

CONNECTION

NATIVE MUSIC TRADE PUBLICATION



(photo by Sherry Rayn Barnetti)

Belinda Carlisle of the Go-Go's at the Greek. The group has turned 3½ years of hard work into one of the country's hottest LPs. For a close-up, see page 10.

Industry Divided On Future Role of Video

BY STEVE COLL

Rarely in the history of the music industry has one new form of technology generated as much publicity and as many conflicting predictions as has video, alternatively called the savior of the record business and an over-hyped flop that rivals *Heaven's Gate* for unsuccessful acumen.

The mainstream of opinion at the major labels falls, naturally, somewhere between those extremes. It reflects a combination of optimism necessitated by the

huge expenditures on video-related product, and pessimism caused by the failure of that product thus far to bring adequate returns on investment.

"The onslaught of positive feeling is being transformed into more of a waiting attitude," says Bobby Colomby of Capitol Records' A&R department. "In principle and in general, the companies are not concentrating on other avenues because video does seem to be the next form of entertainment. So it behooves the record industry to scrutinize its possibilities."

Those "possibilities"—with the bottom line being, as always, profit—are basically these: use as promotion, as programming and as product. The problem thus far is that none of these uses has been proven entirely successful.

Please turn to page 18

Please turn to page 14

Labels Battle Home Taping Issue

BY SALLY KLEIN

In 1980, the record industry lost an estimated \$800,000,000 to the blank audio tape industry, according to a CBS study. In the infant field of video, there are no numbers available yet, but the problem has already inspired a lawsuit expected to reach the Supreme Court.

The problem was one that galled the industry even more than the bare numbers would suggest, since several top stars had been plugging blank tapes—in effect diverting record royalties away from themselves and their companies.

One of the first companies to try to stop its acts from doing such ads was Chrysalis, whose group Blondie had been one of the foremost blank tape-pushers.

Chrysalis Director of Administration Ronda Espy says Blondie stopped after being informed of some "basic facts."

"We have explained to all our artists," says Espy, "that when they foster the sales of blank tapes, they hurt their own royalties. Any time someone makes a

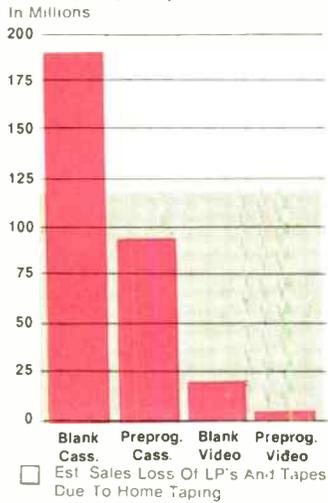
home recording of their album, they lose sales."

Espy and Chrysalis feel that the way to fight the blank tape threat—both audio and video—is through new and better ways of

creatively marketing pre-recorded, pre-programmed cassettes so that they can better compete.

In England, for instance, Chrysalis added a track to a Blon-

UNITS SOLD / 1980



Sales in 1980 of audio and video cassettes, and estimated industry loss.

Era Of The College-Educated Executive Music Biz By Degree

BY TED GERDES

"CPAs stifle creativity, but a business is a business and, as such, there has to be an accounting; there has to be a responsibility to budgets. Everybody wants to know what kind of return an investment in a record is going to deliver, and there's nothing wrong with asking that question."

As National Director of Product Marketing for Warner/Elektra/Atlantic Corporation, Alan Perper has to ask himself that question every day. But it wasn't long ago when the record business was in its infancy and companies were using the "whatever

works" theory of business administration, accountability was essentially non-existent. The carefree attitude of the '60s continued through the '70s until record sales began to fade and companies woke up to a harsh economic reality. No longer could they spend the vast sums of money they were spending. Budgets were trimmed, personnel were laid off and services were curtailed. The "anything goes" attitudes of the '60s were replaced by a more conservative and responsible attitude, and the industry began to judge its expenditures based upon the expect-

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ARTICLES

Slow Video Investment Returns Create Hesitation At Labels <i>By Steve Coll (continued from cover)</i>	14
Labels, Producers Align Against Home Taping <i>By Sally Klein (continued from cover)</i>	18
Music/Business Courses Multiply In Era Of Specialized Music Execs. <i>By Ted Gerdes (continued from cover)</i>	12
MC Guide To Video Production Facilities	6
Video Production: Knowing The Process May Save Time And Money <i>By Earl R. Dingman</i>	7
Concert Systems Intl. Brings Video To Palos Verdes <i>By Cathy Neely</i>	9
Go-Go's: Hard Work Pays Off <i>By Jeff Silberman</i>	10

REGULAR FEATURES

Songmine <i>by John Braheny</i>	21
On The Air <i>by Wolf Schneider</i>	22
TV Listings	23
Studio Splices <i>by Jeff Janning</i>	24
Video Update <i>By Jeff Janning</i>	25
Concert Reviews	27
<i>The Motels, Was (Not Was), Miles Davis, Clifton Chenier</i>	
MC Reviews	28
<i>Roach & the White Boys, Jill Black, Pecos, Paulette McWilliams, A La Carte, Addie, Doo-Wah Riders, Bent Umbrella, Secret Water Service, Ska-Cha-Cha</i>	
On Record	32
<i>Pat Metheny & Lyle Mays, Phil 'N' The Blanks, Bohemia, Ernie Andrews, Crossfire, William Clarke & the Nightowls, The Blasters</i>	
Club Data, Live Action Chart <i>by Jeff Silberman</i>	34
MC Showcase <i>Steve Kaplan & Kim Richmond</i>	36
Gig Guide	38
Free Classifieds	44
Pro Players	44

FEEDBACK

Bad Taste

Dear Music Connection:

Do all of us a favor and start slanting your advertisements toward musicians with a professional attitude toward their work. Commercials like your current spot (heard on KROQ) are about as subtle as a two-ton safe falling three stories—the copy tells me that you think musicians are stupid enough to believe that subscribing to your magazine will make them instantly attractive to “sexually liberated” Bo Derek look-alikes.

I think that if musicians subscribe to, or buy your magazine it's because it has features they find helpful or informative, and not because they're turned on by some radio version of a 17-year-

old's wet dream. Do something you can be proud of! And while you're thinking about that, bear in mind that not all rock musicians are male.

Robyn McIntyre
 San Pedro

Review Thanks

Dear Music Connection,

Regarding Sally Klein's interview (issue no. 22, Oct. 29—Nov. 11), we, as a band would like to thank her very much for an honest and objective review of our show at the Troubadour. The criticisms were accurate and well-taken by the band. The points brought up were also well-taken and have been helpful in both showmanship and our musical development. My compliments to

the *Music Connection* magazine for being such a great help to L.A.'s local music scene and for having competent people such as Klein on the staff.

For the members of Gemini,
 Jim Liskay

X/Elektra

Dear Music Connection,

It's about time a major label got around to signing X ("X Nearing Pact With E. A. Label," Vol. 5, No. 22). The group is one of the few taking honesty and commitment to the limit while making excellent music. I'm sure if the deal goes through, Elektra will be rewarded both in terms of art and sales.

Arthur Grammatico
 N. Hollywood

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LOCAL NOTES

THE RECENT SIGNING of the Monroes to Alfa Records brings to three the number of San Diego bands that have signed label deals in the past few months. The figure is significant because it had been ten years since the last S.D. band was signed. That was Jamul in February, 1970.

ROCK REVIVALS are big again, and Fabian, who had some hits around 1960, did a show for 10,000 of the faithful in Philadelphia in mid-October, and acts such as Lou Christie, Lesley Gore, the Coasters and the Drifters took part in a recent Madison Square Garden show.

TITO of the Plugz is shown with Grace Soto of **Low Rider** Magazine at a recent listening party for the Plugz' new **Better Luck** LP. The event was held at the L.A. Press Club.

BLUES GUITARIST Albert King closed his recent S.F. show by inviting blues guitarist Addie to join him onstage. Addie will be appearing with her band in the L.A. area this month.

WE HAD TWO MEMBERS of Essra Mohawk's band reversed in a note last issue. Daoud Shaw is both drummer and producer of their latest project, and Billy Bockhold is the guitarist.

THE MONDAY NIGHT REVIEW is still going strong at the Ice House's Music & Magic Cabaret. The program of music and comedy features Steve Gillette, whose songs have been covered by Linda Ronstadt, John Denver and Anne Murray, Gillette & MacBurney, Bill Ratner, Ken Segall, Gayl Murphy, Stevens & Grdnic and special guests.

THE PICKLES are currently finishing an album project at Perspective Sound, with producer, guitarist and founder Doug Messenger.

WILLIE NELSON and Waylon Jennings, who were reportedly feuding after

Willie came out with his own brand of designer jeans (Waylon apparently thought that was tacky) are reportedly teaming up again.

Reports say they recently cut 17 tracks together and will probably release them on Nelson's Lone Star label now that he's got a distribution deal with CBS/Epic.

REEVES NEVO & the Cinch will be seen in the screen version of Cameron Crowe's **Fast Times At Ridgemont high**. It'll be co-produced by Art Linson and Irv Azoff.

Tito of the Plugz with Grace Soto.



(photo by Sherry Rayn Barnett)

Ronee Blakely jamming with Soldier at Falcon Studios.

THE VALLEY SYMPHONY Orchestra will present its 35th season opener on Nov. 14th at 8 p.m. at Reseda High School. Featured soloist will be concert pianist Jakob Gimpel. There is no admission charge. For info or membership, call (213) 508-0623.

THE PHOTO COLLAGE of some of L.A.'s top recording studios appearing last issue used photos by Sheri Hyatt, who we neglected to credit.

DR. DEMENTO and Songwriters Resources and Services have announced the first national search for off-beat, bizarre musical talent by launching "The Great Dr. Demento Novelty Song Contest." Songwriters are invited to submit "musical selections that are humorous, bizarre and/or topical" in the great tradition of "Purple People Eater," "Another One Rides The Bus" and "They're Coming To Take Me Away, Ha Ha." The top 11 winners will be played on Dr. Demento's legendary radio show and will be placed on a compilation LP. They'll also receive rubber chickens autographed by the good Doctor. There are other prizes as well. Entries must be postmarked by January 31, 1982. For info and entry blank, send a self-addressed, stamped envelope to The Great Dr. Demento Novelty Song Contest, P.O. Box 900, Hollywood, Ca. 90028.

RONEE BLAKELY, who was at the recent listening party for Soldier at Falcon Studios in Hollywood, joined an impromptu jam with Soldier and friends for a few songs. The LP that was the subject of the party will be released after the first of the year.

GORDON ALEXANDER has become production coordinator of Epsilon Production's new pre-production service, offering advice on everything from making the most efficient use of studio time and club dates to streamlining booking, rehearsal and sound checks. For information, call (213) 851-8427.

SQUADRON ONE has been at Sundance Studios recording material for their demo, but they're in the process of replacing their bass player and are currently on the lookout for one. They're looking for a player who sings well, and they say looks are important. They'll be starting a spring tour of Europe next year. Interested players can call (213) 650-1370 after 6 p.m.

A NEW CASSETTE magazine is being launched in England. It's called S-F-X and will be a 60-minute cassette featuring music, interviews, reviews and news, plus about 10 minutes of advertising. It'll sell for just under a dollar.

(photo by Glenn I. Gross)

LOCAL NOTES



Mic Bell

MIC BELL, the baritone who was formerly with the 5th Dimension, is attempting to break the hold Charley Pride has on representing black artists in country music. He's just released a country single called "Western Wear" on his own Top Hit Music label. "My roots are country," he says.

VIDEO PIRATES (those who tape copyrighted programs off the airwaves—see story, page one) have drawn the ire of Cliff Richards. Elton John, Sheena Easton and Andy Summers of the Police in England. They and others have launched a campaign to urge the government to impose a levy on blank tapes. The government is backing the move, and royalties will be split among performers, writers, composers and publishers. No word yet on the amount of the levy.

TOM DOWD, whose production credits include Rod Stewart, Lynyrd Skynyrd and many others, is now going to team up with Eddie Money for Money's fourth album. It'll be recorded at the Automatt in San Francisco.

ZAMP & THE SUSPECTS are out of hibernation after a three-month stint at Golden Age Studios in Culver City, and they're preparing to get back to performing. First, though, they're looking for a guitarist. If you're qualified and interested, contact Mr. Klean at (213) 530-9704.

THE FIRST L.A. REGGAE FESTIVAL will be held Saturday, Nov. 14th at the Florentine Gardens. The 14-hour event, beginning at noon, features Jimmy Riley, Uprising, Third-I, Jack Miller & the International Allstars, Zef & the Ravers and many others, plus films, booths and Jamaican food. There's no age limit, and tickets are \$10. For more information, call (213) 464-6166.

BEVERLY HILLS publisher/writer Joseph Nicolette performed both of those functions for the new Freddie Cannon & the Belmonts single "Let's Put The Fun Back In Rock 'N' Roll." The tune was a pick hit on both Solid Gold and American Bandstand.

THERE ARE CORPORATE sponsors, and then there are corporate sponsors. Detroit-based band The Rockets are touring with support from the Ford Motor Company.

BAYWEST RECORDS, a new label headquartered in Tiburon, Ca., has released its first single, "Video game" by newcomer Michael Jeff.

RAMESES II is lining up a spring college tour that will include stops at Loyola Marymount, Santa Monica City College, USC and UCLA, among others. They're currently finishing up a single that should be released after the first year.

DAVID GATES, whose hits with Bread in the '60s and early '70s have become standards of soft rock, will be the interview subject at the Los Angeles Songwriters Showcase on December 2nd. The showcase starts at 7 p.m. and is held at the Hollywood Roosevelt Hotel, 7000 Hollywood Blvd.

MICHAEL OSTIN of Warner Brothers and Carol Childs of Geffen Records will be the speakers at an Organization Of Women In Music seminar on "The Responsibilities Of The A&R Person," to be held Nov. 17th at the Museum of Rock Art on Sunset Blvd. Admission is \$3 for non-members, and information is available by calling Jan at (213) 760-3682.

BLUES GREAT Smokey Wilson will present an evening of music at 8 p.m., Nov. 14th at the World Of Strings, 1738 E. 7th St., Long Beach. Tickets are \$5 and are available through the store. For further info, call Meg at the World Of Strings, (213) 599-3913.

A NOVEMBER 19th Roxy show by Bob Welch will find the former Fleetwood Mac member joined by current Mac members Mick Fleetwood and Christine McVie. The show will be videotaped, along with interviews, to air on Warner Amex Cable TV next year.

HARRIET SCHOCK, who was seen in the hit musical *I'm Getting My Act Together And Taking It On The Road* and whose songs include "That Ain't No Way To Treat A Lady," has been signed to write the lyrics for the musical *Firebelle*, scheduled for a tryout next year in San Francisco.

CALIFORNIA MUSIC in Anaheim is celebrating its grand opening from Nov. 13-15th, with giveaways, special deals and factory representatives talking about their products. In addition, the first 20 people there each day will receive T-shirts. The hours are 4-12 on Friday, 10-9 on Saturday and 10-6 on Sunday. The store is located at 2120 E. Howell St. #502 in the Stadium Industrial Park near Anaheim Stadium. For information, call (714) 634-3424.

FINAL FIGURES from the Stones' L.A. appearances show that the group grossed \$4.5 million in this city alone, making it the biggest-grossing event in the history of the county. The Coliseum's take of \$300,000 will go a long way toward wiping out this year's \$387,000 deficit.

IT'S NOT JUST the record companies singing the blues anymore. Record store owners are worried about this Christmas season, usually the year's best for sales. It seems that record sales are still below par but shoplifting is way up, leaving owners with possibilities for big loss.

MUSIC CONNECTION'S offices will be closed Thanksgiving and the day after, Nov. 26-27th. Our free classified hotline will remain in service. The number is (213) 462-5773.



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VISA

Concert Systems Intl.: Young Staff Tackles Video Field

BY CATHY NEELY

The lure of potential profits within the entertainment world's newest arena—video—has drawn both industry old-timers and newcomers into launching video studios.

In Victoria Park near Palos Verdes, two of the relative newcomers have launched one of the largest and most up-to-date video production houses in the region. Concert Systems International, which is already working with name acts like Alice Cooper and Mike Pinera, will be opening its doors to the public on November 16th.

"The reason I got involved in opening a video company," says the facility's 20-year-old proprietor, Tim Johnson, "is because I think there is a great future for it. Because of that, there will also be a great need for it."

CSI, a \$700,000 facility at 855 W. Victoria, is designed to handle projects from pre-production through post-production.

"We offer a lot of services, including special effects, stunt work, rehearsals, multi-video, 8-track recordings and more," says Johnson. "We will also assist clients in putting together ideas for the video the client may have in mind."

With the bulk of both video and audio studios much closer to L.A., the studio's out-of-the-way location may seem at first unusual.

According to marketing director Mike Neipris, though, "When we built this studio, we figured that everybody else has a studio in Hollywood or in the Valley, where there is just an

overkill of studios. Out here there is nothing aside from maybe a couple of good recording studios. When it came to major productions, there were no facilities...until now."

Johnson has had some college training (he's still a student) in video, but most of his experience has been practical—he started working sound and lights for a number of projects and spent six years doing a variety of projects before organizing and building CSI. He completed the building process in eight months with the help of Neipris and Bob Gordon, who is vice-president and head of operations. Also on the staff are director Jim Sudalnik, producer/engineers Mike Panera and Casey Young, plus a business consultant, a mat painting artist, costume designer and set designer.

Equipment, says Johnson, includes "three Hitachi and three hand-held cameras, a ¼" editing machine (soon to be complemented by a 1" machine), eight-track recording, 4,000 feet of studio space and a 600-amp lighting system controlled by an eight-channel dimmer. We can also get any kind of props and accessories for a shoot. On-hand in our special effects department we already have a fog machine, lasers, smoke machines and more."

Recent projects have included, besides the Cooper and Pinera shoots, work on a video for a pilot TV show with Heather and Annie.

Prohibitive costs often associated with video are something Johnson is hoping to avoid. "The groups will not be spending a lot



CSI's Tim Johnson, entering video in a big way at age 20.

'I Think There Is A Great Future For Video And A Great Need For It.'

of money—at least not so much that they won't make a profit." The studio has set up some financial arrangements available to bands, and they'll be working on spec on some projects.

Neipris advises bands wanting video product to plan the shoot with the facility a week to a month before actual work starts. "If it's a simple shoot, one to two weeks' notice would be sufficient, but if there are lot of technical aspects involved such as set designing, we would prefer a month's notice so we can sit down and storyboard the idea and get some type of script and location ideas. There really is a lot of planning involved in a video if the

group wants a really good product."

Although the clientele discussed so far has been musicians, the company will be catering to other industries as well. In fact, one of CSI's first projects involved location shooting at the Jet Propulsion Laboratory in Pasadena during the most recent Voyager mission.

"We want our market to be open to everything," says Neipier. "We are open to do scientific, educational and training projects as well. We will also investigate other areas of interest so we can be versatile enough to do everything."

The principals at CSI are hoping that kind of diversification will enable their young organization to take full advantage of the growing industry.

"I hope to go international one day and make my company one of the largest video companies around," says Johnson. "We plan to be very flexible."

As for the future of the industry as a whole, he sees video as "a big educational tool, one that will play a big part in both entertainment and the future of communication."



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OUT TO BE #1 IN LOS ANGELES

The Go-Go's Hard Work Pays Off

BY JEFF SILBERMAN

It's the American work ethic exemplified—pulling yourself up by your bootstraps, patience, persistence and plenty of hard work.

Dust off all those moldy cliches. They all ring true when evaluating the success of the Go-Go's. The group's checkered career has been extensively chronicled in the local press, but it's new fodder for national media the likes of *Rolling Stone* and *People* magazines.

The Go-Go's are anything but an overnight success. When the group first came together three-and-a-half years ago, the guitarist and bassist hadn't even played their respective instruments before, and the lead singer never sang a note in her life. It began with day jobs and night rehearsals at the Masque, the dingy punk cavern underneath the Pussycat Theatre on Hollywood Blvd., where Billy Zoom of X taught them how to play their guitars. Admittedly, they were terrible when they started playing out, but in time they learned their chops and honed their songwriting skills through endless gigs on the local club circuit and brief tours to the East Coast and England. By late 1980, they were regularly selling out clubs like the Whisky.

They signed with IRS Records in March, 1981, and after the

release of *Beauty And The Beat*, they were selling out the Hollywood Palladium and Greek Theater in a matter of hours. The LP is now selling as many units as the Stones, Journey and Foreigner in L.A., and the single, "Our Lips Are Sealed," has broken the top five on mainstream radio stations like KRLA and KFI.

They've just scratched the surface nationally; *Beauty And The Beat* is close to cracking the Top 20 in *Billboard*, and "Lips" just broke Top 40. Yet national exposure such as opening for the Stones and an appearance on *Saturday Night Live*, combined with a hectic touring schedule of Europe and the States (including opening spots for the Police) is likely to keep the Go-Go's fledgling career on the rise.

This *Music Connection* profile examines the band's popularity from two angles—the audience response at their recent Greek shows and their own reaction to their success in an interview held a few days before those shows.

* * *

There is almost a dazed enthusiasm to drummer Gina Schock's and guitarist Charlotte Caffey's composure as they sit down for one in a day full of interviews. They talk in an animated manner, yet make a concerted effort not to let it all go to their heads.

MUSIC CONNECTION: Looking back, was there a specific event or a certain moment when you real-



"We Look At Ourselves And Think, 'Why Us? Why Not These Other People And Bands We Respect?'"

ized that things were starting to really gel for the band?

CHARLOTTE CAFFEY: There were a lot of things along the way. The first milestone is when Gina joined, because she gave us a new energy and input that inspired us to look at things in a different way. When (manager) Ginger (Canzoneri) entered the picture, that was very important. She turned out great. Another was when we went to England to tour with Madness. When Kathy (Valentine) joined, that added a lot as well.

MC: So it wasn't one specific thing that got you signed, but a slow progression of circumstances?

CAFFEY:

It's funny—the agelessness of wanting to get signed. You want to get signed so bad that it blows it for you. We had to wait; Ginger forced us to be patient. Then we were scared to sign for awhile. All of that was the right thing to do, because if we made the album a year ago, it wouldn't have been as good. The timing turned out to be perfect.

GINA SCHOCK: I never realized how important timing was. You always figure that you've got a great product, but there's an air of luck in it, too. It's taken a long time, and I'm really glad in a way. We had things thrown together so quickly—our knowledge about the music business and everything. It's all been a slow process, and now we understand things much better.

MC: What aspects of the business have you learned to understand?
CAFFEY: Working in a studio, for one. We really didn't understand it until we heard it. When

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Photos by Sherry Rayn Barnett

From left: Weidlin, Caffey, Carlisle Valentine and Schock at the Greek.

crowd. No, the Go-Go's aren't on stage; the roadies have just set the band's logo backdrop in place. Finally, the lights dim and the place erupts. Everybody is standing, yelling and waiting for the band to appear. Comedian Pee Wee Herman comes out and throws some Tootsie Rolls to the crowd, but they want none of him. The band finally takes its place on stage and the place goes bananas. It's going to be a long night....

* * *

One trip to the concession area confirms the audience demographic—the longest line is for Go-Go's T-shirts and posters, the shortest for beer and wine. Even during intermission, there are no more than a handful of drinking-age customers.

Back at my seat, I find myself surrounded by well-scrubbed teenagers chatting excitedly about the upcoming performance. "I really like the album," a bespectacled kid gushes, "and it's such a great name. I wonder how they got it. You know, I'm going to write a book about the Go-Go's."

An informal poll of my neighbors shows that most have never seen the band before, and that they were either turned on by the album or by friends who went to the Palladium show. My poll is disrupted by a large roar from the

MC: What did you think when you first heard the final product?
 SCHOCK: I didn't know what to expect from the first album, and at first I was really shocked. I didn't know whether I liked it or not.

CAFFEY: We first heard it on Gina's car stereo, which weren't the best speakers in the world. We were all standing in the parking lot outside of the rehearsal hall, we were totally destroyed from the experience in New York, and we were all tired. We were crushed—"Is this what we sound like?" But later I removed myself and listened and I thought, "Well, it's OK."

MC: Did you think it'd do as well as it has?

SCHOCK: I don't know; it's weird. Initially, I thought 100,000, but in the back of my

Please turn to page 16

you transfer how we play live on to tape, it sounds like a ball of noise. Richard (Gottehrer, their producer) taught us how to get the separation of guitars. Also, I used to have trouble because I didn't play lead guitar and I was really petrified about playing it. I always wanted to play rhythm along with Jane. Then it got to

the point where you can't do it every song like the Ramones, because we're not the Ramones.

* * *

When the Fleshtones finish a loose, sloppy but enjoyable set, the house lights go up at the Greek, and suddenly I feel like a chaperone for over 4,000 kids.

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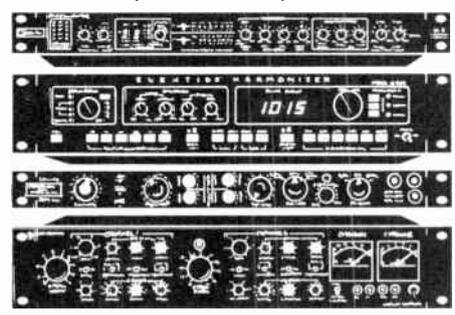
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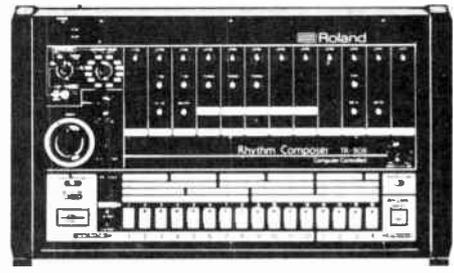
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Indy Stresses Business

(Continued from cover)

ted return. In short, the industry grew up.

As Perper observes, "Everyone went wild for ten or 15 years, and all of a sudden the bottom fell out in 1979, and the industry turned 180 degrees in the other direction and shut down living all together." That withdrawal didn't prove to be the answer either and, as Perper says, "The aggressive attitudes are coming back." He adds, though, that the attitudes are coming back "much more realistically now. They're measuring results. It's that accountability that's there that was never there before."

This conservative trend, though scoffed at by many, has become a fact of life within the industry, and anyone who desires to become involved in the music business must accept this fact and learn to cope with it. This can be especially difficult because the music business is dependent upon artists to whom conservatism means mediocrity. In the often ferociously competitive atmosphere of this industry, mediocrity means obscurity and obscurity means unemployment.

One way of dealing with this trend toward business orientation is through education. There are a growing number of schools around the country now adding business courses to their music curricula. Courses in copyright law and marketing are being offered along with the traditional training in music theory and performance. It is no longer sufficient to understand music alone; one must come to grips with music business realities.

In Los Angeles there are a growing number of music business classes being offered by various schools and other organizations. One of the first to pioneer this area and one of the most respected programs has come from UCLA's Continuing Educa-

tion Department. Not only do they offer a variety of industry related courses, but, through the guidance of Ned Shankman, they have also developed an entire program called a "Professional Designation in Recording Arts And Sciences." Certificates are given to those who complete the program.

Shankman, like the other members of the guidance committee (which includes Perper), is an experienced industry professional. He is a law school graduate who began as an enter-



WEA's Alan Perper (rt.) and Oscar Fields (lt.) with Sisters Sledge.

'You Are Too Busy Doing Your Job To Learn What Others Are Doing,' Says WEA Executive.

tainment attorney and has become involved in artist management and music publishing. His involvement in the program began when he was a guest lecturer in a class called "This Business Of Music," which was the only course offered at the time. Because of his involvement in the course, he was asked to teach a class; from there, he became involved in developing the certificate program because he felt there was no training being done in the industry.

Shankman explains, "In the recording business, there was no opportunity to learn. Nobody trained you to be a manager. William Morris and a few others trained you to be an agent, but there was no training for A&R or for anything. The object of the program was to train people who were in a business that was not formed as a business. Traditionally, the business was done out of a truck or in some seedy studio

and many sales people, promotion people, publicity people and others just became involved by accident."

Shankman felt that a solid academic program could help combat this confusion, offering "a more structured situation where people who wanted to go into the industry could have a lot of schooling before they got there so they understood the jargon and where they wanted to end up."

He added that the program is also designed "to help people within the industry understand what the other parts of their companies are doing."

Patricia Johnson, Personnel Director for Warner Brothers Records, agrees that these programs are helpful to those within the company who want to learn more about what others do.

"Once you are hired and placed in a particular division of the company," she says, "you don't often get that much contact with

the other departments. You are too busy doing your job to learn what others are doing."

Johnson also feels that the programs developed are an "enhancement" of a student's knowledge. From the courses they receive "a lot of information, including the pros and cons of the different areas and examples of how people make their way within the industry."

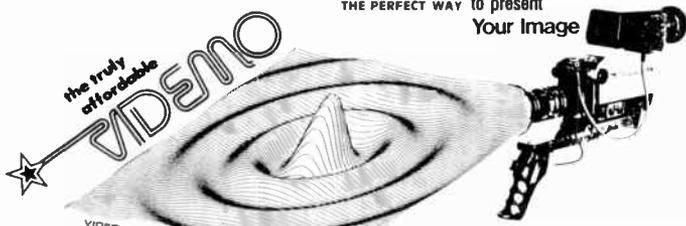
At A&M Records, Brenda Freeman, who is personnel director, agrees, saying "Any type of exposure or work in the field is helpful in obtaining a record company position. She also mentioned that A&M has had some degree of success using interns from area colleges, working to obtain industry experience and college credit.

The program is working. Ned Shankman said he recently got a call from RCA. "They were looking for an assistant in promotion and they asked if we had an outstanding student." He added, "I have a lot of graduates that I get positive feedback from."

Mary Pat Carney is director of business affairs for Dick & Bert, a commercial recording studio. She is currently enrolled in the Recording Arts And Sciences Program and feels that "As

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a whole, the program is good. I'm in radio," she adds, "and the courses have opened up many other areas to me—areas that have piqued my interest."

"The marketing class was good," she continues, "and the promotion class with (Jim) Rissmiller (of Wolf & Rissmiller, a large L.A. concert promotion firm) was excellent. From Rissmiller I learned a lot about how large-scale arenas work and the kind of deals that can be made. Some classes," she says, "were totally worthless. The ideas for them were great, but there was a problem with implementing them. In general, the elective courses tended to be great and the required courses were often horrible."

Ned Shankman is aware of this problem. "I've had a lot of education myself and I saw a lot of teachers, but there were just a handful that actually taught me anything."

A prime attraction of the course is that it's taught by industry pros dealing with real-world experience. Shankman explains, "I definitely wanted to cut through the B.S." His goal is to have a straightforward approach. "This is how it really is; this is how you make a record; this is how you get a record on the air; this is why you make a record; this is what publicity and agents are all about."

Johnson feels this approach is good, but says students need more than technical knowledge. "They need, she says, "to be told how to get into the business—tell them what steps to take to get in."

Many industry positions are filled on the basis of who you know and not what you know, or merely by selecting someone who was in the right place at the right time. Both Johnson and Freeman agree that when a position in a company opens up, it is normally filled by someone within the company.

The music business is so fast-paced, says Freeman, that a company such as A&M "can't afford to leave a position such as vice-president open for long." With the competition between companies as tough as it is, one day can be too long. Because of this, record companies can't afford to spend time interviewing applicants. They search for people they know or who are working at a similar position in another company.

To this kind of criticism of the program, Shankman replies, "Another one of the reasons we feel strongly about the program is because it isn't geared to just what you know. Students get to meet, shake hands with and talk to and have questions answered by presidents and managers of companies within the industry and support groups.

One such industry professional is Alan Perper. He was director of creative services at Pickwick International for eleven years, director of Advertising for WEA for four years, and is currently director of product marketing for the firm. He teaches a course called "Marketing The Magic Of Music."

Perper agrees with Shankman's philosophy. "I think you have to have a realistic viewpoint of where the business is at, so if you are going to deal with it, you know what's in front of you. You're not going into the business blinded by the fantasy of the entertainment world. I think people realistically need to know what the shortcomings of the business are."

Alan Perper is optimistic about the record business and the Recording Arts and Sciences Program. "I think the people in our business are very, very glad that this kind of curriculum is being offered." He holds this opinion because he feels that "the industry is changing" and because of these changes, "the industry is going to need people."

He cautions job seekers, however, "not to be in a hurry to throw boxes around in a warehouse. That's not the answer to getting started in the industry anymore."

Perper feels that this manner of "paying dues" will be one of the forthcoming changes. "In the old days, there's no question that people came up only through the ranks, but I think this kind of curriculum is a start to getting people much more in tune with what is really happening in the business. It gives them an opportunity to choose one specialization and work toward that goal."

The industry, according to Perper, is going to need more people and "they are not going to be looking for people in the warehouse to fill those jobs. They are going to be looking for pros. They are going to be looking for people with expertise—people who understand video or production or marketing or whatever."

This change is already taking place. "If you look at the calibre of the advertising executives who exist in the industry today or the marketing executives, these people have agency backgrounds, some have legal backgrounds or Masters degrees." He added that the change "has been a long time in coming," and emphasized that "There's nothing wrong with good solid record people who started out throwing boxes around in warehouses, but their capacity to understand the technological changes that are going to come in the industry is limited."

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Labels Differ On Video Use

Continued from cover

and until the marketing results are all in, the companies are reluctant to emphasize one area over another or, in some cases, to emphasize any area at all.

The video movement has had a good deal of honest spirit and enthusiasm, but market forces don't often sway to the winds of well-intentioned hype. For all the video conventions, cable programming endeavors and video charts in the trade papers, video music remains unproven. This, coupled with uncertainties as to how to divide up revenues and the revenue-siphoning properties of home taping equipment, has produced more than a little hesitation overall.

"There has been a downshift toward video, but not a halt," says Colomby. "It is a minor but significant change. The problem is that there has been no immediate return on investment, which is what record companies are used to. We have to ask, 'How can we make money from video?' Until that question is finally answered, things will stall. The emphasis now is on investigation (of the market).

The three areas of use (and potential profitability) break down as follows:

Promotion

This is where video music got its start and where it is still most effective. Promotional methods vary from company to company, but all the major labels have created video departments or executives responsible for coordinating video promotion efforts with overall marketing strategies. Their methods include placing artists' videos on broadcast television shows like *Video West's Backstage Pass* or cable networks like Warner-Amex' MTV, and by licensing promotional videos to clubs or staging video parties in major cities.

The problem is that there's no conclusive proof that video promotion sells records. The most encouraging test-marketing has been conducted by MTV (which obviously has a stake in turning up positive results) in Topeka, Kansas. After exposing a cable audience to videos of new and unfamiliar bands, MTV says that record stores reported significant increases in sales of albums by those and other musically related groups.

The major labels, however, say they have yet to see such direct results.

"What are we doing with video promotion?" asks Jo

Bergman of Warner Brothers' video department. "We're creating something to ostensibly help sell records, but we have no proof it does. Until MTV or someone else comes up with some conclusive marketing studies, we're floating in space.

"Video is probably in the greatest state of confusion that it's ever been in," he continues.

MARKET FOR INDY VIDEOS

While the major record companies are uncertain about how to best invest promotion money in video product for their artists, the market for independently produced music videos is definitely expanding. That market can be roughly divided into two areas: clubs and cable television.

The video club scene in Los Angeles is just beginning to burgeon, with a number of clubs holding regular video nights and others showcasing videos as part of a special guest artist appearance or other musical event. The *Cathay de Grande* in Hollywood holds a regular video event every Thursday night, hosted by Eliot Sekular of *Record World* magazine. The club showcases videos by established artists and unsigned bands. Sekular also reviews videos in a *Record World* column. He can be reached care of the magazine at 6255 Sunset Boulevard, Hollywood, California 90028. The *Country Club* in Reseda also holds regular video showcases. Booking is handled by John at the club; telephone (213) 881-9800. The only other club with a regular video showcase is *Wong's West* in West L.A. Booking should be coordinated through Michelle Myer, who can be reached at (213) 829-7631 or 828-4444. The *Whisky* used to show videos between acts on a regular basis, but the club's video equipment has apparently been moved down the street to the *Roxy*. It is not clear whether the change is permanent or to accommodate an upcoming *Roxy* attraction, but booking for both clubs is handled by Elmer Valentine at 652-4202. *Flipper's* video operation has been closed with the club to make room for Motown's new national headquarters. But some other clubs, including the *O.N. Klub* on Sunset Boulevard in Silverlake, hold irregular video events featuring unsigned bands and artists. Inquiries should be made through the clubs' regular booking agents.

The second avenue for marketing a self-produced video is cable television. A year ago, there were several broadcast TV outlets available for self-produced videos, especially *Hollywood Heartbeat*. Now, though, most of those programs are off the air and the ones that remain only take product from major record companies. Still, there are a number of cable outlets available. The best bet among these is the Santa Monica-based *Theta Public Access* channel. There is no charge for airplay, but there is a \$15 viewing fee involved. Self-contained tapes are accepted and solo artists or small combos can make use of Theta's own production facilities for a relatively cheap \$35 an hour. Contact Theta at 829-2676. The most heralded and far-reaching cable outlet available is Warner Amex's MTV, which does its programming from New York. Inquiries can be sent to Warner Amex, MTV Programming, 1211 Avenue of the Americas, New York, New York, 10036. —S.C.

"and I see no signs of that letting up. No one's quite sure what we are doing. We're all kind of swimming around, which is at least better than being on the sidelines."

"One thing we have tried," says Dan Pine, who coordinates video marketing at Polygram, "is sending videos to clubs around the country. With our latest Visage release, we staged video parties in five different cities—New York, L.A., Boston, San Francisco and Chicago. They were successful, but I don't think they really influenced sales."

While the major labels have

hope for a future in which cable and other outlets broaden their scope, even the most bullish acknowledge that for the time being, video promotion increases an artist's visibility, but it doesn't necessarily sell his or her records. Some point to cases where video has helped a very well-established artist move an album up the sales chart faster than it otherwise

"Everybody says that video and television don't sell records. I disagree. It does help, especially for those groups who can't afford to tour. The economy's so bad most groups are staying home. But new groups can use video for visibility without touring."

Atlantic has shied away from video outlets aside from broadcast and cable television. "Sending videos to clubs is very difficult because you never know what's going to happen to them," Mandich says. "The clubs can make copies and you really have to be careful with the big groups."

Programming

Every time a record company spends money to produce a promotional video of an artist's latest single or several songs off the new album, it has also created programming which could theoretically be sold or leased to broadcast or cable outlets. The problem is that competition between the companies for promotional visibility is so intense that only mega-superstar artists hold enough weight to actually attract programming offers. And if all the companies' video production efforts were to be considered programming endeavors, the labels are literally giving their production dollars away, because most make no effort to recoup costs through licensing or sale.

Label representatives are reluctant to disclose exactly how much their companies have spent on video promotion. Capitol's Colomby does acknowledge. "Every label has spent a fair amount on promotional videos, usually with an eye toward making a video album. So you do have a combination of immediate exploitation (for promotional purposes) and long-range planning. It is definitely a valuable tool for immediately showing and explaining what an artist is about. Some artist's visual presentation may be as important as the audio. You can showcase without touring, but we don't look at it as a straight return (on investment)."

At Polygram, video promotion is handled on "an artist by artist basis" based on a decision of "whether it's a useful marketing tool," says Pine. "We've found that there's a limited success to video outlets and a limited use. It is very difficult to place artists on broadcast television shows, especially since the number of those shows has declined."

Atlantic's Mandich says "We have not yet marketed anything in the home entertainment area, though there may be some possibilities in the near future. Everything's still wait-and-see."

Product

In the world of mainstream consumerism, the most important aspect of the dubious video revolution is the home entertainment market. The record companies continue to savor visions of millions of young-to-middle-aged consumers watching two-hour uninterrupted concerts by their favorite artists on their on TVs. This vision has spawned a variety of products, from digital video albums to pre-recorded concert cassettes.

Opinions on the subject, like the early results, have been mixed up to this point. "There is certainly a better outlet for videos today than there was a few years ago," says Capitol's Colomby. "There are acts like David Bowie and the Tubes that will flourish as video grows. There are no negative aspects aside from the costs. And the whole process will become less haphazard and more cost-efficient as we start to perform A&R evaluation on the video as well as the music."

Despite Warner Brothers' involvement with MTV and its leadership in developing video products, Bergman's views are more mixed than those of Colomby. "There's not more video promotion money than there was be-

fore," he says. "It's just more visible and more available. We'll know in a month how much we'll be allocated for the coming year. You either have to produce video for promotion or for cable, which brings an immediate return, but there's no coordinated marketing strategy, and unless it's a major artist, there's no home market."

Two problems are at work here. The first is that the technological configurations have not yet standardized—cassette vs. disc, digital stereo vs. simulcast, and so on. Until this technological battle resolves itself in the marketplace, any record company that embraces one configuration over another risks losing a considerable investment to ill-informed predictions about a volatile market. But the most important problem is that there is no point in taking such a risk because there simply are not enough video players of any kind in American homes now to justify the expenditures involved in producing and marketing music videos. The RCA disc player, despite an enormous advertising push, is floundering, and the cassette manufacturers are faced with stifling legal restrictions (see cover story, *MC*, Vol. 5, No. 19). Plus, in the middle of general economic hard times, middle class consumers don't often have a ready \$500 to \$1000 to drop on

'There Has Been A Downshift Toward Video, Not A Halt...A Minor But Significant Change.'

home video players, a situation which is likely to get worse before it gets better.

Video A&R

A separate area of video's development in recent years has been its use by unsigned bands for promotion and to garner the interest of the major labels.

"We were the first to sign an act off a video—The Babys," says Roger Watson of Chrysalis Records' A&R Department, "and we get quite a few over the transom."

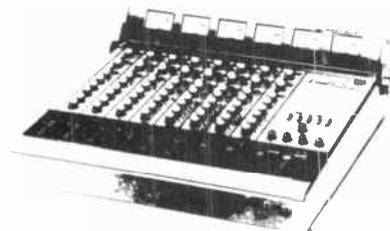
"It's so important to see what a band looks like. I think that bands can be really imaginative and they give the record company a sense of their creative in-

stincts. Some of the videos we get are very professional and others are just one-camera, but even the low-budget productions can be impressive. It really shows off a personality. You might hear a voice which for whatever reason doesn't catch the magic, and then on the video you get a glimmer. Blondie, for example, sounded so rough at the start, but one look at them and you knew it was for sure.

"We recently flew several hundred miles to see a band whose tape had really impressed us. But if we'd seen a video, we wouldn't have gone. The look was wrong."

Capitol's Colomby, though, offers a word of caution to unsigned aspiring video artists: "It's too costly and dangerous for an unsigned band to produce a big video because they can't directly exploit it. The same amount of money could have bought more time at a good studio, a good producer or a showcase. The bottom line is that if a band has the goods, it will get signed."

For all the questions remaining and all the mixed opinions throughout the industry, video has certainly created an impressive image of itself. The question remains as to whether it can deliver the goods in an uncertain market. □



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*New Stores

The After 3½ Years Of Work, 'The Timing Is Perfect.'

Continued from page 11
head I'd say. "No, a quarter-million or a half-million. Then, on the other hand, you have to be realistic.

CAFFEY: If there is a difference between the Go-Go's and other L.A. bands, it's that even before we were signed, we did all that touring in the U.K., going back and forth from the East Coast, really laying ground. So we knew it would sell a certain amount, but we didn't know what to expect beyond that.

MC: Now that you're touring full-time, is it any easier?

CAFFEY: We really didn't know what to expect when we started, but boy, we've really had a fun time. It does get tiring at points...
SCHOCK: Anything becomes routine after awhile. It tears you up and everything, but it's so worth it in the long run. What I can't understand is how anybody can go out on the road and do a ton of drugs and still be able to work. You hear about it so often, but I can't imagine it. We can barely make it as it is.

CAFFEY: You've really got to pace yourself. We're really conscious about keeping ourselves healthy.

SCHOCK: It's really funny, because we'll be dragging our asses five minutes before the show, and then we get onstage and jump around and carry on.

MC: Were you surprised at the extent of the hysteria of the audience at the Palladium?

SCHOCK: That scared the shit out of me. After the third song, somebody jumped up on stage and told Charlotte someone's in the audience stabbing people. We were like, "Jesus Christ..." It was a lot of carrying on; people were getting smashed. I don't like it when it's like that.

CAFFEY: We got a fan letter from some guy that read, "The Go-Go's are totally radical; you're all total babes and Belinda Carlisle really cranks." I mean, what more can you say? He must have come in on a surfboard. I have to look at those kinds of things and think back when I admired somebody and wanted to see them real bad, how I'd go stand there in front. With the Ramones, I'd just stand there and watch them for hours. That's all OK as long as nobody gets hurt. But right before I go onstage, they turn the lights down, the crowd roars and I think "This isn't real." Then I go out and have a good time. I can't really believe it, it's so strange....

From the opening bars of "How Much More," the entire crowd is on its feet, cheering and singing along. The adulation is far from unwarranted—the Go-Go's are putting on a strong, enthusiastic set. Gina Schock pounds her drums with authority, guitarists Jane Weidlin and Charlotte Caffey flesh out the melodies with sparkling clarity, and the vocal harmonies are right on the money.

It appears that the recent tour and the Palladium gig have matured the band greatly. Visu-

ally they are captivating, playing in an exuberant yet assured manner. Weidlin, who'd broken her foot the night before, performs like a real trooper, swinging her heavy cast around as if her leg is pulling a bowling ball. Possibly because of Jane's condition, Belinda Carlisle is even more arresting than usual, a consistent focal point throughout the set, whether singing or dancing.

The only time the crowd sits down is for "Automatic," but they're up and singing again with the next song. The teenage couple in front of me goes at it tonsil-to-tonsil during "Lust To Love"—yes, it is some enchanted evening for lovers and listeners alike.

* * *

MC: I'm sure you realize that with what you've accomplished in terms of ticket sales already, that the next step up is the Forum.

(Both Caffey and Schock laugh.)

SCHOCK: Yeah, we've thought about it. We laugh about it now. I'm not crazy about the big places. It's cool to think about, but...

CAFFEY: I'd rather do three nights at a smaller place. I'd like to do the Whisky again. Those clubs were the ones that supported us first.

MC: Have you heard your music on the radio?

CAFFEY: The first time I heard "Lips" on the radio, I was driving down Laurel Canyon with Peter Case (Plimsouls guitarist) before we went on tour. All of a sudden I heard the drums and thought, "No, it can't be." Then I just screamed. It was on KRLA, the station I'd been listening to since I was a kid. I was shaking. We haven't even heard much of it, though—we've been away.

MC: In L.A., it's almost to the point of overexposure.

CAFFEY: I'd rather have that than not having it played at all. The important thing is to keep writing consistent, good songs. So many bands signed big record deals with labels who didn't know

what to do with them. It was very upsetting to watch; that scared us—people trying to write their second album and they can't do it because there's a mental block. That's why we're starting now. One of the reasons we're back this week is to work up new material. What we're aiming to do is not have one month left to write and practice for the next album. So on our time off, we're going to work on songs through the touring process and get out the ones that are really good.

MC: Are the new songs any different than the others?

SCHOCK: Just the natural progression of the band.

CAFFEY: When we were making the first album, I was delirious and everyone was in a real intense situation. Now we're in a swing of really writing a lot and I'm very happy about that: it's coming at the right time.

MC: What type of progression are you talking about?

SCHOCK: We want a meatier guitar sound.

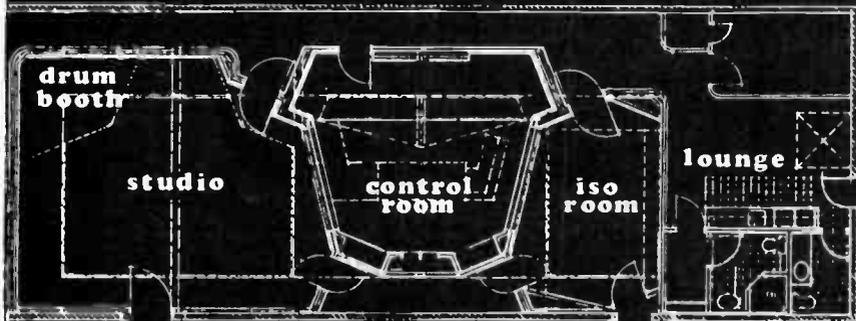
CAFFEY: We had a different idea on how it would turn out, and we learned a lot. Now we know what to do and not do the next time. It's not going to be like "progressive Go-Go's," but there's going to be an improved sound, especially with the guitars.

MC: So you see no problem in retaining the freshness of the music the second time around?

SCHOCK: Not at all.

CAFFEY: I'm really...not savoring, but enjoying this whole thing. This will never happen again, watching your record climb for the first time. We'll still get excited on the second album, but I hope we can always feel this fresh attitude. We look at ourselves and think, "Why us? Why not these other people and bands we really respect?" Even so, we keep a totally realistic outlook on everything. We look at the charts and this and that, but we know it all could go away in a week. The essence of being in a band is working really hard, and I feel we've done a lot of work.

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The Go-Go's: Looking Back And Ahead

MAY 31, 1978: Go-Go's' debut performance at the Masque during a going-away party for the Dickies' European tour. Set consists of three songs, two of which are the same. Original line-up: Belinda Carlisle, Jane Drano (Weidlin), Margot Olvera on bass and Elissa Bello on drums.

JULY: Charlotte Caffey, bassist for local group The Eves, is recruited to play lead guitar, something she's never done before.

AUGUST: Gina Schock replaces Bello on drums. A few weeks later, Ginger Canzoneri becomes the band's manager.

DECEMBER, 1979: Open for Madness at the Whisky. Several members of both bands become quite friendly with each other. Madness recommends them to the Specials as an opening act for their Whisky gig.

JAN.-FEB., 1980: English tour backing up Madness and the Specials. Record and release "We Got The Beat" single on Stiff Records.

MAY: Nominated for "Most Improved Band" at Club 88 Groupie Awards.

AUGUST 17: Film live performance segment for *Urgh! A Music War* at the Whisky. "We Got The Beat" used in movie and soundtrack album.

DECEMBER: Margot severely ill; band looks for temporary replacement. Diane Chai of the Alley Cats is considered, but Kathy Valentine, guitarist for the Textones, is chosen. Her first gig with the band is New Year's Eve at the Whisky.

DECEMBER: Finish second in voting by local musicians in MC's Pick Of The Players Poll, narrowly losing to the Blasters as L.A.'s best unsigned rockers.

JAN.-FEB., 1981: Mini-tour of East Coast, first with Valentine. After weeks of denial, she becomes a full-time Go-Go and starts writing songs for the band, including "Can't Stop The World."

APRIL: Sign with IRS Records. IRS President Miles Copeland: "The Go-Go's were offered more money from other labels. They came to us because they know we're not going to drop them after the first LP."

JUNE 16: *Beauty & The Beat* officially released after earlier release of single. "Our Lips Are Sealed" gains initial airplay.

JULY 24: Play to 4,000 at Hollywood Palladium. Concert sold out in four hours.

SEPTEMBER: "Our Lips Are Sealed" breaks Top 5 on L.A.'s KRLA.

OCTOBER 1: Back up Rolling Stones in Rockford, Ill.

OCTOBER 8-10: Sell out three shows at the Greek. Incorporate new songs into the set, including Valentine's "Vacation," the probable title for the next album.

OCTOBER 25: "Our Lips Are Sealed" breaks Top 5 on KFI in L.A.

OCTOBER 29: *Beauty And The Beat* overtakes The Rolling Stones' *Tattoo You* as the best-selling album in L.A., according to one survey.

NOVEMBER 14: Scheduled appearance on *Saturday Night Live*.

NOV. 15-DEC. 12: Tour of the East Coast and Canada.

DECEMBER 13-27: Off.

DECEMBER 28: Travel to England for Dec. 31 gig in London.

JANUARY 2-14, 1982: Opening for Police tour in Europe.

JAN. 15-FEB. 4: Police tour of the U.S.

FEBRUARY: Rehearsal for second LP.

MARCH-APRIL: Recording second LP.

APRIL 15-30: Off

MAY 25: Leave for tour of Japan and Australia.

POST SCRIPT...

The fruits of the Go-Go's' endeavors aren't limited merely to the band and their business associates. Their success completely debunks certain myths that have cropped up as well. Numerous artists and groups have tried to disassociate themselves from the local scene, saying the club circuit is a dismal, no-win treadmill that never leads anywhere. Successful L.A. groups never break it out of the Southland, I've been told time and time again.

Well, the Go-Go's were born on the L.A. club scene. They didn't get signed from just a three-song demo and a fancy showcase at S.I.R. They didn't hire big-gun lawyers to go for the biggest advance from the first major label that offered them a deal, either. It wasn't hype and bombastic, flashy stage shows that broke them; it was over three years of continuous live gigging, from Club 88 on up.

Their future success is by no means guaranteed. It'll take a string of consistently strong efforts to ensure them of a long, successful career. But it was the extensive groundwork they laid in practically every club in town combined with a few shoestring budget tours of the East Coast and England that has provided them the opportunity to prove themselves.

And in this town, they certainly have done that. To paraphrase John Houseman in those brokerage firm ads, "The Go-Go's made it the old-fashioned way...they earned it."

—Jeff Silberman

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Labels Battle Home Taping

Continued from cover

die cassette tape that didn't appear on the album. Besides that "bonus" approach, the label is attempting to upgrade the quality of the actual cassette recording as well as create artistic packaging that is appealing as an album in its own way.

The parallel problem in video has record companies, TV and movie producers and the people behind all other copyrighted programming lined up against the blank video tape market.

Statistics show that there were sales of 19,034,000 blank video tapes in 1980, as opposed to only 3,000,000 of the pre-programmed variety. Joe Petite, video market manager for Memorex, estimates sales of VHS blank tapes will reach 20,000,000 by the end of 1981, with Beta doing 9,000,000. There were about 189,585,000 blank audio tapes sold, with about 99,000,000 pre-recorded cassettes sold. The video numbers, at least, will most likely jump dramatically in the next year, with the natural growth of the market being buoyed by consumer fears that there may be severe legal restrictions placed on home taping soon.

Those fears are the result of a recent U.S. 9th Circuit Court Of Appeals ruling last month that stated copying of television programs off the air, even for private use in the home, is an illegal infringement of existing copyright laws.

The court also ruled that the manufacturers, retailers and advertisers of the recorders may be held liable for promoting and supplying the equipment. It stopped just short of barring altogether the sales of Betamax video recorders, which are produced by Sony, one of the defendants in the suit.

For the past decade, audio recorder manufacturers, trade



groups and consumers have maintained their right to record sound of the air for non-commercial use by relying on a 1971 Congressional committee report which exempted such use. This report was written when Congress amended the Copyright Act to secure protection for sound recordings. That exemption, however, wasn't renewed or repeated in the 1976 version. Then, along came video...

In 1979, Walt Disney Productions and Universal Studios brought suit against the Sony Corp., charging that the company was contributing to copyright infringement by selling a product it knew would be used to record copyrighted programs. Sony has now lost the initial suit and the first appeal.

What does this mean? Technically, if you tape a movie, concert or any other copyrighted program off TV, you have broken the law, at least until Sony appeals,

as it appears it will, to the Supreme Court.

Even the courts have admitted that enforcement of royalty payments on the home level would be "exceedingly complex," and so the more practical solution suggested involves royalty payments by the manufacturers to the producers of copyrighted programs. This, of course, will mean higher prices for consumers and immense confusion on how to divide the royalties among all the artists, writers, directors, producers and others involved in the programs. Already there is confusion with dividing the video pie on pre-programmed material. Money from Blondie's *Eat To The Beat* video has been placed in escrow until such questions are

VIDEO DISCS: AN OVERVIEW

The newest technical innovation in video—but the one experiencing the slowest sales currently—is the video disc player. The Pioneer model is a laser-operated player which plays but doesn't record. The laser "reads" a record, which consists of two sheets of metal (one on each side) laminated in plastic. What the laser actually reads is a series of small, square pits of different lengths etched into the record. This is one of three formats carried at the store sampled by *MC*—the North Hollywood branch of Pacific Stereo. RCA's model more closely resembles the standard phonograph format, with a diamond stylus that is removable and replaceable by the consumer. RCA claims the entire player is easily operable by a child and has good or better reproduction than the other two, but a representative of Pacific Stereo branch said they had sent back the model because of lower sales and because stylus wear makes them less desirable than the Capitan Electronic Disc (CED) system. The Video High Density System (digital) is due out by the first of the year.

The spokesman said the video disc player doesn't sell as well as the video recorder, even though it is competitively priced (VDP's sell for \$749⁰⁰, with VCR's averaging about \$800⁰⁰) and has many features, such as a scan (fast popthrough of the tape), slow motion, freeze-frame, frame-by-frame movement in either direction, and fast frame-by-frame. In addition, each song in a concert tape is called a chapter, and a consumer can set it so that one individual song is played at a time. The A comparable video cassette with similar features retails for \$1099 to \$1300. The manufacturers are preparing to come out with blank discs soon, but meanwhile, disc players are selling "to the people who are really into music and the quality of it," according to the spokesman. Concert discs cost about \$25 each. The obvious solution to the cost problem is, of course, the planned blank tapes, and the solution to slow sales is to find "the something to make people want to watch it over and over," he said.

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resolved (see MC, Vo. 5, No. 19).

Most retailers contacted in a random survey by MC said they have no plans to stop the sales of video recorders, at least until the legal issues are settled, despite the fact that they, too, are supposedly liable for the copyright infringements.

Despite the apparent sympathy of the court system, the recording industry may not get its wish. A measure recently introduced in Congress would legalize home taping of TV programs in the same way that radio taping is legal.

In any case, the industry is left with this question—How do you make an album cassette, which sells for up to \$8⁹⁹ (or, in the case of better quality audiophile tapes, \$11-\$15), more appealing than quality blank cassettes, which start at \$1⁹⁹ and can easily be used to record the same material.

Chrysalis' *Eat To The Beat* video cassette, which A&M Records' Jeff Ayeroff feels is at best a "noble effort," is a big seller in England and has sold "well" worldwide, according to Espy. It has done so well, in fact, that the label has high hopes for a second release, *Blondie's Greatest Hits*.

Part of why *Eat To The Beat* did so well is the extensive use of

'I Can't See Why They're Going To Outlaw Video. It's The Future.'

"conceptual images," with the song acted out instead of filmed on a soundstage. While this is more expensive, Espy says, "We feel the people enjoy the conceptual images" and that the label and artist have "to find something to make people want to watch it over and over."

Espy was, not surprisingly, all for the court decision against Sony, saying she feels the decision will affect the blank tape market and that taping of concerts and albums shouldn't be legal. It's not fair, she says, for the people who put in the time, money and creative effort to see their finished product enjoyed while they receive little or no compensation. Even with a levy on cassette rentals (such a policy is in effect in Germany), the money raised is minimal.

Ayeroff, vice-president of

Creative Services, says the label is currently using video for promotional purposes only. He says he sees little or no market for the sale of pre-programmed video cassettes or video discs to consumers on an individual basis.

Even so, the number of projects is high. "All the major artists do videos, and some of the artists who are more visual also do videos. We sell to cable TV all around the world," he says, adding that he doesn't think the average consumer will spend the kind of money record and movie companies are asking for pre-programmed fare.

He visualizes home video recorders and disc players as the acquisitions of young professionals, as something to own, not necessarily to use often. "The video disc player goes along with the Porsche and stereo and entertainment complex," he says. "Maybe instructional discs or tapes in the future will sell." The prices of the hardware (the players themselves) will have to come down, though, he says.

Meanwhile, the court decision doesn't seem to bother him too much one way or the other. He feels that you "can't stop people from taping" and he's betting with Sony in the court fight.

"I can't see why they're going to outlaw video players," he

says. "It's the future. Eventually some legislative branch will assign the cost and the consumer will bear the burden." He adds, though, that "It'll be 25 years before we see what really happens." For the here-and-now, though, "Cable is the answer."

A&M is currently working on a better cassette package, working on a mock-up of cassettes as they will look in five years.

WB National Sales Mgr. for video products Dave Mount says "The machinery which provides our business also makes it legal to copy it off the air," and said he didn't think the eventual decision would affect the company's sales efforts. "We're trying to put the best possible product out there now," he says. The label has video out on Rod Stewart, Fleetwood Mac, The Kinks, Blondie, Dire Straits and Devo.

Overall, Mount said, "We would like to see copyrights protected to the fullest extent." To that end, the label is trying to persuade associates in Washington to work toward strengthening the copyright act.

On the flip side of the issue, Larry Davin of Memorex sees "record companies using the blank tape industry as a scapegoat for a sales fall-off. The people who tend to use the most blank tapes are most often the heaviest record buyers."

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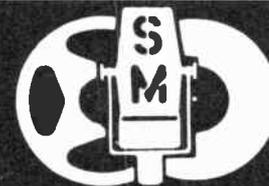
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Cherie Recs. Signs With Atlantic

BY JEFF SILBERMAN

The trend toward small, specialized record companies—a trend that had been operating on a near-dormant level through the '70s—has experienced a resurgence in the last few years. Small labels that have inked pacts with major companies (for distribution or, in some cases, as "testing grounds") recently include Badland, Geffen, Bomp, Boardwalk, IRS and Solar.

The latest is Detroit-based Cherie Records, formed in 1979 by Norton Stern solely as an independent company. It has signed a deal with Atlantic Records.

"I was all set and ready to go independent, which was our original intention," says Stern. "We thought we could handle it ourselves, but we weren't getting our product out fast enough."

This problem became quite apparent with the release of a single by Jerry Carr titled "This Must Be Heaven." The disc was selling over 1,000 copies a day in Detroit alone and had picked up significant national radio airplay.

The success of that single ignited the interest of several major labels, including Atlantic, MCA, Epic and Motown, all of whom began negotiating for either a distribution deal or a custom label pact. Stern picked Atlantic because "They acted faster and with more enthusiasm. There was no bullshit like 'We'll give it a try,' and they offered to get our product on the streets in a week."

Besides Carr, Cherie's roster includes Barrett Strong, author of Motown classics "Heard It Through The Grapevine" and "Papa Was A Rolling Stone," the New York Express, Carol Anderson, Shelly Quayle and Scott Stern. Despite the fact that all but Strong are new artists, Cherie hasn't had any problems in getting exposure. "We're using a very good independent promoter—Intersoul," Stern said, "and we're test-marketing everything we release."

Stern expects the six label acts to grow to ten. "I can run everything personally right now, which I like. We want to be as big as we can get, but I'll always want to run things personally."

Cherie Records will remain based in Detroit, Stern mentioned, "because the competition is easier, we have studios at our disposal here and there's an untapped source of good talent here in the Midwest, which we'll draw

upon."

The label will hold a special showcase in Detroit on Dec. 1st, featuring all seven acts. The New York Express will feature material from their upcoming album, including their single, "Hot On The Club." Barrett Strong will sing tunes from his new *Love Is You* album, and Scott Stern will perform his new single, "Hold On To This Heart Of Mine."

Polygram, Bomp Sort Out Future

BY JEFF SILBERMAN

Bomp Records President Greg Shaw will meet with new Polygram head Guenter Hensler soon to discuss the recently signed collaboration pact the labels worked out a month ago.

The move follows the departure of former Polygram President David Braun, who left recently, claiming the company was in disarray.

Shaw and Hensler will decide if the agreement is still viable under the new Polygram administration and, if so, which acts would be used.

The meeting comes at a critical time, since Bomp is now

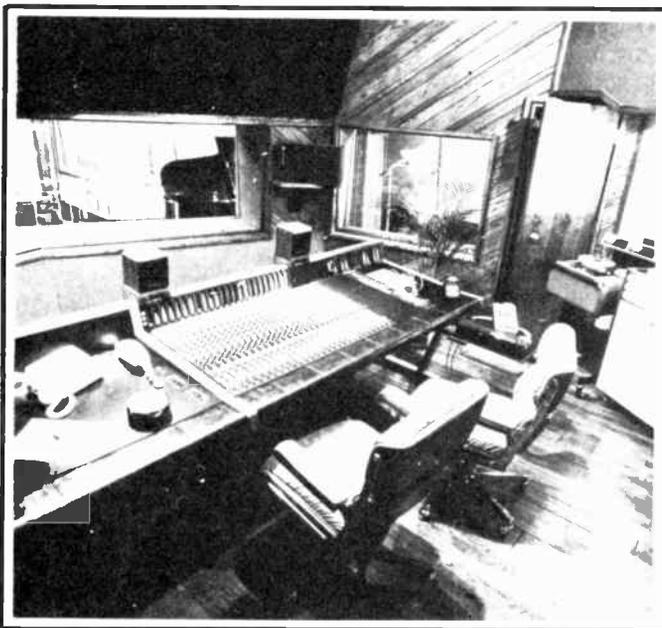
enjoying its greatest-ever sales success with the Josie Cotton single, "Johnny, Are You Queer?" Released two weeks ago, the single sold 6,000 copies during the first week in L.A. alone, with the rest of the initial 10,000-copy pressing selling out soon afterward. It has been the most requested song on KROQ for the past three weeks and has garnered strong response in the Bay area as well. Oedipus, program director of Boston's WBCN, is planning to add it to the rotation.

Response from the East and Midwest is just coming in, as the disc has had just over a week of exposure there, but judging from initial response, Bomp is expecting big things. Distributors from New York, Boston, Philadelphia, Washington, D.C. and Chicago, who rarely if ever reorder Bomp stock, have already contacted the label requesting the single.

Although "Johnny, Are You Queer?" would be expected to incite angry criticism from the gay community, reports from record stores and dance clubs in predominantly gay areas indicate the opposite is true.

Since the single is the fastest-selling in Bomp's seven-year history, it's likely Bomp would work with Polygram if their recent agreement is continued, or with another label if it isn't.

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BY JOHN BRAHENY

Video Opportunities

With the advent of the video explosion, songwriters and composers can look forward to many new opportunities in the years ahead. The following are a few of the areas that are opening up.

Specialized video cassettes for the home market. With the great increase in the sales of video cassette players (hardware) there is an increased need for programs (software). Consequently, all over the country, video producers are turning out special programs on everything from "How To Make Great Omelets" to "Fixing Your Car," "Learn to Play Guitar," and "Defend Yourself." Video players with "stop frame" and "slow motion" make learning at home fun and easy, and magazines and catalogs for the home video market list hundreds and soon thousands of these special tapes. A significant number of these productions use original music and it's possible to make a deal for a creative fee in front, percentage points on future profits, or a combination of both.

More films made for cable. One of the heaviest expenses of major theater films is promoting them to the general public. The radio, TV and print ads represent a high percentage of the overall cost. When a film is made specifically for cable and only needs to be advertised in the cable schedule magazines that go directly to their potential market, much of that cost is eliminated. Combine that with the fact that as more people acquire cable services, there are fewer movies they'll go to theaters to see because of the rising cost of tickets, transportation and parking, so you can see why producers are creating more films specifically for cable.

Songs that generate video projects. "Ode To Billy Joe" inspired a movie version. In the '50s, rock 'n' roll inspired films like "Rock Around the Clock." Disco music inspired "Saturday Night Fever" and country music inspired "Urban Cowboy" and others. In most cases the ideas for the films are not only generated by the music, but contribute tremendously to the exposure of that music. With the increased need for cable programming and the erratic time schedules on cable due to the running of films that don't end exactly on the hour or half hour, there are lots of "holes" created in schedules. They'll need one, five or ten minutes here and there to keep people's attention until the next feature show comes on.

I've seen several interesting shorts put together behind story songs. The visuals may portray the story with live action footage, animation or "dynamic stills" (still pictures faded in and out, superimposed or rapidly flashed). Since these shorts don't involve anywhere near the cost of the feature films to produce, more small production companies can afford to create them. During the World Series I saw/heard a song portraying the history of great moments in baseball. The song was naming the great games and heroes as the visuals ran the original films—a great little piece of filler. If you have a knack for writing good story songs, it's something to look into.

Collaboration with video artists. Audio technology has spawned a whole new genre of musical instruments, the synthesizers and consequently new sounds that, in many areas, surpass the limitations of conventional instruments. Much the same kind of phenomenon is happening with video technology. Computer programs have been created and manual controls invented which turn the TV screen into an amazingly versatile palette for a new breed of artists. Computer technology has made it possible for video artists to control color, texture, movement, form and spacial perception in a seemingly endless variety of ways. It's allowed them to create an exciting new moving art form, an art form that is enhanced greatly by music. Similar problems bring the two arts together. Electronic music in particular doesn't usually fare well in live performance. It's not very exciting to watch someone turning dials and plugging in patch cords. On the other hand, though video art is visually exciting, music always gives it a satisfying sense of form, direction and predictability. In most video music collaborations, music is used by the video artist as a starting point and is chosen for its mood, rhythm and other properties.

There's a new organization in L.A. called the Visual Music Alliance that was formed to facilitate the kind of interaction and innovation necessary to expand this new art form. It's for professionals working in music, film, video, photography and analog and computer graphics. It's a great place for writers to hook up with people initiating video projects. Their address is 356 Hampton Dr., Venice, Ca., 90291, and the phone is (213) 344-8874. I've attended their monthly meeting/showcases and it's truly exciting.



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RADIO

BY WOLF SCHNEIDER

KFI (640 AM): This Adult Contemporary/Personality outlet's morning team—the infamous Lohman and Barkley—is in rare form preparing for the first Week-long Celebration Of Blizard Conditions in Northeast Iowa. Known unofficially as the Lohman and Barkley Winter Carnival in Odebolt, Iowa, it will provide a winning listener with a trip to Odebolt for the final week of November. The excursion will feature activities such as an igloo-building contest, frozen waffle breakfasts, brisk hikes over the frozen Raccoon River, electric log campfires and ice fishing. Should the winner be faint of heart, KFI Promotion Director Biggie Nevins has made an alternate prize available—\$1500 cash. Runners-up receive year-long supplies of Jollytime Popcorn (the firm sponsors the contest). Entries can be submitted via postcard to Jollytime, KFI, L.A., Ca. 90005. Listen to the station for more details.

KIIS-FM (102.7): In something that might have come right out of their billboard ads, "Did you hear what Rick Dees said this morning?", KIIS morning man Dees was yanked from the air by the station on Thursday, Nov. 5th because of some comments he made. "I don't know exactly what he said that caused him to go off

KABC, KBIG, KMET TOP ARBITRONS

The summer 1981 (Arbitron) ratings are in, and there are few dramatic changes. Talk radio **KABC** slipped from an 8.5 to a 6.6, but maintained the number one slot, as usual. On its heels were Beautiful Music **KBIG**, with a 6.0, and AOR behemoth **KMET**, impressively up to a commanding 5.7.

The other contemporary music stations lagged behind after quite a gap. Those with sizable shares included (AOR) **KLOS** with a 4.5; (Adult Contemporary) **KRTH** with a 3.5; (Adult Contemporary) **KHTZ** with a 3.1; (Mellow AOR) **KNX-FM** with a 3.0; and (Urban Contemporary) **KIQQ** and (Adult Contemporary) **KFI**, each with a 2.9. In its first complete sweep with a Hit Music approach, former Century AOR station **KWST** slipped from a 2.3 to 1.2, while its neighbor on the FM band, New Wave/AOR **KROQ**, inched up from a 1.7 to a 1.8. On the country front, leader **KLAC** held constant at 2.9, with **KZLA-FM** at 2.0 and **KHJ** trailing at 1.3.*

*Source: Average Quarter Hour shares, M-Su, 6a-Mid, MSA, 12+. Printed by permission from Arbitron. Information not re-usable by non-Arbitron subscribers.

the air," said the station's vice-president of promotions, Meredith May, "although he did make some lewd comments about Princess Diana." She said there had been no listener complaints before Dees was lifted, and following a day full of televised apologies, Dees was back on the air Friday morning, still in form. At the urging of KIIS attorneys, May had little else to say. "The problem is solved. We'd just like this to blow over."

KLAC (570 AM): On Sunday the 22nd, KLAC will present the NASCAR stock car racing event from Riverside Raceway. Commencing mid-morning, the live lap-by-lap remote coverage will be hosted by afternoon DJ Harry Newman and auto racing authority Mark Hellmer. They will also provide pre- and post-race cover-

age. Tied in with their 1981/82 coverage of the L.A. Lakers' games, the weekend of the 27th and 28th will be KLAC/Lakers Bumper Sticker Weekend at the Forum.

KLOS (95.5 FM): ABC's AOR outlet in L.A. will simulcast Cheap Trick with ON TV on Wednesday the 19th from 9-10 p.m. Evening announcer Bob Coburn has replaced midday air personality B. Mitchel Reed as host of the nationally syndicated **Rockline** show, which is heard on KLOS each Monday night. On Sunday the 15th at 5 p.m., the King Biscuit Flower Hour will present the Little River Band, recorded in Houston, and Mink DeVille from New York's Savoy. The following Sunday it will be Pat Benatar from appearances in Austin and Dallas.

KMET (94.7 FM): Jim Ladd hosts an "Innerview" of long-time friend Stevie Nicks on Sunday the 16th from 10-11 p.m. Nicks chats candidly about her already platinum solo LP **Bella-donna**. In an unusual turn of events, the day after the interview, which was conducted a few weeks ago at Ladd's home, Nicks sent Ladd a dozen roses in gratitude for his support. On the 23rd, "Innerview" focuses on the Allman Brothers, who discuss the realities of their new LP, **Brothers Of The Road**. The Rocktober's giveaway of a trip to see the Stones and ZZ Top drew a precedent-setting amount of mail entries—almost 10,000! This month the Mighty Met will fly listeners to see the Stones at New York's Madison Square Garden.

KRTH (101 FM): The Annual Turkey Shoot will take place from November 16-20th at RKO's FM outlet in L.A. In the unique K-Earth custom, callers bag their Thanksgiving birds via the telephone. Listen to the station for further instructions. On Thursday the 19th, there will be a free screening of the new Paul Newman/Sally Fields drama **Absence Of Malice**, with tickets distributed previously. Oldies weekends will continue through the end of the year at K-Earth.

KZLA (15 AM & 94 FM): The Saturday afternoon feature artists will be Barbara Mandrell and T.G. Sheppard on the 14th from noon-5 p.m. The following week it will be Charley Pride.

TV & FILM

"MILLIE MAKE SOME CHILI,"

Billy & the Beaters' new single, has been released one week earlier than scheduled due to Alfa Records' confidence that the group's November 6 appearance on ABC's "Fridays" will create a wave of interest. Commenting on the label's decision, Chuck Hull, who handles the booking of bands for the television show said, "We take that as a compliment. The record label made the switch to cash in quickly on the expected surge of interest in Billy Vera's single via the program."

ROCK REVIVAL: Fabian is currently working on a new weekly cable TV show which will feature the music of the '50s. Fabian will host the show. In the meantime, Fabian proves that there is still a rock revival market by performing to a crowd of 10,000 at the Philadelphia Spectrum, followed by shows in St. Paul and Milwaukee.

GARY WRIGHT has been signed by producer Carolyn Pfeiffer to compose the score for MGM/Alive Enterprises' contemporary thriller, "Endangered Species." Wright, known for his innovations in synthesized keyboard music, says that he plans to use a battery of programmable synthesizers to create unusual moods for Director Alan Rudolph's new film.

PATTI AUSTIN recently taped a segment of "Soul Train." The Qwest Recording artist performed songs from her album **Every Home Should Have One** including "Do You Love Me" (which was No. 1 on the disco charts) and the title track, "Every Home Should Have One." The album, produced by Quincy Jones, is currently enjoying chart success.

TIM CURRY, who seems to be finding more success as an actor than a recording artist, is co-starring with George C. Scott in a CBS-TV holiday version of "Oliver Twist."

BEST OF THE WORST: Poet/balladeer Rod McKuen recently broke his "super-serious" image by doing a medley of his worst songs on the Australian children's TV show, "Hey, Hey It's Saturday." Reportedly, the segment ran so long that someone set up phones and called it a telethon.

"SIX PACK," Kenny Rogers' first feature-length film, is scheduled to begin filming in January. The three-month shoot may take place at the Daytona International Speedway in Daytona Beach, Florida. Rogers will play a race car driver who finds himself in charge of six orphaned children.

THE ROLLING STONES have chosen Director Hal Ashby to make the film of their tour, beginning with the recent Texas concerts. Ashby's directing credits include "Coming Home" and "Harold and Maude." Other Stones news has it that plans to simulcast one of their New York concerts on closed-circuit televi-

sion are still in the works. They recently met with directors in San Francisco to test the technology by monitoring the performance of a local band at a S.F. club. If it does happen it will be sometime in December, possibly from Bond's Casino on Times Square.

"VIDEODROME" is the name of the upcoming major motion picture in which Blondie's Debbie Harry will star. The film, which is being directed by David Cronenberg, is scheduled to begin filming in Canada this month. According to Cronenberg, the movie deals with "The influence of television that comes into the home, and how communication technology alters the nervous system."

ROB STAR, OF SEEDS II, will host "Entertainment Works," a half-hour Orange Cable TV show featuring Orange County talent. The weekly show will begin filming on Nov. 19 and is scheduled to air in December.

TV LISTINGS

THURSDAY, NOV. 12

□ 6:00 P.M., CH. 11: **THE MUPPET SHOW:** Special guest will be Kris Kristofferson.

□ 8:00 P.M., CH. 11: **THE BEACH BOYS 20th ANNIVERSARY SPECIAL:** This tribute features highlights from the group's 20 years of music, including interviews and clips from their early TV appearances with such stars as **Glen Campbell, Captain and Tennille, Ed Sullivan and Andy Williams** (simulcast with KHTZ FM).

FRIDAY, NOV. 13

□ 2:00 P.M., CH. 5: **THE JOHN DAVIDSON SHOW:** Rupert Holmes is scheduled to appear.

□ 6:00 P.M., CH. 11: **THE MUPPET SHOW:** Johnny Cash joins Muppetmania.

□ 7:30 P.M., CH. 7: **THAT'S HOLLYWOOD:** A look at the films on the midnight movie circuit, including **The Rocky Horror Picture Show**.

SATURDAY, NOV. 14

□ 11:00 A.M., CH. 13: **THAT NASHVILLE MUSIC:** Guests include Jim Ed Brown, Margo Smith and Boxcar Willie.

□ 8:00 P.M., CH. 28: **LIVE FROM THE MET: "IL TRITTIKO":** This live production of Giacomo Puccini's last completed work includes three short operas. Soprano Renata Scotto is featured as the heroine in each opera. James Levine conducts (English subtitles, stereo simulcast with KUSC, 91.5 FM).

□ 11:30 P.M., CH. 4: **SATURDAY NIGHT LIVE:** Bernadette Peters hosts this week's show, which features the Go-Go's as the musical guests.

SUNDAY, NOV. 15

□ 1:30 P.M., CH. 13: **FOLLOW THAT DREAM:** Elvis Presley stars in this comedy about a group of hillbillies who try to homestead a piece of unclaimed land in a small Florida town.

□ 2:00 P.M., CH. 28: **EVENING AT THE SYMPHONY:** Seiji Ozawa conducts the Boston Symphony Orchestra in Weber's Overture, "The Ruler Of The Spirits," and Brahms Piano Concerto No. 2 in B-Flat, Opus 83. Peter Serkin is the piano soloist.

□ 3:00 P.M., CH. 28: **AMERICAN SKYLINE:** Flutist Jean-Pierre Rampal and reggae musical group **Shangoya** are among the featured topics on this on-location video magazine.

MONDAY, NOV. 16

□ 7:00 P.M., CH. 28: **OVER EASY:** Eartha Kitt performs "All By Myself" and "My Heart Belongs To Daddy," and discusses her popularity both in Europe and the United States.

□ 10 P.M., CH. 4: **LORETTA LYNN: THE LADY...THE LEGEND.** Lynn celebrates her 20th anniversary in the business in this music-variety special. Guests include her sister, country music star **Crystal Gale** and actress **Sissy Spacek**, who portrayed Lynn in the film "Coal Miner's Daughter."

TUESDAY, NOV. 17

□ 7:00 P.M., CH. 28: **OVER EASY:** Cal Tjader performs on the vibraphone and then discusses his successful recovery from a heart attack.

□ 7:30 P.M., CH. 5: **CABARET:** Liza Minelli and Joel Grey star in this 1972 musical set in a Berlin cabaret in 1931.

WEDNESDAY, NOV. 18

□ 6:00 P.M., CH. 11: **THE MUPPET SHOW:** Liza Minelli joins the Muppets.

THURSDAY, NOV. 19

□ 12 P.M., CH. 28: **Dick Cavett:** A conversation with cellist Yo Yo Ma.

FRIDAY, NOV. 20

□ 8:00 P.M., CH. 11: **P.M. MAGAZINE:** A backstage look at the **Rolling Stones** tour.

SUNDAY, NOV. 22

□ 10 P.M., CH. 4: **SINATRA, THE MAN AND HIS MUSIC:** Frank Sinatra, accompanied by a 50-piece band, performs songs from the more than 100 albums he has recorded during his career. **Count Bassie** and his band join him for two numbers.

TUESDAY, NOV. 24

□ 6:00 P.M., CH. 11: **THE MUPPETS:** Joining the muppets will be **Elton John**.

WEDNESDAY, NOV. 25

□ 6:00 P.M., CH. 11: **THE MUPPETS:** Linda Ronstadt guest stars.

□ 9:00 P.M., CH. 28: **THE L.A. PHILHARMONIC BICENTENNIAL CELEBRATION WITH CARLO MARIA GIULINI:** In this first of four KCET-produced specials, the maestro rehearses, conducts and offers off-stage impressions of overtures to three Rossini operas: "L'Italiana in Alger," "Semiramide" and "William Tell" (simulcast with KUSC, 91.5 FM).

Attention: Songwriters

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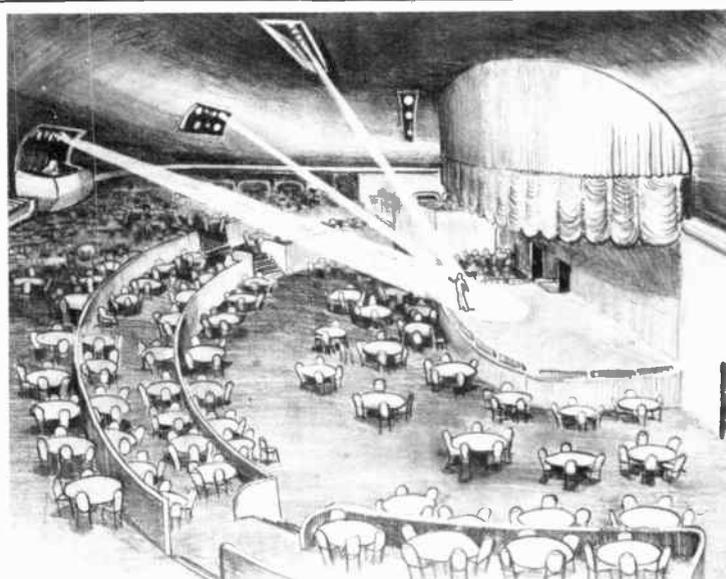
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BRITANNIA STUDIOS, Hollywood: Managing Director Greg Venable tells MC, "Shirley Basse is recording an LP with Johnny Harris producing, arranging and conducting. I engineered the tracks, which will be released on Applause Records. We did Merle Haggard's *Big City* LP, which just came out on Capitol Records. Ken Suesov engineered it. Country artists Heather Reese and E.J. Rice are both recording albums for Platinum Records. Frank Touch (owner of the label) is producing the albums with the help of Gary Thurlow who is co-producing. Frizzell and West, who are on Viva/Warner, are in with producer Snuff Garrett, who also re-mixed the Tanya Tucker album."

WESTLAKE AUDIO, Los Angeles, Ca.: Generation X's Billy Idol is working on his solo album with Keith Forsey producing and Brian Reeves engineering. Producer Jim Ed Norman is producing Johnny Lee for Elektra/Asylum records and Jennifer Warnes for Arista Records, with Eric Prestidge engineering. Warner Brothers artist Prince is in producing and engineering his own LP with assistance from Ed Cherney. Quincy Jones is producing an album for James Ingram for Warner Brothers and mixing disco for artist Patti Austin for Quincy's own label, Qwest Records. Bruce Swedien is engineering both projects with Brian Reeves assisting. Engineer/producer Tom Vicari is in producing overdubs for Seawind's new album. Writer/artist/keyboardist Randy Goodrum is in with producer Elliott Shiner working on his own LP for Polygram Records. Giorgio Moroder is working on mixes and overdubs for Madleen Kane's new album.

SPINDLETOP RECORDING STUDIOS, Hollywood, Ca.: Lonnie Elieen, who spent the last two years at Motown studios, has replaced Matthew Vertin (who left to join the Wally Heider staff in the same capacity) as studio manager. Elieen tells MC, "Gordon Rowley of the group Nightwing (a rock group leaning toward the British-metal sound) just finished mixing their second album. We are completing a second studio downstairs. When it's ready, we will be having a showcase. The projected target date is in December."

THE SOUND CHAMBER, Pasadena, Ca.: Recent remodeling of this 16-track studio (soon to be 24) includes a new drum booth and hanging acoustical baffles which can be raised or lowered to alter the room's sound.



Papa Doo Run Run taking a break from recording their latest single, "Lady Love," at IAM Studios.

INTERNATIONAL AUTOMATED MEDIA, Irvine, Ca.: Papa Doo Run Run, who often back up Jan and Dean in concert, recently recorded their newest single, "Lady Love," at IAM (see photo).

SOUND LABS, Los Angeles, Ca.: The Carpenters are in mixing a new product with Robert Young engineering and Stewart Whitmore assisting. George Duke is producing himself with Tommy Vicari at the boards, assisted by Stewart Whitmore. Frankie Vali and the Four Seasons are in with producer Bob Gaudio. Anthony D'Amico is engineering with Paul Lan; seconding.

THE WINERY RECORDING STUDIO LTD., Haiku, Maui, Hawaii: Artist Tim Townsend is tracking some new material and re-mixing his album, which was cut at Muscle Shoals. Singer Rodney Arias completed his fifth album for R.A.G.A. Records. Hana's Own, a duo, reworked the old country classic "Reconsider Me" and recorded it as a single. Guitarist Bob Banger (of Street Talk) is in with producer Tim Carroll tracking a single. Corny Bumpus (Doobie Brothers' sax player) laid down a solo and fills on the tune entitled "I Can't Say." The Winery now offers a complete concert sound reinforcement service. Firefall and Pure Prairie League recently used the system in concert at the Royal Lahaina's Stadium.

PARAMOUNT RECORDING, Hollywood, Ca.: Studio Manager Don Schlegel tells MC, "We are currently A/B-ing the ATR analog 1/2-track system (which many studios are starting to use) against the JVC digital machine. Each machine has its own advantages: The ATR has great signal-to-noise ratio and you can edit the tape itself with a blade. On the other hand, the JVC digital machine doubles as a VCR, so you can watch movies, record digital or sync it up with audio.

We are also opening up to the movie business so we can split our day between them and the record industry, with the former taking up the morning hours and the latter taking up the nights. Sigid Abdula (who produced the S.O.S. Band for Columbia) is now in tracking a group called Phoxx (pronounced fox)."

ONE MORE TIME, or should I say three's the charm? Emmylou Harris was presented with a Golden Reel award for her albums *Roses in the Snow*, *Luxury Liner* and *Profile/Best of Emmylou Harris*. Luminaries in attendance included Linda Ronstadt (see photo), Maria Muldaur (who is currently in the process of finishing her gospel LP for Word Records), Susan St. James, Albert Lee, Rodney Crowell, Hank DeVito, Glen D. Hardin and Emery Gordy. The event took place at The Enactron Truck/Magnolia Sound Studios in coordination with a preview of *Cimmaron*, Emmylou's new Warner Brothers Release.

PUMPKIN STUDIOS INC: Oak Lawn, Ill.: Ampex gold was struck here as the studio received the Golden Reel Award for their part in the Styx *Paradise Theater* album on A&M Records. The album was recorded and mixed on 456 Grand Master tape.

GINGERBREAD RECORDING STUDIOS, Santa Monica, Ca.: Co-owner Terry Ayres tells MC, "Ex-Eagle Randy Misner is in completing demos for an upcoming CBS album. Bob Wolstein is at the console. Artist Dan Crow played at McCabe's for the Saturday Children's Series and we recorded it for an album. Artist Ace Gibson is working on country publishing demos. I also want to tell you about a policy we started some three months back: We give winners of the Palomino talent contest two hours of free studio time."

WESTWIND, Westlake Village, Ca.: Arista recording artist Gino Vannelli is scheduled to do overdubs and vocals for his new album project. Artist Cyndi Grecco (vocalist on the Laverne and Shirley television theme) is tracking an album under the direction of producer Mark DiLorenzo with Ron Cappone engineering. Strings for Tanya Tucker's new album will be recorded here under the direction of studio owner Larry Muhoberac, who is doing the arrangements.

MORE GOLD FROM AMPEX for Atlantic Studios in New York where the soul group Slave received The Golden Reel Award for their "Stone Jam" album.



Emmylou Harris (left) and Linda Ronstadt celebrate Harris' Golden Reel.

TRES VIRGOS STUDIO, Santa Rafael, Ca.: The great lengths these people have gone to in fusing together the finest in state-of-the-art technology graced MC's "Studio Splices" in full detail in the September issues (Nos. 18 and 19). Now, Jerry Jacob, Allen Rice, Robin Yeager and Mike Stevens proudly announce the official opening of the studio's doors to the world on October 19th. Good luck from the staff at **Music Connection**.

ALPHA REPERTORY TELEVISION SERVICE, New York, N.Y.: ARTS, as this cable programming service is called, has ABC Video Enterprises out in Unitel Video's mini-mobile and Mobile I remote units to shoot background footage of New York locations, used in programming to create proper ambience. Each week, nine hours of ARTS programming are carried by the Warner-Amex Satellite Entertainment Company's Nickelodeon channel. Upcoming programming will offer the work of South African writer Athol Fugard in the form of segments from his Broadway play last season, "A Lesson From Aloes" and his movie "Marigolds In August." A reading from Marcel Proust's "Remembrance Of Things Past" is also included. Background remotes include New York's City Hall, Algonquin Hotel, Art Student League, Carl Schurz Park and the exteriors of Beaux Arts architecture.

CBS VIDEO ENTERPRISES will present the play "Purlie" (one of the first stage vehicles to tackle the subject of integration) on Showtime's pay cable network. The play will also be released on video cassette via MGM/CBS Home Video. Unitel's mobile II and IIP units shot the play at New York's Lehman College to tape the Broadway musical for TV airing. "Purlie" stars Robert Guillaume of "Benson," Sherman Hemsley of "The Jeffersons" and Melba Moore, who won a Tony as best supporting actress for her role. Production was staged by the original Broadway director, Philip Rose for Producer Robert R. Thiel and TV Director Rudy Goldman.

CREATIVE MEDIA, Garden Grove, Ca.: Production Director Tim Keenan announced the opening of the new facility offering ¾" post-production, including special effects and titling. These additions complement the two-camera studio which also offers single-camera location shoots.

NIGHTCLUBBING, a video piece by Pat Ivers and Emily Armstrong of New York's Advanced Television video production company, is on the road this month with stops in Chicago, San Francisco and other cities. The video, which features Talking Heads, Bush Tetras, Richard Hell and early Blondie, will be on display at the **Billboard** Video conference. It will also be showing Nov. 12th at Eliot Sekuler's Thursday Night Video on Nov. 12th.



Eric Bloom of Blue Oyster Cult, the subject of a recent live video shoot.

ALIVE ENTERPRISES, Los Angeles, Ca.: The video production arm of Alive recently shot two separate concerts at the Sportatorium in Hollywood, Florida—one of Blue Oyster Cult, and the other of Foghat. Bob Emmer, who along with Shep Gordon is executive producer, tells **MC**, "The shoot was done by VTA (Video Tape Associates) and Criteria Recording handled the sound. We used five cameras to cover the concert. Neil Marshall produced it with Pat Griffith and Kevin Kalunian as associate producers and Dave Levisohn directing. We do our post-production work at Compact Video. Next month we will be shooting Journey in concert at the Summit in Houston. There are also several other projects in the formative stages. I would like to emphasize that we will be developing other formats besides concerts for video that will relate to music, but will not be based on promotional or concert footage." When asked how Alive Video chose their acts, Emmer explained: "We select acts that artistically are formatted with the idea that the artists and their video will have a life after MTV. They must be highly recognizable with an established following." When asked how Dave Mason (Alive video taped his "one man" show at Perkins Palace) fit this image since he lacks a record label, Emmer told **MC**: "Just because he does not currently have a label does not mean he lacks an audience. Dave Mason has lots of fans and has sold lots of records and written important songs which are classics. He is instantly recognizable, that is why Miller Beer made him their rock spokesman, just like they made Eddie Rabbit their country spokesman." Blondie was another topic covered, since the group

is the first to release an all-video version of an album. As Emmer explained it, "There is a Best Of Blondie audio LP which will have a video package to match." Linda Carhart, general manager of visual programming at Chrysalis Records, further elaborated on "The Best Of Blondie," telling **MC**, "The videos are a compilation from previous tapes. They are linked together with a story line."

BULLET RECORDING, Nashville, Tenn.: The doors are now open for Nashville's newest recording facility, but the real news is video—"affordable video"—as Studio Manger Piers Plaskitt puts it. In studio A, which measures 46'x40' with a 26' ceiling, there are 175,000 watts of available lighting controlled by an elaborate dimmer system. There are also special curtains on roll-out tracks for video backdrops. Studio A (the best of the three rooms) also offers 46-track audio recording with rates of \$1,000 per hour for the "complete treatment."

REALIVE PRODUCTIONS, Thousand Oaks: Guitarist Michael Rhodes is at Realive editing his rock video, "I Just Want To Take You Home." Producer Dusty Ebsen taped it at a private ranch in the Malibu Mountains. Also tracking an E.P. this month are Rhett Creamer and progressive rockers Amber Dusk. "The True Spirit Gospel Hour," the syndicated radio show taped at Realive, has been picked up for another six months. A single recorded here by Steps has broken in the Bay area and is receiving favorable airplay. Engineering was by independent Bruce Jackson, who recently produced two singles at Skyline Recording.

INDEPENDENT IMAGE CONSULTANTS, Irvine, Ca.: The world of video is producing a number of offshoot industries, and this firm's Anna Maria Kadane is offering video-lab workshops for musicians. "The visually exciting performer has gained an edge," she says. "I want to offer musicians the opportunity to play with their video image in a no-pressure situation for the purpose of learning how best to come across visually before they go out and invest in a video demo with little or no on-camera experience." For information on this image-consulting program, call (714) 551-1949.

VIDEO IPS, Redondo Beach: IPS is currently conducting seminars in video editing for interested video, film and recording in-

dustry personnel. December's programs will deal with the technical aspects of television theory and signal analysis. Future programs for '82 include seminars in video production for producers with a special look at the topic of video music, sound recording and mixing for video, and plans for a comprehensive electronic music symposium produced and developed in cooperation with Bob Ghent of Associated Electronic Artists in Redondo Beach.



Rod Stewart's Forum concert will be broadcast live by satellite worldwide.

WARNER BROTHERS RECORDS, in conjunction with Billy Gaff Management and World Entertainment, has announced a two-hour prime time television/radio simulcast special starring Rod Stewart. The live broadcast will be the first international world-wide live-by-satellite music show since the Elvis Presley special which aired similarly several years ago. The event will take place on December 18th, with same-day viewing across the United States, Canada, New Zealand and Australia, and a one-day delay for audiences in Europe. The concert will originate from the Los Angeles Forum. The as-yet untitled special will be directed by Steve Binder, best known for his work on the 1981 Emmy Awards and the Diana Ross television special. The executive producer of the event will be Billy Gaff, who is also Stewart's personal manager. Local television stations covering an estimated 85 percent of the U.S. will carry the special while participating FM radio stations in each city will offer stereo simulcast. Domestic and international satellite interconnections will be arranged by the nation's largest user of satellite facilities, World Communications.

The **ROQ** of the '80s

KROQ

106.7 FM

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Ian Whitcomb

Rodney Bingenheimer

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& Stanley

“On The Air” with Stereo
Steve & Denise Westwood

REVIEWS

Concert Reviews, MC5 Reviews, Live Action Chari

THE MOTELS

THE GREEK THEATER

Maybe it was playing to a large crowd as a headliner, or a case of overreaching after nearly a year of inactivity. Whatever the reason, The Motels' Greek show was not the type of performance they honed on the local club circuit. With Martha Davis going full throttle as a visual focal point, at times to the point of overdoing it, The Motels put on an energetic set, mixing old hits with material from their much-delayed new album, *Apocalypse Now*.

Davis epitomizes The Motels' musical style with a cool, sultry visual presence. Songs like "Total Control" illuminate her personality perfectly—intimate but far from vulnerable. The Motels also do hard rockers, but Davis' allure has always been closer to a Rickie Lee Jones than a Chrissie Hynde.

Until now. Forsaking the guitar for the majority of the set, she freely roamed the stage, exaggerating every emotion with a facial or physical expression. She prowled into the audience more than once, and while it got the audience off its collective ass, it often distracted attention from the music.

The energy *did* transfer to the rest of the group, though. Pianist Marty Jourard did a manic solo while jumping all over the keyboards. Guitarist Tim McGovern cut loose with some fiery solos, but the mix lost much of the punch.

The good news is that the new material is at least as strong as the old stuff, and Davis' decision to be a more striking focal point makes them better live. When the band goes off the deep end visually, though, they can lose that sensuous allure that makes Davis stand out from the faceless tough-girl lead singers popping up everywhere nowadays.

—Jeff Silberman



Was (Not Was): 'Uplifting, funny, gleefully-rendered tunes.'

WAS (NOT WAS)

AT PERKINS PALACE

"Happy music" has fairly insulting connotations, especially in these gloom 'n' doom-oriented new wave times. But Was (Not Was), a dance rock/funk musical troupe led by David Weiss and Don Fagenson, play precisely that: uplifting, funny, gleefully-rendered tunes. Their heady blend of jazz riffs, R&B rhythms and Zappa-like lyrics provide a set's worth of pure, delightful fun.

Many in the audience were decked out in punk regalia, maybe because of guitarist Wayne Dramer's MC5 days. The show, though, exhibited none of the nihilism of a hard-core punk outing. The operative word is "dance," and it takes considerable effort to avoid bobbing to their funk grooves. Through "Carry Me Back To Old Morocco," "It's An Attack!" and other agitated, rhythmic numbers, Was (Not Was) plays with a precision and each to match their good-time spirit.

This review-like format boasted some fine solo spots. Singer Sweet Pea Atkinson delivers a stylish soul ballad called "Should I Wait?" Vocal duo The Brides camp and vamp their way through two tunes, including Lene Lovich's "Lucky Number." If anything, band creators Weiss and Fagenson keep a low profile. Their sacrifice for the common good, though, makes for a strong show.

—Barry Alfonso

MILES DAVIS

HOLLYWOOD BOWL

Miles Davis has built a reputation difficult for anyone, including himself, to live up to. To many, he is not only "The Prince," but also jazz' greatest living innovator. After a hiatus of several years the legendary trumpeter gave his first L.A. performance since 1975, and he continued musically from where he left off.

Perhaps he's a bit tamer than his *Bitches Brew* days—due largely to illness and a lengthy absence from the music world—but his playing remains uncompromised. Instead of screaming synthesizers of his past "Brew," the emphasis is primarily on funky guitar work. Guitarist Mike Stern, who plays on Davis' current LP, *The Man with the Horn*, is a modern-day "synthesizer" of guitar stylists Santana, Hendrix and McLaughlin. The sextet was rounded out by alumni from *The Horn*: saxophonist Bill Evans, electric bassist Marcus Miller, percussionist Mino Cinelu and the great drummer, Al Foster.

The first of two 25-minute sets began with Stern's prominent guitar work on "Back Seat Betty," as the evening's free-style format gave way to licks from the classics *Sketches of Spain* and *Porgy and Bess*. Although his solos are generally briefer, the trumpeter's mellifluous tone remains basically unchanged.

With the benefit of a re-

mote microphone, Davis was freed from the usual restrictions faced by most jazz musicians. He paced cat-like across the stage when he wasn't soloing, and never uttered a word to the audience. Yet somehow he emanated a charismatic presence. If Davis keeps up his playing, each successive concert should serve as unquestionable evidence that not only has the Prince returned, but perhaps he never really left us.

—Linda R. Reitman

CLIFTON CHENIER

AT McCABES

Out of the bayou, Clifton Chenier and his Red Hot Louisiana Band bring their peculiar form of zydeco, R&B and rock music to appreciative fans along the West Coast.

Happily, Chenier is still letting the good times roll. While he looks a bit more world-weary, he continues to lead a tight band, singing and playing soulful accordian. He and the Red Hots deliver a polished show complete with warm-up numbers and a mighty intro for the "King of Zydeco," who comes on like James Brown.

The repertoire is played with precision and includes everything from "Rock Me Baby," "Pine Top Boogie," and "In The Mood," to Ray Charles' "What I Say," with a generous helping of zydeco music thrown in. Chenier sings in a commanding, earthy manner, and whether in English or Cajun French, he's truly a joy. The greatest crowd response came during several zydeco numbers when bass and horns lay out as the drummer shuffles furiously and Chenier grins and plays herky-jerky rhythms on the accordian. Although this type of music is inextricably intertwined with partying and dancing, Chenier and company deliver a first-rate set.

—David Keller

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REVIEWS & REVIEWS.



(photo by Von Thomas)

Roach: 'Poise, pretty looks and infinite sexiness... This is a woman with a future.'



(photo by Randall Michelson)

Jill Black: 'This band has good instincts, but needs to experiment.'

Roach and the White Boys at Mme. Wong's

The Players: Roach, lead vocals; Steve Dougherty, lead guitar, backup vocals, Dennis Peterson, bass, backup vocals; Don Johnston, drums.

Material: Rock with a soulful bent and sexually suggestive lyrics. Slowed down, funky versions of "Honky Tonk Woman" and Costello's "Pump It Up" were covered between

originals. The bright, crystallized choruses on "My Boyfriend's Back" and "What's So Good About Girls?" were impressive, the songs themselves not without commercial appeal.

Musicianship: Substantial but far from remarkable. Dougherty takes several innocuous guitar solos and bassist Peterson is good but not great. Johnston shows a good percussive flair. These "White Boys" are basically backup for Roach, the star of the show and a talent to be reckoned with.

Performance: Roach has

poise, pretty looks and infinite sexiness. She captivates with a playful toss of her head, a schoolgirl pout or wiggling hips. She also has the uncanny ability to make every male in the audience think she's winking knowingly at him. Vocally, she's superb, showcasing a lot of emotion throughout her set and managing a guttural growl during the blues-oriented "I'd Rather Be Lonely." **Summary:** This is a woman with a future. However, a more involved backup band would bring her potential within reach.

—Randal A. Case

Jill Black at Dillon's, Westwood

The Players: Jill Black, lead vocals, percussion; Dan Nolton, guitar; Bill Olvis, guitar; Dean Cortez, bass; Jody Cortez, drums.

Material: New wave music à la early Blondie on one hand, and the dark, street-wise poetic ramblings of Patti Smith on the other. Lyrics are carefully structured and abound with imagery, but depending on the musical treatments applied, they can either reflect an appealing girl-group sound or fall into the doldrums of bargain-basement new wave.

Musicianship: The players know their ways around each of their instruments well enough, but there is a tendency to play it safe, sticking to proven rock formulas of melody and style. The Cortez brothers are rock solid as the rhythm section, having played together for years, but the changes are predictable. Black's vocals are laced with urgency, right down to the sexy panting, but often her lyrics are unintelligible. She should cut down on the reverb, which is used too much.

Performance: Black shows minimal energy expenditure, but she will get down on her knees for effect or burst into a high energy rage while delivering key lyrics. The backup band behaves as such, idling trans-

parently in the background while Black supports the weight of the show. Nolton is the exception, wrestling with his Stratocaster during frenzied solos. The band should work up some moves to keep the momentum going.

Summary: Black just might have the writing ability and vocal talent to become a big leaguer, but in an area of pop music where other women have set some very specific precedents, she is going to have to come up with something better than standard new wave to attract attention. This band has good instincts, but needs to experiment because when new wave becomes old, it's time to consider the next wave

—Paul Van Name

REVIEWS·REVIEWS·

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

Pecos, The Troubadour, W. Hollywood

The Players: John Wood, lead guitar, vocals; Randy Brown, rhythm guitar, vocals; Larry Larson, bass, vocals; Bruce Meadows, pedal steel, sax, vocals; Joe Daniels, drums, vocals.

Material: Rock 'n' roll originals, all of hit quality. "Time To Rock" is a handclapper, "Listen To Your Heart" and "Two Hearts" are real rockers

and "Catalina," especially, is good crossover pop/rock material. The set was well-paced, with good variety within the stylistic range of rock. A Pecos song formula—very infectious opening, tasty middle and satisfying end.

Musicianship: All the best. John Wood is one of the best guitarists I've ever heard. He's very lyrical, getting a beautiful sound. His fingers move so fast he had the audience mesmerized, and his solos drew several well-deserved rounds of applause. Steel/sax man Meadows added just the right amount of punch, and the rhythms of

Larson, Brown and Daniels rounded the whole thing out. I'd just like to hear more four-part harmonies.

Performance: Pecos has so much positive energy it would be almost impossible to remain stationary. The members perform very well as a unit. They look like they're enjoying it and get the crowd involved at the same time. Two encores added further proof of the point.

Summary: An excellent band in all respects. Pecos has a special quality that makes an audience feel good.

—Penny Dellinger

Paulette McWilliams, Troubadour

The Players: Paulette McWilliams Bush, vocals; Al Johnson, lead guitar; Jeff Steele, bass; Bobby Sandstrom, keyboards; Mike Romano, drums; Dorian Holly, Freida Woody, Bridgette Bush, vocals.

Material: Solid R&B dealing with contemporary courtship. McWilliams' superb voice shines on "More Love" and pounds it out on "Closer To

Me" and "Don't Go Away Again." She should, however, choose more ballads to display the many facets of her voice.

Musicianship: With a competent, full-sounding band and expert vocals, McWilliams' music is well-arranged and selected, but the kicker is her voice. With power, volume and amazing range, she comes across with sheer energy and rock instinct.

Performance: A polished performer with terrific presentation and unusual audience rapport, McWilliams convinces you she's having the time of her life, kidding about her per-

sonal background by warbling a few well-known commercial jingles. She talks to her audience, but she also *listens* to them, bantering about the themes of her songs. This is a sharp, sexy lady; there's no doubt she has everything under control. She can get a bit cutesy, but McWilliams is definitely personality plus.

Summary: McWilliams had the well-heeled Troubadour audience eating out of her hand. Good material and a presence as powerful as her dynamite vocals make this lady a "must see."

—Rosanne Norman

A La Carte at Knott's Berry Farm

The Players: Kevin Kreis, guitar, vocals; Craig Miller, bass, vocals; Brian O'Brian, drums, vocals.

Material: Rock with a fondness for a good boogie. Vocally there is a similarity to Molly Hatchet, most noticeable in "Fairview Boogie," while the thick, swampy bass in "Old Number Seven" reminds one of old Grand Funk. Covers played during the set were "It Came Out Of The Sky" by CCR and a spunky version of the Kinks' "Skin & Bones."

Musicianship: Good. Louisiana-born Kreis plays an admirable guitar with the ease of someone who began musical training in the cradle. Cf special note are his high register arpeggios played on mandoguitar during "One Monkey Don't Stop No Show." Bassist Miller and drummer O'Brian keep up a tight end; there are



A La Carte: 'A cohesive team effort.'

no gaping holes in the sound, which is an occupational hazard for all three-piece rock bands.

Performance: Top-notch, though at times a little "cute"—one song is dedicated to an Orange County mental health institution and O'Brian tells fat jokes on stage. Vocal similarities between Kreis and Miller allow little ground for memorable harmonies and make trade-offs between the two seem without purpose.

The energies expended, however, gel favorably. A cohesive team effort is a feather to be worn in this band's cap.

Summary: A La Carte's prime commercial audience is teenyboppers, and they do quite well attracting them, judging by the mass of 16-year-olds in attendance. There's not much new here conceptually but, as lighter fare, this group gets my vote. Hell, they're better than the Bay City Rollers.

—Randal A. Case

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REVIEWS REVIEWS

MC Reviews Local

Clubs MC Reviews Local Acts In Local Clubs



Addie: 'A top-calibre entertainer and musician.'

Addie, The Stone, San Francisco

The Players: Addie, lead guitar, lead vocals; Jacquie Virgil, background vocals; Kenny "The King" Baker, saxophone; Geoff Frankel, drums; Alfred "B.J." Eaton, guitar; Steve Barsotti, bass.

Material: Hard rock, funk,

soul and blues, both originals and covers. Originals fuse all four styles, while covers range from blues classics like "Chicago" to Tina Turner's funky "Goodbye Baby." The heavy blues/black influence of the group is undeniable.

Musicianship: Addie's backup players ("Formerly Of") are seasoned professionals, and she displays the artistry attained by guitar legends like Duane Allman and Eric Clapton. Jacquie Virgil's soulful background vocals are filled

The Doo-Wah Riders at the Palomino

The Players: Ken Liebenson, piano, harmonica, trombone, lead vocals; Lindy Rasmussen, guitar, lead vocals; Jeanine Brown, lead vocals; Bob Houghtaling, pedal steel guitar, vocals; Jon Delson, bass guitar, vocals; Dale Hunt, drums.

Material: All country/swing originals and covers with some gospel origins. Covers like "Ghost Riders In The Sky" and Guy Clark's "Texas Cookin'" have excellent original Doo-Wah arrangements.

Originals include "Make Room For Granny," with some Asleep at the Wheel sounds and pedal steel flourishes; "Film at 11" and "I'm Stoned And Thinking About You Again," two true-to-form country songs of woe; and the hoedown instrumental, "Sticks."

Musicianship: Very good, lively, energy-packed playing. All instruments blend well and provide a satisfying set. Hunt's drum solo is exceptionally well-done on "Sticks" and Liebenson's harmonica and trombone add a unique sound. Vocals are excellent, especially the three-part harmonies, which are reminiscent of the '40s Andrews Sisters in style.

Bent Umbrella at Madame Wong's West

The Players: David Monarch, lead vocals; Beau Briket, lead guitar, Todd Binder, bass; John Knox, keyboards; Frank Fox, drums.

Material: Straight-ahead, mainstream rock 'n' roll and good melodies with dramatic,

driving rhythm. The sound system, however, made the lyrics nearly impossible to discern. "High Rise Apartment" and "Radio's Video" are the standouts; even without intelligible lyrics these songs are contagious and commercial.

Musicianship: Everyone in the band plays well, and they're tight as a group. Knox does a few interesting leads including a "Peter & The Wolf" riff during "Stage Fright." As a whole, however, they all play

with raw energy and drive. Most notable is the guitar work of Eaton, which energizes extended lead breaks and provides refreshing tonal contrasts. Addie is also a powerful vocal stylist, often mirroring her Telecaster's tone and taking care to exact the last drop of emotion from the lyrics.

Performance: Addie is definitely high energy in its raw form. The group boasts members who are all entertainers in their own right, but they share a professional respect for each other in the visual presentation. Addie and Jacquie Virgil create visual excitement while leaving room for the other members to shine.

Summary: Addie is a top-calibre entertainer and musician. She has paid her dues and has gained the respect of the cream of the blues crop. A San Francisco cult figure, she has finally become more visible to the public (she'll be in L.A. this month), and it's certain that Addie and "Formerly Of" will be getting the recognition they deserve.

—Katharine Chase

Performance: The Doo-Wah Riders draw their performing roots from American truck-stops and honky tonks. Performing truly rousing, rowdy, foot-stomping music, this band really swings. Keyboardist Liebenson can't sit still and breaks tradition. He stands for vocal solos as well as grabs the mic and charges center-stage for a revival meeting speech intro to one song that brought a yelling response from the audience.

Summary: The Doo-Wah Riders is one band you shouldn't miss. They have successfully expanded the country sound to include swing and a little boogie. They're expert performers—not to mention lots of fun.

—Penny Dellinger

too hard and too loud to give Monarch the space he deserves. He's got a terrific voice with an impressive range both musically and emotionally. It varies from the haunted screaming on "Walk Away" to a beautiful R&B falsetto on "Stand By Me" to surreal vocal tricks in "I've Been Shot." Harmonies are, for the most part, ineffectual.

Performance: Monarch is a hunk, and he plays it for what it's worth without resorting to

REVIEWS·REVIEWS·

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

the standard macho-rock sexuality cliches. His good looks and energy bring genuine excitement to the material. Briket does too much up-staging, prancing onto the dance floor to strut his stuff and taking attention away from where it belongs, on Monarch.

Summary: Monarch saves the group from being just another good middle-ground rock band. They should work on balancing their sound so that attention is appropriately focused on the lead vocals and lead musicians. Although it's difficult to evaluate the mate-

rial given the sound difficulties, musically the songs are infectious, but the hooks could be more original in about half the songs. Monarch carries it off nonetheless, and that's what will bring the crowds back for more.

—Laura Golden

Secret Water Service at the Troubadour

The Players: Pete Corey, lead vocals, keyboards; Jay Hlauka, guitar, backup vocals; Tony Marsico, bass.

Material: A tedious blasphemy of religion, particularly (though not limited to) Christianity. Titles like "Heal Up," "Secret Water Enema" and "Benediction" have possibilities within the context of the band, but fail miserably because the most imaginative device they can come up with is profanity. The music fares worse. They recite, rather

than sing, their lyrics over a thick texture of sound that goes absolutely nowhere.

Musicianship: These guys used a rhythm record for percussion. While it not only keeps time, it also shows some flair for its instrument, unlike the actual trio onstage. Their solos are flat and mundane repetitions of basic riffs. While the record keeps them pretty well in time, their endings tend to die abruptly and awkwardly.

Performance: Beyond the unexpected religious props and costumes, there is very little commitment to humor or seriousness, making it difficult to perceive their intentions. Corey is stone-faced while barking his unintellig-

ible rhetoric over the sound. Marsico shows more life and interest, but directs it at his bass as opposed to the ensemble or audience. Hlauka is the only member who shows any real life and personality on stage, and comparatively speaking, he is a pleasure to watch.

Summary: They need to commit themselves to a cause, be it music, humor, religion or insanity. Right now they come off as a vague bombardment of commentary on themselves and religion. Until they make the commitment, Secret Water Service will remain an easily-kept secret.

—Sally Klein

Ska-Cha-Cha, the Whisky, W. Hollywood

The Players: Danyel Marin, lead vocals, percussion; Steffen Presley, keyboards; Amos Free, drums; Rick Bozzo, bass guitar; Jeremiah Steven, backup vocals; Gaylord, congas; Peter Michael, guitar.

Material: Predictable rock 'n' roll set against delightful reggae, rhumba, cha-cha, folk and latin rhythms. The rock-undertoned influences lend themselves nicely to latin and, occasionally, even psychedelic leanings. The songs have socially conscious lyrics—apocalyptic visions and advice for an improvable humanity. They redo "Secret Agent Man" with a Latin touch.

Musicianship: All instruments are played with ample ability although the bass and rhythm guitar donations are not technically complicated. This, however, doesn't detract from the overall effect. The keyboards are used with versatility during solo melodies. The vocal harmonies work well and Marin's solo vocals evidence an usually beautiful voice. The band relies heavily on percussion—congas, bon-



Ska-Cha-Cha: 'A light-headed approach with lyrical conscience.'

gos, traditional drum kit and every rhythm-creating tool there is.

Performance: Marin's enthusiasm is enough to keep splintering his drumsticks. During a folksy "hora" number he left the stage to dance with the audience. The band appeared to be really enjoying themselves and the feeling became infec-

tious.

Summary: Ska-Cha-Cha gives an enjoyable performance. They convey an open-air, light-headed approach to music with enough lyrical conscience to keep the music earthbound. This is music that is as comfortable at the Whisky as it would be at a wedding.

—Robin Diamond

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Pat Metheny & Lyle Mays



Album Spotlight By David "Cat" Cohen

As Falls Wichita, So Falls Wichita Falls

Pat Metheny & Lyle Mays
ECM (LP)
Produced by Manfred Eicher
Engineer: Jan Kongshaug
Writers: Pat Metheny and
Lyle Mays.

Sometimes it becomes an
artistic, aesthetic experience
to listen to a "Top 100" LP.
Not that most top-selling al-
bums are without merit; it's
just that music with the power
to transcend our ordinary
existence seldom finds expo-
sure and popular acceptance.

Taking the time to unfold
a variety of sounds, feelings
and textures in a rhythmic
but organic approach, Pat Me-
theny and Lyle Mays have
produced an artistic and ac-
cessible listening experience.

Artists: Metheny and
Mays, keyboardist and guitar-
ist, have made several albums
together, successfully blending
their unique style of folk and
jazz music. Both are accom-
plished musicians who improvise
with a great deal of energy
and feeling. Joining them
is percussionist Nana Vasconcelos,
whose subtle rhythmic
and tonal colors are a perfect
foil for their music.

Material: Rhapsodic.
Long flowing and winding mu-
sical ideas are interwoven, ex-
panded, and dissipated in a
seemingly spur-of-the-mo-
ment manner, yet there is a
strong feeling of overall con-
cept throughout. Their music
has the dimension of classical
or movie music, but their ele-
ments are derived from pop,
folk, rock and jazz.

Performance: Although



this album was recorded in the
studio, the feel is live and
spontaneous. The subtlety
and expressiveness is consis-
tent throughout, whether they
are playing fast, intense, high
energy passages or slow,
spacey sections.

Production: The quality
and clarity of the sound and
musical arrangements are a
treat to the ears.

Musical Elements: Rhyth-
mically, Metheny and Mays
flow through a series of
grooves, stopping, starting
and breathing space into the
rhythm patterns. This makes
the music highly listenable.

Melodically, there is more
a sense of long winding melo-
dic line than a repeated mem-
orable tune. Most of this im-
provisation is done in shifting
modal scales. Harmonically,
they use a limited but rich vo-
cabulary of selected 9th and
11th chordal textures. The
forms are long in concept, al-
most symphonic.

Comments: A highly suc-
cessful work. More imagina-
tive and futuristic than their
prior efforts, this album
should find an enthusiastic re-
ception with fans of freely im-
provised music that stays
within the general listener's
grasp. **RATING: ★★ ★ ½**

Multiple Choices

Phil 'N' The Blanks

Pink Records (LP)

Produced by Craig Williams;

Published by Franklin Stark
Music.

Deviations

Bohemia

VU Records (LP)

Produced by Robin McBride;

Published by Vonzir
Glowasky Music/Bird Seed
Music.

These two releases,
though flawed, amply prove
that there's more to the
sounds of Chicago than REO,
Styx and Cheap Trick. In this



case, each band has differing
strengths and weaknesses.

A sharp, witty lyrical
style is Phil 'n' the Blanks'
strength. Writer/singer Phil
Bimstein writes neat little dit-
ties about sex, love and its
complications, with tongue
firmly in cheek and a nice
taste to punnery—not too
many people have the gall to
rhyme "vasectomy" with
"dissect 'a' me."

The tunes have a bare-
bones, tightly arranged rock
sound with the eccentricities
of T-Heads, Lene Lovich and
Sparks. Unfortunately, the
performance is too mannered.
The lead guitar break in "In-
spected By No. 7" is one of
the few moments of real ener-
getic musical aggression,
while the reggae-tinted
"Keeping Me Honest" is the
other musical highlight. One
gets the impression that if
Bimstein and company put as
much effort into musical aban-
don and drive as they do lyri-
cally, they could come up with
something truly potent.

Bohemia is just the oppo-
site; their sound is loud, raw
and fuzzy, thanks to the grit-
ty production of Robin Mc-
Bride. They are at their best
when they deal with personal
or environmental settings, as
in the tale of lust-at-first-
sight, "White Couches," and
the moody scenario of "Em-
pty Room." However, they
stumble when they deal with
social or political themes.
"State Of Affairs" and "Peni-
tentiary" discuss complex po-
litical issues in simplistic, off-
hand remarks that don't do
the song or topic justice.
"How Could You Advertise"
is a swipe at commercialism,
but we never get any specifics,
just vague, generalized com-
plaints. At seven minutes, the
song goes on for far too long.

Even with their faults,
both albums deserve to be
heard as valid evidence that
there's decent music coming
from the Midwest as well as
the coasts. —Jeff Silberman

ON-RECORD

Blues from Los Angeles (The 1980's)



William Clarke and the NightOwls
George "Harmonica" Smith
Curtis Griffin
The Hollywood Fats Band

Blues From L.A.

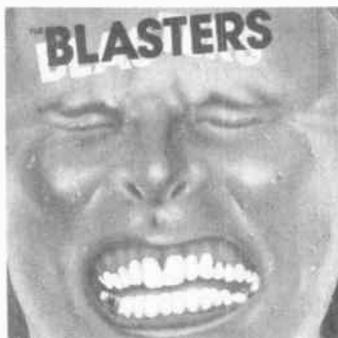
William Clarke & the
Nightowls w/special guests
Hittin' Heavy Records (LP)

It says Los Angeles, but it sounds like Chicago to me. The artists represented on this disc stay very close to the harp, guitar, piano and rhythm section arrangements of the Chicago blues bands. Unlike other popular music, Chicago blues don't change or evolve over the years. Instead, they stay forever true to their own roots. These musicians are also aware of these roots, and they all play with a soulful swing and sincerity that keep the blues alive.

William Clarke, with his well-controlled, expressive vocals and sassy harp, is the star of the show, although he lets all of his guests take a shot or two with their own songs. Featured guests include guitarist-vocalist Curtis Griffin; George "Harmonica" Smith, who plays a devilish chromatic harp and sings a mean-style blues on "You Got To Be Crazy"; and guitarist-with-the-touch, Hollywood Fats, backed by his own band.

Fats opens the album with "R.P.M. Boogie" and his jazzy guitar lines will make any foot tap. Clarke does some equally jumpin' harp solos in various shuffle and boogie tunes. The album is pretty evenly split between instrumentals and vocal selections, and it's interesting to note that all but one tune (Lightning Hopkins' "Give Me Back That Wig") were written by the album's participants. The production is simple and unadorned with needless shimmer. This is the straight blues, and it's from right here at home.

—Bruce Duff



The Blasters

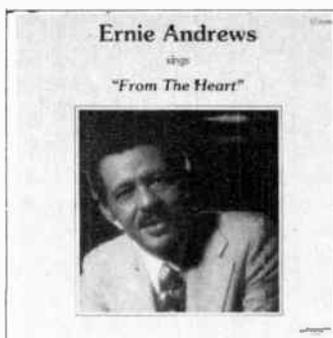
The Blasters
Slash Records (LP)
Produced by The Blasters
Published by Twin Duck
Music and others

The Blasters is similar to Wall Of Voodoo's debut release, while the genres are worlds apart, both groups have put out consistently strong albums that are superior examples of their respective styles. The Blasters deal in a no-frills, roots rock 'n' roll with country and blues inflections much like rock pioneers Buddy Holly and Bo Diddley.

Compared to contemporary rock values of flash, bombast and high-gloss production, the Blasters' simplicity initially sounds plain and somewhat dated. After repeated listenings, however, those very simplicities become quite ingratiating; you start to revel in the energy and conviction in the performance. Musicianship is top-notch all around, from Dave Alvin's clean, stinging guitar leads to brother Phil's strong, passionate vocals, to Gene Taylor's tuneful piano breaks (his solo on "Border Radio" is rock 'n' roll perfection) to Lee Allen and Steve Berlin's invaluable horns. Allen's solo on "So Long, Baby, Goodbye" is pure heaven, reminiscent of Bobby Keyes in vintage Stones.

Their repertoire mixes originals with obscure covers, but the commitment in production and performance is so strong you can't tell which is which, making the LP uniformly strong from cut to cut.

The Blasters is nothing short of excellent. It doesn't have instant crossover potential, but that doesn't diminish the music's quality. Those weaned on Styx and Journey might find it too plain, but any radio station that feels this is too raw or dated yet plays Thorogood or the Stray Cats reeks of hypocrisy. —J.S.



From The Heart

Ernie Andrews
Discovery Records (LP)
Produced by Lee Magid;
Various Publishers

Ernie Andrews sings in a deep, jazz baritone that has made him well-known to area nightclub habitués. On his latest record, Andrews is backed by first-rate musicians from the local studio and club scene. Lew Matthews conducted and arranged except for one selection arranged by Gil Askely.

An emotional jazz stylist who handles both ballads and up-tempo tunes equally well, Andrews is in a relaxed groove for this effort. He reworks his opener "On Broadway" using a jivey, Killer Joe-style delivery. He also scores on the flip side with the fast-paced "Do I Worry" where he manages to sing completely around the normal melody. Red Callender's "Please Let Me Forget," by contrast, is a slow ballad where the sparse backup of Hillery's piano, Edison's muted trumpet and Carr's brushes push Andrews into a memorable effort.

From the Heart is an enjoyable easy-listening album that delivers on most of the cuts. (Since Andrews scats as well as he sings, it would have been nice to hear this side of his act.) Nevertheless, this is a rewarding album that bears up after repeated listenings.

—David Keller

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PERFORMANCE WORKSHOPS

CLUB DATA

BY JEFF SILBERMAN

AT MY PLACE, Santa Monica:

On November 15th, co-owners Jim Arthur and Matt Kramer will celebrate the grand opening of this new cabaret. Kittyhawk, Mood Indigo and Amanda Mc-Broom are part of the talent lineup scheduled for opening week. Ollie Mitchell's Sunday Band will inaugurate the club Sunday afternoon with a casual open rehearsal. At My Place will be open Wednesdays through Sundays with no cover charge. Kramer, who booked the Hoot Night at the Troubadour for over ten years, will have showcases on Sunday nights and Wednesday nights. For more information, call (213) 451-8596.

DONTE'S, N. Hollywood: Cary Leverette held a birthday party for the club on Oct. 21, and the cream of L.A.'s jazz talent came

McCABE'S, Santa Monica:

Ry Cooder dropped in on Flaco Jimenez' set and played a few tunes with the Tex-Mex accordion player. The two had toured together five years ago and had appeared together on Saturday Night Live.

HOP SINGH'S, Marina del Rey: The new beach club was closed until the Heath Brothers' performance on the 11th. Les McCann, Hunt Sales & Big 9 and Roy Buchanan will be coming up.

LITTLE BAVARIA, Del Mar: Alan Fleischman is the new booker at this large dance-rock club located 20 miles north of San Diego. For booking info, check out the Gig Guide.

LIGHTHOUSE, Hermosa Beach: A blues party will take place Nov. 20-22nd, featuring



Cary Leverette (right) with revelers at Donte's birthday bash.

out to celebrate, including Freddie Hubbard, Jack Sheldon, flautist Jim Walker, Dave Frishberg and comedian Mort Sahl (see photo). We'd print the tribute Walker offered Mr. Leverette, but this is a family publication, folks.

Percy Mayfield, Pee Wee Crayton, Big Mama Thornton, Roy Milton and others.

THE PALOMINO, N. Hollywood: Some 20 acts will be taped here from the 16th through the 19th for a local TV production company.

HALLOWEENING

The 1981 Halloween weekend was one of the busiest live gig holidays in recent memory, so MC sent out its reviewer corps to catch as much of the action as possible:

THE KNACK at the Greek: Those who had given up on the Knack as one-hit wonders were in for a mighty shock. The group's Greek show proved that they're not dead yet—not by a long shot. With a rocket-like energy level combined with crisp musicianship, they were as tight as Doug Feiger's pants. The new songs from their Round Trip LP are an expansion of the basic Knack style, incorporating a little country and jazz influence. But the show's highlight was the renowned Knack sound, exemplified by "She's Got The Beat" and their new single "Pay The Devil." The Knack proved that their success was no fluke—they're legitimate pop-rockers who can play.

—Len Keeler

THE BEAT at Perkins Palace: Once again, the Pasadena vaudeville house was ska-bopping, and the Beat were the perfect medicine for the Halloween festivities. Thanks to supersharp drumming and an everpresent sax icoing on the infectious ska rhythms, the music never got too repetitious, a problem other ska bands succumb to. The Beat had it all—fine musicianship, excitable stage presence and some of the best vocal harmonies around. With those characteristics, the Beat seem sure to make it past the fad stage of ska bands and create a name for themselves.

—Jeff Silberman

HUMAN SEXUAL RESPONSE at the Country Club: This Boston group put on the most visual show of the weekend. Clad in nothing but jock straps and black paint, with white-face and red baboon buttocks, they were a striking center of attention. Musically, they're an arresting combination of four-way vocal harmonies (a CSNY of new wave)

SASCHS, Studio City: Jackson Browne sat in for three songs during Rick Vito's set recently. Rita Coolidge also took the stage for a number.

BIT-A-NEW-YORK, Eagle Rock: The Western Heroes and Kempsters night was the best draw the club has had since opening night.

SEVERELY MUTED, San Francisco: Paul Backovich of RRZ inaugurated this new concept rock club on 162 Turk St., S.F., with Silverstone on Nov. 1st. What's new about the club is that the ticket prices will be unusually low (averaging \$3) and the liquor will be cheap as well. Future bills



Humon Sexual Response in their Halloween finest at the Country Club

and thoughtful and tightly arranged musical backdrops. While they were a visual treat, their stage prancing seemed little more than warm-ups for a dance class and took away from the sharp lyrical sense of the band. In all, it was amusing, but it was difficult to discern exactly what they were trying to say.

—Ken Farmer

ECHO & THE BUNNYMEN at the Country Club: Echo & company's cerebral rock was in a sharper focus this night than at their earlier Whisky performance, with some of the strongest drumming I've seen in a while. But while their concept is arresting, the music still sounds too much the same—heavily reverbed vocals, long, sustaining guitar lines and a visual presence that was too subtle for its own good.

—Jeff S.

will include the Gun Club, the Offs, Rank and File (from Texas) and local bands Flipper and the Punts. For booking information call Paul or Mark Plummer at (415) 957-9456 or (415) 541-9299.

CALAMITY'S, Torrance: The finals of the Cowgirl Beauty Contest was held on the 4th. Playboy's Playmate of the Year, export star Harry Reems and reps from Billboard and other magazines were judging.

LINGERIE CLUB, Hollywood: An all-night dance marathon is coming on the 14th, featuring Hunt Sales, Phast Phreddie and the Precisions, and Top Jimmy & the Rhythm Pigs.

LIVE ACTION CHART

OCT. 19—NOV. 1

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

ROCK / POP			JAZZ / BLUES			COUNTRY / FOLK		
This Wk.	Last Wk.	On Chart	This Wk.	Last Wk.	On Chart	This Wk.	Last Wk.	On Chart
1	2	4	1	-	1	1	7	2
2	-	1	2	★	13	2	1	10
3	-	1	3	9	5	3	-	4
4	-	1	4	-	1	4	★	2
5	-	6	5	-	1	5	-	3
6	-	1	6	-	1	6	-	1
7	-	1	7	10	4	7	2	6
8	-	1	8	-	4	8	6	6
9	-	3	9	★	5	9	★	7
10	-	1	10	-	2	10	-	1

HONORABLE MENTION: Little Itch, Fibonacci/Red Wedding, One, Shawn Phillips, China White, Afterimage, Circle One, Ban'd Abroad, Danny Peck, Strange Daze

HONORABLE MENTION: Frank Strazzeri, Peter Sprague Quartet, Freddie Hubbard, Don Randi & Quest, Wayne Johnson Trio, Phil Upchurch, Free Flight, Jock Sheldon, Koinonia, Steve Kaplan & Kim Richmond

HONORABLE MENTION: Scott Daniels, Paul Casey, All Night Express, Leslie Merrill, Hot Lips & Fingertips, Steve Goodman, Cova, Straw Horse, Tim Darby, Gerald Ray

Steve Kaplan / Kim Richmond

About a year ago, writer/arranger Kim Richmond decided he wanted to see more of his other side—Kim Richmond the player. Having enjoyed playing in various rehearsal bands with Steve Kaplan, a young pianist who was still a newcomer to the L.A. music scene, Richmond approached him with the idea of forming a duo. "The rest," says Kaplan, "is history."

Richmond and Kaplan are into Latin, fusion, bebop and standards, and their quartet (their usual live format) covers a wide spectrum of jazz. Included are such favorites as "Black Orpheus (Mambo)," arranged by Richmond, "Lotus Blossom," a fusion tune by friend Don Grolnick, and Chick Corea's "Humpty Dumpty." Among the standards, a Latin bop version of "The Night Has A Thousand Eyes" is a favorite. Of late they've added some of their originals. For awhile, they experimented with free-form playing, spontaneously creating both composition and arrangement through intensive interplay and intuition. As Kaplan said, though, "Two minutes is sufficient for most of the Los Angeles audience. Not just in L.A.—that's the kind of music that people hear and they don't know quite what they're hearing." The group doesn't do free-form as much now.

Fabian Craig, Kim Richmond's personal manager, handles their PR and generally books their gigs, as neither has the time or inclination for the business end of music. Club owners have often heard of them, and the owners frequently ask for tapes or check the two out at



A year ago, Richmond (rt.) asked Kaplan to form a duo—"the rest is history."

other gigs. Craig also handles a mailing list for them.

Because both Richmond and Kaplan do studio work and are involved with other bands and projects, they don't gig together as often as they could, but the gigs they manage to put together—at rooms like Carmello's, Stevie G's, Two Dollar Bill's or the Coffee Emporium—have drawn well enough to land them often on *MC's Live Action Chart*.

"Three or four times a month is about the optimum number that we could possibly make any-

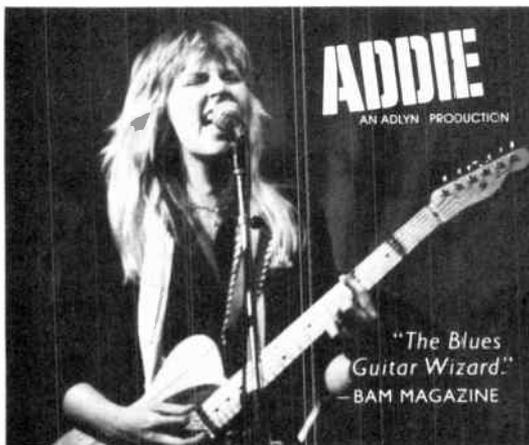
way," says Kaplan. Rehearsal averages about one-two times per gig, unless they're introducing new material. Their schedules and gigs are erratic and subject to the availability of players. Often a variety of people sit in on bass and drums for different gigs. Most often found holding down those positions, though, are Jimmy Johnson on bass and Bob Leatherbarrow on drums.

Kaplan was in the Northridge Cal State Jazz Band while he studied with concert pianist Jacob Gimpel. They did a number

of charts in the band, and some of those he liked best were Richmond's. From there, he got into some of the rehearsal bands around town, where he met and played with Richmond. He has also played with Morgana King, and was musical director for two years for Cheryl Bentyne just before she joined Manhattan Transfer.

Richmond, who actually started on piano, took up the clarinet in junior high school and progressed to sax in high school. He now plays woodwinds and, occasionally, a Mini Moog. He has worked with Stan Kenton, Clare Fischer, Les Hooper, Louis' Belson and Pat Longo, to name a few. Regarding his current ensemble, he says, "I think the stimulus for the group at this time is live performing." Although he feels the group is starting to chart its own style and that they're "going to record eventually," he sees a record as primarily supporting their main thrust—live performances. While Kaplan feels the group is more of secondary importance, Richmond feels it's more of a first priority because it extends his personal abilities and is an experience in interaction which he sorely missed while working only as a writer. He even goes so far as to say, "We're doing everything else to support doing this group."

Steve Kaplan—acoustic piano (preferably Steinway or Yamaha grand); Fender Rhodes Electric Stage '73 (with modifications); Fender Twin Reverb; Prophet synthesizer No. 5; Kim Richmond—Selmer alto flute; Haynes flute; Buffet clarinet; Buscher curved soprano sax; Mini Moog synthesizer; Yamaha analogue delay system.



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□ **Acoustic rhythm guitarist w/stage and studio exp.** avail for work. Yes, I read. Kenny
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□ **Guitarist/producer w/24 track studio** seeks to join or form modern rock band w/strong material for performance and recording. Leave message. Ganapiti
213 464-0300g

□ **Bass, fretted and fretless, 15 yrs. exp.,** clubs, concert and recording. Good reader, easy attitude, seeks quality band. Prefer funk, jazz fusion, R&B and mainstream rock. Also avail. for weekend casuals. Dean
213 528-7869g

□ **Lead guitarist seeks country or rock band.** Gd vocals, image, attitude, technique, fully equipped. Much touring and recording. Mikey
213 273-1937f

□ **Guitarist avail, well versed in all styles,** studio, stage, read, exc. equip and pro attitude
213 240-4437f
213 243-2403f

□ **Pro guitarist seeks commercial or progressive** hard rock band. 12 yrs bkgd. Unique style; outrageous chops and technique. Can read charts and backup vocals. Craig
213 347-5695e

□ **Guitarist seeks working wedding and casuals** band. Have transp and equipment, and dbis on lead vocals, bass, mandolin, banjo, Hawaiian

guitar, harmonica and autoharp. Pag
213 506-6901f

□ **Jazz-rock guitarist** formerly w/name Swiss band, Holdsworth infl., very expressive; gd. improvs., session and touring exp. Mesa Boogie modified strat seeks gd. dedicated players for work. Dale
213 695-4844e

□ **Pedal steel player, all styles, avail. for gd.** gigs and sessions. Studio exp., electric and acoustic guitars. Bill
213 661-0524f

□ **Guitarist, 23, seeks rock band.** Influenced by Doors, Beatles, jazz, etc. Pros or serious non-pros only. Ken
213 704-0910f

□ **Pedal steel guitarist** seeks working band. Very pro, casuals, sessions, anything. Doubles on lead electric, sings harmony. Boo
213 937-9447g

Bassists 10

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213 475-5452

eyes. □ **Bassist and multi-keyboardist** needed to complete band working w/A&R person at major record co. toward's deal. Serious only
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□ **Good bassist** needed for orig. R&R band. Very serious only to play local gigs. Joey
213 467-5689g

□ **Bassist w/backup vocals** wanted for working orig. commercial rock group. Have mgmt., all members sing and have musical education.
213 836-8869g

□ **Bass player** needed by happening L.A. rock band. Have mgmt., great songs, backing; much is pending. Must be destined for top.
213 764-8097g

□ **Bassist w/backup vocals** wanted for working orig. commercial rock group. Have mgmt., all members sing and have musical education.
213 836-8869g

□ **Bassist w/backup vocals** wanted for working orig. commercial rock group. Have mgmt., all members sing and have musical education.
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□ **Bassist wanted for Ants-style New Romantic** band. Must be young, clean-cut and photogenic. Eric at Griffwood Prod.
213 248-7226g

□ **Bassist wanted for orig. hard-rock act.** Vocals and rock image a must. Hard-rock pros only. Michael
213 257-3089g

□ **New wave band** seeks bass player for some 'eggae. Origs., rehearses, then showcase. Tom
213 792-4946g

□ **Bassist wanted for Top 40 and orig. gigs.** Must enjoy touring.
213 430-9136g

□ **Fender bass player** wanted for rock, jazz and gospel music. Dr. Sticks
213 634-4056g

□ **Lazer is looking for bass player.** Must sing. All orig. mainstream rock. Steve or Dave
213 897-1534g

□ **Bass player wanted, orig., rehearsals and** showcase. Must know your neck. New wave-modern sound. Tom
213 792-4946g

□ **Wanted: bass player for hard rock band,** all orig, pros only. Hollywood area. Ray or Christal
213 871-9102g

□ **Exp. rockabilly bass player** wanted for Rockabilly rock concert group. R. A. Billy image a must. Jay
213 316-7706g

□ **Pop songwriter** looking for a prolific bass player, signing very helpful, energetic and dedicated a must for serious project. Howard, alt. 6 pm
213 658-5474g

□ **Bassist wanted for new wave rock band** w/orig. material. Vocals helpful. Influences are: Stones, ACDC, Bowie, etc. Andy or Max
213 463-0638g

□ **Bassist wanted, must song and have good** image. Contact George or Jana
213 473-8701

□ **Wasters, 4th-ranking MC Live Action Chart** (8/20-9/2) seeks exp. bassist and drummer, all orig. Must have look, stage pres. and desire.
John
213 451-3575g

□ **Wanted: versatile bassist to start band,** self-sufficient and creative. Robert, 8-10 pm
213 937-3786g

□ **Bassist wanted for black rock band.** Must have own equip. and transp. and be able to sing background. Charles
213 239-4896g

□ **Bass wanted for country group w/work** possibilities. Must sing and travel. Serious w/no hang ups. Joe or Steve, 3-8pm
213 683-0443g

□ **Bass wanted for distinctly orig. hard-rock** band. Vocals and rock image a must.
213 257-3089g

□ **Bassist wanted for orig. political rock band** doing music about big oil and what they're doing to our country. At least 7 years exp. required. Andy
213 396-5666f

AVAILABLE

□ **Bassist seeking fusion band in So. Bay area.** Morrow Fleet. Eves.
213 546-2836g

□ **Bass player looking for work, 10 yrs. exp.,** some vocals. Chris
213 799-4436g

□ **Bass player looking for working rock band in** So. Bay area. Have pro attitude and equip. Only serious bands need call. Scott
213 328-1400g

□ **Bassist/vocalist, 28, avail for casuals and** demos. Country or pop. Andy
213 248-2628g

□ **Bassist, 3.5 yrs. exp., seeking new female** rock band. 15-18 yrs of age. Brenda
213 567-1902g

□ **Bassist w/vocals** avail for orig. or session work. Jimmy
213 377-2379g

□ **Bass player, 12 yrs. exp** seeks pro band only. No top 40. Stu
213 450-1852g

□ **Exc. bassist avail.** for estab. contemporary rock band w/mgmt, bookings and direction. Rick
213 396-4473g

□ **Rockabilly bassist, acoustic slap bass and** electric, avail for work. Patrick
213 344-4545g

□ **Bass player looking for touring and recording** country group. I sing good lead and harmony vocals, great stage presence, studio exp and refs from top names. 31 years old, 15 yrs. exp., skilled at writing songs to fit group, several songs released. Learn fast, work well w/people, exc. attitude.
213 673-0066g

□ **Bass guitarist w/equip and exper.** in many styles looking for working sits. Ray
213 653-6152g

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 □ **Dependable bassist** avail. for casuals or any working situation. 213 828-2219c

hard. Henie 213 660-5372g
 □ **Multi-keyboardist sought** for newly forming band involving highly dynamic, strictly orig. music. Vocals pref., bookings projected for winter and spring. Pro only. Kenny 213 706-1999g
 213 907-8286g
 □ **Keyboardist wanted by Freak.** Neil Diamond Tom Jones-type lead singer, actor, dancer, mature to incorporate image. Great gimmick for promo w/young jazz band. Pro and progressive only. Bobby 213 303-1789g

Band has 16 track studio, strong record co. and mgmt. interest. Must have alternative income 213 838-1936g

□ **Keyboardist wanted** for country group w/ work possibilities, must sing and travel. Serious, no hang ups. Joe or Steve, 3-8 pm 714 683-0443g

□ **Keyboardist wanted** for mainstream rock band. Prophet/Oberheim needed. Exp. pros only 213 784-1590g

□ **Keyboardist wanted**, influenced by new wave, Ultravox. Must be dynamic 213 543-1202

□ **Keyboard player** wanted to join all-orig. band. Have rehearsal space in Valley and W.L.A. Niel 213 476-4605g

□ **Keyboardist wanted for group playing** interesting blend of jazz-authentic Renaissance fusion and assorted contemporary tunes. 213 787-1259f

□ **Futuristic stroke Romantic:** Kraftwerk meets Judy Garland, new forming band requires World's most suitable synth player, guitar, bass and drums. Good image a must. Call mgmt, Rick 213 876-6030f

pedals, standards, jazz, blues and pop o.k. 213 851-1526g

□ **High-energy pro rock keyboardist** w/Prophet V seeks pro recording, heavy metal acts only. Eric 714 759-1345g

□ **Keyboardist w/Prophet synth** avail for pro bands only. 213 994-4060g

□ **Keyboardist avail.** for working band. Play all styles, multi-keyboards, can read. Frank 213 997-1672g

Keyboardists 11

WANTED

□ **Keyboardist wanted for top country/western** act. Must have Yamaha electric grand and ARP string or similar, for out-of-state and local best paid gigs and rehearsals. Joe 213 944-4066 213 650-9531g

□ **Keyboardist wanted**, must be dependable for contemporary gospel band. 213 235-5972g

□ **I need guitarist** or keyboardist, creative genius to help save the world. John 213 838-8822g

□ **Keyboard player** wanted by estab. young melodic hard rock band. Image and back up vocals important. Rehearse in Orange County. Rick 714 846-0960g

□ **Keyboardist wanted** for high-energy hard-rock band. Must have exc. equip and plan to be working soon. Jon 213 343-9625g

□ **Keyboardist wanted for Top 40** band. Must be able to travel. Marie 213 395-8121 656-5454g

□ **Keyboardist needed** by female vocalist w/ representation and interest in performing and recording. New pop blend sound w/rock influence, will consider other orig. material. Have rehearsal facility. Audrey B., before 10 pm 213 653-2370g

Looking for keyboardist to form versatile band to play jazz, top 40, R&B; must read chord chart and changes and sight read fair. Backup vocals helpful. Must be willing to work

□ **The Black Knight**, singer/songwriter seeks keyboard, player/composer for future shows-cases, possible recording. Must be serious and exp. in elect. piano. Sir George 213 856-8785g 876-9415 x236

□ **Keyboard player** wanted for theatre pop rock band. Must have good equip. and image. Creative, career oriented only. Oliver 213 208-7969 213 246-9845g

□ **Poly-synth keyboardist** wanted for orig. pop rock group. Rob 213 663-7097g

□ **Multi-keyboardist** and bassist needed to complete band working w/A&R person at major record co. towards deal. Serious only 213 738-5915g

□ **Pasadena rock band** seeks keyboardist and guitarist. Tim or Brad 213 797-0911g

□ **Singer** looking for keyboardist to form lounge room duo. 213 778-6185g

□ **Multi-keyboardist** wanted for Top 40 and orig. gigs. Must enjoy touring. 213 430-9136g

□ **Broken rhythm seeking** female keyboard player w/vocal ability. Robert 213 821-6293g

□ **Pro moderate to heavy metal** rock band, age 20-24 seeks pro keyboard player w/pro equip.

AVAILABLE

□ **Multi keyboardist** avail for working band. Plays all styles and can read. 213 997-1672g

□ **Keyboardist/arranger/composer** avail for pro live or other work. Has Prophet, Rhodes, Moog, etc. Has played w/Freddie Hubbard and others. Scott 213 993-2723g

□ **Pianist, organist, trumpeteer** avail for accompanying, teaching, casuals, jam sessions and all types of gigs. Have elect. piano, bass

Vocalists 12

WANTED

□ **Female vocs.** wanted, must sing Top 40, variety and play guitar or travel. Mike 213 656-5969g

□ **This is getting to be very ridiculous;** we can't find anybody hot. If you're a good vocalist, experienced and pro, call Greg 213 332-2541g

□ **Wanted:** vocalist for local group Night School. Auditions now being held. Call Angelo Roman 213 464-1112 or Devin Thomas 213 797-8484g

□ **Female vocalist** for high-energy hard-rock band. We have exc. demo and photos, will remake to suit. Record project possible. Tom 213 356-4019 213 380-6528g

□ **Female singer/dancer** wanted for Top 40 band. Must be able to travel. Marie 213 395-8121 656-5454g

□ **Vocalist wanted** by orig. modern-rock band ala Camel and Genesis. Have demo and rehearsal space. Music and lyrics welcome. Doua 213 470-3144g



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Modern rock band seeks female vocalist. Tapes necessary. Pro only. Pete 213 787-2380g

Wanted: vocalist for organized band w/ '80s approach. Peter 213 466-6760g

New wave band seeks female vocalist for some reggae. Origs., rehearse, then showcase. Tom 213 792-4946g

Female R&R vocalist is needed to cross over to pop R&B. Intl. marketing avail. Leonard 213 997-8100

Force 10 formerly Russia, seeks lead vocalist /frontman. 2 albums on Warner Bros., managed by J. Reismiller. Pros only 213 594-4068g

Wanted: female vocalist who can play piano or guitar and travel. Top 40 213 656-5989f

AVAILABLE

Talented female singer/songwriter w/strong presence seeks members for orig. band. Motels, Stevie Nicks-type voice. 213 208-2120g

Dynamic, attractive female vocalist avail. Extraordinary stage presence. Influenced by Benatar and Ronstadt 214 776-9577g

Attractive female vocalist w/stage and recording exper. seeks jazz, R&B, rock and top 40 group or working sfts. Gina 213 343-0884g

Female vocalist, much stage exp., seeks post-punk, art-punk, New Romantic or just a new sound. Virginia 213 820-5217g

Male vocalist avail., lead, rock & roll, pop, origs. o.k. Tenor range. Pros only. Mike 213 656-5989g

"Tommy Tutone" member currently w/CBS records seeks singing gigs. Very inventive. Flexible. Jon Lyons 213 460-6868g

Female vocalist extraordinaire, 5 oct. range, can sing any style, avail. for working sfts. Haley 213 476-0031

Female vocalist to collaborate on demo. Request demo copies in exchange 213 668-1459

Big band era music vocalist, ballads and blues avail. for work, any time. Also wanting to do benefit work. John 213 339-0418g

Lead singer avail. for band, origs., and working sfts. Sex Pistols, Clash, influ. Bob aft. 7:30 pm 213 346-3555g

Richard Martin Ross, singer/songwriter extraordinaire looking for mgmt. Recorded w/

Zombies, Michael Bloomfield, Scat Bros. 213 851-1902g

Dynamic female singer/rhythm guitarist, attractive w/gd. stage presence and repertoire seeks working country band for club, casuals and other working sfts. Have PA. Janie 213 467-0781g

Female vocalist w/exp., strong lead voice, wide range looking for Top 40 gigs. Serious only. Aft. 6 pm. Sheila 213 465-4030g

Lead vocalist/writer looking for high-energy heavy-metal rock band. Mick Adams 213 552-1000g

Lead vocalist, versatile, strong presence. Influences rock to R&B seeks '80s band w/commercial material. I'm open as long as music is sharp and band is serious. Patrick 213 466-7040g

Vocalist, avail for R&R band also has written material. Tom 213 888-1590g

Male vocalist avail, background and lead for work. All styles, record and tapes avail. Ronnie 213 884-4764g

Available: female R&B, jazz singer. Janet 213 461-1015

New York vocalist/frontman seeks pro rock band. 3.5 octaves, 12 years exp, toured U.S. and Europe as Bowie's singing soundman and solo. r.j. Marshall 213 460-6016g

Lead singer, Kelly Hansen, of Jinx, avail. for sessions, showcase and demo work. all styles. for more info call 213 374-8100g

Female lead vocalist, guitarist, songwriter seeks commercial rock band w/orig. material. No heavy metal or punk. 10 yrs. exp. Ellie. days or wkends 213 223-8809g

Sexy, long-legged female vocalist w/dynamic stage presence seeks keyboardist or group to do club work or casuals in L.A. area. Blues, top 40 and country. Renee 213 836-7855g

Trained female vocalist seeks show and other work. Country, pop, '40s, Broadway and classical. Stephanie 213 669-0308g

Exp. female R&B fusion singer looking for working situation. Janna, bef. 5 213 837-8171

Dynamic female vocalist seeks work or soon to be working band. new wave, R&R. Intl. Pretenders, Pat Benatar. Chey, eyes 213 281-8390g

Lead singer/lyricist looking for rock band, can travel anywhere. any time. David 213 488-0183g

Female vocalist avail. for studio work, arrived from Vegas, appearing at Bonaventure Reads well, plays piano. Jamie 213 837-9504g

Vocalist avail for studio work to do country, country-rock and rock. Linn 213 650-6040g

Singer/songmaker/female, stage, recording T.V. and film exp. Alto, 2nd soprano range, fast ear, accurate harmonies. Have equip. Mary Lee 213 454-4048f

Drummers 13

WANTED

All female band w/mgmt and backing is looking for female drummer. Solid pros only. Haydee 213 848-7602g

Pop songwriter looking for drummer w/ great chops, singing very helpful, energetic and dedicated a must for serious project. Howard, aft 6 213 658-5474g

Sleeper is auditioning exp. R&R drummers for orig. material and rehearsals in Orange Cty. Pro attitude, stage pres., good looks and studio exp. preferred. Paying gig and studio time avail. Wakefield and Assoc. 213 933-8443g

Walters, 4th-ranking MC Live Action Chart (8/20 to 9/2) seeks exp. bassist and drummer. all orig. Must have look, stage pres and desire. John 213 451-3575g

Synth-oriented pop band needs drummer. Ability to play w/sequences important. Andy 213 473-3179g

Looking for drummer to play jazz. Top 40 R&B. Be able to read chord chart and changes. Renie 213 660-5372g

Drummer wanted for new forming country band. Have rehearsal space. LeeAnn 213 344-9465g

Drummer/percussionist sought for newly-forming band involving highly dynamic, strictly orig. music. Vocals preferred. Bookings projected for winter and spring. Pro only. Kenny 213 706-1999g

Wanted: versatile drummer to start band, self-sufficient and creative. Robert, 8-10 pm 213 937-3786g

Drummer wanted. Must be very good to play mixture of dance music. 213 473-3659g

Versatile drummer wanted for high-energy commercial wave project. Back-up vocals helpful. Pasadena area. Danny 213 795-9889g

Drummer wanted for '60s-style pop group. '60s image a must. 213 465-9305 apt. 521

Dance-oriented band seeks drummer into whip-music sound. Ex: Duran Duran, Spandell Ballet. Rich 213 836-8891g

Drummer w/good meter wanted for Top 40 and orig. gigs. Must enjoy touring. 213 430-9136g

Drummer w/good meter wanted for top 40 and orig. gigs. Must enjoy touring. 213 430-9136g

Drummer wanted for Ants-style New Romantic band, must be young, clean-cut, photogenic and skilled at Berundi beats. Eric at Griffwood Prod. 213 248-7225g

Drummer wanted by pro moderate to hvy metal rock band, age 20-24. Must have pro gear and alternative income. Band has 16-trk studio, record and mgmt. interest. 213 838-1936g

Long Beach, Orange Cnty-drummer needed for orig. pop rock band, must be dynamic, creative and visual and have equip, trans and other income. Frankie 213 434-5420g

Modern rock drummer, versatile, wanted for orig. pop rock group. Rob 213 663-7097g

Drummer needed for band. Origs. in vein of Buddy Holly, Everly Bros., early Beatles and '60s R&R bands (Bobby Fuller, The Gentrys, the McCroys, the Swingin' Medallions) Mark 213 506-0716g

Drummer w/gold record, extensive concert and recording exp, seeking image-oriented band. Heavy backbeat, singer and tasteful. 213 656-9496g

Drummer avail, steady tempo and versatile. 15 yrs touring, concert and rec. exp looking for orig. recording act. Tom 213 470-1223g

AVAILABLE

Studio drummer avail. for all types of music. Looking for estab. band. Very talented, lots of showmanship. Eric 214 599-6062g

Drummer seeks working band, plays all styles except punk. Hard working, fast learning. Skip 213 677-2924g

Innovative, hard-hitting rock drummer w/ exp. both live and studio. Very ambitious, great kit. Chris 213 473-8200

Drummer for est. band w/mgmt and record contract. 14 yrs. road. stage and studio exp. Tape and resume avail. Steve 213 907-8742g

Drummer, pro, solid, versatile avail. for sessions/live gigs. Extensive studio and concert exp. Tape and resume avail. 213 464-8381, ext. D311

Drummer, percussionist avail for one-night-er gigs. Exp. in all styles, reads and pickup by ear easily. Jeff 213 978-4895g

Drummer w/pro and studio exp. seeks progressive heavy metal band influenced by Rush, UK and Yes w/integrity towards artistic product. Eves. 213 787-1286g

Drummer seeking top 40 or jazz fusion group. Pros only. John 213 398-8332g

Drummer avail. for working rock club band. Tasty, solid and confident. Larry, eves. 213 464-9073g

Drummer avail. for casuals, showcases or any working sit. Exc. reader. All styles. Kim Aller 213 398-9063g

Drummer avail. for gigs and sessions, any style, can read. Keith 213 473-6694g

Drummer, 5 yrs. exp., female, seeks soon to be working copy band. Can learn approx. 10 songs per week. 213 444-2454g

Pro drummer, fresh from Michigan w/8 yrs. exp. seeks working Top 40 band. Very versatile has heavy metal, '50s, '60s blues, jazz and country. Will do fill-ins. Fog 213 841-2337g

Drummer for Force 10, formerly Russia, seeks group to play with to keep chops up. Jeff 213 594-4068g

Drummer w/much pro experience and image seeks estab., melodic, high-energy rock group w/keyboardist. Solid and driving style. Steve 213 985-0579g

Drummer w/10 yrs. stage and studio exp. seeks working cover or orig. band w/paying gigs. Pro attitude and equip. Tape and resume avail. doug, ex. D105 213 277-8044g

Drummer avail, new in town. Extensive touring and recording exper. Good looks, gd. equip, good transp., gd. attitude and gd. chops. Anxious to play. No whimps, light-weights or prima-donnas please. Rocky 213 398-4421g

Drummer seeks working sit. w/gd. musicians. Have trans. is reliable, have gd. time, can read. 14 yrs. exp. in all styles. Prefer fusion to contemp pop. No new wave or hard rock. Bill 213 345-1927g

Double bass drummer seeking work, exp. exc. equipment, dependable. Joe 213 456-9774g

Drummer avail for recording and fill-ins. 17 yrs. exp. all styles. Talented yet still level-headed. 213 257-3089g

Drummer w/gold record, extensive concert and recording exp, seeking image-oriented band. Heavy backbeat, singer and tasteful. 213 656-9496g

Drummer avail, steady tempo and versatile. 15 yrs touring, concert and rec. exp looking for orig. recording act. Tom 213 470-1223g

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Ron Fair—W. Coast A&R Talent Mgr. Contemp. Music RCA
David Wood—attorney, musician, mgr. Lacy J. Dalton and Rob Grill.

8 P.M. Cassette Roulette Song Evaluations By:
Paula Jeffries—Screen Gems/Colgems/EMI
Mike Fish—independent A&R

9 P.M. Pitch-A-Thon
Stephen Dorff—looking for country tunes for Frizzell and West and Rex Allen, Jr.
David Wood—looking for rock tunes for Rob Grill, country for Lacy J. Dalton

10 P.M. Live Showcase—Performances By:
Jim Bacon, Lisa Lee
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Drummer seeks band for casuals, 1-8 nights /week. Orig. or top 40 rock, will do short-notice fill-ins. Charlie 213 934-4594g

Drummer, high-energy seeks established band w/mgmt and gigs. Pro only. Mickey Cantrel 213 464-2115e

Drummer avail for estab band w/mgmt and record contract, 17 yrs. exper. stage and studio and worked w/name producer. Ray 213 838-7360f

Drummer seeks working country, R&B or rock group. 10 yrs. exp. resume or tape avail. Pros only, no punks. Richard 714 625-1309f

Drummer avail w/name credits, 17 yrs. exp. on stage, studio and concert. Great stage presence, pro attitude seeks working estab. band. 3 sets drums and perc. instru., Steve 213 553-4581f

Drummer, 27, seeks recording or working situation. Much studio and live experience. Reliable, hard working attitude. No hard rock or new wave. Influenced by Gadd and Purdie. Tape available. Mike 213 701-0545f

looking for equally hard-working mgmt. Debbie 213 465-5202g
Young top 40 vocalist w/some stage and studio exp. seeks agent or mgmt. Nathan 213 701-9821g

Musicians: If you're having a hard time looking for what you want and can't find it and you want something hot, this band has the jobs and connections. Ken or Greg 213 332-2541 960-6257g

Keyboardist wanted by Freak. Neil Diamond Tom Jones-type lead singer, actor, dancer mature to incorporate image. Great gimmick for promo w/young jazz rock band. Pro and progressive only. Bobby 213 303-1789g

Theatre rock project looking for keyboardist, drummer and lead vocalist. Good image and equip. a must. Oliver 213 208-7969 Mike 213 246-9845g

Arranger/producer avail. to work w/quality artists and songwriters willing to invest in their careers. Have hot rhythm sec., backup vocals, own 4-trk and discount connections at 8 and 24 track studios. Much exper and positive attitude. Any style except hard rock and new wave. Jai 213 451-3734g

Futuristic stroke Romantic: Kraftwerk meets Judy Garland, new forming band requires world's most suitable guitar, synth., bass and drums. Call mgmt, Rick 213 876-6030g

Rock band seeks booking agent, independent or otherwise. airwave Recs., lv. mess. 213 463-9500g

Songwriter/performer par excellence seeks same. serious only 213 703-0910g

Volunteers needed to record music songs on cassette tapes. Piano notation. Popular hit songs of the '20s, '30s, '40s for me to play on piano. Richard 213 426-4936g

Lyricist seeks musical collaborator for musical success. Pop and R&B styles. Richard 213 663-5239g

Independent producer looking for outside project or bands for recording purposes. Exper. as engineer, fully sound-oriented. For info. call 213 997-1225g

Creative bassist, lead guitarist, rhythm guitarist and drummer wanted to form group to do country rock and origis. Prefer Hollywood

area. Linn 213 650-6040g
Innovative and unique rock/new wave chromatic harmonica player w/pro equip., exp. and disposition. Dave 213 396-3964g

Dynamic singer, rhythm guitarist w/industry connections seeks bassist, lead guitarist and drummer to form hot country group. Must be motivated, serious and have trans. Janie 213 467-0781g

Manager or investors wanted for R&B, commercial jazz vocal group. Have demos, serious only. Orlando 213 418-8357g

Wanted: Musical director and arranger, versatile in '30s to '80s music. Expenses paid. 213 654-3326g

Singer/songwrtr seeks lead guitarist who can sing to form unique duo. Must be into positive music. Monica 213 476-0031g 559-2375 x 213

Bassist and drummer wanted for finger-snappin' toe tappin' orig. band. Paul, eves. 213 851-2919g

Neo-Euro-Disc-technopunk is in---The Loners need bullets. L.A. Swings. Rich 213 853-6969g

Saxophonist/flutist/vocalist/songwriter plays and sings lead and backup, all styles, is starting new orig. act. Also avail. for collaboration w/songwriters and other working sits. Have good orig. material, refs and lots of studio and performing exp. Willing to travel. Lamont 213 464-7253g

Record collector looking for Frank Zapp '45s. 213 353-3790g

Wanted 3 or 4-piece top band to back hot female vocalist w/mgmt. Steady work, Orange Cty, Virgil 714 548-7762g

Custom practice tape for vocalists and musicians. For more info contact Barbara 213 419-0633g

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Songwriter w/influences by Melissa Manchester, Bacharach, Peter Allen, wanted by lyricist 213 353-0187g

Wanted: someone to restore old record dub. Sentimental value. Bill 213 920-7477 920-7448g

Keyboardist and guitar player avail. for orig working situation. Eves. 213 461-3546g

Lyricist looking for exp. composer to collaborate. Sia 206 783-9539g

Singer/songmaker/female seeks versatile, creative and enthusiastic guitarist, bassist and drummer for showcasing and recording. MOR, crossover country, origis. and copies. Mary Lee 213 454-4046g

Male vocalist/songwriter seeking agent and work. 213 794-2658g

26 year old musician has 38 orig. songs, also sings and plays drums looking for producer. Dutch 213 994-8690g

Superstar group of '60s and '70s, the Motown sound, looking for 7-8 piece band w/horn section. Must be able to read, follow direction have own PA and no drugs. Dr. Sanders 213 934-5233g 213 935-8605g

Electric violinist, stage, studio and TV exp. Versatile, improvise, read, unique tone concepts, w/vocals ability and good attitude. Seeking pro working band. Paul 714 556-1178g

Financial backer wanted for production co. w/original band for recordings and promotions. From \$1,000 to \$100,000 quarterly or yearly. 213 893-5357g

Backed by agent band needed by male performer. Must read or have solid repertoire. Energetic and dedicated a must. Must be willing to tour Orient and Europe. Good pay. Howard 213 658-5474g

Musicians wanted imed. for reformation of the rock band August. Have avail. studio w/air. PA soon to be doing studio work and road tour. Orig. material and mgmt. 213 996-2460 213 997-1225f

Major record co. artist seeks permanent non-equipped rehearsal or recording building to lease. Must be private, non-shared space, acoustically functional. Min. 1,000 sq. ft. Jon Lyons 213 460-6868f

Horns 14

AVAILABLE

Trumpet/flugelhorn player/vocalist seeks in-town working club band. Have major concert tour and album recording exp. Jeff 213 893-0257g

Flutist, Shakuhachi player, vocalist looking for pianist or lounge group situation. Light jazz, classical, pop. David, eves and wkends 213 797-3312g

Saxophonist/flutist/vocalist avail. Plays and sings lead and backup, all styles. Have good, orig. material, refs, and lots of studio and performance exp. Willing to travel. Lamont 213 464-7253g

Trumpet, flugelhorn player/arranger avail. Preferably scale. Charles 213 257-4849g

Tenor, alto, flute and piccolo, reads and improv. stage exper. Steady work wanted. Cesar 213 891-2645g

Sax player, plays tenor, alto, soprano, doubles on guitar, lead and back up vocals. Has equip and trans, reads charts. Pros only. Eldin 213 693-7963g

Specialties 15

Songwriter, all styles has material avail. Pascal 213 935-5576g

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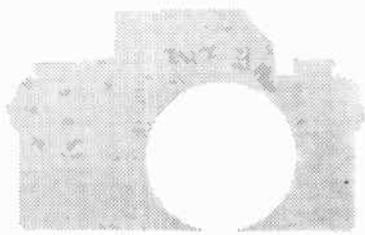


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PRO-PLAYERS

SESSION PLAYERS

TED BISHOP

Phone: 213 760-4524

Instrument: Piano, B-3, strings, synth.
 Styles: Rock, pop, country, blues, some jazz, classical

Read Music: Yes

Qualifications: B.M. in piano performance, several albums on independent labels, Tacoma Records and many demo sessions. Toured with Gary Puckett, Roulettes (Chrysalis), Terry Gregory (CBS) and more. Demo tapes on request. Avail. for albums, demos, string arrangements, production assistance.

RICHARD OLTMAN

Phone: 213 999-4859

Instrument: Electric bass

Styles: Pop, country, swing, blues, MOR

Read Music: Yes, well

Qualifications: 10 years experience, worked with Bob Hope, Rich Little and others. Avail. for steady club or any sessions work.

MICHAEL SCOTT

Phone: 213 257-3089

Instrument: Drums, percussion

Styles: All

Read Music: No

Qualifications: Versatile, adaptable, yet emotional drumming. My credits are my ability—you be the judge. Avail. for around-the-clock sessions and fill-ins.

TOM GRIGNON

Phone: 213 907-0317

Instrument: Drums

Styles: All

Read Music: Yes

Qualifications: Graduate of New England Conservatory of Music, 16 years playing experience, extensive stage and recording experience. Have excellent equipment, steady time and can really groove. Instruction also available in all aspects, all styles and all levels of drumming.

DAVID BLUEFIELD

Phone: 213 464-2809 or 463-SONG

Instruments: Multi-keyboardist including OBX-A and Chamberlin M-100 with expanded memory of splits and doubles.

Styles: Contemporary, commercial.

Qualifications: Winner of grand prize.

World popular song festival, 15 yrs. pop mainstream incl. keyboardist for Paul Williams, Mary MacGregor and rock bands on Warner Bros.

HERB MICKMAN

Phone: 213 462-4502 or 985-7464

Instrument: Piano/electric piano

Styles: Jazz-oriented accompanist and soloist.

Read Music: Yes

Qualifications: Formerly with Sarah Vaughan, Carmen McRae, Joe Williams, Jose Feliciano, Anita O'Day. I'm looking for local work in clubs, recording, etc. with union, exp. players or singers.

JEF LABES

Phone: 213 450-9639

Instrument: Multi-keyboards/player, arranger, producer

Styles: Rock, R&B, pop and jazz

Read Music: Yes

Qualifications: 14 years player including Van Morrison, Bonnie Raitt, Jesse Colin Young. Arranged LPs, TV and commercials. Avail. for playing, arranging, and/or producing sessions (have a great rhythm section).

STEVE ZOOK

Phone: 213 439-5780

Instrument: Elec. and acoustic guitar

Styles: Jazz, rock, fusion and funk

Read Music: Yes

Qualifications: Published author. Sessions at Gower Studios and various sessions for jazz and rock groups. I am a single-note specialist with unlimited technique and creativity. Mature attitude.

AARION NESBIT

Phone: Home, 213 389-1877; work, 462-0281

Instrument: Keyboards and arranging

(horns, strings and rhythm), producer

Styles: All

Read Music: Yes

Qualifications: 9 years studio experience, arranged and played on many albums including Al Green, Moody Blues and recent Warner Brothers LPs. Great creative ear, pro attitude.

NEIL KUNEN

Phone: 213 241-1570

Instrument: Elec. and acoustic guitar

Styles: Solid and experienced in all styles.

Read Music: Yes

Qualifications: 14 years pro, Berklee College, specialist in all rhythm styles, exciting and melodic lead work. I enjoy playing in any and all musical situations.

GEORGE M. KAHN

Phone: 213 392-1008

Instruments: Oberheim OBX-A 8-voice, Rhodes

Styles: Rock, jazz, all popular styles

Read Music: Yes

Qualifications: 8 years exp. on synthesizer and in studio, singles released on A&M, 20th Century Records. 3 years exp. as arranger. Avail. for sessions, showcases etc. Will also rent and program synth. for sessions. Tape available on request.

ERIC GREENBERG

Phone: 213 762-8714

Instrument: Electric bass, mandolin

Styles: All

Qualifications: Work with various production companies on demos, jingles, albums. Ten years pro experience. DGMW grad. Available for studio and live work.

RON FINN

Phone: 213 399-4172

Instrument: Guitar

Style: Country, rock, blues

Read Music: Yes

Qualifications: Eight years of professional experience in clubs, recording and T.V. Also musical director. Have tapes and resume. Play lead, rhythm and nylon string guitar.

RICHIE DELORSO

Phone: 213 980-9859

Instruments: Drums, Latin percussion

Styles: Jazz, rock, country, anything that swings.

Read Music: Yes

Qualifications: 12 years road work, concerts, T.V., movies. Good humor, strong backbeats, pro attitude.

TOM ARMBRUSTER

Phone: 213 577-7255

Instrument: Piano, electric piano, synthesizer

Styles: All

Read Music: Yes

Qualifications: Degree from Duquesne Music School, six years roadwork, extensive studio work. Also qualified arranger.

TECHNICAL

DENNY McLANE

Phone: 213 761-5239 or 764-1421

Technical Skill: Concert sound engineer/recording engineer

Available For: Concert, club and showcase mixing for rock and jazz bands. Can include complete sound system and/or remote recording truck.

Qualifications: Credits include showcases for RCA, Chrysalis, A&M, Elektra Asylum and mixing for Seawind, Fast Fontaine, Maiden Voyage, Buddy Rich, Shelley Cohen. Also recording for UCLA Jazz Band and Shelley Cohen.

JANLUC MAUREL

Phone: 213 823-8095

Technical Skill: Recording engineer

Available For: Studio sessions

Qualifications: Degree in recording engineering. Diversified studio experience. Adaptable and pro. Positive attitude with starting bands.

RICHARD HOLBROOK

Phone: 213 764-1421

Technical Skill: Engineer

Available For: Sessions at own 16-track studio.

Qualification: Have recorded and produced many albums and demos for publishing companies and artists in the L.A. area for the last five years.

BRUCE WILDSTEIN

Phone: 213 787-7159

Technical Skill: Recording engineer

Qualifications: High quality demos for artist presentations, publishing, vocalists, groups.

ROBERT GIBSON

Address: 319 W. 48th St. N.Y., N.Y.

Skill: Road Manager

Available For: Contract road work year round

Qualifications: Company's road manager to Capital Productions Inc. National Department head technical advisor to above company Please send for resume and references

MATT GOLDENBERG

Phone: 415 775-6743

Skill: Sound and Recording Engineer

Available For: Bands, tours. Interested in good original music.

Qualifications: Degree in sound engineering, extensive live and studio experience. Adaptable, intelligent pro attitude.

GROUPS

ELVIS MONTANA

Contact: John McClung, 213 996-7842 or 542-8365.

Instrumentation: Guitar, pedal steel, piano, fiddle, banjo, bass, drums, excellent lead and harmony vocals.

Type Of Music: Country, country-rock, rock, pop, bluegrass.

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STYLES _____

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VOCAL RANGE _____

QUALIFICATIONS _____

READ MUSIC: YES NO (check one)



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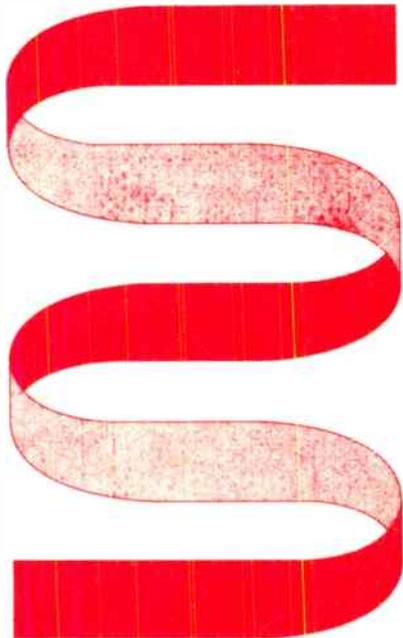


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