vol. VII, No. 19). We do appreciate it. However, you did make the mistake of listing the band's name as Plan Of Action. Just thought you should be aware of this error. Also, thank you for printing a picture of the cover of the EP.

Manual Scan
San Diego, CA

A Change Of Heart

Dear *Music Connection*,

Thank you for the cover story on Los Lobos. Los Lobos is a band deserving attention; they are a refreshing presence on the club circuit.

I had written in before complaining of "bigoted media," this time I wrote in to say "good job."

James Jimenez
Whittier, CA

Everyone Stinks...

Dear *Music Connection*,

I think you're letting Jeff Silberman chart a dangerous course for your publication.

Apparently he never has anything genuinely good to say about anyone in his EP/Singles File column. The fact that he "reviews" approximately fifteen new artist submissions per issue might explain why his comments are consistently shallow and misleading, but the vile, sarcastic tone with which he attacks nearly every work is inexcusable.

Criticism is necessary to help new artists develop their craft. But there is an art to writing criticism, and wanton maliciousness has no place there. Obviously, Silberman hasn't learned that lesson. Too bad for *Music Connection* that he's costing you more than just your reputation.

David Michael McDonald
Santa Monica, CA

Natalie Wood Fan Club

Dear *Music Connection*,

Jeff Silberman characterizes E.J. Marshall's single "Natalie Wood" (Angel State Records) as "tasteless exploitation." I was with E.J. when she heard on the radio of Wood's drowning. She was upset. She talked a lot about how much Natalie Wood meant to her as a kid—then she went off to write a song about it, just like Elton John did upon the death of John

Lennon (Empty Garden) and Don McLean with "Vincent."

Writing songs has traditionally been a good way to deal with sadness and loss. If Silberman can't recognize sincerity when he hears it, perhaps he should stick to more concrete things—like bass lines, guitar riffs and quality of musicianship.

Ann Japenga
Santa Monica, CA

...Second That Motion

Dear *Music Connection*,

I can't believe Jeff Silberman's so-called "review" of E.J. Marshall's single "Natalie Wood." Instead of offering any musical or technical criticism of the record, Silberman simply dismissed it as "exploitation."

Silberman is dead wrong. I've known E.J. Marshall for years and I can't tell you how many times she's hauled me down to the Fox Venice to see "West Side Story," "Splendor in the Grass," "Gypsy," etc. Marshall wrote the song because when she was a child, Natalie Wood was her idol. She released it as a record because so many people—many of them also admirers of Natalie Wood—requested copies of the song.

Marshall is a highly talented, schooled musician—a multi-instrumentalist, vocalist, songwriter and arranger. What she needs as an up-and-coming artist is criticism of her music, not some insensitive bozo's second guessing of the sincerity of her subject matter.

I. Susan Glazebrook
Hollywood, CA

Jeff Silberman responds: Her intentions may certainly be noble, but the execution of those intentions were faulty. Except for stating that Natalie Wood's acting "was good," the lyrics say nothing about her talent, the characters she portrayed and what they stood for, and the magic she brought to the screen. Instead, Ms. Marshall sings of the sordid mystery surrounding her death: "Was she pushed or did she slip? Was she killed or did she die?" Such "tributes" are currently gracing the front pages of The National Enquirer and The Star. The song doesn't mourn the loss of her talents; it sensationalizes the way she died.

But We're Not All Bad

Dear *Music Connection*,

The article you did on Al Jarreau was one of the best I've ever read. It is good to see a story on a man with a voice as great as his in a magazine as nice as yours. Keep up the good work and I will look forward to my subscription renewal.

Charles Edward Thierry,
Los Angeles, CA

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News

VIDEO

Video Conference Upeat Despite Artist/Label Money, Rights Battles

by Jeff Silberman

Over 600 representatives from all facets of the video and record industries converged on the Huntington Sheraton Hotel in Pasadena from Nov. 17-19 for *Billboard's* fifth annual video music convention.

Although the general mood of those attending the convention was extremely upbeat, there were a few sparks of controversy over topics that weren't emphasized during the scheduled seminars.

According to convention coordinator and *Billboard* video editor Laura Foti, the event was to "strongly emphasize" the past, present and future of video. She described the current and future state of the video industry in optimistic terms. "Although there's not any money to be made now," she said, "there will be in the near future."

Even so, she did acknowledge certain obstacles that have to be cleared before the industry reaches its full, profitable potential. "Labels are taking their video budgets out of the artists' record royalties to produce future videos," she said. "And that is hurting the artists' potential income."

She had stronger words for the proliferation of videos, commonly shown on video music channels like MTV, that appeal to the lowest common denominator. "Unfortunately," she stated in her opening address to the convention on Thursday (17), "most of the videos shown on MTV appeal to drug addicts."

Later, she clarified her remarks, noting MTV claims that its audience

favors the more mature videos. "MTV is still perceived as being primarily for the very young," she said.

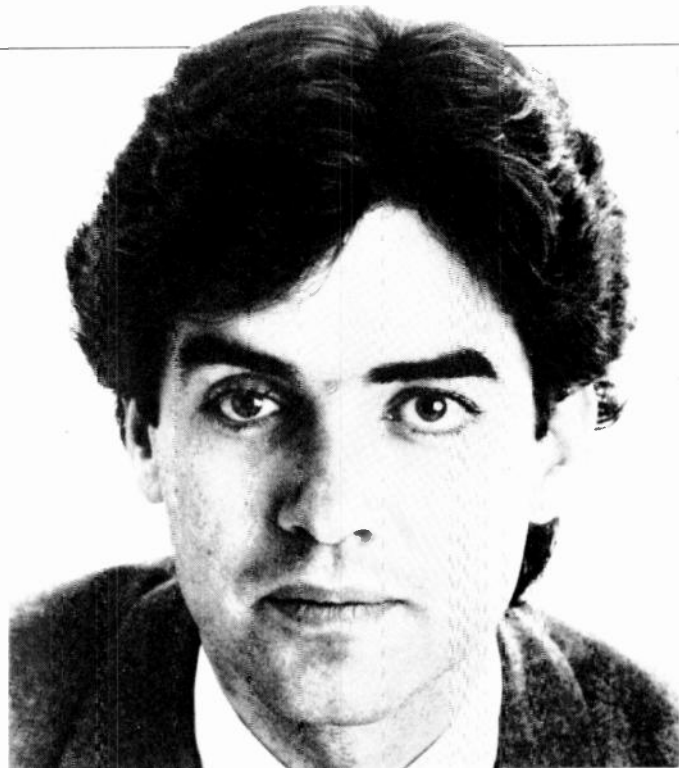
More often than not, however, video music channels like MTV were accorded a hero's welcome from the conventioners. Warner-Amex head Robert Pittman's keynote address was warmly received by the audience, and MTV was often alluded to in glowing terms by the labels and other video industry representatives.

One place where MTV wasn't warmly received was on the "Artists & Directors" panel. Gerald Casale, member of Devo, castigated the cable channel, declaring that "I can't stand to watch MTV for longer than 15 minutes at a time. It's like monkeys on parade," he stated. "It's so contrived and farcical, with most of the videos being done just to make money. Only a few have any rock and roll honesty, where a biographical situation has been expanded by a video concept."

Another source of complaint from the artists on the panel concerned the fact that labels recoup the investment in videos from the artists' royalties. "I spent a year doing videos, putting in all that time and effort, and I don't get paid for it," Toni Basil stated. "Someone's making money for the videos, but it's not the artist. What profits there might be for the artist seems too far off in the future."

"Considering the limitations of the marketplace, the fact that there's not that many VCRs in the home yet, it's virtually impossible for the artist to get a piece of the pie after the label

Please turn to page 8



Bob Pittman: MTV's success due to catering to tastes of "TV babies."

VIDEO

Pittman: MTV's Hot Now, Home Video Next

by Jeff Silberman

In his keynote speech to open *Billboard* magazine's International Video Music Conference, Warner-Amex Chief Operating Officer Bob Pittman stated that the stunning success and growth of MTV, and video music in general, was due to their catering to the needs of "TV babies" whose tastes for information and entertainment are different, and can't be satisfied through traditional means. He then predicted a similar growth explosion in the home video market to respond to the growing

demand for video entertainment.

He chided those who thought that the MTV concept was absurd three years ago, comparing that mentality to those who originally considered the inception of television as nothing more than a fluke.

Pittman, who is responsible for the programming of both the MTV and Nickelodeon cable channels, called MTV's growth "more successful than even we could expect," adding that video music is "the hottest new entertainment form in the pop culture." That success was primarily due to the changing tastes of "TV babies" or everyone under 40 years old. "They have different expectations of TV." Unlike the networks that cater to an older audience, brought up on more traditional forms of entertainment, TV babies "hunger for new forms that cater to their taste."

He believed that their different expectations are partly responsible for the decline in reading test scores, because that form of "linear comprehension" is outdated. "Kids today can do their homework, watch TV, and listen to the radio at the same time" he explained. "They can process information in clusters, and they are bored with the linear process of information."

Furthermore, he stated that video perfectly complements a stay-at-home society. "The automobile has been replaced by the TV set" he declared.

On an artistic level, he brought up the increasing use of film and TV directors to produce videos, while crediting them with infusing craft into the

Please turn to page 8

SONGWRITING

"Positive Mood" Pervades Songwriter Expo in Pasadena

by Sally Klein

Approximately 700 people turned out for the 7th annual Songwriters expo, held Nov. 19-20 at Pasadena City College. The event, co-sponsored by the Los Angeles Songwriters Showcase and Songwriters Resources and Services, featured over 137 music industry representatives who conducted seminars, song and performance evaluations, pitch-a-thons and workshops.

People were standing in line as early as 5 a.m. on the first morning of the expo, so their material would be the first to be critiqued or pitched to industry personnel. Evaluations were conducted by the likes of Judy Stakee of Arista, Don Cason or Word Music,

Tom Sturgis of Screen Gems/EMI Music, and Bill Anthony of Combina Music. Artists who were looking for material from the pitch-a-thons included Barbra Streisand, Kenny Rogers, James Ingram and Smokey Robinson.

Overall, expo spokesperson John Braheny labeled the event a success. Most of the classes, covering both the business and aesthetic sides of songwriting, were filled to capacity. "The mood was more positive this year," Braheny said. "Even though people had their songs rejected, there was still a positive mood, as if they learned something."

"There is more sense of adventure in the industry now," he added. "Consequently, producers are more open to

songs that don't fit established formulas."

The SongSearch grand prize went to Alan Roy Scott and Skip Cottrell, who wrote "Someone Stop The Fight". They shared the \$5,000 award, and a \$1,000 prize for winning the pop category. Other winners were Alan Roy Scott and Susan Pomerantz for "Jericho," (rock new wave category), Mark Graham for "The Hunger" (Helen King Award for best topical song), Steven Roberts for "Nobody But Jesus" (gospel), Cary Banks for "Lay It Down" (country), Skip Adams and Lenny Macaluso for "Love Bomb" (black-oriented) and Randel Porter and Mark Hancock for "It Came From West Covina," (novelty).

News

RADIO

New Birch Ratings Contradict Arbitrons: KABC, KROQ Winners

by Jeff Silberman

The latest June–September Birch Report of the Los Angeles radio market contradicts the results of the summer Arbitron ratings. In the overall race, talkradio KABC held on to its lead over KIIS-FM, while KROQ still reigned as the AOR leader. The summer Arbitrons, however, had KIIS overtaking KABC, and KLOS regaining the AOR crown from KROQ.

According to the latest Birch Report, both KABC and KIIS increased their audience from the April–June rating period by the same amount.

VIDEO CONFERENCE

Continued from page 7

recoups its investment," Casale confirmed.

The seminar that aroused the most controversy was "Selling the Artist: Video As Promotion," but again the friction came from a different subject. When confronted with complaints that many corporate labels don't emphasize promotion and distribution of their videos for the benefit of both artists and video outlets, Atlantic Records' Paul Cooper flatly stated, "We are a record company, not a movie company, not a T-shirt company, and not a video company."

Devo and Heaven 17 manager Bill Gerber quickly cut in, "If you don't want to be in the video business, then give us (the artists) the rights to the videos. Corporate record companies still have an archaic wait-and-see attitude. They are not exploiting the potential use of video."

Cooper responded, saying if an artist wants the rights to their videos, they should invest in their videos upfront. Len Eppard of PolyGram Records added that "As of now, video is a subsidized industry. It won't really grow until it can pay for itself." He also noted that the labels are slowly realizing video's potential. "It just takes a long time to turn around an ocean liner," he said.

For the most part, however, the seminars were quiet affairs, primarily devoted to optimistic expectations of what's "just around the corner." A significant part of the convention was the business going on in hospitality suites between hardware manufacturers, video distributors and suppliers.

Even Foti acknowledged the business contact aspect. "There are over 600 people registered at the convention, and I've seen no more than 300 at any one seminar," she said. "So the business that gets done in the corridors and rooms of this hotel is just as important, if not more so, than the convention itself."

Coincidentally, KROQ, KLOS, and KMET saw their respective audiences decrease, with KLOS slightly cutting into KROQ's lead.

Demographically, males preferred KLOS and KMET over the "Rock of the '80s" sound; the three AOR stations finished 1-2-3 in men, ages 12 to 24, and 1-2-4 in men, 18-34. But a huge "gender gap" gave KROQ the overall AOR crown. Twice as many women, ages 12-24 listen to "the Roq" than the "Mighty Met," and its audience was almost three times as large as KLOS'. A similar ratio was found among women 18 to 34.

The contradicting results of the two ratings services doesn't surprise KMET's program director Mike Harrison who, during his tenure as a radio journalist for *Billboard*, had seen this happen all over the country. "It happens all the time," he said, noting that the services poll their sample audiences at different times using different methods, "and when you use different methodology, you'll often get different results."

When it comes to interpreting the results, usually the station will point to the rating service that puts it in the best light. "The fact is, there is no absolute truth, so you use the ratings that best serve your station. From an advertising sales standpoint, the Birches, with month-to-month samples, are more indicative of audience trends and how they're developing toward the Arbitrons, which most advertisers consider more important."

Regardless of their interpretation, Harrison stressed that no one particular rating period is in itself irrefutable. "The key word here is *estimates*," he stated. "Neither rating service is necessarily more accurate than the other. Ratings have been, and always will be, very uncontrollable, unpredictable, and occasionally inaccurate."

MTV'S PITTMAN

Continued from page 7

work. He added that the fresh blood of new directors brings innovation into the medium. He challenged video makers to continue to take risks and accept occasional failure. "We need to push the parameters of our format," he said, cautioning that "a big video budget has no relation to quality."

As for the future, Pittman predicted a tremendous growth in the home video market to the point where people will compile video libraries in the same manner they presently keep book and record libraries.



The Manhattan Transfer: Three hits were written by John Capek.

photo by Sherry Rayn Barnett

TALENT

Producer Looks For New Session Players

by Sally Klein

John Capek, a successful Australian producer/songwriter, is currently looking for a new session musicians for three upcoming projects.

Capek is about to go into the studio with Atlantic Records singer Marc Jordan. He stressed the need for new session players, who would be more in tune with Jordan's music, which he described as pop with "original and really intelligent lyrics. I want to find the new Jeff Porcaro and Steve Lukather," he said. "New guys who are just as competent, but not as old wave. It's hard to find the new players, because most of the new musicians are in bands, and they don't have a lot of experience working with a producer as a studio musician. I'd love to find a bass player who has listened to Sting and understands his style, but who can cater to my needs as well."

There are two other projects he is involved with are in need of songs. His most pressing concern is Veronica Lee, a new artist on EMI Records in Germany, who is being promoted as the next Donna Summer.

Capek built his reputation in the international market. Three of his songs off the new Manhattan Transfer album are charting in three different countries: "Soldier of Fortune" is on the charts in Australia, "American Pop" is charting in Japan, and "This Independence" is the single in England. As a producer, he has worked with CBS Records artist John Paul Young, a German band called Tora, and the Australian band W.H.Y.

"I have to temper some of my more European influences while I'm here," Capek said, noting the disparity in certain artists' popularity around the world. "Kenny Rogers sells millions of records in the United States, but in Germany, people have barely heard of him. I have to temper my taste to suit the particular country."

He also added that he is always on

the look-out for new talent to work with. Interested parties can send tapes or contact him through Welk Music, 6255 Sunset Blvd., Suite 615, Hollywood, CA 90028, or call him at (213) 467-3197.

N.A.R.A.S. FETES "M.V.P." WINNERS IN BURBANK

by Jeff Silberman

The Los Angeles Chapter of the National Academy of Recording Arts & Sciences (NARAS) presented their "Most Valuable Player" awards on November 20 in Burbank.

The MVP awards were given to local musicians who, according to a press statement, "have made a major contribution to the recording industry. These outstanding musicians are judged on their musicianship, creativity, consistency and professionalism."

Voting for the awards were eligible members of NARAS, consisting of vocalists, conductors, producers, songwriters, composers, engineers, musicians, and arrangers.

The winners were: Jerry Hay, trumpet; Bill Watrous, trombone; Bill Reichenbach, bass trombone; David Duke, French horn; Jim Self, tuba; Ernie Watts, saxophone; Jim Knater, clarinet; Sheridan Stokes, flute; Ray Pizzi, double reeds; Murray Adler, violin; Pamela Goldsmith, viola; Ray Kelley, cello; Nathan East, bass; Ralph Grierson, keyboard; Tim May, guitar; Paulinho De Costa, hand percussion; Victor Feldman, mallet percussion; Jeff Porcaro, drums; Abe Laboriel, bass; Dorothy Ashby, harp; Michael Boddicker, synthesizer; Marilyn Jackson, female background singer; Richard Page, male background singer; Clare Fischer, organ (specialized instrument).

News

CONCERTS

New Music America Fest Spotlights Avant Garde, Ethnic Sounds

by Brian McGuire

Program directors for the New Music America Festival held in Washington D.C. have called it a success.

"It was a killer, in every way," said organizer Deborah Hanzlik of the task of organizing more than 150 performers in a schedule of 25 major concerts over a course of 10 days. "Aesthetically, it was beautiful, the crowds loved it, we got great response, and we had a great range of music."

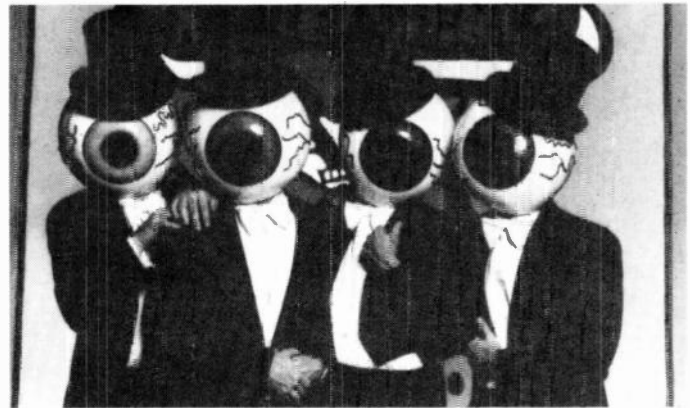
The festival, which ran from October 8 to the 16, was the largest of its kind ever held in the U.S.. The featured musicians included such artists as the Residents making their East Coast debut, experimental composer Philip Glass, jazz musicians such as the World Saxophone Quartet and Ornette Coleman, ethnic artists such as the Inuit Indian Throat Singers (a group of Eskimo folk performers), and zydeco musicians Marcel Dugas and the Entertainers from Louisiana.

According to Hanzlik, the purpose of New Music America is to "show the roots, development, and cultural influences of today's new music and at

the same time make it enjoyable." As co-producer Bob Wisdom pointed out, "one of the goals of the festival is to provide a showcase for artists who aren't normally heard, emphasizing both traditional and non-traditional genres."

The first New Music America Festival took place at the Kitchen, a multi-media performance arts center in New York City. Since then, the festivals have grown each year. Past festivals have been held in Minneapolis, San Francisco and Chicago under the direction of a 13-member New Music Alliance Board.

"Washington seemed like a logical choice," Hanzlik said. "DC is an up-and-coming city in the arts and was definitely ready for it." Other factors favoring the choice of Washington included funds donated by the National Endowment for the Arts, a major source of money for many new music artists, and the fact that Hanzlik has



The Residents: A rare live show at the New Music America Festival.

photo by Howard Rosenberg

produced a smaller but similar festival for the past two years.

Funds for the 1983 festival included a \$35,000 grant from the NEA, \$50,000 from the District of Columbia government, and \$15,000 from the Martha Baird Rockefeller Foundation, the last part of a three-year seed grant.

"The festival becomes the child of whoever is doing it that year in order to keep it fresh and new and to reflect local aspects," Hanzlik said. This year's festival included a liberal measure of Washington artists as well as jazz and ethnic musicians from the southern U.S..

Although Hanzlik and Wisdom were aided by a staff of 40 volunteers, time was their greatest obstacle.

Hanzlik said they could have easily used two years to prepare for the festival, "but if I were to do it all over again, I would go for the same large scope."

Plans for next year's festival, which will be held in Hartford, Connecticut, are now in preparation. For further information, call (202)393-3600.

RADIO REPORT

The following is a listing of Southern California bands which are currently receiving featured airplay on local AOR/new music radio stations. (a) means the act has recently been added to its rotation. * means the act records for an independent label.

KMET-FM 94.7

Regular Rotation:
Mötley Crüe
Quiet Riot
Mötels
Dokken
Los Lobos

"Local Licks:" O: us Ore Tri:u: R: i: e Hollywood Metro Hotel Ultramanc

KLOS-FM 95.5

Regular Rotation:
Dokken
Mötley Crüe
Quiet Riot
Mötels
Scand Barrier

KNAC-FM 105.5

Regular Rotation:
X
Mötels
Oingo Boingo
John Hiatt
The Beat*
Los Lobos
Barnes & Barnes
T Bone Burnett
Burning Sensations
Shalamar
Three O'Clock*
James Harmon* (a)

KROQ-FM 106.7

Regular Rotation:
Mötels
Units
X
Barnes & Barnes
Sights
New Marines*
Stingers*
Burning Sensations (a)

photo by Ed Colver

FILM

Punk Documentary Of Cuckoo's Nest Debuts

by Jeff Silberman

A short documentary film about the eventual demise of the Santa Ana punk club, The Cuckoo's Nest, will be premiered on November 29 at the Surf Theatre in Huntington Beach.

The 38-minute, black & white film, called *Urban Struggle: The Battle For The Cuckoo's Nest*, depicts the last days of the Orange County club, with live performance footage of Black Flag, the Circle Jerks, and T.S.O.L.

The documentary also features interviews with several punk musicians and fans, and the re-enactment of the arrest of Pat Brown, who was fired upon by the police when he allegedly

tried to run down an officer. (Felony charges were eventually reduced.)

The film was directed by former USC student Paul Young, with club-owner Jerry Roach serving as executive producer. The film will be shown several times for one night only. Roach, who invested \$32,000 into the making of the film, said that the screening will be used as a vehicle to attract national distribution. "I figure that instead of going straight to them with the film, some box office figures would make a better impression."

Roach also thought it was rather ironic that the first public screening of the film will be held almost two years after the Cuckoo's Nest was closed by the city of Santa Ana.



photo by Ed Colver

RENOVATED MME. WONG'S REOPENS IN CHINATOWN

by Ron Gales

The original Madame Wong's nightclub in Chinatown, a landmark of the Los Angeles music scene that was closed August 21 due to fire damage, announced its grand reopening for November 26. Los Illegals and Dream 6 will inaugurate the newly-renovated venue.

The fire department concluded that the blaze was started by an electrical short. Damage was extensive, destroying many priceless antiques, including a hand-carved wall piece that dated back to China's dynastic period.

The renovations, which club booker Caol Zeoli estimated to be in the neighborhood of "several hundred thousand dollars," completely changes the layout of the club. The stage, now located in the corner of the room, is semi-circular. New acoustic tile was installed to enhance sound capabilities. The booths which used to line the sides of the room have been removed, being replaced with banquet seating that increases the club's capacity to 250.

Zeoli also mentioned that Esther Wong, the club's owner, has continued her search for ancient ornaments to replace the valuables lost in the blaze.

Local Notes

GUESS WHO'S Coming To Dinero Dept: The scuttlebutt on that Puerto Rican teen dream, Menudo, is that their newly-signed pact with RCA is in the same league as the David Bowie/EMI deal. While no one at their press conference would disclose exact figures, RCA did boast that Menudo's debut album, *A Todo Rock*, has sold 200,000 copies in its first week of release. The quintet has already performed on Jerry Lewis' telethon and have made weekly appearances on ABC's Saturday morning "children's prime time" programming. They just recorded the theme song to *Cannonball II* starring Burt Reynolds, and signed a multi-flick deal with Embassy Pictures. They'll soon be on an episode of NBC's "Silver Spoons," as well as be profiled by Geraldo Rivera on "20/20" in December. If that's not enough (and gosh darn don'tcha think it should be?), they just completed some TV advertising spots for "several major consumer products."

IT'S FINALS TIME AGAIN, only this time we're talking music school. The Dick Grove School of Music will present its "Final projects" concert series November 28-29 at the Burbank Studio Center. The two-day affair is free to the public, who can witness performances by a 40-piece orchestra, conducted by Composing, Arranging and Film Composing Students. It must be a real bitch to cram for these tests...

NIKKI COSTA, daughter of the late Don Costa, accepted a special governor's Award from the L.A. Chap-

ter of NARAS, in honor of her father, Don Costa. Costa arranged such classics as "New York, New York," "Stagger Lee," and "Put Your Head On My Shoulder." Ms. Costa has been making a name for herself as well: she sings "Someone To Watch Over Me" in Chevy Chase's latest movie, *Deal Of The Century*. The song, off her platinum European album, was produced and arranged by her father.

YANKS, a new Bay Area band comprised of former members of SVT, Das Blok, and the Seattle band No Cheese Please (like that name!), have released their debut EP, *Only Lovers Left Alive*, on DTI Records.

BELIEVE IT OR NOT, there's more to life than music. There's also football. Which brings us to the age-old question: Which pro team band plays the hippest music for their cheerleaders to dance to? (We can't begin to tell you of the sleepless nights we've had pondering this question.) After witnessing the Rams beat the Chicago Bears by continuously feeding the ball to Eric Dickerson, then checking out the Raiders futilely try to give the game away to the Denver Broncos, before beating them in the final seconds, we've come to the inescapable conclusion that the Rams band wins. Ram cheerleaders were dancing to their truly stirring versions of the Go-Go's "We've Got The Beat," Adam & The Ants' "Ant Music," and the Blasters' "American Music." Then again, the Raiderettes' uniforms do show more cleavage...

WHAT DO Frank Zappa, Henry Youngman, and *Fortune* magazine's publisher have in common? No, they aren't charter members of the Menudo fan club. They all will be guests on *Livewire*, the Nickelodeon cable network show for teenagers. Frank, who is currently producing his first Broadway show, tentatively titled *Thing Fish*, appears with daughter Moon Unit



Blondie cum Chequered Past drummer Clem Burke gives the ever-so-fashionable Iggy Pop the punch line to the proverbial question, "how many A&R men do you need to take a good lunch?"

SPEAKING OF FOOTBALL, (huh?). The Raiders' mammoth offensive tackle, Henry Lawrence, has just cut a single, "Life Is Just A Game," and he's currently shopping for a deal. The terms of the proposed pact? *Anything he wants.*

THAT SUAVE ROCKABILLY aficionado, Art Fein, tells us that The Palladin's recent Lingerie show drew some notable spectators, including Stray Cat drummer Slim Jim Phantom, James Intveld, and the Rockin' Rebels Jerry Prefontaine. Speaking of the Rockin' Rebs, they just completed a video for their single "Let's Bop," which is on that fine local Rhino rockabilly compilation,

SINGER NANCY WILSON has made her screen debut in *The Big Score*, a movie starring Fred Williamson, who also produced and directed it. Wilson also sings "I'll Be A Song" during one of the scenes.

DESERT STAR, a country band from San Jose, California, was named Seagram's Seven International Band Of The Year, following the third annual Battle of the Bands at the Tennessee Performing Arts Center. The group beat out seven other finalists and over 1,200 total entries. With a first prize was \$7,000 and a one-year recording contract with IBB Records, there needn't be any more proof to Seagram's good intentions.

STRANGE BEDFELLOWS: Charlie Sexton, a 16-year-old blues guitarist from Austin, Texas, is cutting tracks for an upcoming Sparks' musical project.

CH-CH-CH-CHANGES: Our esteemed managing editor, Chris Clark, has decided to trade the L.A. snog for the Colorado snow, and we wish him the best of luck and frostbite. Joining the MC staff are Aldo Aulicino as production editor, Bruce Kaplan as a contributor, and Candice Cruickshank as typesetter. Also, Larry Hogue is now associate editor, and Jeff Silberman, obviously showing his age, is senior editor.

FORMER MC STAFFER K.A. Parker and Gary Pickus have won the grand prize of the American Song Festival with their composition, "They Don't Make Love Like They Used To." The two will share the \$12,000 first prize.

HELION RECORDS artist Hollie Vest is in Digital Sound Recording studio, cutting tracks for her debut album, which include the R&B/pop single "Keeping Our Love Alive."

THE 7TH Annual West Coast Beatfest '83 will commence Nov. 25 at the Bona venture Hotel.

Obviously spurred on by our cover story last July, Quiet Riot's multi-platinum debut Epic album, *Metal Health*, has finally worked its way up to the very top of the charts.

(Would you believe minutely influenced?) Here they are sedately accepting their platinum records from label executives after their concert at Madison Square Garden in New York.



photo by Roz Levin

photo by Lesley Campbell

JUST WHEN YOU THINK that the record biz is turning around, Zoog Rift, in his "1983 Closing Statement," really tells it like he is. We don't have the space to reprint the entire thesis, entitled "The Sellout Problem," but we know you'd never forgive us if we didn't mention the relevant stuff. To wit: "The art of selling out seems to be becoming more popular every day...The world is suffering from Ward Cleaveritis, and at this point I'd rather be friends with Eddie Haskell!...This time I have decided to withdraw completely from the L.A. music scene until society decides to take a turn for the better. (Ed. note: This is approximately the 13th time he's done that—this year.) My live performances are coming to an end, but wear some padding. You have not heard the last from me." Amen.

SOUL SURVIVORS: The Staple Singers have signed a recording contract with LARC Records, making them the third Chicago-based act on the label. LARC already has the Chi Lites and the Deells.

BOHEMIA, who recently emigrated here from Chicago, have been dabbling in films. Members Carla Evonne, Fast Frank, and Zirbel will appear in the upcoming film, *Heartbreakers*, produced and directed by Phil Koch and Sally Marshall. The trio also re-recorded "Automatic Mind" for the soundtrack.



photo by Brian Ains

Find the rock superstars: Included in this pic are Jimmy Page, Bill Wyman, Charlie Watts, Jeff Beck, Stevie Winwood, Kenney Jones and Ronnie Lane. They'll be sharing the Forum stage on December 5 with other legends to raise money to help Lane fight Multiple Sclerosis.



MARY TURNER, host of the syndicated radio show, "Off The Record," consoles Mick Jagger over the lack of radio airplay for the Stones' *Undercover* LP. (Her interview with St. Mick will be aired on Dec. 12 and 19.) The only thing radio hasn't played off the album is its innersleeve. KMET is probably framing a cease-and-desist order it got for airing the LP before its official release date. So why buy the album? Just send your money straight to St. Mick, with a note saying, "Dear Mick, Here's my money. Now you can buy the multi-national corporation you could only dream about."

THOSE OF YOU who just love to sit in the dirt for 12 hours in the hot, smoggy summer sun, and watch your favorite rock acts on video screens with over 100,000 complete strangers will no doubt be disappointed to hear this: There will be no US Festival in 1984. For God knows what reason, the UNOSON Corporation decided that the prospect of losing a few more million was not appealing.

FRESH OFF two sold out Troubadour appearances. Sin and Bitch are planning to join forces on the same stage again in the near future. (Maybe they could join forces into one group, and call themselves Sin Of A Bitch.) David Lee Roth was one of the well-wishers at the Troubadour blow out.

WE NOSE WHAT'S NEWS: Snout Records will soon be releasing a cassette album by Richard Hass and the Beatniks, entitled *Beatnikmania*, to be accompanied by a video of "One For Ripley's," directed by filmmaker Elliot Kowitz.

THAT "IT'S ALL HAPPENING" man-about-town, Harvey Kubernik, held the first of a series of shows to promote his *English As A Second Language* spoken word album at McCabes' on Sunday November 13. Reading their verse were Wanda Coleman and Ivan E. Roth, and the Minutemen did an acoustic set. The next poetry extravaganza takes place at the Lhasa Club on November 26, featuring the likes of Tequila Mockingbird and Chris D. of the Flesheaters.

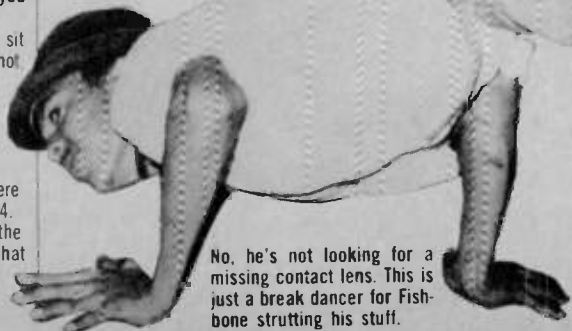
CONSENSUS knee jerk reaction to the recent Big Country show. Liked the band, loved the music, but singer Adamson's Mullen nation was a bit off.

VETERAN ROCK DRUMMER Carmine Appice has joined forces with Ozzy Osbourne for his upcoming world tour. The tour, to support Oz's latest Epic waning, *Bark At The Moon*, begins in November with dates in England. From there, it's off to Europe and, in January, six months across the United States. For you nostalgia buffs out there, Atlantic Records will release the first Vanilla Fudge album in ten years. (And you thought Boston took a long time to record!) It will be called *Mystery* which pretty much sums up the reaction from some industry circles.

DANNY HOLLOWAY, former manager and producer of the Plimsouls, has been appointed General Manager of Island Music in Los Angeles; by label prez Lionel Conway. Holloway expressed interest in "signing and working with a select group of imaginative and prolific songwriters."

SINGER/SONGWRITER Tam Kidd has been quite busy of late. He just released an EP, *Kidd Solo* has been penning a few tunes for Shalamar, and just signed with Terkel Artist Management.

ARE YOU INTO SHRINK ROCK? UCLA Extension's Department of Humanities and Social Sciences will be offering "Psychology Of Music," a one-day program that will examine how music effects our emotions and our lives, on Saturday March 17, from 9 a.m. to 5 p.m. For a mere \$35, you'll learn how we perceive music, the impact of background music in films, the development of musical abilities, and music as therapy. One thing they should teach is how to play guitar while you're lying on a couch. For more relevant info call (213) 825-0641.



No, he's not looking for a missing contact lens. This is just a break dancer for Fishbone strutting his stuff.

Photo by Lesley Campbell

WINNER OF "THE MOST LUDICROUS Rumor Of The Week That's So Bad We Have To Print It" Award goes to Linda "Tex" Jones of the Horseheads, who is rumored to be working on an album that mixes standards of the '30s and '40s with self-penned lyrics about animal husbandry. Tentative (very tentative) title: *What's Gnu*.

JIM STEINMAN, the songwriting brainchild behind Meat Loaf, is currently all over the charts. At one point, he had the top two songs on *Billboard's* singles chart, Bonnie Tyler's "Total Eclipse Of The Heart" and Air Supply's "Making Love Out Of Nothing At All." Now he's the author of Barry Manilow's new single, "Read 'Em And Weep."

NEON, Susan Rhee & The Orientals, and Pop Continental will appear in the next installment of *L.A. Breakers*, on the Group W Cable channel 3 at 10:30 p.m. on Friday, December 9.

From All Girls To All Gold

At the tender age of 25, Joan Jett is a seasoned campaigner on the battlefields of rock and roll. battlefields strewn with the bodies of less durable and less determined artists. After forming The Runaways, one of the first all-girl rock outfits to flirt with success, Jett proved her staying power by surviving some of the worst press imaginable, only to see the band eventually break up. Left with little but a "slut-punk" tag, Jett fought back and re-emerged with a new band, the Blackhearts, a heavy touring schedule, and straightahead rock and roll. Despite massive indifference from most American record companies, Jett kept touring and eventually signed with the late Neil Bogart's Boardwalk records, and released the archetypal single, "I Love Rock 'n' Roll," a worldwide number one seller that finally confirmed her promise.

Currently in the midst of a grueling American tour, Jett agreed that "it certainly hasn't been easy, but as far as I'm concerned, it's always been hard work—enjoyable, but hard work. There's always the hassles, but once you get onstage and start playing, that's when it all makes sense and makes the heartache worthwhile. A lot of people tried to write me off after the Runaways. They treated me like it was all a bad joke, but after the success of "I Love Rock 'n' Roll," they weren't joking quite so much."

Despite the criticism and hard knocks, Jett is anything but bitter and jaded. "I just love music too much to ever get like that. It was always my dream to play in a rock band, and that's what I'm doing, so why should I complain?" she says.

"The tour is going great, the response is incredible, and I'm real happy with it. It's just a dream come true."

The dream started back in grade school when Jett got her first guitar. "My mother bought me a cheap Sears electric and a little Gibson amp, \$20 for the pair, and I started taking lessons, but all they wanted to teach me was stuff like 'On Top Of Old Smokey.' I was already into rock and roll. In the end, I just listened to records and taught myself."

Joan Jett

by
Iain Blair



Early influences were T-Rex, early-'70s glitter rock, blues, "and, of course, the Stones," she says. "I just loved their loose, raunchy guitar sound. To me, *that* was rock and roll."

Jett's family, who moved around quite a bit when she was young, eventually left their Rockville, Maryland, home for Los Angeles in 1972. Soon thereafter, she started hanging out at Rodney Bingenheimer's English disco on the Sunset Strip, where she discovered the sounds of Bowie and Susie Qatro.

Jett was already beginning to write her own material when she met producer Kim Fowley. Together with Fowley and drummer Sandy West, she came up with the idea of forming an all-girl rock band. Debuting in 1975, The

Runaways were definitely ahead of their time, as Jett now admits. "No one wanted to see five suburban teenage girls who smoked, drank, and sang about sex," she states. "It was too close to the truth about most girls in America, and parents freaked out."

During the next five years, the band cut three albums, toured the world, and gained a lot of notoriety for playing the kind of raw, overtly sexual music not usually associated with girls. "It just wasn't fair," Jett claims. "We were branded as 'jailbait rock' by so many people, and most of the press really had it in for us with all that 'slut' crap, but we never flaunted ourselves that way.

If you check out all the old photos, I was always covered from head to toe. I find it outrageous that people condemned what the Runaways did, when you see what some of our male counterparts wear. They even stick socks down their trousers! I never viewed myself or the other girls as sluts, but I also don't give a damn what other people think. If they think that, too bad."

She is also quick to defend the band against media charges of exploitation, especially regarding Kim Fowley's involvement. "Kim didn't manipulate us at all," she declares. "If anything, he manipulated the press. Unfortunately, it just got out of control in the end, and I don't think he ever wanted it to get that way. He just wanted people to see teenage girls playing sweaty rock and roll. But there's such a sexist attitude about women and rock, and it still exists. When I do a soundcheck and our sound man says, 'Play some

guitar, Joan, and I rip off some meaty licks, all these guys usually turn around with a look of complete disbelief. It still pisses me off."

Despite a number one hit in Japan with "Cherry Bomb," the Runaways never really broke through the novelty slurs in America, and in 1979 the girls decided to call it quits. "It was sad because we could have done really well if we'd been given a chance," she says wistfully. "But our tastes were also becoming different. You've got to remember that when we started, we were all real young, and gradually it became apparent that we were all leaning in slightly different directions. I was always into very mainstream rock and roll, whereas Lita Ford and Sandy wanted to get into heavier grooves. It was also an uphill struggle, as the band never really made any money, even though we sold at least one or two million albums. I was probably the only one who ever made anything, and that came mainly from foreign publishing."

Still, Jett has no regrets about the whole period. "It was a such an incredible experience when I look back on it now, and although I could really get mad when I think about all the crap that went down, my main feelings are of fondness for that whole trip. In the end, we just called a meeting, discussed all the problems, and said 'that's it.' It was all very amicable, and we've stayed good friends since then."

However, the failure of the band was only the start of more problems for Jett. "I became incredibly depressed, mainly because I had nothing to do, which is a killer for me," she says. "I just sat around my apartment and started drinking heavily. I also started hating Hollywood and the people who were laughing at me.

"Look, there's Joan Jett. The Runaways finally broke up huh?" On top of that, I was also broke, so it was a pretty terrible period."

Luckily, she met Kenny Laguna and Ritchie Cordell while living across the street from the Whiskey-A-Go-Go. Laguna had worked with acts like the Ohio Express, Jay and the Americans, the 1910 Fruit Gum Company, and

Despite its success as an import, she was still without an American label deal until the late Neil Bogart took a gamble on her. She's forever grateful for that chance, as she makes clear. "There's just not enough words I could say about Neil. I loved him, and he gave me a shot when no one else believed in me. People gave him a lot of shit about being the 'King

'N

o one wanted to see five suburban teenage girls who smoked, drank, and sang about sex...it was too close to the truth about most girls

in America, and parents freaked out.

Tommy James and the Shondells, as well as writing the hit, "Mony Mony." "I guess they saw something in me because they gave me some money, got me some new clothes, and got me started writing again," Jett says. "They also saw that I was just stagnating here, so they dragged me to New York and then Europe, where I recorded 'Bad Reputation'"

of Disco' but I was told by his family that it probably meant more to him than anything else that 'I Love Rock 'n' Roll' was number one at the time of his death."

With her recording career on the rebound, Jett wasted no time getting back to her first love—playing
(please turn page)

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w/B Monitor

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live—and in 1980, she put an ad in *Music Connection* to recruit members for a new band.

"I think it read something like, 'Joan Jett is looking for three good men to play bass, guitar, and drums in her new band—no show-offs, please!'" she recalls. In the end through various friends and recommendations, bassist Gary Ryan, guitarist Ricky Byrd, and drummer Lee Crystal were hired, and the Blackhearts were born.

"We started touring immediately," Jett says. "And when we signed to Boardwalk in 1981, suddenly everything fell into place. 'Bad Reputation' had done well on the radio here, and we'd built up a lot of fans. But even I was totally unprepared for the incredible success of 'I Love Rock 'n' Roll.' It blew me away."

Propelled by the huge success of the single and cuts like "Crimson and Clover," the album finally gave Jett the commercial clout previously so elusive. She now feels that the long struggle for acceptance has been partly her own doing. "Ever since the Runaways, I've had a reputation for sounding off and demanding things, and now I realize that I made a lot of stupid mistakes," she admits. "Whenever I got mad, instead of thinking, I'd just act.

and that doesn't always help. I know it put a lot of record companies on the defensive, and they didn't want to deal with me. On the other hand, I believe in what I'm doing, and I think I just try to make sure things are done right. Really, a lot of my reputation is completely unjustified."

Unjustified or not, Jett has once again been at the center of a dispute, this time over her rerecording of the Stones' notorious "Star Star" track on her latest album, simply called *Album*. "The whole thing is slightly ridiculous," she explains. "We've been doing the song live for the last three years, and when we went into the studio to record the album, we put it down, and it turned out great—really raunchy and 'live' sounding. Later, in the mastering room, we found out that we had two spare minutes to fill, so we added the song, and that's why it wasn't listed on the sleeve."

The artwork had already been done. We didn't think anymore about it, until everyone started freaking out after we got all these complaints from the Bible belt. Apparently, somewhere in Texas, an eight year-old girl started playing the album at dinner, and her parents suddenly heard 'Star-fucker' about 50 times. But that's the least of it; the rest of the lyrics are even dirtier, and I'm not sure I even got them all right!"

To appease outraged parents, all the copies were recalled from the chain stores. "We've replaced them with two different versions now," Jett says. "Red for the censored versions and black for the copies with the song on them."

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Meanwhile, Jett is hard at work on the tour. "I'm not into that 'I'm a rock star' bullshit," she concludes. "That's why I'm touring around the country in this bus instead of some fancy limo. I don't want to be one of those terrible, untouchable stars, and being a role model for all these fans is great. After all, your audience is the most important thing, not the record companies or the lawyers."

'I'm not into that 'I'm a rock star' bullshit...

That's why I'm touring around the country in this bus instead of some fancy limo.

She is also looking forward to playing L.A. in December. "It's like coming home again, even though I now live in New York. I just wish I was playing somewhere a bit smaller than the Forum. If it was a 3,000 seater, you wouldn't be 20 feet away from the front row, because I hate that distance. I just don't want all our fans to hate our guts because we're playing somewhere so big," she sighs. "But I guess that's part of the price of success."



photo by Ron Akiyama



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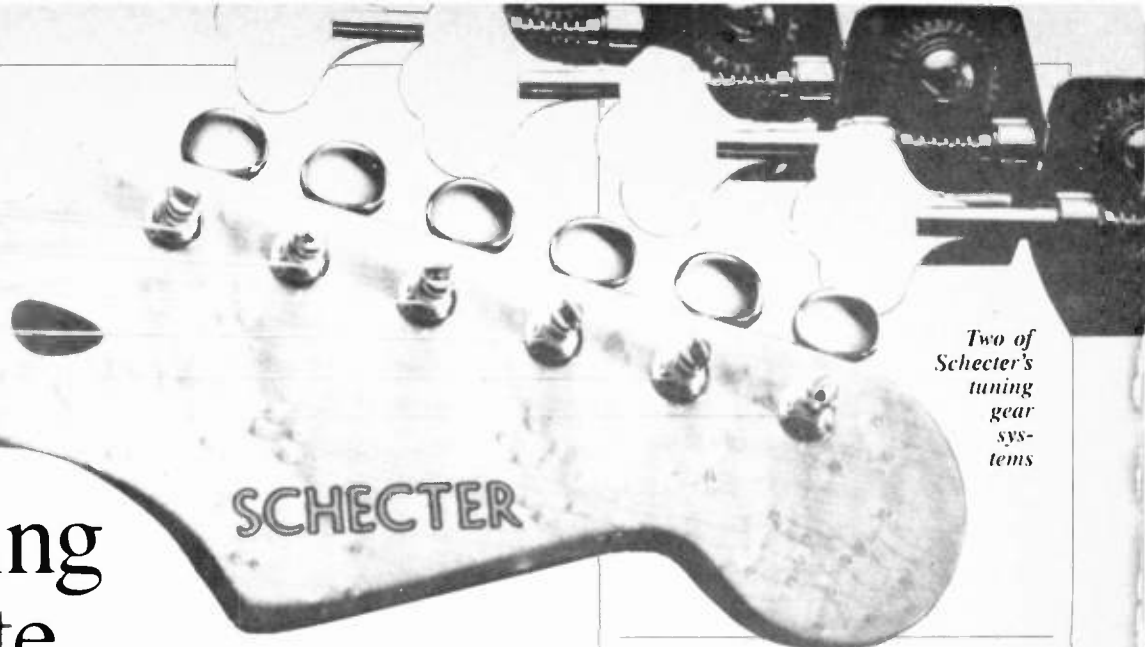
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by Jeff Janning



Two of Schecter's tuning gear systems

Improving The State Of The Art

Schechter Guitars

Schechter guitars, which started out as a replacement parts manufacturer, has become one of the hottest new axe manufacturers in the country, as top artists like the Rolling Stones, Jeff Beck, Queen, Hall & Oates, Jefferson Starship and Kansas will attest.

David Schechter and some friends formed Schechter Guitar Research in 1976, originally dedicated to the production of quality hand-wound guitar pickups and expert instrument repairs. They opened a small shop in Van Nuys, California, that specialized in supplying replacement parts for Fender guitars. Soon thereafter, they diversified to include Gibson products, and also the production of guitar necks and bodies from exotic woods.

The number of replacement parts grew until some dealers were able to construct custom guitars totally made out of Schechter parts. It wasn't long before Schechter developed two lines of guitars and basses. In June, 1983, Clark and Jeffery Swartz of Dallas became exclusive distributors not only domestically, but for Europe and Japan as well.

Tom Anderson was one of the founders of Schechter Guitar Research, and is a technical genius who helps to create and refine many of the company's products. He has been actively involved in the development of many products, but is perhaps proudest of one of his newest creations—the Schechter locking tremolo bar.

Its tuning gear system differs from other guitars in that no string retainers are used to hold down the higher strings. The design of the new locking tremolo system has been compared to the renowned Floyd Rose bridge, but theirs offers the strings more contact with the guitar. "Surface contact and pressure to the body are what makes the sound of the instrument," Anderson asserted. "Other systems were all too concerned with clamp at the nut, but I approached it from the bridge. I did the construction and design, and Dave Schechter added lots of input and ideas." The new system is about \$50 cheaper than other locking tremolo systems; it lists for approximately \$200.

Anderson also commented on another difference between the Schechter and Fender models in the area of pickups. "Our Strat

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type guitar has Monstertone pickups, which do all the same things as a regular Strat and much more," he stated. "We don't have Fender's alnico magnets. Ours are ceramic and have lots of output without the dull, muted sound so often associated with high output pickups. Our pickups have less turns of copper wire, but the wire is thicker so the DC resistance is lower than the vintage Strat. There is a ton of magnetism, but the field does not reach the string. This allows the guitar player to crank on all three pickups without the harmonics and loss of top end like Humbuckers and the super distortion pickups. This magnetic set-up allows the string to vibrate without getting inhibited. In fact, there is so little magnetic pull that you can bring the strings all the way down with a tremolo bar and they do not stick to the pickup. The harmonics are also truer."

On the Strat, the pickups are calibrated for higher output in the bridge position to allow for the lower volume due to less string move-

New Schecter Strat with Monstertone pickups



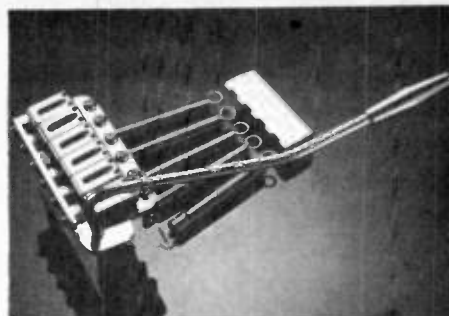
ment at that point on the instrument. The guitar is equipped with a five-way pickup selector switch offering hum cancelling in positions 2 and 4, these being combinations of the middle pickup with either the front or the rear. The controls are positioned like a Strat, and consist of master volume, and treble and bass roll-off controls rather than normal tone controls. The treble control cuts only the real highs, giving the guitar a humbucking or "honking" sound associated with Joe Walsh's recording of "Rocky Mountain Way." The bass control cuts only the bottom and leaves the mid-tones.

How a guitar fits together makes a big difference in how it sounds

This gives a thinner sound, much like the vintage Strat sound of Dire Straits.

Schecter's Telecaster-style guitars are equipped with two humbucking "Super Rock IIs," giving this model a cleaner sound than its predecessor, which was noted for its hot, distorted output. "All of our new pickups are available separately," Anderson added. "They are the most exciting products we've had in a long time."

Two single coil-type "Tapped" pickups are offered on their Fender Jazz-style bass; they allow for a second sound and power increase



The new Schecter locking tremolo system

without losing the high end. They were developed by David Schecter in the early days of the company, and are still a popular item in their product line. Also offered is the PJ bass, which is similar to the old P bass, with the addition of a Jazz bass-style pickup added in the rear position.

The company's goal is to sell 5,000 guitars a year. With a price range of \$600 to \$800, the cost is certainly more reasonable than the \$1,400 price tag charged by independent dealers for the custom-built axes.

But what sells the guitars is not the cost, but the quality. Tom Anderson takes full responsibility to uphold Schecter's reputation for high quality control, stressing their attention to detail and construction. "The sound of a guitar is the sum total of all its parts," he concludes. "From the woods and the pickups to the strings and the electronics, there is no one thing. How a guitar fits together makes a big difference in how it sounds."

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ROGER STEFFENS

By Jeff Silberman

Tapping The Pulse Of America's Reggae Beat

The reggae music scene is "a real small world," Roger Steffens stated. "If someone gets shot, in Kingston, Jamaica, within 24 hours, I'll find out the circumstances behind it. Reggae news spreads like wildfire, so we can really influence the scene by our actions, whether it's in Los Angeles, New York, Kingston, or London."

Steffens has become one of the most influential reggae supporters not only in Los Angeles, but in this country and throughout the world. Currently, he co-hosts "The Reggae Beat" show with Hank Holmes every Sunday afternoon from 1 to 5 p.m. on KCRW-FM, 89.9. The show is also syndicated to parts of Europe, Africa, and Japan.

His frequent trips to Jamaica and his experience working at or with Island and Elektra Records has given him considerable insight into the reggae scene worldwide, and he knows of the difficulties facing a local or American reggae band.

Roger Steffens,
host of KCRW's
"The Reggae Beat"



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A combination of occurrences first incited his interest in reggae. In 1973, then an actor living in the Bay area, Steffens read a *Rolling Stone* review of Bob Marley's *Catch A Fire* album, an article on reggae by Michael Thomas called "Babylon On A Thin Wire," and saw the movie "The Harder They Come," all in the same week. It persuaded him to buy the Marley album. "I took it home and from the first note, I couldn't stop playing it for three weeks," he said. "I never heard anything like that. It was a major transformation in my life; it diverted my direction at least 45 degrees."

Steffens immediately began buying every reggae album he could find. He moved to Los Angeles in 1975, and through a friend, was introduced to Hank Holmes, who was an even bigger fanatic. "I was absolutely flabbergasted," he recalled, "he had two rooms, floor to ceiling, of reggae, a master collection of 10,000 records. I figured, with my broadcast background and with Hank's collection and knowledge, we could do one heckuva good radio show."

He pitched the concept to local commercial stations, all of whom didn't see a market for it. KPFK gave them the opportunity to do three shows, and though they were well received, they were cancelled "because we were white," Steffens claimed. "We went to KCRW, a small westside station whose signal hit the Hollywood Hills and died. Their transmitter was 11 feet below average terrain, but they gave us a slot, and the rest is history."

The show's popularity mushroomed to the point where it became a major source of revenue during the station's fund drives, so it could purchase a new, larger transmitter and put it on top of a mountain. "Yet all these commercial stations refuse to acknowledge the broad cross-section of people who are attracted to not just reggae, but all kinds of ethnic music, like Brazilian and especially African music, which shapes up to be the reggae music of the '80s," he said. "Reggae is about the only place where you can find honest lyrics and reality in their music."

The best parts of the show are compiled and syndicated to 36 radio stations across the country, and through the Voice of America abroad. "We're told that 30 million Africans hear us every week," he stated. "It's translated for our French audience, and it can also be heard in Japan as well."

"I don't get paid for my show," he added. "I'm a volunteer: I go out and buy 90 percent of the records aired on the show, because outside of American releases, there are no pro-



L.A.'s own Babylon Warriors: "The same people tend to support all the local reggae bands."

motional copies. But I believe in the music; it's much more than '50 Ways To Leave Your Lover' or 'Boogie 'Til Your Cokespoon Falls Off Your Neck'."

Steffens, who airs as much local and independent reggae product as he can, offered a rundown on labels who work reggae talent.

Heartbeat Records (Cambridge, MA)

"A subsidiary of Rounder, a roots ethnic label a little more offbeat than most reggae labels, with generally with very good tastes. They pioneered the live DJ albums, have put together a very good Studio One collection. (Ed. note: Studio One is one of more highly acclaimed recording studios in Jamaica.) They just released an African reggae album, including some Nyabingi field recordings. A good label with ambitious projects."

Schanachie (Boston)

"They are in the best position to be the Island Records of the '80s. They've got a contract with Greensleeves Records (U.K.) to domestically release their product. They release a half-dozen records themselves each

year, featuring the likes of Rita Marley, the Mighty Diamonds, and the Melody Makers. It's run by Randall Grass, a man of enormous savvy and excellent taste. He is a musician who, for a year, played in a rural Nigeria band called Bongo and the Groovies. He'll also be releasing some African music in the future."

RAS Records (Washington D.C.)

"I admire the label enormously because of the owner, Gary Himelfarb, aka Dr. Dread. Before he started the label, he flew to Jamaica and walked the entire length of the country just to get a feel for the place whose music he could deal with. Artists like Michigan & Smiley, Eek-a-Mouse, like him enormously. He's also a producer and a distributor with excellent taste."

Sunplash Records (Washington D.C.)

"An offshoot of Adelphi Records, founded by Tony Johnson and the Synergy Co. They market live albums of the Sunplash festivals, beginning with the 1982 shows. Twelve albums were released from that year, and 16 will be (please turn page)



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CONTROL ROOM TUNED BY GEORGE AUGSPURGER



Continued from previous page

released from last year's festival. A good experiment."

Flying Fish Records (Chicago)

"They've done a few token things, but they have released the Blue Riddim album, which many think is the finest American reggae album ever released."

Alligator Records (Chicago)

"They're getting more ambitious all the time. Their Mutaburuka album, *Check It!* got a real cross-section of a response from the media, including *People* magazine. Just released Pablo Moses' *In The Future*, in which he uses a vocoder. A truly brilliant album.

Nighthawk Records (St. Louis)

"Run by LeRoy Pierson and Bob Schoenfeld, two blues collectors-turned-reggae freaks. They used to walk through rural Mississippi and knock on shacks, asking if they could buy old records. They put together one of the world's greatest blues collections. When they discovered reggae, they went into it the same way. They traveled to rural Jamaica, visited producers' houses and people who used to run sound systems in the '60s. They've put out albums by the Morells, the Itals, and Justin Hines and the Dominos."

Epiphany Records (San Francisco)

"They've released two Soul Syndicate albums, one by Earl Zero and the Barbara Paige album she did with the Wailers. She's from Cleveland, moved to Orange County, and has accrued an international reputation.

"Of course, there are many vanity labels for bands to put out their own records."

There's a distressing common thread in these labels; they all primarily look towards Jamaica for new talent, and by-in-large ignore domestic talent. "There's hardly any place a local band can go," Steffens conceded. "If you're a 'reggae roots' label, you just want Jamaican product. You don't want to stray from

'Regardless of where a reggae band is based, it should have more motivation than the pursuit of money... if you're into reggae simply to make money, then you don't know what you're doing.'

the roots. Even (Island Records president) Chris Blackwell was afraid to sign Blue Riddim, as much as he loved them, because he was afraid he'd lose credibility."

Because of that, most reggae acts have had to release their own product, with lowered expectations of success. "Bands have sold 5 to

10,000 albums on their own," he said. "That should recoup their costs, and it's always possible that they'll come up with a fluke hit. There is a club circuit on the West Coast receptive to reggae bands. You won't make a lot of money, but you should at least break even. Just try to incite as much publicity as possible, cable TV shows and radio. There are over 35 radio stations in the Bay Area alone. So if you're good, there are receptive areas to work."

Steffens warned that, regardless of where a reggae band is based, it should have more motivation than the pursuit of money. "You can build up a strong following in the Northeast, the Midwest, or Orange County, like the Rebel Rockers have done, and you can survive and make a living at it. But if you're into reggae simply to make money, then you don't know what you're doing. Don't go into it for the money. As Jimmy Cliff once said, 'Reggae not a music, it a movement.' So if you understand reggae as the music of a movement, the movement's principles and goals are the main aims of the artists. I don't know any American band that is well off, but I know of several that are making a living."

On a local level, Steffens describes the scene as one on the upswing after bottoming out earlier this year. In a sense, the scene is somewhat schizophrenic. Reggae fans will come out in droves for a special show or occasion: over 3,000 fans attended last year's L.A. Reggae festival at the Hollywood Palladium. But its box clout is far more limited when it comes to attending a show featuring one individual local band. "The problem is that each band has the same 300 or so fans," he explained. "People tend to support all the local bands, be they Small Axe, the Babylon

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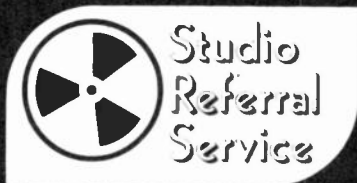
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Warriors, or the Ital Roots. The same hardcore, dedicated followers go to all the shows. The people will be there if the bill is right.

Overall, however, it has been a discouraging year because of bad promoters. There were five no-show concerts, where a promoter advertised a show without confirming the band or the date. That did more damage to the scene than anything else. The big promoters in town don't book reggae because they think that reggae audiences don't drink. The thing is, they can make a lot of money if they were selling Ital fruit punch instead of hard liquor. But the scene is picking up again. We've licked our wounds and had some very successful shows. Burning Spear did well at the Country Club, the Mighty Diamonds played the Lingerie, and UB40 sold out the Beverly Theatre. The Reggae Festival is coming up. The more good talent that comes to town and draws well, the more reggae will continue to build up again."

On a national level, there have been a few major breakthroughs, in the form of Musical Youth's top 10 single, "Pass The Dutchie." Peter Tosh' best-ever showing with his version of "Johnny B. Goode," and King Sunny Ade, whose two American releases cracked the charts (even breaking the top 100), a first for African music. However, Steffens found little solace in those isolated success stories. "It's been a terribly discouraging year," he stated. "Every year, you're going to have isolated successes, and Culture Club, Men At Work, and the Police have successfully ripped off reggae to mass success. Yet most commercial AOR radio stations are still afraid to play black music. I believe that's racism, and I got in a lot of trouble for telling *Cashbox* that when

I worked for Island. I said that the reason we weren't having a full-fledged reggae breakthrough was due to neo-racist attitudes of modern commercial radio, and it's true! Island told me not to say that because radio wouldn't play our music; I replied that they weren't playing it anyway, so why not admit it? It's



Mutabaruka

racism, pure and simple.

"I don't think that after 15 years of struggling, reggae will experience a sudden emergence or major breakthrough," he declared. "I have to be terribly realistic; it's just not going to happen. It makes me sad to say that, but it's absolutely accurate. Part of the reason is

that there's no central figure now that Bob Marley is gone. Who is left to take his place? The closest to that is the impending original reunion of the remaining Wailers."

Roger Steffens has become completely absorbed with reggae music; he openly claims that "reggae is my life." He has had to reconcile his heritage with a music and a cultural movement that, in the words of Mutabaruka and others, pledges to "bring down Babylon," and wrest control and power from the white man. "He's advocating the overthrow of Babylon, and Babylon isn't just white," he asserted. "It can be black, too. Mutabaruka got badly screwed in Nigeria by a promoter. He doesn't hate white people—not by a longshot. When he says, "it not good to live in white country too long," he's talking about England, not America. He doesn't consider America to be a white man's country. But there us a certain black-ism to the music which is inescapable, and there are a lot of black power advocates who write to the show with negative comments because we are white and we're playing that music. But I am attracted to the part of the message that Bob Marley stood for. He didn't acknowledge the white as much as the black, but he certainly was 50 percent white. He spoke primarily to black people about repatriation to Africa, but he also sang the words of Haile Selassie, who said, 'Until the color of man's skin is no more significant than the color of his eyes, we'll have war.' Reggae is the message that tells us how to avoid war and how to beat down Babylon, and where to go for spiritual sustenance in the last days of Armageddon. Whether you take that metaphorically or spiritually, the message of truth and rights is inescapable."□

photo by Donna Cline

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By John Bitzer

Young Blood in A&R

Fresh Eyes Scout New Talent

Ah, youth. We all know it's the kids who buy the records, so who better to turn them on to new music than other kids—or at least, kids who've become A&R reps. There is a new influx of fresh blood in the music business, a youthful crop of record company executives who are more in touch with the record-buying public because, among other reasons, they *are* their peers.

When the labels' excesses of the '70s caught up with them in the early '80s, most of the A&R staffs were cut back, leaving only the cream to hold down the fort. But now that the industry is on the rebound, the staffs are being replenished by young, scene-wise record buyers who have been hired not only because they understand the market, but also because they were in the right place at the right time.

24-year-old Tom Zutaut of Elektra, for example, describes himself as a "music freak" who worked his way up in classic fashion: "I started working in a record store at age 14, and when I was a high school senior, I took a work-study program and worked in the mailroom at WEA in Chicago. I spent practically every extra penny on records, and I would always buy the debut album by an artist so I could hear their first record."

This is where Zutaut's skill came in handy: "I would have an intuition about which records were going to develop into big hits, and which bands would become important. I had an amazing accuracy at it, so over the years I would always tell the right people which bands were going to make it and which ones weren't. Finally, after they had seen my track record, they said, 'Okay, you seem to know so much, we're going to let you do it.'" For the last year and a half, Zutaut has been doing it, having signed, among others, Motley

Crue and Dokken.

Another mailroom refugee is MCA's Michael Goldstone, who at 25, has just been promoted to director of A&R. Like Zutaut, he makes his rise sound easy: "I started in the mailroom at Chrysalis when I was 17, and



'My place is to help them make their music —not show them how.'

—Tom Zutaut

moved into publicity when there was an opening. I did tour press and went on the road with bands like UFO, Pat Benatar, and Ian Hunter, until I moved into artist development."

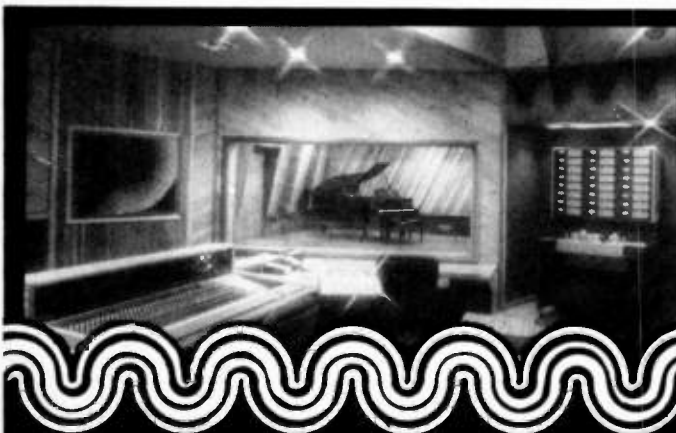
After six years at Chrysalis, he decided to leave. "It was a very difficult decision," he

said, "but I felt like I would always be perceived as Michael Goldstone from the mailroom or from Chrysalis, and I needed to be just Michael Goldstone. Backstreet offered me an opportunity to be their director of marketing, to design campaigns and see them through. I felt like I could really be creative in that position." This seemingly ideal combination of creativity and practical business experience led to his being hired in A&R four months ago.

"To have a business background," says Goldstone, "has been an incredible asset for me, because I'm able to speak to managers on more levels than just A&R. It's great to sit down with a manager and say, 'Well, here's the finished record; this is the marketing approach we should take,' and to give him my reasons." He summed up his career by saying, "when I started in this business I didn't say, 'I have to be an A&R man,' but it's turned into a situation where I've moved into it through a real logical process."

For EMI's Jamie Cohen, who just turned 30, the struggle to get into the A&R department has not been logical, but almost predestined. "I was cursed from the beginning," Cohen laments. "I grew up in a very musical household. My father formed Epic Records, then went on to manage all the independent labels. So I started collecting records when I was very young (his collection is now up to about 40,000), and I just loved it. I worked in record stores from the time I was eight, through high school and college on vacations, learning how to buy and order.

"After I finished college, A&M offered me a job. My dad said, 'I'll give you the key, but you've got to open the door.' I always wanted to be in A&R because I was always able to pick 'em. At A&M, I was a product manager, but



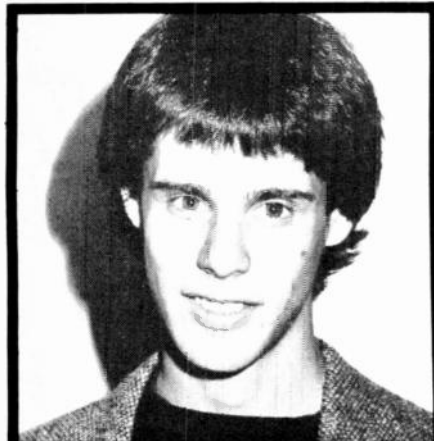
The Right Stuff...



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I was always doing new things. For instance, I brought in Rickie Lee Jones, and became an associate of her manager. But he fucked up, and when she dropped him, I had to shop her around. Eventually Warners gave me a slap on the back, but that was about it. Meanwhile, I was like the baby thrown out with the bathwater at A&M, and I lost my job."

After trying his hand at a number of different enterprises, Cohen went back to A&M: "I mustered my shit together and said, 'Look, my real forte is A&R—give me a shot.' They said, 'Okay, you'll be a street A&R guy—you bring us acts.' I brought groups like the Human League, UB40, Madness, and the Thompson



'I can educate them as to what motivates kids to buy certain records.'

—Michael Goldstone

Twins, but I couldn't convince anybody."

When A&M fired David Kerschenbaum (who had hired Cohen), once again he found himself out of a job. After stints with the ICM talent agency and then Slash Records, Cohen built up his reputation until the offers began coming in. "I got a call from (EMI's) Gary Gersch, who told me that EMI was the hottest company in the United States. I said, 'Who are you, anyway?', and he said, 'Come over and find out.' We just hit it off like brothers."

At the other extreme of both time and effort is A&M's Aaron Jacoves, who, at a mere 20 years old, is associate director of new talent. Three years ago, however, he knew nothing

about the music business. "I had no idea about anything; I had never even been to a club before," Jacoves reflects. Then, a few high school buddies formed a band called Anthem (now known as What is This), and he decided to manage them. "I asked people in my classes which clubs to book a band in, they gave me names, and I went home and called them up. The band was lucky because they had all their high school friends backing them, so whenever they played, they drew two or three hundred people, which blew the owners away.

"Working with them, I met a lot of people. I started promoting concerts with KWST, then got a job at a talent agency. In my first year of college I got an internship at A&M, and after six months they hired me."

Jacoves is quick to point out, however, that a lot of luck was involved. "Few interns get hired, especially in A&R," he says. "It was a case of being in the right place at the right time, although I did work very hard." It was his street knowledge that influenced his bosses. "I started talking to them about my ideas, and they liked what I had to say about the local music scene, which I was totally into. I knew all the clubowners, bookers, managers, and band members on that scene."

Because knowledge of the scene is what helped propel these A&R reps into their present positions, they all stress the importance of keeping in touch with it. Each averages at least four nights a week in the clubs, and spends up to nine hours a day listening to tapes. "I listen to just about everything that comes through my office, and I would hope that I'm fair and kind," Cohen explains. "There's a big world out there. There may be a kid who got hit by a truck when he was five, who is now making great tunes out of his wheelchair in Minneapolis. You've got to turn over the rocks and look for groups."

Jacoves adds that A&R reps are not partial to any particular style: "Naturally, you get brought up on a certain form, but I'm pretty open-minded," he says. "Personal taste always gets in the way, but there are things I flip out over for business reasons. I listen to Top 40, progressive rock, jazz, classical, country, R&B, all of it." Goldstone concurs: "I wouldn't set any parameters about signing a band. I'd love to sign the next AC/DC as much as I would the next Eddie Cochran."

Zutaut, however, almost approaches signing systematically. "When I hear a band that can sell a lot of records, a special buzzer goes off in my heart," he says. "But those are not the only bands I would sign. I feel some music

is important to the world or to people. Some bands have a unique sound which you have to develop over a few records, and all of a sudden, there you go, like a U2. The goal is to find a band that can be so important to the musical world that they'll still sell millions."

For bands like that, young A&R reps will often put out the extra effort to help nurture the talent. "If I think there is something in a band that A&M will, in time, be interested in signing, I'll go to their rehearsals," Jacoves explains. "That is, after hearing a tape, meeting with them, and getting good vibes from their personalities. This week, I'm going to a rehearsal of a band who told me they couldn't



'Being an A&R rep is a lot of fun, but it's a pain in the ass, too.'

—Jamie Cohen

play live, and I said, 'well, let me come to a rehearsal, we'll sit down, and we'll discuss what needs to be done'."

Goldstone has a similar philosophy "I'd like to see every band in this town at least once, and then go back and see the ones which I think are credible and have room to grow. I'd like to be accessible to all bands, to the point where if I don't want to sign a band, I can still be at their shows, giving them input to help their direction. Not every band is suited for every label, and it's important to have good relationships with all the bands because you never know which musicians are going to end

(please turn page)

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(continued from previous page)

up with which bands."

By the same token, it's just as important to develop the acts on their own label. "I view myself as a catalyst," says Zutaut. "Any artist that signs with me knows that I'm going to be there for them till death do us part, or until one of us decides the other is an asshole, and we don't want to work together anymore. But they'll always get a straight answer from me. If I don't like a record, I'm not going to tell them it's great because their last album went platinum. I'll say, 'man, I don't think it's a strong record,' and I'll make them think about what they're doing until they come to the conclusion that they should go back to the studio. My place is to help them make their music—not to show them how, but just to help them get it across."

Of course, such influence has its drawbacks. "Being an A&R rep is a lot of fun, but it's a pain in the ass, too," Cohen states. "You have to deal with 6,000 people who call every day from every angle. It's like being the epicenter of the aural culture. You end up being a musical psychiatrist to a certain degree."

So, the advantage young A&R reps have is that they can better relate to artists, who are usually in the same age bracket. Jacoves explains, "I can relate to bands on a creativity level, on their frustrations of trying to play a gig, or trying to get a label to notice them. I hope I never lose that." Goldstone used the same principle in the early days of Billy Idol's career. "I worked with his band in rehearsals, helped put the set together, worked with the

agent on the road, and guided the band through an inauspicious beginning. It was difficult at first; there were a lot of problems and a lot of disappointing shows, but I saw it through into a real positive direction."

Being only slightly older than the average



'It was a case of being in the right place at the right time.'

—Aaron Jacoves

record buyer, they also tend to have a keener insight on the market. "When I started at MCA, they respected me for my age, because they felt the business was going in a real youth-oriented direction," Goldstone continues.

"They brought me over here because they feel I'm in touch with what's going on. They're looking to me to help educate them as to what kids are doing, and what motivates kids to buy certain records. So they look at my age as an asset rather than as a detriment."

In the grand scheme of things, though, these young executives downplay age as a determining factor for success in the music business today. Zutaut, for example, makes light of his youth: "Sometimes when people first meet me they misjudge me. They think, 'Oh, there's the kid in the mailroom who listens to tapes' or something. I just laugh about that. I can always tell when someone doesn't believe that I can actually do it; that gives me an advantage, because I can. Age is irrelevant in the long run."

Finally, Cohen would like to put the issue of age to rest once and for all. "I hope it never becomes a determining factor, because it doesn't matter what age you are," he states. "Whether you're 15 or 60, whether you're John Hammond or Aaron Jacoves, if you're in love with music, and you are into it, and this is what you want to do with your life, then you do the best you can all the time. If you're in it, you're in it. The veterans should keep what younger people have in perspective, and the 'kids' have to be open to what older people have to offer."

Young A&R reps may have an edge on their older colleagues when it comes to artist relations, knowledge of the market, and a fresh outlook, but they also realize that they have a lot to learn from those who run the store. When asked if he has more to learn, Goldstone, essentially speaking for them all, simply admits, "God, I sure hope so." □

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Product Profile

► Guild Solid Body Guitar

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For more information, contact Guild Guitars at P.O. Box 203, Elizabeth, NJ 07202.



► Fender California Series Guitars

Fender has introduced its California Series of acoustic guitars, originally for European release only, in the U.S.

Featuring the trademarked Fender electric model headstock and a slimmed-down neck, the acoustic models come in several configurations: full-sized dreadnought, slim-bodied cutaway, dreadnought cutaway, and two

models with piezoelectric pickup systems.

For more information, contact Fender at 1300 East Valencia Drive, Fullerton, CA 92634.



► Furman Mixers

Furman Sound has introduced the MM-4 and MM-8 rackmounted microphone and keyboard mixers.

Features include inputs specially designed to accommodate a wide range of input levels, an effects send and receive loop with send level controls, and a high output headphone amplifier

to facilitate accurate monitoring and enable the mixers to be used as headphone practice amps for a variety of instruments. Each channel has a switchable lowcut filter which prevents wind noise, and stage rumble.

For more information, contact Furman at 30 Rich St., Greenbrae, CA 94904.

► Ibanez Limiter

Ibanez has introduced its new CP9 compressor/limiter.

A VCA configuration for low noise operation is featured, as well as an adjustable attack control, a LED indicator, a quick-change battery pocket, and Ibanez's exclusive Q-1 silent electronic switching system.

For more information, contact Ibanez c/o Chesbro Music, 327 Broadway, Idaho Falls, ID 83401.



► Oberheim Drum Machine

Oberheim Electronics, Inc. has introduced its updated DMX Programmable Digital Drum Machine, featuring new software and a larger memory capacity than earlier models.

The new model contains over 45 new features, including a 5000+ Event Internal Programming Capacity, 200 sequence patterns, and selective cassette interface for loading single sequences or songs from tape.

For more information, contact Oberheim at 2250 S. Barrington Ave., L.A., CA 90064, ATTN: Russ Jones.



► Harbinger Monitors

Harbinger Audio has introduced the Harbinger 514 monitor for ultra high level stage monitoring.

The 514 features a 2" compression driver for smoothness and clarity at high levels and a choice of 15" speakers for drum or vocal monitoring. With appropriate components, the monitor can handle 400 watts continuous power and an average SPL of 126 db.

For more information, contact Harbinger at 960 O'Brien Dr., Menlo Park, CA 94025.

► Radian 200 Guitar Amp

Radian Amplification has introduced the Radian 200 20W guitar amp for use in both practice and band situations.

The amp features two separate and distinct channels, with both manual and foot switching and separate channel preamp controls. Also included are controllable overdrive, master volume, 3 EQ controls and reverb.

For more info, contact Radian at 190 Blydenburgh Rd., Islip, NY 11722.



Audio/Video Update

AUDIO

by Jeff Janning

Salty Dog Recording, Van Nuys, CA: The Features, a Sacramento-based rock band, are currently tracking an album for a yet-to-be-announced label. Scott Singer is both producing and engineering. Chris Taylor is producing tracks for his own project on Barry White's Unlimited Gold label. Dave Stores is at the boards. Local rockers Juohua are in the studio with producer Jerry Landreth and engineer Pat Cycone working on basic tracks.

Blue Moon Recording, Playa Del Rey, CA: The Decades, a local rock band, are laying down six sides, according to drummer Phill Hardy, who is also producing the package for label shopping. Paul Hone is at the boards.

Indigo Ranch, Malibu, CA: Jeffrey Jampol tells *MC*: "I'm in the studio producing a heavy metal band called Marshall Law. We're working on an EP which will be label shopped upon completion. Bobby Macias is engineering."

Audio Cassette Duplicator Co., North Hollywood, CA: Steve Mitchell tells *MC*: "We've moved the duplication operation to new quarters at 5816 Lankershim Boulevard between Burbank and Oxnard." Co-owner Steve Katz went on to explain, "The new offices are larger and more comfortable, allowing us to do more orders and offer our clients expanded hours."

Poiena Recording Studios, Camarillo, CA: Jay Leon, Jon and Pam Wood, Tony Monai, Kathy Emond, Keith Matten, and Craig Ward are the various artists featured on the compilation album, *Flame Of Love* on Vineyard Records. Jay tells *MC*: "We all wrote and sang our own material on the album, which was produced by Denny Boushard and the Vineyard. Bill Cobb engineered the package and Bill Dwyer was the executive producer."

Rudy Records, Hollywood, CA: Dave Mason recently completed five sides for an as yet unnamed independent record label. Jay Parc engineered the project. Nightwing, hailing from London, are currently in the studio with guitarist/producer Gordon Rowley, who is doing mix-down work on the album.

Sunset Sound, Hollywood, CA: CBS artist Dan Fogelberg is tracking vocal overdubs; he is producing, with Marty Lewis co-producing and engineering and Peggy McCreary seconding. Max Pierre is producing an album for Brazilian artists Rita Lee and Roberto De Carvalho. Humberto Gatica is at the boards with Terry Christian assisting. Humberto and Terry are also at the controls for producer David Foster, who is tracking singles with CBS artist Kenny Loggins. Barbra Streisand is working with producer Phil Ramone mixing singles. Don Haha is at the boards. Studio owner Tutti Camarata is producing instrumental tracks with jazz trumpeter Al Vizzutti. David Leonard is at the



At Rusk Sound Studios: (l to r) Ellis Sorkin, Larry Klimas, Vince Charles

boards.

Evergreen, Burbank, CA: Best known for the excellent work they do in film scoring during the day, the studio is also looking to work with music projects during the evening hours. Studio spokesperson Ellen Cohn tells *MC*: "We are looking to expand the amount of work we do in the record industry, although film is still a major priority. Kathy Kurasch has been brought in to assist us in this process."

Rusk Sound Studios, Hollywood, CA: Ellis Sorkin is engineering sessions for producer/artist Vince Charles and his band. Studio owner Ganapati is co-producing the Chambers Brothers and engineering their sessions with second Kevin Beauchamp. They are doing two sides for label shopping.

Mars Studios, Los Angeles, CA: The Spinners are laying down basic tracks, vocals and sweetening for their next Atlantic Records album. Dana Myers and William Zimmerman are producing with Scott Skidmore and Jeff Forehan at the boards.

Sound City, Van Nuys, CA: Saxon, a London-based heavy metal group are working on an album for Carrer Records. Kevin Bemish is producing and co-engineering with Bruce Barris.

CBS artist Maggie Lee is tracking with producer Bill Drescher, who is also engineering with the help of Rick Polakow. Larry Lee is co-producing the package.

Juniper Recording, Burbank, CA: Local new music group the Coup are working on a four song EP with James Stwert, who is handling both production and engineering. The EP is to be released on Yer Mom Records.

The Village Recorder, West Los Angeles, CA: Daniel Bortz is producing his own album. Jeff Harris is at the boards.

Conway Recording Studio, Hollywood, CA: The studio has just completed upgrading. There was new construction in the lounge area, and the recording room is now more ambient, adding to the "live" sound. Acoustic designing was done by Vincent Van Haaff. There is also a new Pereaux amplifier system. Syreeta is currently tracking her new album for Motown Records. She is self-producing with Steve Malang engineering and Jeff Stebbins assisting.

Group IV Recording Inc., Los Angeles, CA: Steve Lawrence and Edie Gorme are self-producing an album for Stage II Productions. Dennis

Sands and Andy D'Addario are at the boards. Dennis and Andy are also engineering sessions for Count Basie's new Pablo Records album. Norman Grant is producing. What Records artist Agent Orange are in laying tracks with producer Chris Ashford and engineer Andy D'Addario.

VIDEO

by Iain Blair

Videowest Productions of San Francisco have been busy with a number of projects recently. The company just completed production on *Video Showdown*, a rock music pilot debuting on Showtime that is a one-hour program conceived as a Top 10 "count-down" showcase for video music clips. The first show, hosted by Dana Carvey, features performances by the Police, Stray Cats, Def Leppard, the Eurythmics and Pat Benatar, among others. *Video Showdown* also combines comedy and information with a dozen hand-painted miniature sets utilizing Petro Vlahos' Ultimatte process. Director of photography was Emmy award winner John Torcassi, technical director was Tom Teimpidas, art director was Stan Peskett and Richard Procter was the head writer. The title sequence was produced by Colossal Pictures of San Francisco, and the show was created, developed and produced in association with Showtime by Videowest executive producers Jeff Nemrowski and Fabrice Forin, producer Michael Branton, director Erik Nelson and associate producer Steven Natt.

The company will also premiere its highly acclaimed weekly rock music magazine, *Rock On TV*, on San Francisco's KQED, Channel 9, on November 19 at 11 pm. The show combines exclusive interviews, behind-the-scenes celebrity profiles, and video clips; the debut show headlines Men At Work, the Plasmatics and Garland Jeffries.



DFX2's video, "Emotion," combines performance footage, an 'Alice In Wonderland' concept and comes in three versions

Other upcoming acts include Talking Heads, R.E.M., Iron Maiden, Bryan Adams, the Fixx, and Eddie and the Cruisers. The half-hour show is also currently airing on ON TV and other pay TV systems.

Finally, Videowest just completed a video press kit for Windham Hill Records and A&M Records entitled "Breaking New Artists By Breaking The Mold." The 22-minute production features interviews and performances



Joffrey ballet dancers perform in Jean Luc-Ponty's "Far From The Beaten Paths"

with Windham Hill executives and artists, including label founder and guitarist William Ackerman, pianists George Winston and Liz Story, and guitarist Alex de Grassi. Footage was shot on location in Carmel, Muir Woods and Mt. Tamalpais in Northern California, and at Windham Hill Inn in Vermont. It was produced and directed by Erik Nelson and edited by Robin Acker and Marco Dubose.

The Lhasa Club of Hollywood is now available for private parties and screenings, according to Pierre Bocara, and is now equipped with a high-definition Advent screen, ¼" and ½" decks, 16mm projectors and a PA system. The club has already been used by record companies (IRS, CBS), MTV's *Basement Tapes* series, film makers, the Visual Music Alliance, and for many music videos (the Tom Tom Club, Martini Ranch, etc.). Catering is also available. For further information, call the club.

Casey Movies, who recently produced DFX2's first video, "Emotion," have just finished three separate versions of the band's follow-up number, "Maureen," for MCA. The three distinct products, combining performance footage and an "Alice in Wonderland" concept, were all directed by Richard Casey and are designed for simultaneous release. The first version is largely a performance piece, set in a rough, bomb shelter-like club; the second piece augments this with a comic story about the heroine's adventures and is intended for MTV airplay; the third version, aimed at select cable distribution, features "tasteful nudity, designed to appeal to even the most jaded vid watchers." All three were produced by John P. Marsh, principal photography was by David Golia and Paul Edwards, and the gaffer was Chris Morley.

Casey Movies were also recently called in by Aldo Nova to add finishing

touches to his latest video, "Monkey On Your Back," from his latest CBS LP, *Subject: Aldo Nova*. Intricate special effects, to which animation will be added, required director Richard Casey to shoot scenes in an alley and a computer laboratory in Palo Alto. Produced by John Marsh and shot by DP Bill Pope, the 35mm footage was transferred directly from negative to 1" videotape. Post-production animation sequences were provided by Stokes-

Kohne and off-line editing was completed at J.P. Enterprises in North Hollywood.

One Pass Film and Video of San Francisco recently provided technical direction for the concert video shoot of Neil Young and the Pinks on their TTTV national tour. Shooting the Dayton, Ohio concert for home video and worldwide cable release, producer Jeannie Fields and director Hal Ashby (the man responsible for the Stones' "Let's Spend The Night Together" concert film) called on One Pass' Norm Levy as technical director and Bruce Smith as senior video operator.

South Coast Live, Orange County's first regular local music video TV program, is now seen on five cable systems reaching almost 500,000 viewers, and is planning to expand even further. Produced by Michael Callan of Inter-Video Service, the show features local and national talent in live performance and concept video clips, as well as interviews and profiles, and has already showcased such acts as the Violent Femmes, Din, the Reggae All-Stars, and Ready Steady. This month, *South Coast Live* presents the Rebel Rockers recorded live on the beach at Laguna, as well as an interview with Slash recording artist Green On Red and their hot new video "Gravity Talks," directed by Gar Walkow.

Ken Walz Productions of New York recently completed a video for Jean Luc-Ponty's "Far From The Beaten Paths." Directed by Adam Friedman and produced by Ken Walz, the piece features three dancers from the Joffrey Ballet Company against a time-lapse background of clouds. The set, composed of abstract architecture and subdued colors, was designed by Power Boothe to contribute to the fantasy portrayal of Ponty's music. Friedman used the Ultimate process on location, and ADO in post-production to enhance the imagery. Robert Burden edited and Francis Kenny directed photography.

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Songmine

By John Braheny

Protecting Copyrights

New technology and the continued efforts of those who use it to avoid payment of proper royalties make it necessary for songwriters and publishers to be perpetually on guard. Here are some of the areas we need to be vigilant about:

The Coin-Operated Phonorecord Player Copyright Act of 1983 has been introduced in the Senate (S. 1734) and House of Representatives (H.R. 3858) by Senators Zorinski (D-Neb.), Pryor (D-Ark.), Pressler (R-S.D.), Johnston (D-La.), and Abdnor (R-S.D.) and Congressman Breoux (La.). It seeks to eliminate the annual royalty payable by juke box operators and substitutes a single license fee of \$50 for each new box and \$25 for each box now in use. The current royalty \$50 per year, with an inflation adjustment expected in 1987.

Can you imagine a bar, coffee shop, restaurant or truck stop without a juke box? The owners of all those millions of establishments would probably tell you a juke box is very good for business. When you consider the thousands of hours every year that our songs entertain the patrons of these establishments; the fact that a busy bar can probably generate \$50 in ten minutes; that thousands of dollars worth of quarters from every box go to the juke box distributors every year; in light of all this, is less than a dollar a week too much to pay to the creators who make those quarters roll in? It's an insult and an outrage that anyone would feel that songwriters and publishers don't deserve to be compensated. This bill can only be passed in the absence of protest from the music community and the overwhelming lobbying presence of the juke box industry.

Also in this Congress, bills have been introduced to exempt volunteer fire departments from paying performance royalties (H.R. 2975) and to exempt certain performances at small dance studios. This type of legislation doesn't seem as cut and dried as the previous case in terms of fair use of copyrights, but it does represent a constant chipping away at potential royalties. Last year it was the V.F.W. who wanted an exemption and next year it will undoubtedly be someone else.

Hearings are again underway in the Home Taping Royalty Bill (S. 31) and the Coalition to Save America's Music is gaining a lot of allies in support of the bill. The bill seeks to levy an additional charge on tape recorders and blank tapes to make up for royalties lost to record companies, publishers and writers from home taping. If you're a writer with sheet music sales, it is estimated that about 25% of your potential royalties are lost to illegal copiers. There is a coordinated effort being launched at a meeting in New York on November 30 to develop procedures which will reveal illegal copiers and bring them to court so that the federal law may be fully enforced.

Record rentals represent another tremendous loss of royalties to writers, publishers, and record companies. People don't buy records if they can rent them, and tape them. Legislation has been introduced (H.R. 1027) which would modify the First Sale Doctrine to require authorization from copyright owners before an album can be rented. The First Sale Doctrine basically says that after a record is sold by the company, the buyers can use it in any way they wish. Hearings are now being conducted.

Songwriters won a major court victory when the Federal Appeal Court decided that authors are entitled to a full publisher's share of mechanical royalties when they "recapture" their copyrights. The decision reverses a ruling from July, 1982, when it was declared that a publisher can continue to receive his share of mechanicals for licenses issued before termination of the copyright period, even after the date on which the writer has "recaptured" the song from the publisher. Since the 1976 Copyright Act took effect, writers or their estates can recapture their songs from publishers for a 19 year extension period beyond the 56 years of copyright protection granted by law.

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Reviews

CLUBS

Fear

At Bonnie Brae, South El Monte

□ **The Players:** Lee Ving, guitar, vocals; Phil Kramer, guitar; Flea, bass, fluegelhorn; Spit Stix, drums.

□ **Material:** This most satirical of punk bands adapts well to circumstances, probably because the lyrical ef-

fort in a song like "Let's Have A War" will never be out of date. New slammers like "Bomb The Russians," "Angel Dust Ward," and one charming piece about women who should learn to shut up indicate Fear has lost none of its venom or drive. Of course, it's never certain how seriously you should take a Fear set, and that's the additional edge they exploit.

□ **Musicianship:** Even with lengthy breaks between numbers to tell stupid jokes, scream, bait the crowd, clear the stage and repair equipment, power went full-blast from each new opening chord. Flea's astoundingly good free-jazz fluegelhorn solo on "New York's Alright If You Like Saxophones" was a

surprise, and Stix' clever combination of electronic and acoustic drum sounds showed dexterity and imagination.

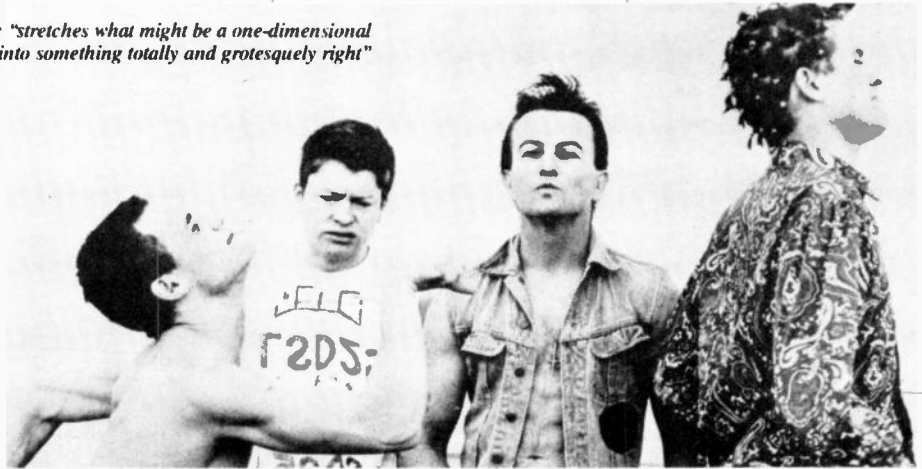
□ **Performance:** As usual, Lee Ving was a jovial ringmaster, suggesting that "angel dust is real good for you, but only if you smoke a lot of it," slandering Boy George, and spitting Fear faves like "Beef Bologna" and "No More Nothing" (updated to add "No more MTV" in one verse). The energy was as high as it ever gets.

□ **Summary:** Fear stretches what might have been a one-dimensional idea into something totally and grotesquely right. They remain the wound that will not heal, the pain that feels good.

—Mark Leviton

photo by Biro

Fear: "stretches what might be a one-dimensional idea into something totally and grotesquely right"



Joshua

At the Country Club, Reseda

□ **The Players:** P. Bradley, keyboards; R. Pino, drums; M. Hawk, bass; J. Perahia, lead guitar; K. Tamplin, rhythm guitar; J. Wilkinson, vocals.

□ **Material:** Straightforward rock and roll with a strong heavy metal influence. Joshua is like a lot of the early heavy metal groups in that they're not totally taken over by the genre, a good thing since it makes for more variety in their sound. Their songs are pretty damn good, too. The lyrics don't have a lot to say (no surprise), but the melodies are fetching and some contain viable commercial hooks. The best of the batch were "Let's Break Away," a personal freedom statement that started as a baroque, swinging rocker and segued nicely into the good old psychedelic/heavy metal mold; the mordantly tasty "November Is Going Away," a tidal rocker with a slow swing tempo; and "Incident," a sweet piece of melancholia which was the best tune in the set.

□ **Musicianship:** It doesn't take long to understand why the band is named after Joshua Perahia. He not only plays with panache and nearly flawless technique, but at times his emotionality genuinely moving. Hawk and the handsome Pino provided a solid rhythm base for the music. Tamplin is new to the group and was a little tight, but still adequate on rhythm guitar. He and keyboardist Bradley add a lot to the texture of the sound. On the vocal side, Wilkinson, with his clear, high-end voice, is a little bit like a Caucasian Michael Jackson. If he paid as much

attention to the emotional subtext of his songs as he does to his technique (which is superior), he would be a killer. He seems to forget why he sings some of the songs the way he does. Tamplin, who sang lead on a couple of tunes, has an engaging voice, but he sings with his throat a lot and pulls the sound in, instead of pushing out and

perhaps a mark of the nearness of their success. One has to be sure of one's self and at ease with one's co-performers to do this. Couple this attitude with the group's joy of performance, and the audience will have an entertaining evening.

□ **Summary:** They peaked too early, finishing up with a couple of weak sis-



Joshua: "Straightforward rock and roll with a strong heavy metal influence"

opening up. The backup vocals, however, didn't match the quality of the leads; they didn't seem very well conceived and were sometimes actually off-key.

□ **Performance:** Very, very up. These guys share the stage well, with focus consistently given to the most logical candidate. This is very professional,

ter tunes, so they should give some thought to restructuring the set. But the main point to make is that these guys are as ready as a band ever could be. They are heavy energy, not heavy metal. The next time you need some walls to come tumbling down, give Joshua a shot.

—Kong

Reviews

CLUBS

The Screamin' Sirens

At the Music Machine, West Los Angeles

The Players: Pleasant Gehman, vocals; Rosie Flores, guitar; Arlo Zoos, bass; Marsky, fiddle, vocals; Boom Boom Dixon, drums.

Material: This is a rockabilly/country and western group whose raw edges are compensated by some stage work incorporated into a lively, likeable set of originals and covers. Tammy Wynette's "Your Good Girl's Gonna Go Bad" got a rollicking treatment. Most of their own material, such as the quite pretty "Raring and Daring," and "Running Kind," is penned by Dixon. The best tune of the night, however, was Flores' "Maniac."

Musicianship: Rough-and-tumble country garage musical stylings from a band who still have a little way to go before they reach their personal musical bests. They play together decently; Dixon bashes out military-style drum patterns, while hassist Zoos (of the Skanksters) is professionally adept at plucking a good back beat. Flores' lead work isn't exactly outstanding, but it's adequate for the material. Marsky does not merit a Stradivarius, yet her fiddling is effective, and she is a good backup vocalist, leaning toward a slightly comic style. Ms. Gehman is no Dolly

photo by Lesley Campbell



Screamin' Sirens: "Rough-and-tumble country garage musical stylings"

Parton, but she's full of life and tries hard to inject her effusive personality into her vocals. They all take turns singing harmonies, making for a down-home, girls club type of atmosphere.

Performance: Chock full o' fun, the Sirens are light-hearted and friendly. With swirling skirts and whooping laughs, they are never boring to watch. Dixon was very charismatic as she pummelled the skins while singing lustily. When they all barked to "Get along, little Doggie," you couldn't help

but take them to heart.

Summary: There is some commercial potential to be found here that could be developed a bit more before labels come sniffing around. Visually, the Sirens are great with a capital "G." Musically, their rawness constitutes a more limited appeal. Even so, raw energy equals fun, and if they refine their music a bit, in time, the Screamin' Sirens could find some golden nuggets further down the trail.

—Richard Crowley

Billy Vera & the Beaters

At My Place, Santa Monica

The Players: Billy Vera, vocals, guitar; Lon Price, saxophones; Ron Viola, saxophones; Veyler Hildebrand, bass; Jim Ehinger, keyboards; Peter Bunetta, drums; Ricky Hirsch, guitar.

Material: The Beaters could loosely be categorized as rhythm and blues, but the band covers a fairly wide range of styles. The most apparent sound is that of the '50s—Chubby Checker comes to mind. The band does do some traditional R&B, but the addition of the horn section gives the blues a

certain strange quality, although it didn't sound too bad. However, there was a nudging sense of familiarity in the original tunes, as if they were composed from bits and pieces of other songs. An example is "At This Moment," which was a great tune, but bore an uncanny resemblance to "Love Has No Pride."

Musicianship: Quite fine all around. Ehinger's keyboards should be noted, as well as Viola's sizzling sax work.

Performance: This band has a reputation around town for being a "good time" band, and with good reason—all the players were extremely relaxed and seemed to be having a lot of fun. If one were to get picky, it could be said that Vera's image contrasts with that of the rest of the band. He appears

unshaven, wearing an old floppy hat and sunglasses, and comes off as being a bit old, sad and tired. But he certainly enjoys himself and is able to warm up to the crowd quite nicely, often telling jokes between numbers.

Summary: Billy Vera and the Beaters have already released an album or two, with only limited success. It seems that with all the "new music" happening these days, it might be questionable as to whether music of an earlier era can still survive on record. The band may have to look for success on the merits of their enjoyable stage show. If that is a worthwhile measure of achievement, then the Beaters stand as good a chance of making it as anyone.

—Michael Heller

The Violent Femmes

At the Music Machine, West L.A.

The Players: Gordon Gano, guitar, vocals; Brian Ritchie, bass, vocals; Victor de Lorenzo, drums; Peter Balastrieri, saxophone.

Material: Imagine a gospel show run by mental patients, kindergarten classes encouraged to imitate Lou Reed, or drunks with money, and you still won't be very close to what the

Violent Femmes sound like. In one song, Gano pleads for sex, in another he bares his soul to an indifferent world. The songs are catharsis and claptrap at the same time ("I hate what's been done to my life"), veering from the warped rock of "Gone Daddy Gone" to the frankly juvenile "Give Me The Car."

Musicianship: Enthusiasm carries the day, since the arrangements are purposely loose. However, there were sections of "free" blowing that blended exuberance with apparent technical expertise. Each part may sound somewhat rudimentary, but together the skiffle effect is lively.

Performance: The club was so packed that few could get a view of the stage; this problem was confounded by the fact that Gano and de Lorenzo are so short. Aside from Ritchie and Peter, the group was nearly stationary, but they certainly poured their hearts into the set. The problem is, a sense of repetitiveness set in towards the middle, where the naked emotionalism was not always first-rate.

Summary: The Femmes have definitely struck a chord with L.A. fans, but are they a joke for today or an act for tomorrow? Authentic brilliance pushes against pure novelty, and too often, it's a draw.—Mark Leviton

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Reviews

CLUBS

Alex Gibson Passionnel

*At the Plant,
Studio City*

□ **The Players:** Alex Gibson, lead vocals, guitar; Ann DeJarnett, electric violin, keyboards, vocals; Robyn Jameson, bass; Gabriel Quinto, sax, keyboards; Del Hopkins, drums.

□ **Material:** Dark, moody postpunk. The songs themselves are well constructed; a strong rhythm section provides a pulsating foundation for thick, melodic guitar riffs and intertwined synthesizer and horn textures. Although there are melodic hooks, songs like "P Spell" emphasize the atmosphere of the sound more than the dynamics of the arrangements. When called for, the material could rock out, as in "Everything Golden" and especially their version of the Beatles' "Glass Onion," which was head-and-shoulders more effective than the rest of the set.

□ **Musicianship:** Good all the way around. Jameson provided some provocative fluid bass lines that accentuated Hopkins' meter. DeJarnett and Quinto came up with some nice aural frills on synthseizer, violin and sax. Gibson was fine on guitar, and his deep, relatively unaffected vocals suited the material to a T, but a little more vocal emotion would've given the material more life



Alex Gibson Passionnel: "dark, moody postpunk with a strong rhythm section"

and energy.

□ **Performance:** Here's his Achilles heel. Gibson, basically standing, strumming and singing, hardly projected past the microphone. A cool visual presence may complement the nature of the repertoire, but after a while, it gives him a distant air and makes the music lifeless and hard to enjoy. In fact, Gibson was upstaged (though not on purpose) by DeJarnett, whose slinky movements while playing the violin and just moving to the beat projected a commitment to the music that Gibson failed to exhibit. An audience that di-

verts its attention to a support player won't respond as well to what the front-person is trying to get across.

□ **Summary:** During his tenure with the underappreciated BPeople, Gibson crafted some fine music. He still has some interesting things to say, and he can couch them in involving musical scenarios. But a "cooler than thou" visual presence leads the new band down the same blind alley that the BPeople once traveled. They have yet to pass a law where it's illegal to be entertaining, even when you're saying serious things. —Jeff Silberman

Mathew Bones

*At Club 22,
Beverly Hills*

Material: Standard lounge fare, including such oldies as "Girl From Ipanema," "Sunshine of My Life," "Spanish Harlem," "Blue Moon," "La Bamba," etc., ad infinitum. A couple of originals did pop up in the set. One was "Big Bad," written and sung by the rather entertaining Big Bad Rugged Rose, and the other was a Top 40 tune which blended right into the set. Aside from these two exceptions, the evening was a fairly traditional blend of Continental-American standards, either alone, in pairs, or in medleys. The only element common to all the songs in the

medleys was the persistent use of a rhythm machine. There was no common mood, no overall theme, just the beat of the drum machine.

□ **Musicianship:** Bones plays a fair guitar, pleasant to the ear, but not particularly unique, exciting or emotional. That is his best asset. He barely sings; in fact, he whispers. He has a soft, rough, breathy sound that would be reminiscent of Michael Franks if it showed any feeling or style. But Bones drops words and phrases, and often entire songs with indifference. Tunes bled into one another with no individual distinction and then often ended abruptly. Big Bad Rugged Rose, a special guest of Bones, was a much better singer with twice the voice and animation; he provided the only dynamics of the evening. The harmonies between the

two gave the songs an impact that neither of them could muster individually.

□ **Performance:** Bland and indifferent for the most part, Bones contributed little more than a live musak to the evening, and he was not even very good at that.

□ **Summary:** To be fair, Bones is competent in that he knows many songs and can do requests, a necessary talent in this kind of environment. But he is careless and apathetic toward the music; if he could find the feeling for these songs, and take more interest in his arrangements and endings, he would be perfect for the continental sidewalk cafe atmosphere in which he is currently floundering. With his large repertoire and competent musicianship, his only limitations are those he places on himself. —Sally Klein

The Penetrators

*At the Plant,
Studio City*

The Players: Gary Heffern, vocals; Joyce Rooks, background vocals; Chris Davies, guitar; Jim Call, saxophone, organ; Chris Sullivan, bass; Joel Kinak, drums.

□ **Material:** An invigorating melting pot of rock styles, played with a fierce and inviting intensity. Particularly pleasing were the rousing "Nothing Town," in which guitarist Davies in-

jected surf elements; "Take This Heart," a smoldering blues number; and the bass and drum-heavy "I'm With The Guys," which was a KROQ favorite a couple of years ago.

□ **Musicianship:** A few brief, spunky solos showed the players in good form. Davies demonstrated keen lead phrasing on "Life's A Gas," and an honorable mention is due to Jim Call for his sax solo on the same tune. Sullivan and Kinak provided rhythm with a commendable force. Rooks' stood out on backup vocals, displaying a stunning sense of vulnerability and control.

□ **Performance:** Heffern is every inch

a showman—he jumped into the audience, waved a beer bottle around until it dropped and, in general, really cut loose. His vocals suffered somewhat from the after-effects of the flu, but he still put on a great show.

□ **Summary:** Already a popular item in their hometown of San Diego, the Penetrators should have no trouble making a name for themselves in L.A. A tune or two of their lesser quality songs could be cut from their set, and it would be nice to see Rooks move further into the foreground. But, regardless, the band is well worth seeing.

—Randal A. Case

Reviews

CLUBS

The Davey Pattison Band

At Uncle Charlie's,
Corte Madera

□ **The Players:** Davey Pattison, lead vocals; Mick Clarke, lead guitar; David Phillips, lead guitar; Greg Jones, bass; Mark Robertson, keyboards; Geoff Frankell, drums.

□ **Material:** Scottish bred, fist shaking, hard living, blues-rooted rock and roll. This band takes a hard rock/heavy metal format, fills it with subtly and not so subtly hidden standard rock riffs, and adds lyrics concentrating on archetypal rock themes to produce For-eigner-style mainstream metal rock. Dashes of Stones' licks and rhythms could be detected in a few of the heavy, heavy tunes, while the trade-off guitar soloing and Pattison's soulful voice gave the material its distinction. In the highlight of the show, Pattison reached back to his days with Ronnie Montrose and Gamma and relayed a beautiful rendition of his emotionally sumptuous classic, "Voyager," a song in which the blues influence, intelligent lyrics, and soulful command showed the band in its best light.

□ **Musicianship:** There are no newcomers to the music scene in this band; all of them are old pros. The smooth instrumental expertise of the players, marked by the powerful swan song-like deliveries from Pattison, formed an onslaught which was remarkable for its ensemble effect; they created a genuine *band* sound, rather than a conglomeration of individual contributions. They also steered clear of musical gimmicks, relying instead on the strength of their straightforward rock and blues. This not unusual ap-



The Davey Pattison Band: "fist shaking, hard living, blues-rooted rock and roll"

proach worked because of Pattison's emotional vocals, Clarke and Phillip's intense soloing, and Robertson's dramatic synth work.

□ **Performance:** A no-frills show turned briefly into an all-out jam between the band and select musicians who came to pay their respects to Pattison. Jeff Watson of Nightranger popped up, along with Santana's ex-vocalist, Alex Ligetwood, for a short set of blues standards. A controlled showman and a real talker, Pattison works well with the band and the audience, and maintains a strong sense of in-

volvement throughout the show.

Summary: As a group with an extensive background, the Davey Pattison Band has no trouble with the technical end of music or showmanship. Perhaps the only aspect that didn't live up to the band's ability was the rather unoriginal mainstream material. With their chops down in every other way, they could improve in leaps and bounds with a new direction of their writing skills and more concentration on colorful, varied arrangements and more discernible hooks.

—Bonnie MacKinnon

Susan Rhee and the Orientals

At FM Station,
North Hollywood

□ **The Players:** Susan Rhee, lead vocals, electric violin; Eric Ekstrand, synthesizer, vocals; Pat Angerson, guitar, vocals.

□ **Material:** Within the framework of modern dance rhythms, Susan Rhee and the Orientals exercise diverse musical influences. The controlled dissonance characteristic of their sound is as likely to be rooted in modern symphonic music or jazz as in post-punk or new wave. Oriental modalities enrich several tunes, including "Jungle Blood," a strong set opener. "There's Something in the Air" showcases the band's unique instrumental blend, with an interchanging of melody and rhythmic textures, and closely meshed harmonies on violin, guitar and synth. In "Behind the Mask," a vibrant violin intro is supported by hard rocking gui-

tar changes. Rhee's fine vocal is highlighted by excellent backing vocals and echoing guitar arpeggiations underlie the violin solo. "Psychology" is a great dance tune, with a beautiful synth intro and an excellent vocal melody.

□ **Musicianship:** Demonstrating a virtuosic level of musicianship, Rhee, Ekstrand and Angerson are exceptionally creative players. Their closely interwoven instrumental arrangements are richly varied. Rhee's lovely, dusky voice resonates with intense feeling, while strong backing vocals are used to good effect on refrains. While Rhee exhibits dynamism and a fine melodic sense on violin, her solos occasionally fail to sustain direction. The tonal colorations of Ekstrand's synthesizer contrast nicely with the sounds of the stringed instruments. Angerson's guitar injects hard rock tonalities without reverting to prefabricated riffing. Modern changes bring freshness to his guitar sound. Exceptionally tasteful synth bass lines taped by Ekstrand and percussion programmed on a Linn drum machine provide the rhythmic basis for

Ekstrand's skillfully crafted arrangements. But while the synth bass provided powerful, deeply resonant rhythms, the low end percussion was lost in the instrumental mix and the resulting emphasis on the high end lacked presence and vitality. The band's sound would benefit from the addition of a Simmons drummer to their lineup.

□ **Performance:** It is rare to find a band in which all the members possess such a commanding stage presence. Rhee is an exciting performer and moves beautifully. Angerson's fluid, graceful posturings complement his playing. During the instrumental break on "Little Miss Proper," Rhee and Angerson ventured out onto the dance floor to close the set in a frenzy on violin and guitar.

□ **Summary:** Susan Rhee and the Orientals perform their music with vitality and conviction. A highly polished unit, if this band can consistently write tunes that match their best efforts, a bright future should await them.

—Pabini Gabriel

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Reviews

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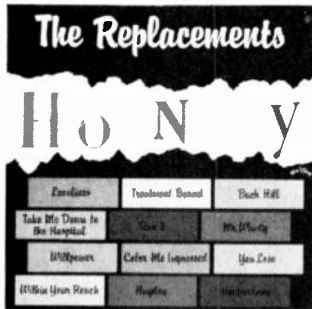
Hootenanny

The Replacements

Produced by Paul Stark, Peter Jesperson, and the Replacements
Twin/Tone Records

Universal LP Truths number one: On every album, the first cut on the first side is always the best. The Replacements, a Minneapolis, Minn. quartet thrash that concept in the title cut, as the guitarist plays drums and vice versa. It sounds just godawful, and though the band totally redeem themselves in the following cuts, it does illustrate a playful, uninhibited attitude toward their music.

Every cut after the opening travesty casts the band in a better light. "Run It" is a balls-out, hypercharged punk tune with piercing guitar riffs. "Color Me Impressed" is a well-constructed dynamic rocker in the mold of the Clash and U2. "Willpower" is a slow,



evocative, moody rocker nicely accentuated by echoed vocals. "Take Me Down To The Hospital" is a boisterous boogie rocker with a great guitar break. Paul Westerberg possesses the vocal purity of Dylan and Rod Stewart (which isn't much), but he adapts it quite well to the material.

And so it goes, from the high-octane punk of "Hayday" to the subtle country-flavored instrumental of "Buck Hill" and the dynamically arranged "Within Your Reach," that echoes Tom Petty. Unlike their appearance, the Replacements are not just a sloppy punk band; they integrate a wide variety of genres into a fresh, vital hybrid.

The common thread in this album is a *joie de vivre*, a refreshing sense of humor that depicts a band that's enjoying every minute of every song. They string some phone sex ads together for lyrics in "Love Lines;" they unabashedly rip off Beatle melodies for "Mr. Whirly;" and give songwriter credit to "mostly stolen." The *piece de resistance* is "Treatment Bound." Over an ancient production sound of an old acoustic folk ballad, the singer laments about alcoholic drifters who are "getting nowhere as fast as we can." You can actually hear the band botch the first lead break, get it back together, and when the singer cues for the second lead break by saying, "Take it, Scotty..." you hear something hit the floor and the song just disintegrates into laughter and their reflection of the

first fuck-up. The *au naturel* recording may be totally unprofessional, but it is a hell of a lot of fun to listen to.

As they define on the album cover, a hootenanny is a "completely spontaneous, unrestrained event," and this album, which contains a variety of musical approaches, joyfully lives up to that definition. —Jeff Silberman

Around The Bend

Love Tractor

Produced by Alfredo Vilardo
db Records

Those chomping, murmuring, lobster-rocking Athens, GA. collegians have ostensibly served up their ultimate tripe. Or so it would appear when one discovers that Love Tractor isn't big on vocals. Neither is McCoy Tyner, for that matter, but this is rock and roll, a genre in which the larynx is an indispensable tool. On their second LP, the band does occasionally vocalize; they even go so far as to *sing* once in a while. But that is a rare occurrence, and they spend most of their time concentrating on instrumentals.

Around The Bend starts on entirely the wrong foot with "Highland Sweethearts," a slow-moving tractor trek through the kudzu fields. Hypnotic, layered guitars dominate. There's no apparent virtuosity, flash, or even a bum-the-dance floor thump. One wonders if this could be the Jon Hassell of pop, or perhaps the R.E.M. of ambient muzak.

Then a few variations occur, never on cue. "Spin Your Partner" is a countrified song title and the song itself even uses a banjo, but it never truly square dances. "Pretty," likewise, is a deceptive title, as the song has a discordant charm vaguely reminiscent of Jeff Beck's *Blow By Blow*, with Armistead Wellford's clarinet adding an unexpected touch. Another peak moment is the arguably psychedelic "J.E.B. Pharaohs," which does allow guitarists Michael Richmond and Mike Cline to unleash an occasional pyrotechnic touch. Vocals are strictly an embellishment here, not unlike most of the current lot of grim U.K. dance bands.

This record melds together into a one of a kind exercise in space utilization, which is no shabby calisthenic for rock and roll. Each cut adds a new perspective, a new wrinkle to the band's *raison d'être* (a concept which is not immediately clear). This is rock expressionism at its most muted. Listen, reflect and stare at the ceiling tiles. Just don't expect to dance. —Cary Baker

Andy Just & The Defenders

Andy Just & The Defenders
Produced by Andy Just and Tom Paddock
S&M Records

Bands like this one help rock critics sleep well at night. Andy Just and the Defenders are a Northern California bar band whose premiere album boasts an impressive phalanx of musical styles—from Cheap Trick-ish power chording to '80s rockabilly, with some

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British Invasion pop, modern blues, and a loop or two of back-tape psychedelia mixed in for good measure.

It's not as confusing as it sounds, though. Just and his Defenders show a pure gut understanding of the myriad styles of music they play. This is no mere fashion-show playground pop. And although guitarist John Shea does tend to get into rock star excesses (as on "Wed. Nite Spec."), the four Defenders are all capable students of the sound.

Judging from this album, the Defenders are one hard working, highly entertaining band. Even though they hail from the northern section of the state of fruits and nuts, they play true heartland rock and roll.

Whether it's the catchy hook-laden powerpop of "Outside In" or the harmonica-centered blues of "Got Me Crazy," which might make the Fabulous Thunderbirds cock an ear, Andy Just and the Defenders play it smooth, clean and fine. It is good to hear that the rock and roll American dream is very much alive and chording.

Keith Gorman

Emotional Geography

Killer Whales

Produced by Jamie Hoover
Ripote Records

Killer Whales may be a tacky name for a band, and the photos on the back cover don't make these guys look like geniuses, but they sure know what they're doing. So much so that *Emotional Geography* is an easy contender for the best debut album of 1983.

The material is simple, minor-chord pop characterized by a Dire Straits-ish ennui and the rough-edged, humble Richard Thompson-style vocals of guitarist David Bethany. The music's chief virtue lies in the combined force of the hooks that grab you on first listen, and the subtle richness of the human quality underneath each song that seeps into



you play after play.

On paper, there's seemingly nothing unique about this trio, but the moods they manage to convey by creating an understated, *magical* sound remind one of the very reason for listening to music in the first place. The three instruments are layered lightly, with tasteful guitar glissandos in just the right places, and nobody overplays or gets flashy. Killer Whales are just a solid unit that activate every chord, note, and beat they hit.

Their only flaw may be Bethany's tendency to go overboard with the Big Statement lyrics. While "Who Controls The Video Screen?" is certainly a valid question, it comes off sounding too political, too narrow, and too self-righteous. On the other hand, Bethany acquits himself quite respectfully in lines like the title track's "Don't want to be/Just a big talker/Don't want to be/Another sleepwalker," and in "You'll be caught like the rest/There'll be nothing you can do/Gionna cut you in the chest/and break your love in two," lines from "When The Shooting Starts." With a dead-serious conviction behind his voice, though, Bethany drills his message into you whether you appreciate his lyrics or not.

Killer Whales have so much character that they could conceivably play the same song over and over and you would neither notice nor care—they would still sound just as vital, honest, and fresh. Any major label A&R rep who ignores this band is making a mistake—they really are killers. Maybe the name isn't tacky after all.

—John Bitzer

EP FILE



THE UNCLAIMED (Hysteria) This disc exhumes the ghosts of the Seeds, the Troggs, the Electric Prunes, the Music Machine, and a slew of other great garage bands of the '60s. It even sounds like it was recorded one-track off a portable AM radio, you can hardly hear any bass at all. The songs? All lusty, psychedelic trash (dig the titles "Ugh," "Phunt Walk," "Lost Trails") played as if technique equals distortion. Those who remember the era will no doubt wax nostalgic over this effort. Still, it's too '60s to effectively reach con temporary ears.

BARNES AND BARNES—Soak It Up (Boulevard) What's this? Barnes and Barnes, renowned for their wholly absurd "Fishheads," on a major label? Obviously, they've toned down a bit, and methinks they've calmed down a mite too much. The title cut is clever enough, as they proclaim, "I'm a sponge for her love," and there's a naughty play in words when they stutter through "Succeed." But that's about it, most of it is hardly the off the-wall looney tunes you expect from the duo. The straw that breaks this camel's back is the music, which is fairly bland synth rock that Devo does far better. Symbolizing the whole effort is the verse from "Objectivity," where they sing, "You can lose your virginity...stupidly your sense of humor," but not your objectivity. In this case, losing their sense of humor certainly hurts their cause.

Reviews

EP FILE

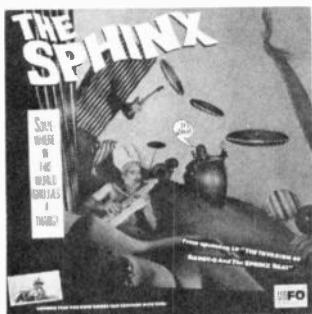
HELLION (Bogus Lodus) This metal quintet have the most vocal fan club in town, from the sound of this disc, the adulation must be coming from their live shows. The EP starts off well with "Don't Take No," which has chunky guitar powerchords a la Bad Company and Ann Boleyn's gutsy, screaming vocals. The next two cuts are simple minded riffing that Deep Purple rendered obsolete years ago. When they return to hook laden hard rock in "Driving Hard," they're more successful. Both guitarists eschew tasteful licks for speed during their lead breaks, and for God knows what reason, Ann Boleyn's vocals, which should be the band's trade mark, are mixed behind the guitars. All in all, a sporadically successful EP from a band that could use more consistently melodic material and who could better emphasize their strengths.

URBAN HUM—Graffiti On The Moon (Urban Hum) Yes, Virginia, some people still play progressive rock. Unfortunately, Urban Hum straightjackets the genre in ordinary pop arrangements, and the results are less than successful. The best cut is "Top Forty," which harks back to King Crimson with its ornate guitar work. However, it's pretty much wasted on lyrics about the travails of playing in a cover band. The other two songs deal with typical prog themes in flowery, overwrought wordplay. Give the band credit: the music itself is immaculately created, performed and captured on vinyl. Now if they could only create some direct, straight from the heart emotions that the average Joe can identify with, then they're talking.

THE NOTHINGS—A Lot To Learn (Augustus Records) Is it just a coincidence that a Steve Jones' produced disc, and that the Nothings sound a lot like the Sex Pistols? There's the same raw, distorted guitar powerchords in the title cut and on "Horrible Suspicion." The drumming throughout has the gun salvo thunder. The opening riff of "Reality" was copied from the Pistols' "Liar." Unfortunately, the Nothings lack a strong vocal presence. Rob Allen doesn't come close to carrying the lyrical emotive punch that Lydon did in the Pistols era. As a result, this EP misses the mark, coming off as a pale imitation of the real thing.

—Jeff Silberman

SINGLES FILE



The Space Shot Orchestra seems like a phantom group, a collection of musicians linked with other bands, but who want to dabble with something a bit different. Nonetheless, "The Sphinx" (Topp Kat) is an enjoyable little ditty, its pop funk grooves enhanced by a nice melodic hook and sterling production by Hunt Sales. Remember when Adult Contemporary used to be known as MOR and everything sounded like a soundtrack to a Donis Day movie? Well, David Dash ought to bring back those (ahem) nostalgic times in "Sunday Afternoon," (Roseville) with its lighthearted pop lightly seasoned with a calypso beat and string trills. "Rose Avenue" is more of the same with a loud Steely Dan lead guitar break that gratefully interrupts the syrupy string OK for fans of that ilk, but to contemporary ears, awfully dated. Tommy Bell has put out a simple, but relatively effective C&W ballad, "Out Of My Life" (Gold Sound). Plusses are Bell's raspy, laconic vocals and the acoustic guitar pedal steel integration, minuses are the too smooth female vocal harmonies. About the only thing going for Peace Corpse is their funny name and lyrics. The turgid punk of "Quincy's Lament"

and five others is well below punk standards. In fact, all the songs are made up of the same three chords in the same key. Their verse, fortunately, is good for a couple of chuckles. The aforementioned tune sympathetically states, "Life is not easy on NBC." For true punk insight, there's "Jocko Macho," which chides punks who use TV's portrayal of punks as role models. "While you do your stage dive, you might get your picture taken by Ed Colver." Hey, we're talking deep here. The Dynatoners are veterans of Bay area clubs. Their faithful renditions of "Three Time Loser" and the Rascals' "Come On Up" (Solid Smoke) are decent enough, featuring nice sax and guitar solos. But the fact that both are covers doesn't say much for the band's creative talents. A good bar band can only go so far. Talk about a perfect band name. The Imposters have released the most derivative single in memory "Inside My Head" (DubLab) sounds like a powerpop tune by the Nerves or Paul Collins, and "King of America" cops the white reggae rhythms popularized by the Police. If they didn't sound so much like clones, they'd be pretty good. Evidently, the guitarist for Sparta wants to rip off the fastest and longest lead guitar break on record, B.F.D. (For those who don't know what those initials mean, it's a derivation of "so what?") Such a feat might mean some thing if it was appropriate to the song, but "Future Man" (Security) is a subtle, moody rocker, and the lead work sticks out like a sore thumb. Leo J. Eifert has released his second single in the past couple of months, but "Big Buck Cowboys" and "I Don't Want To Grow Old" (Plain Country) isn't very successful. The playing sounds rushed and hurried on both cuts. It sounds like the guitars are competing for the limelight, instead of complementing each other in fleshing out the melody.

—Jeff Silberman

CASSETTE FILE

STROXX (Stroxx) This three song EP tape serves as a well produced teaser. Unfortunately, there is no info anywhere on the cassette or package to give the listener any idea of who is in the band or who wrote what, an oversight that sort of defeats the purpose of showcasing via a cassette. Whoever they are, both their playing and the arrangements are great, the weak spots are the material itself. The songs aren't really bad, but they just don't grab the ear. The style is progressive pop with reasonably fancy arrangements and playing, but nothing as overblown as prog rock. A female sings the leads in a style somewhat similar to Martha Davis, although she's certainly not copying her. The guitars are good overall, and they use an acoustic guitar to good effect on "Too Much Too Soon." Overall, it's a good effort, and if the songwriting improves, they might be a band to reckon with. Order from Anne Melville, P.O. Box 1290, Studio City, CA 91604.

THE IMPOSSIBLE YEARS (Impossible Years) Like Stroxx, the Impossible Years put out a three song cassette on their own label, and again like Stroxx, they neglect to include any info on the band, although they do include a lyric sheet. The style is '60s pop (the Byrds of '65 to be exact) complete with jangly guitars and vocal harmonies. The influence almost sounds as if it were filtered through the L.A. revivalist sounds of bands like the Three O'Clock and the Bangles. "'945" had a cool harmonica solo with an almost Yardbirds edge, while "Flower Girl" was a bit too Byrdsy, and also had a dated lyric. The Impossible Years aren't anything to knock your socks off, but they're not bad for a band from Philadelphia. Order from The Impossible Years, 1520 McKinley, Philadelphia, PA 19149.

MFZ—Reptiles (Party Sound Tapes) Mike Fey is MFZ, he is also Party Sound Tapes. He has released tapes by the likes John Trubee, Debt of Nature, Nervous Gender, etc., as well as his own material. His music is very experimental and generally interesting. The only problem is that we get to hear the whole experiment, and MFZ could stand a little experimentation in the editing department. Fey has his own random system of looping between the synth, amp and cassette recorder, he gets some nifty results using this method, although it seems to yield less than ideal fidelity with the equipment he uses. There is also some stuff recorded off the radio and TV, tapes given to Fey ("Radio Thieves"), and some pieces that venture into non synthesizer territory such as "Excerpts from 'Halbe Sache'." All in all, a pretty good effort, fans of the electronic avant-garde should keep their eyes on Fey and MFZ. The numbered cassette comes with a booklet to help you through the whole affair. Order from Party Sound Tapes, 5732 Wallis Lane, Woodland Hills, CA 91367.

—Bruce Duff

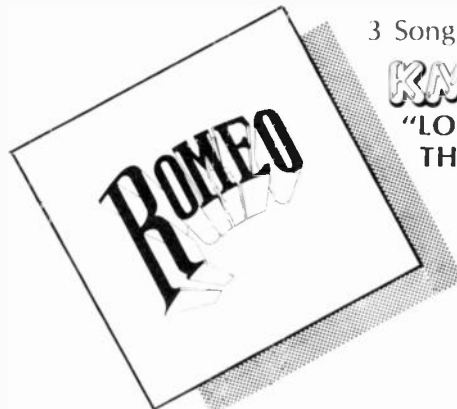
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DENNY VOSBURGH

Club Data

by Ron Gales

The Lighthouse, Redondo Beach: Thanksgiving? Christmas? Hanukkah? Bah! Humbug! The Lighthouse is planning to celebrate a holiday that makes these weak sisters pale in comparison. December 5th marks the 50th anniversary of the Repeal of Prohibition. Now, let's be serious, people. Without this act of genius by Congress, Western Civilization would never have progressed to its present zenith of humanity. The club will have a massive party, with '30s attire heartily welcomed. Musical entertainment will be provided by the Frankie S. Band, the enormously popular jump-blues outfit. Practice your Jitterbug and Lindy Hop. Also,



Are pet snakes legal weapons? Only Kat Arthur knows for sure, as she shows off the latest line of boa fashions at the Music Machine.

December 3 and 10 find Biff Baby's All-Stars, featuring Freebo (former Bonnie Raitt bassist), Clapton associate Albert Lee, and the infamous Sterling "Biff" Ball, along with very special guests, whose identity is, according to the Lighthouse's Helena, "classified information." Caspar Weinberger, perhaps?

Hop Singh's, Marina Del Rey: More and more television production companies are finding this venue a prime spot for taping. The most recent was Tuesday, November 8, when Romax Productions filmed a segment of their new series *Band Wars*. After the taping, the public was allowed in to party with the cast and crew. More tapings are on the way for this roomy, atmospheric spot. Coming the 25th and 26th: the long-awaited return of Tania Maria.

321, Santa Monica: Spandau Ballet dropped by last Saturday night to help out with D.J. chores, to the surprise of the crowd. This heavy-duty dance club has also been the site of many prominent gatherings, recently that of a

UCLA Multiple Sclerosis benefit and a Warner Brothers 12" single party. The 321's first break dance competition was so successful that they're having another. Starting November 28 and continuing for fourteen Mondays, the second break-dance contest holds thousands of dollars in prizes for talented strutters.

Longhorn, Canoga Park: Celebrate Turkey day, otherwise known as Thanksgiving, in the proper fashion here as November 23 is Wild Turkey night. All Wild Turkey drinks will be specially priced, and special Wild Turkey T-shirts and gifts will be handed out. On the 26th, the Longhorn celebrates its customers with Customer Appreciation Night, with a free buffet and the country sounds of Duke Davis and Buckshot, and for those who won't be around later, an Early Christmas Party will be held on December 17.

Music Machine, West L.A.: The club is installing a 20-foot video screen for showing dance-rock videos and "special projects," such as made-for-video features. Chequered Past is in on the 2nd, Lone Justice on the 10th, and an exclusive L.A. appearance by the Fleshtones happens on December 20.

Comeback Inn, Venice: Milcho Leviev, Dusan Bogdanovic, and Alex Zubov have a new name for their improvisational chamber music trio. They call it Lingua Franca, and they debut the name on December 1 and will broadcast it live from here on KPFK on the 17th.

Lingerie, Hollywood: The latest entry in the "Laurie Anderson-New York Weird School of Music" is the acclaimed composer Glen Branca, who creates symphonies for seven electric guitars. He makes a startling L.A. debut on December 6. On the 3rd, England's "positive punk" hits town with a group called Sex Gang Children. (That's what the British call positive?)

McCabes, West L.A.: T-Bone Burnet, this week's #1 live draw in MC's Live Action Chart, and Lone Justice will team up for an acoustic set on December 2. Ex-Pere Ubu vocalist David Thomas returns with his new band Pedestrian on December 9.

Sasch, Studio City: A new band to look out for, we hear, is Solid State, who are featured December 11. Take Josie Cotton's band away from Josie and you have a group called Population 5. They're here on the 14th.

At My Place, Santa Monica: Robben Ford headlines a December 1 gig, and he will be joined by Chris Smith of the R&B group Hammersmith, who does the mouth harp solo on the McCartney-Jackson single "Say, Say, Say." A helping of R&B shows up at the Place when A Band Called Sam and Masterblast appear on November 28.

All The Way Live, Santa Monica: This spot presents an X-rated evening with Tex Strange and One Night Stand on the 25th, followed the next evening by KLOS "Rock to Riches" contestants Brighton.

Music Connection Exclusive

LiveAction CHART

Nov. 3—Nov. 16

This Week
Last Week
On Chart

ROCK / POP

1	—	1	T-Bone Burnett
2	11	1	Jack Mack & The Heart Attack
3	5	3	Armoured Saint
4	1	14	Hunters & Collectors
5	—	4	Levi
6	4	15	Joshua
7	4	2	Camouflage
8	—	1	Volumatix
9	—	1	Violent Femmes
10	—	1	Stone Tiger
11	19	20	Steppin' Lazer
12	—	1	Eric Johnson & The Avenue
13	—	3	The Weirz
14	—	1	Trio
15	—	9	Los Lobos
16	—	1	Bitch/Sin
17	—	1	Solid State
18	—	12	Billy & The Beaters
19	—	3	Mr. Mister
20	—	1	V.V.S.I.

JAZZ / BLUES

1	—	1	Al Cohen
2	16	6	Justo Alamaro
3	19	13	Phil Upchurch
4	—	3	Free Flight
5	3	2	Clark Terry
6	20	5	Moacir Santos/Embra Samba
7	18	7	A Band Called Sam
8	—	1	David Benoit
9	—	2	Bill Mays
10	1	21	Don Randi & Quest
11	11	11	Frankie S.
12	—	10	Arco Iris
13	—	2	Joe Henderson
14	—	1	Walter Norris/Charlie Haden
15	8	6	Automatics
16	2	10	Milcho Leviev
17	—	1	Cummings-Weston
18	—	7	Fents
19	—	1	John Parker's Big Band
20	—	2	Empathy

COUNTRY / FOLK

1	—	11	Western Union
2	4	18	Duke Davis & Buckshot
3	1	1	Dave Frizell/Shelley West
4	7	9	Geary Hanley Band
5	—	3	Tom Wopat
6	—	1	Montana
7	—	3	Jim Gibson Band
8	8	7	Travis Young Band
9	11	12	Bull Durham
10	—	1	Hired Gun
11	17	3	Red Rock Ramblers
12	—	3	Glen Castleberry
13	13	7	Lonnice Allen Band
14	—	1	Riverboat
15	—	1	Sierra
16	1	20	Golden State Cowboys
17	—	1	Doc Watson
18	—	1	Ukiah
19	—	1	Robin Flower Band
20	—	6	The Constables

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

Showcase

by Ron Gales

Steppin' Lazer's Crossover Reggae

Steppin' Lazer bassist Freebo is confused about modern commercial music's categories. "What do you call this music? Fusion-reggae? Caribbean jazz-rock? I don't know," he says, shrugging his shoulders. He makes the same gesture of "what-can-you-do?" when explaining why he left a 10 year gig as Bonnie Raitt's bassist to join a young outfit called Steppin' Lazer. "You've got to play music you believe in. Sometimes the people at the Internal Revenue Service don't see the same way, but..." There went the hands again.

Behind all the multi-hyphenated categorizations, there is simply a band composed of four musicians who embody the word "professional." Besides working with Raitt, Freebo has worked with Nicolette Larson, Stephen Stills, and the late Lowell George. New drummer Gary Mallaber has played with Van Morrison, Steve Miller, and Eddie Money, among others. And vocalists and primary songwriters Mike Rogers (keyboards and steel drums) and Kenny Lyon (guitar) have acquired an international musical education through their travels.

The 25-year-old Rogers grew up in Florida and the Caribbean area. At fourteen, surrounded by a cacophony of Caribbean music, he picked up the art of steel drumming. From there he went on to the London Conservatory, and also studied in Egypt and India with Ravi Shankar. When he came back to attend the University of Miami, he was reunited with his old friend Kenny Lyon, who himself had traveled the world with his father, a world-famous historian.

It was a winning combination as the two dove into the heart of a flourishing Miami music scene. They made a living doing reggae sessions for some surprisingly big names (you won't hear the names from them, nor will you find their credits on the albums: as Lazer lawyer-manager Cam Husty would say, that's called contractual obligation). The first album for which they finally did get credit was their own. Titled "Studio Jockeys," it served as a "good demo of two guys playing a lot of instruments," according to Husty.

The duo spent a few months of traveling the country in a van before winding up in L.A. in

mid-'81. "First day we were here," Rogers recalls, "we parked in front of the Central and jammed with the Rebel Rockers." Soon, Rogers was asked to appear along with the Rockers in the MGM film *Whose Life Is It Anyway?* "That was my first two weeks here and I thought 'Hey! This is great!'"

Rogers continued working, doing film scores and forming the Mike Rogers Band. "I was playing steel drum jazz, jazz like you would hear on a saxophone, and I'd bring in the singers from the Rebel Rockers, the Babylon Warriors, Zef and the Ravers, and get them to do some toasting." Husty, who had known Rogers in Florida, was also in L.A. He played "Studio Jockeys" for Freebo and



Steppin' Lazer: Freebo, Mike Rogers, Kenny Lyon and original drummer Gordon Peake

original drummer Gordon Peake and, once the rhythm section was interested, got the four musicians together for an "awesome 4½ hour jam in a house on Mulholland." By the end of the session, a band was born.

Though they are not as well-known or notorious as some L.A. bands, residency gigs at the Lighthouse in Hermosa Beach and Tennessee Gin and Cotton in Woodland Hills, plus regular appearances at Sasch in Studio City, have consistently drawn bulging houses. For the Lighthouse crowd, the band performs their "mellow" set, built around a hypnotic, fascinating blend of jazz and reggae. For other venues, they incorporate ska rhythms into mainstream dance-rock. In fact, one reason their

name is conspicuously absent on the Sunset-Melrose circuit is because they attract a mainstream rather than trend-conscious audience.

Part of the band's unique attraction is Rogers' virtuoso steel drumming. At 25, he is one of the top-rated American steel drummers. "They're re-made, as you know, from oil drums," he says of his favorite instrument. "Mine were custom handmade by Leroy Williams of Trinidad (one of the pioneers of the modern steel drum). His works are comparable to a Stradivarius. The notes on a steel drum are laid out really strangely. If they were right next to each other like on a piano, it would ring together and cause disharmony. They're sporadically placed, like a typewriter, and once you figure it out it's supposed to make sense. But it makes Trinidad sense." Then lapsing into a perfect island dialect, "Mon, I put it over dere 'cos I couldn't put it over dere."

Steppin' Lazer released an EP, "Plain Wrap," in the fall, and received airplay on KROQ. Veteran musicians that they are, the band knows the music industry runaround very well. "Plain Wrap" was privately financed, yet "at the same time (that it came out), we were shopping for a deal," Freebo reports. "The record companies may want to wait for our EP but if we wait for them we may wait forever."

"Here's our imitation of record companies," Rogers says, while he and Kenny assume mock-stony glares. "You're too commercial," he intones grimly.

"Not commercial enough," Lyon counters.

"Too fast," Mike shoots back.

"Too slow."

"Too adolescent."

"Too rock."

"Not rock enough."

"They look for ways to disqualify you," Freebo says. "They think, 'How are we going to turn these guys down?' They're afraid to commit to you and then find out you're not happening, but they're also afraid to say no and then you hit, and then they'll look bad. So they straddle the fence as long as they can."

"Meanwhile," Lyon says, "we're starving, eating canned sardines, breaking into shops at night..."

At least no one can accuse them of lacking a sense of humor, not with songs like "Why Did You Do It ('Cause I Needed Money)" and "You Don't Have To Be Jamaican To Play Reggae (But It Helps)." Really, it's not as bad as Lyon says. With Steppin' Lazer's increasing popularity, it may be just a matter of time until people stop looking for image or concept and just *listen*. When that happens, there will be no need for classification.

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LOS ANGELES

PHENOMENON AT FIESTA HOUSE
2353 E. Olympic, Los Angeles.
Contact: Jack Marquette. (213) 687-9906.
Type of Music: New Rock Music, orig. Club Capacity: 350.
Stage Capacity: 8.
PA: Yes.
Lighting System: No.
Piano: No.
Audition: Send cassette to: 1129 E. 5th St., L.A., CA 90013.
Pay: 45% of door.

MAGGIO'S
1644 No. Cahuenga Blvd., Hollywood
Contact: Lisa Sligh/Raven (213) 462-6747 or 469-9619.
Type of Music: Rock, new music, R&B, funk. Originals OK.
Club Capacity: 125.
Stage Capacity: 5.
PA: Partial.
Lighting System: Yes.
Piano: Yes.
Audition: Send cassette and promo package to above address.
Pay: % of door.

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

**SKIP E. LOWE'S TALENT SHOWCASE
HOLLYWOOD ROOSEVELT HOTEL**
Hollywood Blvd., Hollywood, CA.
Contact: Skip E. Lowe.
Type of Music: Rock bands, singers, comedians, originals OK.
Club Capacity: 150.
Stage Capacity: 8.
PA: Yes.
Lighting System: Yes.
Piano: Yes.
Audition: Call for details.
Pay: 50% of door.

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

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

SNOOPY'S LONGSHOT
4658 Melrose Ave., L.A.
Contact: Ralph. (213) 667-9762 or 666-1770.
Type of Music: All except punk, originals OK.
Club Capacity: 300.
Stage Capacity: 8.
PA: Yes.
Lighting System: Yes.
Piano: No.
Audition: Tape or live, contact Ralph.
Pay: Negotiable.

FM STATION
11700 Victory Blvd., No. Hollywood.
Contact: Billy, (213) 769-2221.
Type of Music: New wave, modern dance, reggae rock. Originals OK.
Club Capacity: 500.
Stage Capacity: 15.
PA: Yes.
Lighting System: Yes.
Piano: No.
Audition: Send tape, promo pack.
Pay: Negotiable.

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

RANDY PASCAL'S SHOT OF GOLD
16683 Roscoe Blvd., Sepulveda, Ca.
Contact: Gary Crawford Associates. (213) 999-1770.
Type of Music: Modern rock. Limited originals.
Club Capacity: 250.
Stage Capacity: 12.
PA: No.
Lighting System: No.
Piano: No.
Audition: Send promo pack including tape & resume to: Gary Crawford Assoc., P.O. Box 767, Encino, CA 91316.
Pay: Negotiable.

EBONY SHOWCASE THEATRE
4720 W. Washington Blvd., L.A. CA 90016.
Contact: Charles Gentry (213) 936-1107 10 am-5 pm.
Type of Music: T40, rock, new music. Originals OK.
Club Capacity: 300.
Stage Capacity: 15.
PA: yes, w/operator.
Lighting System: Yes,w/operator.
Piano: yes.
Audition: Send cassette w/pix (optional) or call for appointment.
Pay: Negotiable.

THE POMONA VALLEY AUDITORIUM
235 W. 3rd St., Pomona CA 91766.
Contact: Steve. (714) 620-4384.
Type of Music: Various, prefer new wave rock, originals OK.
Club Capacity: 1050.
Stage Capacity: 10-15.
PA: Yes.
Lighting System: Yes.
Piano: No.
Audition: Call above number or send press kit.
Pay: Negotiable.

**HEAVEN ON EARTH CLUB
RESTAURANT**
1447 2nd St.,
Santa Monica, CA 90401.
Contact: Q. 6-9 M-F, (213)395-2122.
Type of Music: Easy listening, jazz, folk, musical comedy. Originals OK.
Club Capacity: 150.
Stage Capacity: 4-5.
PA: Yes.
Lighting System: Yes.
Piano: Yes.
Audition: Call for more information.
Pay: Negotiable. Showcases on Monday (with cash prize of \$100) and Thursday nights.

THE STAGE WEST
17044 Chatsworth,
Granada Hills, CA.
Contact: Beau. 6-8 pm. (213) 360-3310.
Type of Music: Rock, originals OK.
Club Capacity: 350.
Stage Capacity: 10.
PA: Yes, w/operator.
Lighting System: Yes, w/operator.
Piano: No.
Audition: Send complete promo pack or VHS to above address w/SASE.
Pay: Negotiable.

LOCO-MOTION CLUB
1110 No. Hollywood, CA 90038.
Contact: Ray, (213) 859-2779.
Type of Music: Funk, new wave dance only. Originals OK.
Club Capacity: 300.
Stage Capacity: 7.
PA: Yes.
Lighting System: Yes.
Piano: Yes.
Audition: Send tape or record to above address, ATTN: Ray.
Pay: Negotiable.

CLUB 88
11784 W. Pico, L.A.
Contact: Wayne (213) 479-1735.
Type of Music: All styles of rock and roll, originals only.
Club Capacity: 250.
Stage Capacity: 20.
PA: Yes, w/operator.
Lighting System: Limited.
Piano: No.
Audition: Tape.
Pay: Percentage of door.

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

KERCKHOFF COFFEE HOUSE
UCLA Campus, 308 Westwood Plaza,
A-level, Ackerman Union,
L.A., CA, 90024.
Contact: Kristin Rains, (213) 206-0838.
Type of Music: Soft rock, folk, jazz & country. Originals OK.
Club Capacity: 100.
Stage Capacity: 4.
PA: Yes.
Lighting System: Yes.
Piano: Yes.
Audition: Live audition, or send demo tape.
Pay: Negotiable.

CATHAY DE GRANDE
1600 N. Argyle, Hollywood.
Contact: Michael
(213) 461-4076.
Type of Music: Rock and roll, R&B and original.
Club Capacity: 200
Stage Capacity: 8.
PA: Yes.
Lighting System: Yes.
Piano: No.
Audition: Send tapes.
Pay: Negotiable.

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

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

TROUBADOUR
9081 Santa Monica Blvd., Los Angeles, 90069.
Contact: Susan Perry, 2-6 pm, T-F. (213) 276-1158.
Type of Music: All types.
Club Capacity: 300.
Stage Capacity: 8.
PA: Yes. Must bring own mic, stands, & cords, (Low Impedance.)
Lighting System: Yes.
Piano: Yes.
Audition: Tape/Bio/Picture.
Pay: Percentage of door & 50% of discount ticket.

SCOTCH PLAID
17040 Devonshire, Northridge, CA.
Contact: Frank or Jim, (213) 363-4110.
Type of Music: Jazz, R&B, T40 & pop, originals OK.
Club Capacity: 60.
Stage Capacity: 3-4.
PA: Yes.
Lighting System: Yes.
Piano: No.
Audition: Contact above.
Pay: Negotiable.

ALL THE WAY LIVE (FORMERLY BULLWINKLE'S)

814 Broadway, Santa Monica.
Contact: Patric, 3-5 pm M-F, (213) 451-3241.
Type of Music: All types, including new music. Originals OK.
Club Capacity: 200.
Stage Capacity: 10.
PA: Yes.
Lighting System: Yes.
Piano: No.
Audition: By tapes; call Patrick.
Pay: % and negotiable.

ORPHANAGE

6411 Lankershim Blvd., No. Hollywood
Contact: Bruce or J.B. (213) 506-0382.
Type of Music: All types except punk, originals OK.
Club Capacity: 150.
Stage Capacity: 7.
PA: Yes.
Lighting System: Yes.
Piano: No.
Audition: Promo package and tape (call).
Pay: Negotiable.

RUMBLESEAT

4700 Pacific Hwy, Long Beach
Contact: April York
 (213) 483-7498.
Type of Music: Top 40, new wave.
Club Capacity: 400-500.
Stage Capacity: 30.
PA: Yes.
Lighting System: Yes.
Piano: No.
Audition: Tape, vinyl, audition, schedule of past and future gigs.
Pay: Negotiable.

SAWTOOTH TUESDAYS

17271 Ventura Blvd., Encino.
Contact: Alan Carl Eugster, 12-4 pm (213) 996-7224
Type of Music: Electronic music only, preferably dance. Originals OK.
Club Capacity: 200.
Stage Capacity: 7.
PA: Yes.
Lighting System: Yes.
Piano: Yes.
Audition: Call for details.
Pay: Negotiable.

CARMELO'S

4700 Van Nuys Blvd., Sherman Oaks
Contact: Ruth Hoover (213)784-3268
Type of Music: Jazz.
Club Capacity: 150.
Stage Capacity: 6.
PA: Yes.
Lighting System: Yes.
Piano: Yes.
Audition: Send promo with SASE.
Pay: Union scale.

THE STAGE

10540 Magnolia Blvd.
 N. Hollywood, CA 91601.
Contact: George or Marsha, 8-10 pm.
 (213) 985-9937.
Type of Music: Rock, T40, and Dixie jazz. Originals OK.
Club Capacity: 150.
Stage Capacity: 4-6.
PA: No.
Lighting System: Yes.
Piano: No.
Audition: Send pics, tape or VHS to above address w/SASE.
Pay: Negotiable.

THE HORN

2627 Wilshire Blvd., Santa Monica, CA 90403.
Contact: Felicia Morris, (213) 828-7554.
Type of Music: Contemporary, ballads, jazz, originals OK.
Club Capacity: 238.
Stage Capacity: 12.
PA: Yes.
Lighting System: Yes.
Piano: Yes.
Audition: Scheduled auditions every Tuesday. Contact Felicia.
Pay: Negotiable.

FOOTSIE'S

34 N. Mentor, Pasadena, CA 91106.
Contact: Steve Hibbard, (213) 681-1930.
Type of Music: Top 40 covers.
Club Capacity: 200.
Stage Capacity: 7.
PA: Yes.
Lighting System: Yes.
Piano: Yes.
Audition: Promo pack incl. tape.
Pay: Negotiable.

ICE HOUSE

24 N. Mento Ave., Pasadena, CA 91106.
Contact: Steve Hibbard (213) 681-1930.
Type of Music: Original rock only.
Club Capacity: 210.
Stage Capacity: 10.
PA: Yes.
Lighting System: Yes.
Piano: Yes.
Audition: Tape, live showcase.
Pay: % of door.

SAN DIEGO**SPIRIT CLUB**

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

ORANGE COUNTY**RADIO CITY**

945 S. Knott, Anaheim.
Contact: Jerry Roach or Nancy, M-F, 1-5
 (714) 826-7001, 826-7000.
Type of Music: Straight ahead rock, new wave, rockabilly, ska, heavy metal, originals.
Club Capacity: 315.
Stage Capacity: 8-10.
PA: Yes.
Lighting System: Yes, w/operator.
Piano: No.
Audition: Tape or live.
Pay: Negotiable.

THE WOUNDED KNEE

815 S. Brookhurst,
 Anaheim, CA 92804.
Contact: John Ewell.
 (714) 635-8040.
Type of Music: Upbeat country & oldies. Originals OK.
Club Capacity: 225.
Stage Capacity: 6.
PA: No.

Lighting System: Yes.

Piano: No.

Audition: Call for audition.

Pay: Negotiable.

THE FRENCH QUARTER

919 So. Knott St., Anaheim, CA.
Contact: George or William Nichols, (714) 821-3412.
Type of Music: Country (for now) Originals OK.
Club Capacity: 180.
Stage Capacity: 6.
PA: No.
Lighting System: Limited.
Piano: No.
Audition: Contact above number.
Pay: Negotiable.

MUGSY MALONE'S

1731 So Harbor Blvd., Anaheim, CA.
Contact: Dave or Tom, (714) 891-3191.
Type of Music: Rock and roll, new, all types but heavy metal or punk. Originals OK.
Club Capacity: 350.
Stage Capacity: 15.
PA: Yes, with operator.
Lighting System: Yes.
Piano: No.
Audition: Send press kit with tape, pix and bio to Sterling Productions Unltd., 11602 Knott Ave., Suite 1, Garden Grove, CA 92641.
Pay: Negotiable.

MISCELLANY

UNITED MEDIA management is looking for professional rock and roll acts or artists for concerts and management situations. Send demo, pix, lyrics and bio to: United Media Management Assoc., 6354 Van Nuys Blvd, Ste. 118, Van Nuys, CA 91401. All replies answered. (213) 901-1628.

ROKWAY road crew needed, top L.A. band, experience preferred, dedication a must. Long term situation. United Media. (213) 901-1628.

MARBLE RECORDS sks attractive male tenor vocalist to complete established L.A.-based pop vocal act for original recording project. Must have good reading and blending ability, excellent stage presence. Group is currently playing in San Diego. Send resume, pic ans tape to: Marble Records, 2503 Ardath Rd., La Jolla, 90237. (If you sent material to wrong address from last issue, please send again.)

PRODUCTION company seeks futuristic post-nuke songs for upcoming feature film *Radio Active Dreams*. We need one punk, one new wave, one heavy metal, one R&B a la Michael Jackson's "Beat It" and one special number that will be rendered in all aforementioned styles. Send cassette with phone number and SASE to: Radio Active Dreams Productions, 9336 West Washington Blvd., Culver City, CA 90230. No personal deliveries.

TWO ROADIES needed for local independent recording band. Local gigs and college tour dates. Call Bruce (213) 274-9940.

EXPERIENCED soundperson needed full time for established L.A. heavy metal band. Serious only. (213) 763-0553 or 763-1427.

WANTED: songwriters and artists seeking management. Please submit cassette tape, bio, photo, upcoming gigs, etc., to: Full Tilt c/o 12021 Wilshire, Suite 113, W. L.A., CA, 90025.

VIDEO PRODUCTION company w/proposals from cable stations, is looking for talent with original songs. Send audio cassette to: Performance Video, Inc., 9400 Brighton Way, Beverly Hills, CA 90210.

NEW INDEPENDENT label, Black Night Records, seeks female vocalist, experienced in rock, heavy metal. Finished masters ready for press (a must). For further information contact Sir George (213) 876-9415, ext. 2016.

SOUNDMAN/road manager wanted for 3 piece band with video, record and rehearsal studio. James (213) 970-9755

WANTED: roadies to work for Brighton. Jim Kelly, (213) 760-6962.

VERSATILE PIANIST wanted for female nightclub comedian. Knowledge of musical comedy and cabaret a must. Some pay. David Benzini, leave message. (213) 466-9157.

NEEDED: rehearsal pianist, for two hours/night, 3 nights/week. Paid rehearsals. Pat (213) 859-3009

POLYSYNTH player with drum machine wanted for recording demo. Will pay. (213) 659-8270.

WANTED: reggae band with crossover for showcase, November 30, in Huntington Bch. Brenda (213) 545-8117.

MANAGEMENT company sks aggressive guitarist for major label, on charts, modern hard rock act. Writing and vocals a plus. Send tape, pix and short bio to: DCS, P.O. Box 896 No. Hollywood, CA 91603.

SONG MARKET

ORIGINAL COUNTRY or ballad tunes wanted. Submit cassettes, lyric sheet and SASE to: Gary Lee Black Ent., P.O. Box 4727, Silmar CA 91382.

PRODUCER SEEKS pop rock songs for female vocalist's demo project, a la Benatar, Berlin, Motels, Pretenders. Send cassette and lyric sheet to: MKN 12021 Wilshire, Suite 297, L.A. CA 90025.

MALE VOCALIST needs pop-rock, R&B, for live and recording. Send SASE to: P.O. Jimmy Roland, Box 27515, L.A., CA 90027.

ARRANGERS: vocal quartet seeks hot 4 part jazz or pop arrangements. Call Steve at (213) 473-4746

R&R Productions is looking for commercial, pop/rock material for future recording and showcases. Send cassette, lyrics, SASE, to R&R Productions, 11693 San Vicente Blvd., Suite 170, L.A. CA 90049. (213) 826-0107, ext. 170.

PRODUCER seeking original tunes for techno-pop, R&B album project. Send cassette to: WM Productions, 905 Avenue 67, L.A., CA 90042.

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

TO PLACE FREE AD

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

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

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

NEXT CLASSIFIED DEADLINE THURS., DEC. 1, 12:00 NOON

2 PA'S AND AMPS

- Sun rear loaded bass cabinet w/15" PAS speaker on wheels, \$150 obo, John 213-645-8075f
- Fender Princeton, reverb, tremolo amplifier, portable and loud, xlt cond \$149 obo 213-271-7488f
- Fender cabinet, 2' x 3' w/2 12" spkrs, great for guitar, bass or keyboards \$150 Dan 213-224-8323f
- 2 EV 12" SRO spkrs. in Fender box, never used, \$165. 213-464-2676f
- Fender MA-6 PA poweramp mixing board, 200w, 6 chnls, reverb, outboard effects, \$600 obo 213-545-4369f
- Four Peavey FH1 enclosure spkrs 2 big horns \$1200, will split. Carma or Dave 213-892-1943f
- Crown DC300 A poweramp, \$550 Dan Humann 714-432-1546f
- Mesa Boogie 1600w amp top w/EQ, international power supply and xlt cond Mesa Boogie bottom w/12" 80w Celestian spkr. Both w/Anvil cs \$1100 213-653-7034f
- 1 pair Altec sgl cab spkrs. like new, \$800 obo Tascam model 5, 8 chnl mixer, PA or recording, Mint cond, \$800 obo Brynton 100w/chnl amp, gd shape, \$200 obo EV mics, 2 635s, 2 1711s, like new, \$40 ea obo 213-848-1806f
- Acoustic PA 180, 200 w, 6 chnls, duo graphic EQ, 2 Acoustic cabs, 2 12s and horns in each. Brand new cond \$1200. 213-653-9944f
- Fender Twin Reverb, looks grt, plays grt \$250 213-787-6753f
- Lab Series L5 gtr amp, clean, xlt cond, w/covers and casters, 1 spkr, 4 mos old \$225, Frank 213-313-1583f
- Mesa Boogie MB-2 \$700 obo Mike 213-995-6029f
- 2 JBL 4530 scoop bass bins, cabs, front loading w/new 200w Gauss spkrs, cables incl \$250 ea Kevin 213-342-9620f
- JBL extension cabs, sgl 12 K120 open back, perf cond, \$150 ea 213-340-8985f
- JBL PA system, small, loud, K140s plus, \$225 per cab 213-340-8985f
- Carven MX 1202 12 chnl mixer, DCA 300 amp, 960 spkrs, carrying cs, snake, almost new, used only for church services \$2900 obo 213-810-5959f
- Lab Series L4 bass or guitar amp, 200w, solid state, fan cooled \$300 Chuck 213-784-1830f
- Fender Dual Showman, pre-CBS, incl cab and head, mint cond, JBL spkrs imitates Mesa Boogie as well as Showman sound, \$699 obo Steve, anytime 213-476-0524f
- Two PA cabs w/15" JBL bass spkrs, \$175 ea New 15" JBL bass skr \$150 Like new EV bass spkr, \$125 Steve, 7-11 pm 213-851-1866f
- Sun Concert Lead amp, w/Fender 2 12" spkr cab, xlt cond, \$400 obo 213-836-5963f
- Sun 115 RH folded horn bass cab, 150w, \$150 obo John 213-645-8075f

- Marshall style Mat amp cab w/4-12" Celestian G12M spkrs, \$300. 213-658-7037f
- Fender cab, 2 1/2 x 3' w/2 12" spkrs Grt for gtr, keys or bass, \$150, Dan 213-224-8323f
- Peavey equip: 1 monitor amp, one 801 8-chnl mixer, one CS-400 powerpack, two SP3 15" spkrs, tweeters on top, two Cerwin-Vega monitors 6 mos. old, all cords, warranty incl \$2500 213-567-7022f
- Monitor w/JBL 2470 driver and Gauss 12" spkr, built-in JBL crossover \$250 213-787-1030f
- JBL 15" K140 bass spkr, reconed likenew \$120. 213-462-4502f
- Risnon 100w amp, 2 Celestian spkrs, w/Anvil cs, \$500, 2 Carlson bass bottoms, two 15" Gauss spkrs, \$225/cab, 4520 cab, scoop, 2 EV spkrs, \$500, 4560 cab w/bullet horn, 15" JBL spkr and crossover, \$500. Joel 213-550-1010f
- Mesa Boogie Mark IIC, 100w, reverb, 1-12" EV spkr \$750, John 213-822-7829f

3 TAPE RECORDERS

- Teac reel to reel tape machine, 2 trk, model A2300S, \$195 213-858-7417f
- Pioneer reel to reel RT707 recorder, auto reverse, rack mountable, brand new, \$300 obo Sanyo cassette deck, w/Dolby, gd cond, \$50 obo 213-848-1806f
- Wanted: sturdy 200 ohm headphones w/vol controls and no cracks! Also head demagnetizer and good Omni mic 213-763-5763f
- Teac 35-2 1/2 trk mastering machine w/dbx noise reduction \$1400, John 213-788-1896f
- Teac 3340 4 trk recorder, \$850 obo 714-998-6668f
- Kenwood stereo cassette deck, KX930, mint cond, \$125 Larry 213-823-8540f

4 MUSIC ACCESSORIES

- Two heavy duty road cases, used for drums, barely used, \$800 pair Will separate Mark 213-761-8482f
- Reverb amp, solid state, Pioneer model SR202 for home stereo use, \$40 obo 213-558-8277f
- Roland bass line TB-303, \$175 Tim 213-784-1680f
- MXR ten band graphic EQ, perf cond, designed for Fender Rhodes Retail \$180, sell \$49 Randall 213-271-9752f
- Tom Scholz power soak, mint cond, \$70 213-384-1329f
- Anvil case w/casters, fits Wurliizer or any keyboard or guitar, etc., 9" x 22" x 39", \$150 obo Will trade for Jupiter 6 Anvil cs. 213-787-1386f
- Roland drum machine, gd for nightclub work or home recording \$450 obo 213-463-3406f
- 44" theatrical traveler truck, w/motor, wire and rollers, plus two 8" traveler trucks, w/roller and motor, all for \$1400 obo Marcia 213-985-9937, or 213-761-5420f
- Black case for G&L or small Strat shaped guitar Aluminum fit case for Gibson 335, 340 or 347 \$80, Richard Sane 213-650-6305f
- Used 2" Scotch and Agla tape Xlt cond, \$30-50/roll Briamp stereo 10 band EQ, \$200 213-788-1896f
- Ashley compressor, model SC-50, xlt cond, \$200, Anvil 20 space rack w/power strip, heavy duty bottom, casters, ATA, mos old, \$250 obo

- Furman parametric EQ preamp, PO-3, xlt cond, \$225 obo, Roland bass preamp, SP-301, w/compressor and crossover frequency, jacks, xlt cond, \$225, Roland rack mounted studio phase shifter, SPH-323, black face w/lswitch \$250 obo, MXR 6 band graphic EQ w/power source, 6 mos. old, \$50, Kevin 213-342-9620f
- Anvil 5 slot guitar cs, \$500 213-833-7758f
- Roland sequencer model CSO-100, perf cond, 188 note capacity, computer controlled, \$175 Richard 213-888-8760f
- Ibanez UE405 effects unit, perf cond, \$375 obo 213-896-3206f
- ADA time effects rack flanger, chorus, doubler, echo \$275 obo Yamaha or Leslie h-to dolley/spkr stands, \$100/pr Roland stereo flanger and chorus, rack mount, \$300 Roland boss chorus, CE-1, \$75 Digital tuner by JMF, aural and visual, \$200 obo 213-342-9620f
- Wanted: Anvil case for Jupiter 6 synth \$150 stand for Jupiter 6 synth 213-787-1386f
- Univox mic xlt cond, \$35 LV mess 213-243-5687f
- 11 reels of Scotch 206 24 trk 2" mastering tape \$35 ea John 213-893-2168f
- String bass bows: French and German models, \$60 to \$200 213-462-4502f
- One Korg stage echo, 500 model, brand new cond \$400 Joel 213-550-1010f
- Ibanez comp/limiter new in box \$40 or trade for flanger Henry Douglas 213-769-5858f
- Wanted: Electro-Harmonix Clone Theory effect for guitar Larry, alt 6 30 wkdays 213-257-0302f

5 GUITARS

- BC Rich Eagle bass w/black case, dual Dimarzio pickups, case, beautiful cond, \$475 Scott 213-891-1365f
- Harmony Rocket, red sunburst, made in USA \$100, Mike 213-393-4265f
- Gibson ES335, dark wood finish, xlt cond, case, \$650 213-996-8112f
- Fender Precision bass, maple, 1973, orig cond, w/cs, \$325 213-464-2676f
- Takamine 400S acoustic/electric 12 str, xlt cond, gold tuning pegs, cstrm neck work \$300 213-545-4369f
- Gibson ES335 1968, stop tail piece, tobacco sunburst, Seymour Duncan, JB, and DiMarzio PAF PUs, brass nut, in tune low action, no buzz Xlt pr grt, w/hsc \$490 213-763-5763f
- Ovation roundback, six-str blonde, w/hsc, \$260 213-829-5756f
- Fender Acoustic, mint cond, \$175 Rick, anytime 213-399-5934f
- Fender Musicmaster, blond, all orig, w/cs, \$175 213-851-9734f
- BC Rich Mockingbird gtr, red, xlt cond, grt sound, \$550 213-241-7681f
- Pearly maple Strat, no pick guard, Stars vibrato, 2 Seymour 59 humbuckers, \$600, For photos send SASE to Gino 1825 Grand Ave., Santa Barbara, CA 93103 f
- Ovation acoustic gtr balladeer model, \$155 w/hsc, Marty 213-786-2758f
- 1967 Rickenbacker 4001-S bass, Checker binding, xlt cond, black finish, w/Anvil ATA flt cs Xlt cond, \$550, 213-342-9620f
- Gibson the Paul xlt cond, w/hsc, \$350 213-836-5963f
- *65 Telecaster, maple neck, Ibanez tuners, new frets by John Caruthers Fender flt cs, \$500

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Left handed Hondo 830 bass, \$200. 213-567-7022f
Gibson Sonex 180 Deluxe, hsc, mint cond., \$250. Larry 213-823-8540f
Fender Acoustic 6 string, mint cond, \$175. 213-399-5934f
Fender Precision bass copy, blk body, maple neck, xlt new condition. Very gd sound and action. \$275 w/new gig bag, Kay and Englehardt 3/4 basses w/adjustable bridges and Thomastik strings. \$600 and \$800, covers incl. 213-462-4502f
1968 Les Paul blk, sgl piece body, Floyd Rose, Grovers, tuning neck, \$900 or trade for keyboard of equal value. Randy, anytime. 213-464-1038f

6 KEYBOARDS

Wurlitzer 145/electric piano, good cond, \$300 213-399-5584f
Kimball Aquarius home organ, many automatic features, practically a one-man band, xlt for players at all levels, beautiful cond, \$1400 obo. 213-271-7488f
Roland Juno 6 polysynth, new cond, \$695 obo. 714-432-8018f
Roland RS-09 polysynth w/mono and stereo outputs, mint cond, \$349 obo. 213-371-0970f
Upright acoustic, Vose and Sons, refinished, plays well, sounds good, \$750 obo. 213-214-2175f
Schaffer and Sons WG-5 upright grand piano, like new, \$1750 obo. Dolbransen dual keyboard/organ w/bass pedals and rhythm box, beaut cop, \$650 obo. 714-556-4956f
D-6 clavinet, \$250. John True 213-787-6753f
Casio keyboard, M-10, w/5 functions, as new, \$50 Ralph Danks 213-650-0267f
Hammond portable organ, percussion, dual keyboards and pedals, mint cond, \$600 Rick or Steve 213-695-6209f
Small Roland keyboard, gd for travel and practice \$250 213-985-7845f
Rhodes 73 suitcase, like new, \$900. Mike 213-823-8386f
Yamaha CP-70 electric grand piano. Sounds grt, looks fantastic, \$2200. Anytime 213-463-7664f
Roland Juno 6 polysynth, brand new, \$675 obo. 714-432-8018f
Rhodes 73 suitcase piano w/2 Janus 1 columns, 100w ea all like new \$1200 Arp Omni II synth w/Anvil cs, like new, \$500. Peggy, at answering serv 213-464-8381f
Prophet 5, 160 banks, Anvil ftr cs, xlt cond \$1900 firm 714-528-7074f

Arp Quadra programmable polysynth w/pedals and built-in effects, \$1750 Stu 213-454-1563f
Arp 4 voice elec piano, \$400, new cond. Joel 213-550-1010f
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Fender Rhodes Mark I stage piano, 73 keys, \$600, or trade for clav plus \$ J Swift 213-981-5678f

7 HORNS

Alto sax, Selmer Super Action AT80, \$1300. Eves 213-470-8116f
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8 PERCUSSION

Ludwig tomtom, 10" X14", natural maple, xlt cond, \$100 obo. 213-558-8277f
Syndrums Quad set w/cs and stands, xlt cond, \$650. Syndrum CM single unit, \$75. 213-390-1265f
Pearl drum set for sale, 22" bass, 12, 13 and 16" toms, no hdwre or cases. Silver Satin finish, used in the Seargent Pepper movie, \$400 obo. 213-558-8277f
Ludwig blue pearl bass, 3 toms, chrome snare Zildjian 14" hi hat, Paiste 18" crash, 20" ride cymbals, Ludwig temple blocks, fiber cases, complete \$800 obo Tim 714-636-5608f
Paiste Sound Creation bell ride, \$150 Jordan 213-786-7505f
Syndrums, 477s, very fat tonal quality, xlt cond, owned by studio pro under contract Will trade for medium PA system, or sell for \$600. 213-931-3160f
Campo 5 pc. hard maple wood set, brass plated \$1000. Maury, aft 9 pm 213-473-2243f
Ludwig 8x14" mahogany coliseum snare, xlt cond, \$150. 213-906-3656f

9 GUITARISTS WANTED

Female lead guitarist/vocalist wtd by working pro female band Karen 213-506-7238f
Guitarist w/rhythmic sightreading ability needed by act forming for T40 work and showcasing origs Canoga Park rehearsal, 3 days/wk 213-704-7143f
Guitarist wtd for now forming hi energy new wave band. 213-349-6583f
Ld guitarist needed to collaborate w/singer/songwriter on heavy metal recording project Joey, wkdays 213-556-9200 xt 201
Wtd immed: outstanding ld guitarist, soloist, for hard hitting melodic commercial rock band w/female vocals. Mike 213-732-9269f
Guitarist wtd for new band. Inft: Dyan, Byrds, Jam R E.M. Chris 213-934-4792f
Ld guitarist wtd for serious Lennon-inspired group forming Rain aft. 7 pm 714-596-3901f

Guitarist wtd for Southbay all orig pop rock proj. Grt material, only the best pros, Jack 213-427-3877f
Female ld guitarist wtd for heavy metal band Very creative and vivacious, no exp nec. Louie 213-392-5377f
All-female band sks female ld guitarist into origs and showcasing gigs. 213-533-1666f
Guitarist wtd for orig '80s wave pop group w/label interest. Must sing 213-654-4111f
Guitarist wtd for new lineup, orig and some T40, writing and vocals helpul Jeff 213-330-3521f
Wanted for junk project: rhythm guitarist in Walter Lure vein 213-763-9380f
Guitarist wtd for orig new wave band. Inft: Duran, Bowie, M. Persons, P-Furs. 213-709-0541f
Ld and rhythm guitarists wtd for new orig group Techno rock. 213-856-9409f
Guitarist w/lead vocals wtd for T40 orig working band Pros into current pop-rock/funk. Lv mess. Some travel. 213-466-9157f
Guitarist wtd for forming orig rock band w/paid gigs. Must have '80s sound, image and attitude. Victor 213-982-0872, or Karen 213-933-0926f
Female guitarist needed immed to form band to back working singer/entertainer Ability to sing backups also helpful Alan 213-451-1983f
Guitarist sought by CBS Records solo artist for family-oriented band relationship Highly commercial while sophisticated style. Billy. Galt meets Roxy Music Melodic, atmospheric, creative guitar needed. Vocals a plus. No mercenaries or aspiring solo artists please Gina at Palazet-ti, Inc 213-466-9157f
Guitarist wtd for orig pop concept band w/strong commercial tunes Open to less exp'd but more committed, innovative and talented musician Jeff 213-766-6644f
Guitarist wtd for orig funk rock, R&B reggae band. Serious only 213-851-5890f
Success motivated guitarist, must have classical and pop rock ability Gtr synth prg Orig yet realistic band w/classical inft. Castle 213-471-3280f
Stylized guitarist needed for aggressive syntho rock dance band Inft: Bowie, Fixx, Cars, Orig pro band, immed 213-663-2524f

9 GUITARISTS AVAILABLE

Guitarist available for original rock or pop group Have major name recording credits, pros only. Lou 213-933-1433f
Female rhythm guitarist w/origins sks all original rock band. Experienced, no top 40. Lisa 213-465-9450f
Creative, original sounding lead guitarist sks band w/good danceable rock and roll or blues After 7 pm, Mike 213-396-3009f
Effects oriented earthing guitarist w/image, into modern inventive music a la King Crimson.

T. Dolby, Echo and the Bunnymen, sks stimulating project. Dan 213-224-8323f
Ld guitarist w/expressive style, exp'd, willing to travel, writes, dbls on keys, inft: Beck, Buchanan, Santana, 30 yrs old, Sks working or soon to be working funky dance, R&B or jazz/rock band. Ken 213-728-7796f
Guitarist sks modern pop band like Billy Idol, Psychedelic Furs, U2, Gtr image, pros only. 213-980-7967f
Singer/songwriter/musician sks musicians to form country rock, crossover rock and roll band. Must be serious. John 213-897-6232f
Guitarist sks orig or T40 band, modern image and style. 15 yrs exp, sing, have gd equip. Stephen 213-454-3221f
Female ld guitarist sks orig semi-heavy metal estab band No Iron Maiden heads please. 714-751-1670f
Wild lead guitarist sks ultimate orig metal act w/backing or mgmt. Xlt image, songs, and equip. Pros only. 213-762-8748f
Ld guitarist, 19, sks 5 pc band w/female singer and keyboards, inft: De Leppard, Triumph, Zep-pelin. Must be commercial. Have unbelievable connections and grt equip. 213-762-0449f
Sizzling melodic guitarist, well versed in all realms of music, sks pro metal band. Gary 213-883-6019f
Serious guitarist inft by pop and music of to-day sks band in process of recording and playing out. Have plenty of equip and exp. Mickey, bef 9 am or 6-8 pm 213-473-3741f
Guitarist/singer/songwriter, 10 yrs pro stage and studio exp, xlt equip and trans, dbls on keys. Gd ear, fast improviser Sks working or recording band. Patrick, eves 213-704-1229, or days 213-709-8440f
Guitarist/vocalist sks working band, dbls on keys. Gd equip, exp, will travel. 213-214-2175f
Guitarist, modern chops, modern equip, sks band. 213-666-2360f
Pro rock and heavy metal guitarist sks estab orig band Bob, aft 5 pm. 213-786-6723f
Country picker, 29, unique style, similar to Clarence White, Albert Lee, sks country band. Will 213-876-0443f
Ld guitarist/vocalist sks working casual group, 1-3 nights, dbl on 8 other instruments, have charts, 10 yrs exp. 213-506-6901f
Guitarist/singer/writer w/gd demo avail for hard edged rock and roll band No beginners. Scott 415-567-2916f
Guitar player, songwriter w/LP credits, xlt equip, strong visual image, dbls on keys, and vocals. Sks commercial hard rock band. Pros only Brad Wilson 213-656-5227f
Pro guitarist sks serious band. Pop, jazz inft. Phil 213-367-4813f
Ld guitarist, just infrom NY, worked w/Billy Squier, Pheobe Snow, Eddie Jobson, Ian Hunter. Sks band or musicians Cary Sharaf, 24 hrs 213-881-3576f
Guitarist, ld vocalist, gtr synth, dbls on bass, keys, exp, sks working band, part or full time. Pros only. 213-652-4756f

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Rhythm guitarist/singer sks musicians and vocalists for soft rock band Infl. Crosby Still and Nash, James Taylor, Eagles, Neil Young, etc Steven lv mess 213-995-5646f

Guitarist available for working band All styles. xlt equip and trans. James East 213-234-7394, or 213-296-1086f

Ld/rhythm guitarist. GIT student, 6 yrs club and studio exp Harmony vocals, and gd equip, trans and attitude sks T40 rock band. Alt. 6:30 pm 213-879-9991f

Guitarist/songwriter w/own 16 trk studio sks cover band w/gigs, current new wave pop only Must have useful modern image No female vocals 8-5 Paul Lear 213-995-8565f

Female rhythm guitarist, 25 sks estab T40 or orgs band Can sing, write, arrange and also dbl on drums. Serious only 213-392-7657f

Guitarist/composer sks rock or progressive hard rock band, British infl Use effects, have connections and concert level gigs Mature, dependable Russ, alt 5 213-781-3677f

Ld guitarist w/grt ld voice sks working band, org and current Pros only Tim, lv mess 213-763-7233f

Wanted: bassist to complete all-orig Christian rock band. Must have car, equip and backup vocals Anytime 213-397-5635f

Band sks rock and roll bassist Ron Wood 213-980-4828f

Melodic new wave bassist wtd for org band 213-349-6583f

Hard rocking bassist needed for serious commercial hard rock/metal band Gd attitude and grt equip a must Have gd contacts John 213-342-1977f

Bassist/vocalist wtd for melodic mainstream rock act Have industry contacts, only best need apply 714-527-2821f

For demos and possible act Mike 213-823-8386f

Bassist wtd for presently showcasing org country/wave band, infl Carl Perkins, Lone Justice Serious only Lv mess, 213-650-6186f

Bassist wtd for Southbay all org pop rock project, grt material Only the best pros Jack, eyes 213-427-3877f

Bassist wtd for org rock/reggae Infl Police, T Heads. Pros only, trans and equip a must 714-689-6968f

Female bassist wtd for heavy metal band, some vocals Very creative, no exp nec Louie 213-392-5377f

Bassist wtd for serious Lennon-inspired group forming Rain, alt 7 pm 714-596-3901f

Versatile bassist wtd by guitarist/composer, 22, to form hi energy band w/emphasis on originality Serious pros only Rob 213-763-8506f

Bassist wtd w/modern image for pop-wave R&B band, showcase and recording, have tape 213-996-2611f

Bassist w/vocals and creative chops sought by vocalist/guitarist w/50 plus orgs to form concert level heavy rock band w/scope 213-462-8323f

Junk rock project, Billy Raff, Richard Hell vein bass player wtd. Orgs 213-763-9380f

Bassist wtd for org new wave band, infl Bowie, Duran, Roxy, P-Furs 213-709-0541f

Bassist wtd, into rock, blues and jazz for tour to Beirut, San Salvador, Johannesburg, and Santiago 213-827-0246f

Bassist wtd for org group Techno rock 213-856-9409f

Bassist who sings lead wtd for T40 org working band Pros into current rock/pop/funk Some travel Lv mess 213-466-9157f

Bassist wtd by forming org rock band w/paid gigs Must have '80s sound, image and attitude, Victor 213-982-0872, or Karen 213-933-0926f

Bassist wtd for org rock band Must be 20-24, have xlt looks, stage pres and gd equip. Serious only AthruZ Productions 213-462-7213f

Bassist sought by CBS Records solo artist for family-oriented band relationship Highly commercial while sophisticated style, Billy Joel meets Roxy Music Punchy, textural player with pick technique needed Vocals a plus No mercenaries or solo artists Gina at Palazzetti, Inc 213-466-9157f

Young, competent female bassist, pref w/vocals, needed for all female band w/mgmt, label interest 213-600-4890, or lv mess, 213-508-5785f

Bass player wtd to form image oriented HM band, Vocals a must. Pros only 714-927-7903f

Bassist wtd for org pop concept band w/strong commercial tunes Open to less exp'd but more committed, innovative and talented musician Jeff 213-766-6644f

Bassist needed for org funk rock, R&B, reggae project Recording and showcasing Rehearse Hollywood 213-851-5890f

Bassist wtd for newly forming pop rock org serious group Gd material, gd connections, pros only Larry 213-823-8540f

Bassist wtd for org band forming w/strong material and industry contacts Dylan, Costello, John 213-208-0951f

Bassist/vocalist wtd, competent only, should be creative on inst, in John Paul Jones, J Berlin, Entwistle style Jerry 213-763-5525, or Russ, 213-781-3677f

10 BASSISTS AVAILABLE

Bassist seeks heavy metal or high energy rock band Must have 2 guitars, no power trios Have xlt equip, time, good attitude, transportation Pros only Brian 213-780-0113f

Bassist w/vocals sks T40, casual or org working band Gd attitude and equipment, Can travel, Steve 213-982-3155f

Relentless bassist, grt singer, unique writer, enthusiastic and dedicated Atomic Jungle, Radio Gravity Special project or recording group Real only 213-461-7836f

Bassist available, all styles, backing vocals, 213-385-5366f

Bassist avail for working band, strong ld and backup vocals, xlt equip, versatile, exp, will travel 213-214-2175f

Bassist/songwriter, LP credits, xlt image, equip and sound, incl toys, pedals and keys, sks commercial hard rock or heavy metal band Formed groups only 213-653-4994f

Avail immed: exceptional commercial rock bassist, Melodic with high technique, extensive performance and equip Sks performance oriented melodic rock band Mike 213-732-9269f

Bassist w/vocals sks T40 casual org working band Gd attitude and equip, Can travel, Steve 213-982-3155f

Pro bassist/songwriter/vocalist w/LP credits, reads, sks working T40 R&B band Xlt stage pres Pros only Joshua 213-906-5455f

Bassist, intelligent and versatile, sks working country or country rock band Vocals, gd equip and trans Gary 213-876-6492f

Bassist sks working T40/casual group, 1-3 nights, dbl on other inst's, have charts, 10 yrs exp 213-506-6901f

Bassist, exp'd in rock and fusion sks something interesting and fun Phil 213-426-5611f

Bassist/vocalist/composer sks musicians to do org commercial progressive rock music. Talented and dedicated only Bob 213-769-6850f

Bassist versed in all styles sks T40 or casual band, Steve, lv mess 213-766-0745f

Hot bassist, 27, 11 yrs road exp, just in from NY, sks blood and guts rock and roll band Have high backup vocals 213-851-0994f

Female bassist/singer/songwriter w/gd stage pres and positive attitude sks org/wave band 213-461-7526f

Heavy metal bassist available 213-399-5934f

11 KEYBOARDISTS WANTED

Jazz/ragtime keyboardist wtd for new musical theater production Must attend rehearsals, show Lee 213-858-7282f

Vocalist in need of accomplished pianist for collaboration Kathi Jo 213-667-1633f

Female singer looking for male keyboardist to form duo or trio to work in local area Christine 213-394-0098f

Keyboardist needed by female vocalist to form duo, background vocals helpful Club/lounge work Top 40, R&B, standards Pros only 213-839-6154f

Other Voices sk mature responsible keyboardist w/nights free Lv mess w/mgmt 213-374-3733f

Keyboardist/synthesist wtd w/extensive jazz exp for recorded fusion group Ben Blake 213-658-7207f

Keyboardist/vocalist wtd for rock and roll band Flashback Must have gd equip, studio and live exp Bill 213-457-5387f

Keyboardist w/polysynth, gd image and backup vocals wtd for established org band Have grt connections and major interest Anytime 213-982-5432f

Keyboard/composer genius needed to collaborate w/singer/lyricist on material for demo and beyond. Want a different classy sound, a la Vannelli and Renouar 213-726-2908f

All org rock band w/major label interest sks keyboardist or polysynth player Must have trans, and pro attitude. 213-858-3920f

Keyboardist w/polysynth wtd for all org L A rock group Infl Heart, Benatar, Scandla: David, eyes 213-651-1904f

Keyboardist wtd for org '80s pop wave group w/label interest, must sing 213-654-4111f

Keyboardist w/vocals needed for Luce, an estab L A hard rock band Must have gd chops and pro attitude Have label interest and preparing for EP Mark 213-670-6882f

Keyboardist w/Juno 60 or equiv and modern image wtd for pop-wave-R&B band Showcase and recording, have tape 213-996-2611f

Synthesizer/keyboardist wtd for commercial hard rock band w/serious intentions Must be dedicated and ready to rehearse Have grt contacts Jon 213-342-1977f

Keyboardist/synthesist wtd by new band Infl Japan, Thompson Twins, Roxy Music Have demos and grt material. 213-501-3342f

Keyboardist wtd for org new wave band Infl Berlin, Duran, Bowie, Roxy 213-709-0541f

Synthesist wtd for original group Techno rock, 213-856-9409f

Keyboardist w/vocals wtd for T40 org working band Some travel Pros into current pop-rock-funk, lv mess 213-466-9157f

Guitarist/songwriter w/own 16 trk studio sks creative, melodic synthesist w/useful modern image for collaboration on upcoming EP and to form org new wave pop group Have PA, financial backing, pro mgmt, album deal on indy label, Paul Lear, 8-5. 213-995-8565f

Keyboardist wtd for newly forming pop rock all org serious group Gd material, connections Pros only Larry 213-823-8540f

Keyboardist wtd by forming org rock band w/paid gigs Must have '80s sound, image and attitude Victor 213-982-0872, or Karen 213-933-0926f

Keyboardist sought for CBS Records solo artist for family-oriented band relationship Highly

10 BASSISTS WANTED

Funky slap style bassist wtd for unique original rock band windy single and upcoming EP 213-398-3552f

Bassist wtd by singer/keyboardist for modern pop rock band Good music and attitude Mac 213-342-3024f

Bay area band sks star quality bassist capable of great solos, must have long hair, great stage presence Tom O'Brien 415-252-8458f

Bassist w/rhythmic sightreading ability wanted for T40 work and showcasing orgs, Canoga Park, 3 days/wk 213-704-7143f

What Is This sk bassist for the ultimate groove down Infl, Hendrix, early G O 4, Ohio Players Image important Hillel 213-662-6982f

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commercial while sophisticated style. Roxy Music meets Billy Joel. Electric grand and poly synth minimum. Vocals a plus. No mercenaries or aspiring solo artists. Gina at Palazzetti, Inc. 213-466-9157

Keyboardist wtd for orig funk rock, R&B, reggae project. Recording and showcasing. Hollywood rehearsal 213-851-5890f

Keyboardist/synth wtd for contemporary new wave rock band w/label interest, production deal, video and booking. Rehearse No. Hollywood 213-659-6527f

Andalusia needs polysynth w/modern equip and image. Infl. Cure, Simple Minds, Tears For Fears. Steve Reich 213-874-9759f

Highly motivated keyboardist w/versatile synth equip and willing to work needed for orig pop band w/classical infl. Castle 213-471-3280f

Female keyboardist/synth wtd for innovative synth rock trio w/producer and label interest. Vocal ability, modern image a must. 213-476-2161f

New in town w/equip? Singer/songwriter sks synth player to form orig band for showcases. Serious label interest, producer and lawyer. Strong mainstream rock pop tunes. Lis 213-660-3199f

Aggressive syntho rock dance band sks female keyboardist/vocalist 213-663-2524f

11 KEYBOARDISTS AVAILABLE

Keith Jarrett-style pianist available for solo or band work. Much experience, big name credits. Call for resume 213-271-7488f

Keyboardist looking for working band, play all styles, good reader, good equipment, no attitude, transportation. Frank 213-997-1672f

Organist lkg for band. Steve 213-391-7014f

Keyboardist avail w/Jupiter 6 synth. Played w/Turtles, Little Richard, Chuck Berry, Seals and Crofts, the Honeyys Sks band Andy 213-787-1386f

Keyboardist sks working T40 rock band. Gd equip, sings ld, dbl on gtr. Jim, L.A. County 805-944-4351f

Strong programmable multi-keyboardist, new in town, w/gtr equip and image sks xll musicians for recording or live work. Malibu 213-455-2180f

Strange but melodic synth player/writer, dbls on guitar and vocals, sks band. Infl. gothic horror, Residents, Capt. Beefheart, Magazine, DKs, Roxy Music. Just in from New York, live in En-

tertainment, am losing grip on reality, so catch me at my best. Much exp, equip. Alan 213-996-7224f

Tasteful keyboardist w/exp, equip, vocals and image sks top new wave or techno pop band w/mgmt and label interest. Pros only. Ron 213-534-3256f

Organist sks rock band. Steve, 213-391-7014f

Keyboardist w/gd equip sks working band. Ron 213-820-4063f

Keyboard/fiddle, female, vocals, reads, sks innovative country blues band w/image. Orig only. J. Swift 213-981-5678f

12 VOCALISTS WANTED

Female lead singer who also plays rhythm guitar wtd for travelling work. Pros only. Mike 213-761-5521f

Lead vocalist wtd for commercial heavy metal group. Must have 3 1/2 octave range and metal-minded image. Btwn 3 -5 pm. Curran 213-784-7137f

Male lead vocalist or vocalist/keyboardist wtd for LA melodic hard rock band. Stainless Steel. Serious pros only. Peter 213-553-0321f

European style metal band seeks male lead vocalist w/technical ability and star quality for second album and tour. Mark or Bill 213-761-8482f

Modern guitarists/songwriter w/inventive British influence, sks vocalist/lyricist w/complementary style and attitude for collaboration and recording. Pros only. Dan 213-224-8323f

Attractive female vocalist needed for funk band, pros only. Keith 213-298-7042f

Wanted: black female vocalist in early 20s, pros only, for duet harmony w/black male vocalist to cut demo. Lisa 213-471-1702f

Ld singer/frontman wanted for future T40 fill-in. Well be current Kelly 213-374-2625f

Must-known commercial hard rock band sks ld vocalist, Chansma, range and dynamics, class appearance, long hair. Morgan 213-204-5136f

European-style metal band sks male ld vocalist w/tech ability and star image for 2nd album and tour. Mark or Bill 213-761-8482f

Vocalist/lyricist needed for neo-funk-punk-chunk band. Must be proficient songwriter, no amateurs. Infl. Talking Heads, Cure, Masani Tsuchia, Eric 213-937-4316f

Metal vocalist/frontman wtd for concerts and recording. Must have strong visual image, pros only. 213-762-8748f

Ld vocalist needed for all orig power pop band. Must have hi C range, team spirit and exp. Long Beach, OC area. Paul 213-920-7374f

Male ld vocalist wtd by all orig band. Infl. Van Halen, Journey, Hendrix and Quiet Riot. Eric 213-756-9612f

Singer wtd for orig band w/Scorpions, U2 and UFO infl. Moving to L.A., Mark, wkdays 805-963-3505, or Bumper, 5-7 pm 805-965-1923f

Wanted: male and female vocalists for recording contracts. R&B sound. DeWitt, Colbert 213-298-4550f

Wtd immed: outstanding female ld vocalist for hard hitting melodic orig rock band. Record label interest, strong performance orientation, all equip provided. Mike 213-732-9269f

Male ld vocalist wtd for top L.A. rock group w/album, radio airplay, and TV video. Gtr vocal range, trans a must. 213-375-3577f

Male lead singer w/unique voice and/or bassist for orig modern recording band. Send tapes and pix to: Arachnid T Inc., 16255 Ventura Blvd, Ste 710, Encino CA 91436

Male ld vocalist needed for front top L.A. rock group with MTV video, radio airplay and mgmt. Must have gtr range, stage persona, tolerable attitude and gtr looks a must. Ken 714-750-0788, or lu mess 213-375-3577f

Female vocalist wtd for orig pop concept band with strong commercial tunes. Needed to complete ld duet. Should be younger, attractive, subtle clever and theatrical. Open to less exp'd but more committed person. Jeff 213-766-6644f

Ld vocalist wtd for heavy rock band. Must be willing to travel and do orig and copies. 619-420-7384, or 619-575-4969f

Female vocalist wtd for orig new wave band. Infl. Berlin, M. Persons, Bowie, Roxy 213-709-0541f

Singers needed, M/F, for working group. Peggy 213-506-8376f

The Traumatix sk a lead vocalist, M/F. Infl. New Order, Grand Flash and Spandau Ballet. Into funk, introspection and rage. Melodic voice, range and carnivorous attitude a must. 213-936-2278f

Ld vocalist for orig pop rock band w/HM tint. Must have own PA and trans, voice and looks a must. Punky 714-637-4653f

Pop and R&B ld singers needed for demo work. Mail cassette to: Nesbit, 1825 N Wilcox, No. 2, Hollywood, CA 90028.f

Aggressive syntho rock dance band w/producer and label interest sks female singer/keyboardist. Infl. Eurhythms, B-52s, Human League 213-663-2524f

12 VOCALISTS AVAILABLE

Exceptional frontman, business minded. xlt commercial voice w/wide range, reliable, sks exceptional act w/mgmt. After 7 pm 213-886-1023f

Best modern metal singer now available. Looking for music w/classy edge. Wide range, all styles. Pros only. After 7 pm, Mark 213-885-1601f

Female vocalist/writer sks working rock/new wave band w/management. Pros only, have connections. 213-760-3972f

Female vocalist available in exchange for studio time. 213-874-2032f

Female vocalist, doubles on keyboards, sks orig project w/management and backing. 213-667-0694f

This girl is ready to rock and roll! Ld vocalist/actress available for orig heavy rock band w/style. Led Zeppelin, Queen influences. Let's go! 213-275-6615f

Male Vocalist Wanted
With great stage presence/personality and ability to collaborate on writing for very serious Orange County based rock band with backing and major interest. Call if qualified.
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F new wave vocalist sks to join/form band into techno synth rock. Have strong voice/maxi-single. Eves. 213-856-9409f
Ld singer/frontman, currently working T40, sks new working T40 band. Vocal chops, image, energy, rap, current song list, agents. 213-934-0701f

Wild British frontman, grt image, has played w/best, now wants the best. Must have financial backing and mgmt. John. 213-901-0716f

Amateur female vocalist, very committed and serious sks T40 cover band. Current repertoire, very serious only. 213-241-6130f

Male creative and enthusiastic vocalist/frontman, strong, low, husky voice, writes lyrics, avail for new wave orig band. Bill Clark. 213-457-6330f

Pro English singer/frontman sks band or collaborators. Major label albums and extensive tour exp. Some songwriting and rhythm guitar. Police, Pretenders, Missing Persons. Colin. 213-936-8073f

Former Images Id vocalist, female, sks working or soon to be working T40 band. Have Benatar type voice w/3 octave range. Lv mess. 213-372-0573f

Pro female Id vocalist, some keys, sks working T40 band. Casuals OK. Mary. 213-848-4634f

Vocalist desperately sks new band, infl: Elvis, Eddie Cochran, many connections. Rick. 213-994-1760f

Trained female vocalist w/experience, avail for sessions, touring, casuals. Jill. 213-476-6401, 213-208-5519f

Ld male vocalist w/grt stage pres, sks upbeat dance band, i.e. Tim Scott, INXS, Big Country, etc. Rick. 213-994-1760f

Exp'd female vocalist sks working band. T40, R&B, rock, have PA. Lv mess. 213-390-6994f

Female vocalist avail for band. Linda, Juice type voice. Debbie. 213-463-2772f

If you are looking for a metal vocalist w/a deep, raspy, demonic voice (remember the Exorcist) call me. Joey, wkdays. 213-556-9200 xt 201

Exp'd orig style tenor sks tight workable band into collaboration of orig and adult contemporary theme rock and roll and oldie remakes. Gd contacts, video and recording exp. Richard. 213-857-8480f

Female vocalist sks band or musicians into orig pop rock music w/recording aspirations. 7 yrs exp, attractive, pro. Marr Nealin. Lv mess. 213-273-7001f

Black female vocalist wts to work with or form band to share rock-pop new image music. Sherman Oaks area. Shana. 213-788-2480f

Ld vocalist/frontman sks working T40/casual band, 1-3 nights, dbl on other instruments, have charts, exp. 213-506-6901f

Exp'd image conscious female vocalist w/strong range and pres, sks techno pop rock band, w/connections, into video, recording and being signed. Kim. 213-343-5325f

Exp'd male vocalist, 2nd tenor, w/modern image and dynamic stage pres sks vocally oriented techno pop band w/mgmt or connections. David. 213-343-5325f

Female high energy singer, studio, performance, writing exp, sks to join or form orig band. Infl: Prince, Nona, Siouxsie. Coal. 213-994-4559f

Female vocalist, blond and attractive, w/gd range and stage pres, sks working T40 rock band. Just outside L.A. 805-944-4351f

Ld vocalist w/strong orig songs sks musicians to form gutsy rock and roll band. Own concert PA. Steve, 7-11. 213-851-1866f

Xit young female vocalist sks jazz or pop trio or quartet for casuals. Interpretive, sexy, charismatic, subtle, pro and dedicated. Into Rogers & Hart, Gershwin, Ellington, etc. Anytime. 213-784-0320f

Superior mainstream metal vocalist, gd range and image, sks star potential band w/business together. No 3-pc headaches. Aft 8. 213-886-1021f

Exp'd female Id singer sks duo, trio or band. Wide repertoire of material, standards to T40. Wide vocals range. Lve mess. 213-243-5687f

Female vocalist sks band, orig rock and roll or T40. 22 gd voice, gd looks and serious. Infl: Ronstadt, Heart, Laurie. 213-954-9432f

Energetic female vocalist sks performing band. Origs and T40, Benatar, Jett, Heart, Moleis, etc. Eves. 213-981-6431f

Female vocalist avail, strong lower range vocals. Val, days. 213-553-8526f

Jim Wilkinson, ex-lead vocalist for Joshua, sks pop melodic rock band w/connections. 213-788-6343f

Ld vocalist w/range and presence sks estab band. Pros only. Tim, lv mess. 213-768-7233f

13 DRUMMERS WANTED

Drummer wtd for all orig rock group w/solid songs, great contacts. Must have pro equip, transpo, attitude, versatility. 213-656-5277f

Metal band w/image, songs, gigs, musician-ship seeks ultimate drummer. Ted, Lee. 213-989-2114f

The Here, a new music dance group, sks drummer w/chops. All original material. Dan. 213-936-2278f

Other Voices sk mature, responsible drummer/percussionist w/nights free. Lv mess w/mgmt. 213-374-3733f

Drummer w/Simmons set wtd for band w/record and video for MTV, able to tour. James. 213-970-9755f

Exp'd drummer/songwriter wtd for contem-porary orig rock band w/horns. Steve, eves. 213-842-2468f

For demos and possible act. Mike. 213-823-8386f

Drummer wtd for new band, Infl Dylan, Byrds, Jam, R.E.M., Chris. 213-934-4792f

Drummer wtd for orig rock band, have rehearsal space and backing. Must be in early 20s, sing, write and rock, no flakes. 213-876-1077f

Drummer wtd for British pop group, like Billy Idol, U2 and the Furs. Image important. 213-980-7967f

Female drummer w/some vocals wtd for heavy metal band. Must be very creative, no exp nec. Louie. 213-392-5377f

Drummer wtd for new line up, orig and some T40, writing and vocals helpful. Jeff. 213-330-3521f

Hi energy drummer sought by vocalist/guitarist w/50 plus origs to form concert level heavy rock band w/scope. 213-462-8323f

Junk rock drummer wtd. Jerry Nolan, Marky Bell. Infl. 213-763-9380f

Drummer wtd for orig new wave band, infl. M. Persons, Duran, Bowie, Roxy. 213-709-0541f

Drummer w/vocals wtd for T40 orig working band. Some travel. Pros into current pop-funk-rock, lv mess. 213-466-9157f

Drummer wtd for acid psychedelic band, sounds like Electric Prunes, Iron Butterfly, Doors, Cream, Gloom. Have booking agent and promo. Good gigs. 213-468-9159f

Former members of the Here sk drummer to the Traumatix. Into funk, introspection and rage. Infl. New Order, Grand Flash, Span. Ballet. Need big foot, steady meter and some elec percussion. 213-936-2278f

Drummer sought by CBS Records solo artist for family-oriented relationship. Highly commercial while sophisticated style. Billy Joel meets Roxy Music. Strength and creativity a must. No mercenaries. Please Gina at Palazzetti, Inc. 213-466-9157f

Drummer wtd to form image oriented HM band. Pros only. 213-927-7903f

Drummer wtd for orig funk rock, R&B, reggae project. Recording and showcasing. Rehearse Hollywood. 213-851-5890f

Drummer needed for newly forming all orig serious group. Gd material, connections, pros only. Larry. 213-823-8540f

Drummer wtd for orig band forming w/strong material and industry contacts. Infl. Dylan, Costello. John. 213-208-0951f

13 DRUMMERS AVAILABLE

Drummer available for Top 40 and/or one-nighter gigs. Years of studio, live experience. Can rehearse nights, wkends. All styles. Doug. 213-556-8451f

Drummer/ld singer available for Top 40 working band. Orange Cty or LA area. 10 yrs club experience, very current. 714-771-6008f

Drummer available for Top 40 working band, serious pros only. Steve. 714-630-7043f

Drummer sks pro rock and roll band a la Journey, Boston, Gabriel, Collins, etc. Infl. Bozoo, Gad, Bonham. Kevin, aft 4 pm. 213-766-9177f

Synccussionist w/Simmons and Syn drums, sks hi tech, futuristic electronic synth outfit. Pros only, prel w/major record deal. 213-390-1265f

Drummer w/12 yrs exp, record credits, pro equip, trans. sks pro T40/orig band. Rick, anytime. 213-247-7874f

Drummer avail, exp'd, have 45 out. sk band Keith. 213-437-0864f

Drummer sks working or soon to be working band, T40, swing, country rock, MOR, Vegas type act. 213-761-0363 xt C304

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John Shadley

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Drummer avail for orig rock group, infl by Toto, Journey, Kansas. Studio and stage exp. Stan 213-889-0655f

Drummer avail, plays gospel, R&B, jazz. LB area. Russ Stevenson 213-634-4055f

Drummer/vocalist, solid, steady and dependable, all styles. sks full-time working band. Jim 213-374-5551f

Drummer who sings, versatile w/gtr meter, very exp'd w/gtr sounding kit. Avail for casuals 213-982-5432f

Drummer avail, college trained, w/degree, read, pref rock w/mgmt and record, ext mallet knowledge. Resume pix, tape. Jeff Dowd, 1309 Mack Dr. Stow OH 44224 216-655-2778f

Drummer from Berklee college of music sks working band. Jordan 213-760-7550f

Drummer, versatile and intelligent, sks working country, country rock or MOR band. Gd equip and trans 213-760-2583f

Drummer avail, played w/Code Blue, T. Petty, likes powerful simple melodic bands, Big Country, Fixx, Pretenders, Bowie, etc 213-650-1408f

Drummer sks estab T40 rock and roll band 10 yrs pro exp, current gd attitude, serious groups only. Gordon 213-978-8109f

Christian female drummer sks serious career minded country rock band. DBls on banjo, sings and has recording exp. Infl Alabama. Serious only 714-970-6799f

Pro drummer w/16 yrs exp, versatile in all styles, very solid, sks working T40 or casuals band. Larry Anderson 213-980-4843f

Drummer avail for orig hard rock band. Have staging exp, travel time, studio time, intensely orig act. Sam Man 213-273-8737f

Exp'd drummer/percussionist sks casual band. Have studio exp. Bob 213-764-6526f

Drummer/ld vocalist w/recording credits, sks T40 pop rock and R&B working band. Have xlt equip, stage pres, and reliable, pros only. Sy 213-851-9792f

Pro drummer w/many years exp sks working modern rock band w/mgmt and label interest. Very solid, high energy, creative playing style. Xlt equip and trans. Sonny 714-994-2136f

Drummer sks working or soon to be working T40 band. Mike Ellis, anytime 213-923-2690f

Drummer sks new band, T40 and rock and roll, hi energy w/dynamics. Full time only. Large PA and trans. Will travel. Rick 619-579-5142f

Female drummer sks all female band w/gd material, image and mgmt. Jan De 213-462-1353f

Jazz drummer, 27, sks working ECM, Brazilian, salsa, bop, post bop or fusion infl projects. Serious pros only. Jef 213-999-3197f

Country rock drummer sks band 213-960-8093f

Drummer, simple, solid, creative, all styles, sks working club or casual band, 10 yrs pro exp. Kevin 213-352-3408f

Percussionist/musician, plays reggae, soca, and new music. No drums set. Haim 213-989-6004f

Conga and timbale player avail. 12 yrs exp, sks working band 213-936-4114f

Female drummer, 25, sks estab T40 or orig all female group. Strong tasteful player, dynamic performer, 15 yrs exp. Serious only. 213-392-7657f

Pro drummer w/12 yrs performing and studio exp, sks working or soon to be working T40 or casuals band. Versatile in all styles. Xlt equip. Doug 213-556-8451f

14 HORNS WANTED

Female horn player, pref sax, needed immed to form band to back working singer/entertainer. Ability to sing backups also helpful. Alan 213-451-1983f

Sax player wtd for orig funk rock, R&B, reggae project. Recording and showcasing. H'wood rehearsal 213-851-5890f

14 HORNS AVAILABLE

Xlt trumpet player, great soloist, great chops, xlt reader, interested in joining group. 213-508-5934f

Trumpet player sks band, jazz or rock. Lee 213-966-6563f

Chromatic harmonica, harp, percussion, all styles, esp reggae, soca, and Afro funk. Record, TV and film credits. Haim 213-989-6004f

Top pro tenor sax player avail for traveling group. No pay. Cash. Farrar 415-457-8122f

15 SPECIALTIES

Manager wtd for female singer/guitarist w/pop, jazz hits. Tina or David 213-933-0059f

Musicians wanted for open jam sessions 213-508-5934f

Saturday Night Bath rock and roll band lking for top-notch agent. H. L. Rich 213-371-5270f

Mott the Hoople stage clothes worn by this classic English rock band, rare opportunity, mint cond, genuine offers invited. 213-271-7488f

Manager needed by top English keyboardist, Morgan Fisher. Have worked w/Queen, Mott the Hoople, the Damned, Robert Fripp 213-271-7488f

L.A. pop-rock act the Sneaks sk estab booking rep for high exposure concerts to follow December EP release. Lv mess 213-574-8100f

Musicians wanted: keyboardist, bass, ld guitar, drummer and steel, for country, MOR music. Only if career minded, have positive attitude, and are hard working. Johnelle 213-362-8280f

Putting together a four piece band. Rick 213-780-6645f

Flashy, flamboyant, fearless musicians to become favorite future band. Johnny 213-652-1286f

Steel drum player w/dynamic four stick technique, sks working band, pros only. Paris 213-392-2141 x1 504

Wanted: investor to back respected Canadian writer/singer 213-659-8270f

Investor needed to finish pressing single. Eves 213-856-9409f

Management wtd by all orig rock band. Eric 213-756-9612f

Potential superstar sks mgmt, agent, bassist and drummer. Full time pros only. Greg 213-989-7013f

Read this: singer/songwriter wts to form band, needs drums, bass, guitar and keys. Have lots of origs, rock w/touches of R&B, reggae, have mgmt, publishing. Billy 213-995-7088f

Female musicians needed immed to form band to back working singer/entertainer. Ability to sing backups also helpful. Alan 213-451-1983f

Female vocalist/songwriter/keyboardist, unique, authentic music, sks pro agent 213-985-7845f

Wanted: 2 pro roadies for new orig pop band, all members previously w/major labels. Will be touring and recording very soon. Serious only, no immed pay 213-342-9620f

High energy vocalis/sax player, w/band sks mgmt and/or investor. Kat 303-444-5322f

Female ld singer sks estab rock band or will form own for demos. Orig material welcome, no drugs. Call Daniel (manager) 213-858-9213f

A team for three years: female vocalist and multi keyboardist sks serious, working T40 rock band. Have PA and light equip. Just outside of L.A. 805-944-4351f

Comedian sks 4 plus 1 T40 act, must be attractive for show. Has gigs. Tim. Def 5 213-877-3370f

Sponsor needed for band w/record deal. Jack, anytime 213-823-3457f

Brilliant violinist, flautist and cellist wtd for musical collaboration w/concert pianist. Noel 213-980-0596f

Orig powerpop band sks bassist, guitarist, keyboardist 213-651-4390f

Mega-funk bassist/synthesizer bass and tetra-sonic guitarist into New Order. Grand. Flash and Span. Ballet sk other modern musicians into same for orig project 213-936-2278f

16 SONGWRITERS

Female pop singer looking for original songs for showcases, all syles welcome. Diane 213-827-9795f

Modern guitarist/songwriter w/inventive British influence. sks vocalist/lyricist w/complementary style and attitude for collaboration and recording. Pros only. Dan 213-224-8323f

Writer of number 1 million best seller "Born to Be Wild", would like to collaborate with artist or group who has record or production deal. Dennis 213-462-8781f

Talented female vocalist/lyricist w/windy label, sks collaborator/producer into techno pop 213-871-9026f

American Song Festival 4th place lyricist sks composer for new music, techno synth rock collaboration 213-856-9409f

Lyricist sks commercially inclined soul, pop songwriters for collaborations. Also sk melodies in need of lyrics. Richard, aft 7 pm 213-731-3085f


Singer/songwriter sks male singer/songwriter for orig pop act 213-782-8779f

Lyricist sks serious composer for collaboration. Dorita 213-698-1453f

Songwriter w/many yrs exp sks collaborator and backup band. Paul 213-794-3314f

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Styles: Pop-R&B-fusion, rock, wave, future.
Read Music: Yes.

Qualifications: 6 years working on synth-drums and drum sound processing, extensive recording experience and discography, 16 yrs playing drums schooling at Dick Grove, California Institute of the Arts, extensive recording dates playing and/or drum-synth tech, engineer and programmer w/Tommy Tutone, Randy Crawford, Pointer Sisters, Herb Albert, Greal Buildings, Melissa Manchester, Chain Reaction, Julio Iglesias, Motley Crue, Sergio Mendes, Eddie and the Monsters, Motley Crue, Nina Hagen, Greg Phillinganes, Stephanie Mills, etc. Also extensive video acting and assist production.
Available For: Recording, soundtracks, tours, consultation, equipment rentals, pro band situation.

DOM BURTON DEMIERI

Phone: (213) 783-9460.
Instruments: Custom doubleneck Fender, 12 & 6 string electric/335 special/electric acoustic/lead vocals/advanced harmonies.
Styles: Rock/Country/Pop/R&B.
Read Music: Yes.

Qualifications: Instant Innovative Hot Leads/Rhythms and Sound Textures/Tasteful

Magical Fast precise Overdubbing/tricks and effects/18 years experience Extensive Studio knowledge/TV/Movies/Stage/Concert Experience Toured with Screen Gems, Hendrix and many more. Tape and Resume on Request.
Available For: Studio/Concerts/Club dates.

SHANE O'BRIEN

Phone: (213) 673-5682, 412-9071.
Instruments: Guitars, vocals.
Styles: All styles.
Read Music: Yes.

Qualifications: Many years experience as lead frontman, recording and concerts, solid style, read and write.
Available For: Session, gigs, showcases.

NEIL KUNEN

Phone: (213) 257-5622.
Instruments: Electric guitar, acoustic guitar, 12 string, Roland guitar synthesizer.
Styles: All.
Read Music: Yes.

Qualifications: Much playing and recording experience in many styles, superb time and rhythmic ability, melodic soloing, excellent finger picking in many styles, great feel for texture and color.
Available For: Songwriter demos, casuals, studio sessions, gigs.

PULSE RHYTHM SECTION

Phone: (805) 499-7753.
Instruments: Guitar, bass, drums, backing vocals. Also guitar synth, West African percussion, flutes.
Styles: Rock, pop, R&B, jazz, funk, C&W.
Read Music: Yes.

Qualifications: Solid section, together since 1978, many recording and touring credits, quick and versatile.
Available For: Sessions.

JIMMY HUNTER

Phone: (213) 655-0615.
Instruments: Drums: Simmons electronic drumset and Slingerland concert setup, also complete set of mics.
Read Music: Yes.

Qualifications: Recorded and toured with Ray Manzarek, Paul Warren and Explorer, Nick Gilder, Flo and Eddie, Rick Ramirez, Gereard McMahon, etc.
Available For: Sessions, certain live situations. Also rentals and programmables on Simmons.

ANDREW GORDON

Phone: (213) 379-1568.
Instruments: Oberheim OB8 polysynth, DX digital drums, DSX digital sequencer, Fender Rhodes, Kawai Grand Piano, Postex 4 track, Korg Poly 6 synth.
Styles: Versatile in all styles, especially pop, R&B.
Read Music: Yes.

Qualifications: Played keyboards for 23 years. Worked in Europe for 10 years in different situations before moving to L.A. 4 years ago. Worked touring Europe and USA. Wrote commercials and music for TV.
Available For: Session work, commercials, live work, producing and arranging, teaching, songwriting, demos, casuals.

ROBERT BACH

Phone: (213) 893-6596.
Instruments: Drums.
Styles: All styles of rock, pop, fusion.
Qualifications: Excellent technique, experienced in studio work and live work from small clubs to large concerts. Easy to work with and a good listener. Great sounding equipment and good image for rock videos.
Available For: Sessions, demos, club work and concerts, videos.

ROZ TROTTER

Phone: (213) 684-5288 or 985-0010.
Instruments: Flutes.
Styles: All.
Read Music: Yes.
Qualifications: 14 years professional experience. Master's in flute performance, previous college instructor, reliable, local 47. Have done sessions, shows, casuals, orchestras, and live performances.
Available For: All professional situations, session work, casuals, teaching.

RIC SANDLER

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

WILL RAY

Phone: (213) 876-0443.
Instruments: Elec guitar, background vocals.
Styles: Country Picker.
Qualifications: Raised on Virginia country music, studied and transposed steel guitar to electric guitar, developed unique country style using mini slide, have done extensive recording on East Coast.
Available For: Sessions, demos, live work.

VOCALISTS

JIMMY THOMAS

Phone: (213) 506-8643. Leave message.
Vocal Range: 3 octave useable, not just vocalized.
Styles: Pop, rock, R&B, jazz, ballads.
Sight Read: Yes.
Qualifications: 13 years studio and live experience. Lead and background vocals on commercials, demos, A/V productions, and musical theatre. Extensive vocal training with emphasis on performing.
Available For: Sessions, albums, demos, etc., will consider fronting pro band with contract.

JOHN BATDORF

Phone: (213) 896-3206.
Vocal Range: 3 octaves.
Styles: MOR to hard edged rock.
Sight Read: Yes.
Qualifications: 13 yrs experience singing leads and backgrounds on several albums as well as extensive touring. Also very experienced in producing and arranging vocal parts. I am currently singing on many session dates as well as doing several jingles.
Available For: Sessions & contracting.

GINA ECKSTINE

Phone: (213) 710-1696.
Vocal Range: Alto and 2nd soprano.
Styles: Pop, rock, R&B, jazz, MOR.
Sight Read: Yes, also instant harmonies.
Qualifications: Extensive stage and recording experience. Toured with Billy Eckstine, Count Basie, and Sammy Davis Jr. Performing 5 nights a week in the L.A. area. Tape on request.
Available For: Sessions, demos, casuals.

CAROL WEBER

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

JIM MANDELL

Phone: 213-667-1234.
Vocal Range: Baritone to tenor.
Styles: Pop, rock, MOR, R&B.
Sight Read: Yes.

Qualifications: 15 years live and studio experience, with major credits as a solo recording artist, group, and jingle vocalist. Big, contemporary sound, from sensitive melodic stylings to hard edged drive. Reliable and imaginative, skilled in arranging and production, and committed to the success of each project. Tape on request.
Available For: Sessions.

SPECIALTIES

RENEE LEBALLISTER

Phone: (213) 789-4630.
Specialty: Acrobatic Dancer, contortionist, movement consultant.
Styles: Theatrical & acrobatic dance interpretations for rock, electronic, blues, jazz, classical & country.
Qualifications: CA Teacher's credential in movement & dance. Rock videos for major San Francisco bands, BBC I & II, rock films, One From The Heart, Altered States. Live performances w/Dead, Airplane, Quicksilver, Hawkwind, Pink Floyd, Donovan, Chumbers Bros & others. Performed most recently w/Dinosaurs at Kabuki Theatre & Country Club, US Festival, & Renaissance Faire (brochure on request).
Available For: Concert performances, tours, rock videos & films, clubs, choreography, consultation services and music video choreography.

TECHNICAL

KEN NICHOLSON

Phone: (213) 479-1384.
Technical Skills: Concert sound engineer.
Qualifications: 7 years experience. Road work with Greg Kihn, Jerry Garcia, Lacy J Dalton, Freddie Hubbard, Bob James, Eddie Money, Rick Springfield, Y&T, etc. Also 6 years broadcast video experience. Resume and references available.
Available For: Tours, showcases, club work, 4 track recording.

MARK STEBBEDS

Phone: (213) 769-5733.
Technical Skills: Recording engineer and producer.
Qualifications: Grammy nomination for engineering, Gold and platinum records. Experience in major studios with artists and producers John Cougar, Grand Funk, Todd Rundgren, Frank Zappa, Alto Reed, others. References available.
Available For: Recording session.

ED FREEMAN

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

PETER R. KELSEY

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

STUART ROSS

Phone: (213) 784-6465.
Technical Skills: Road Manager.
Qualifications: Thousands of shows, both domestic and overseas, former senior partner, New Vintage Management. Personal management clients: Maynard Ferguson (5 1/2 years), Brian Auger. Road management clients: Maynard Ferguson, Brian Auger, Leon Redbone, Al Kooper, Narada Michael Walden, Larry Coryell/Alphonse Mouzon (just to name a few). Excellent references available.
Available For: Tours, local projects.

JACK LANCASTER

Phone: (415) 522-8185.
Technical Skills: Producing and arranging.
Qualifications: Produced various artists in top London studios including Rod Argent, Stephane Grappelli, Gary Moore, Brian Eno, Clive Bunker, Phil Collins, Zeitgeist, Kayak, Krisma, The New Ornamentalists, etc.
Available For: Recording sessions (will travel to L.A.)

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