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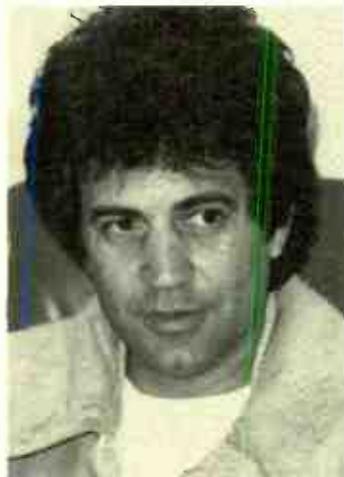


photo by Sherry Rayn Barnett

Producer Val Garay, who turned experience as Peter Asher's engineer into a Grammy with "Bette Davis Eyes."

Record Pricing: Smaller Labels Turn To Lower Prices To Break New Acts

BY BRUCE DUFF

One of the more peculiar aspects of the current economic recession has been the reaction of record labels in terms of album pricing.

Both major and minor labels have been adjusting their suggested list prices for a number of reasons. Some have been releasing EPs and LPs at a reduced rate, mostly for the purpose of exposing new artists to budget-conscious fans. Almost all have "mid-line" selections, older albums from their catalogs still in print at a lesser price. One major label—

Columbia—has, in fact, stopped the practice of suggesting a list price altogether.

The suggested list price is exactly what the name implies—a price guideline for record stores. Few stores actually sell their records at the suggested list, hoping instead to convince customers that they can get a discount shopping at their store.

The standard suggested list price for new or popular albums is currently \$8.98, with higher prices for two-record or box sets, and lower prices for EPs and mid-line selections.

A few of the major labels, such as A&M and Arista, are releasing albums by new, breaking acts at reduced rates. This prac-

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ALBUM PRICE BREAKTHROUGHS

LABEL	LP	ARTIST	YEAR	PRICE
Elektra	Gaucho	Steely Dan	1980	9.98
ABC	Skid Street	Billy Joel	1978	8.98
Columbia	News Of The World	Queen	1977	7.98
Apple	Abbey Road	Beatles	1969	6.98

Shown are the first LPs released at each retail price listed. Double albums, soundtracks, etc. are not included.

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'Enhancing' The Sound From Kim Carnes To The Motels

Val Garay: Producer With The Golden Touch

BY JEFF SILBERMAN

"It's funny," says Val Garay. "Someone told me I was the hottest producer in town, but I've only released one thing in over nine months."

Recognition may have come late to Garay, but he's been quite successful for many years. After starting as an engineer for the Sound Factory in 1970, he became Peter Asher's engineer during a platinum string of Linda Ronstadt and James Taylor albums. Then, over a year ago, he produced Kim Carnes' *Mistaken Identity*. While its single, "Bette Davis Eyes," became the best-selling 45 of 1981, Garay stayed in the studio, taking a full year to produce the Motels' turbulent third album. By the time that was finished, "Bette Davis Eyes" was named Song of the Year during the 1982 Grammy Awards, giving him worldwide recognition as a producer. Since then, the Motels' *All Four One* has been released and is moving up the charts brisk-

ly, while Garay has returned to the studio with Kim Carnes.

Garay's extraordinary success with Carnes and Ronstadt gave him the appearance of a specialist with female artists, though he discounts any such notion. "I always wanted to produce rock 'n' roll bands," he says. "That's why I took the Motels on; yet they end up being basically Martha Davis. I can't tell you why I always seem to end up working with women." (That streak will break when he tackles Marty Balin's next solo effort.)

He acknowledges that the Motels' album was far from smooth sailing. An eclectic sound imposed by former guitarist Tim McGovern was eventually discarded, prompting a personnel change and a firmer grip on the sound by Garay. He admits that he wasn't totally pleased with the first effort, but says, "It was what they wanted. When you're in the position of a producer, often you're forced to go in a cer-

tain direction that you don't necessarily agree with. My philosophy is to try to prevent the artist from going off the deep

Please turn to page 10

MCA President Seeks New Image For Label

BY BEN BROOKS

It's no secret that major labels have been sorely hurt by the economic crunch in recent years. Major cutbacks at most labels are evidence of serious internal strife. Even more alarming is the fact that many labels are all but completely closed to signing new, unproved artists.

When *Music Connection* spoke with MCA Records President Bob Siner last year, he admitted that he was indeed chopping the MCA artist roster down to the nubs. Not so anymore, says Siner today.

"I think we withdrew at a

point where everybody else was vacillating," Siner said during a recent interview, "because we did scale down and reduce our artist roster over the last two-to-three years. Now we can go out after the marketplace and be very selective and organized and make these projects work."

Siner and his new right-hand man, Leon Tsilis, are presently engaged in shaping a new image for MCA. Only recently, Tsilis has moved from the MCA Records Nashville office to the West Coast, where he is working with Siner to pump some new energy

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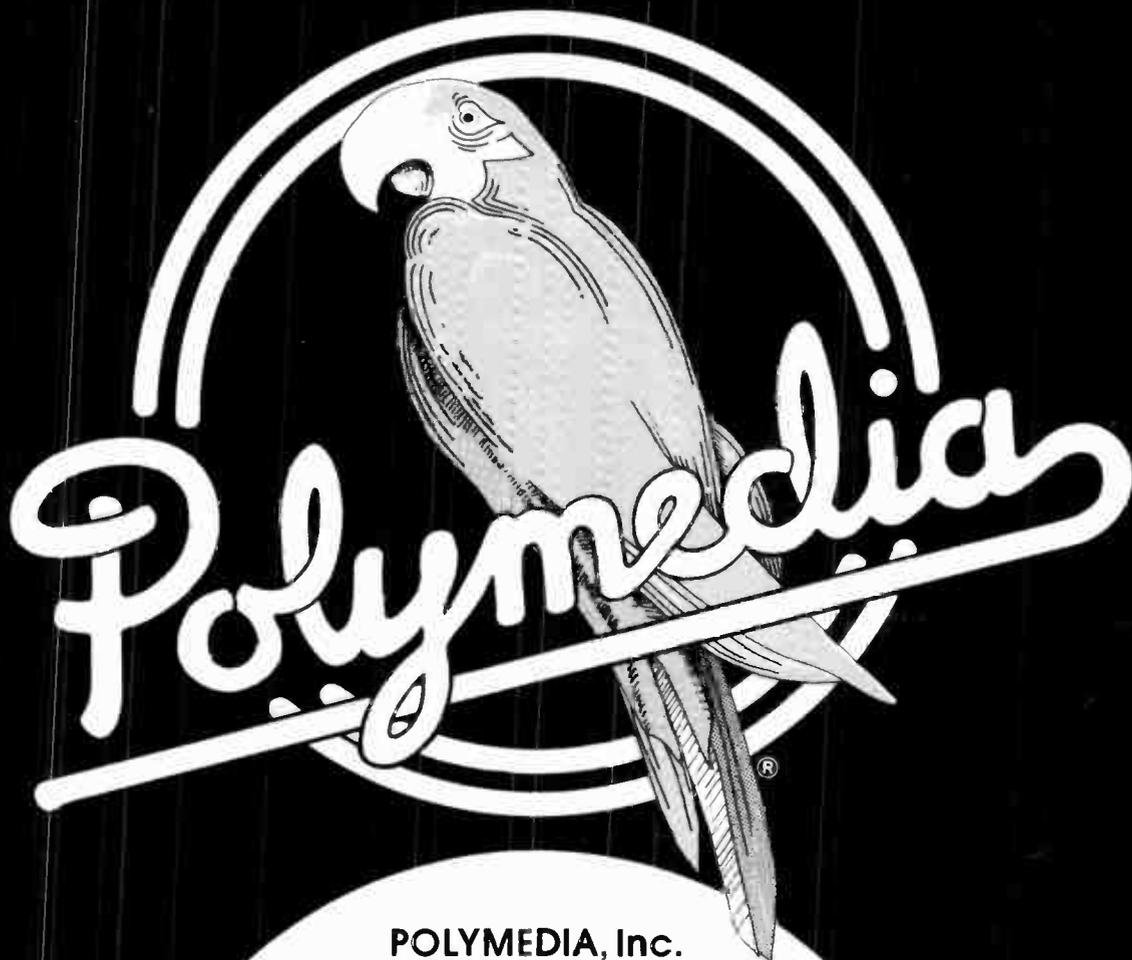
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Feedback

Chapman Stick

Dear *Music Connection*,

I was very pleased to find myself and my instrument, The Stick, in your Product Profile, May 13-26 (Vol. VI, No. 10).

I thought that the writing by Bruce Duff was the best, and I thank you for assigning him the interview and the story.

It's rare to see an interview accurately written up, but this one was. I think it is informative and at the same time has a wholly original approach.

Many thanks to Bruce Duff for a stimulating interview, and for writing it up in a most positive way.

Best Regards,
Emmett H. Chapman

Managers

Dear *Music Connection*,

Just a note of thanks for your piece on managers. As a consultant to new artists and songwriters, I appreciate the extensive information your magazine presented on this area of the industry. Keep up the good work.

Best Wishes,
Angelo Roman, Jr.
Angelo Roman Enterprises

The Devil & The Sea

Dear *Music Connection*,

Your articles in the May 13 issue (Vol. VI No. 10) on "Crisis In Management" and "When To Tie The Knot" hit the nail on the head.

Being a manager and/or agent these days means constantly being between the devil and the deep blue sea. If you do procure employment as a manager, you're damned, and if you don't you're damned. And if you're a small manager or agent, the band will leave you, regardless of their contract, for either a bigger or cheaper office as soon as you put them on big time.

Only frank and open discussion of the manager/agent's problems, such as *Music Connection* did, can eventually bring about correction of currently unfair Union or Guild rules.

Keep up the good work. It may help all of us.

Yours truly,
George Michaud
George Michaud Talent Agency

Scapegoats

Dear *Music Connection*,

Record companies and publishers are looking for a scapegoat for their own business and creative failures. In troubled times, people need quality entertainment to relieve the daily pressures and frustrations of life.

As a performer and songwriter myself, I don't mind if people tape my songs for their home use. I want my product to be so good that the consumer will want to buy all of it. Most albums have one or two good songs, with the others being "in-house" filler, and the packaging is ordinary. Albums that sell for a premium price should contain premium product, cut after cut.

A tax on blank tape would encourage people to tape off-the-air because they would be paying for it. It would also be unfair to the many songwriters and musicians in this country!

Let's stop crying and get down to the business of being creative and making great music!!

Art Lee Harper
Saugus

Cocaine Credits

Dear *Music Connection*,

I feel that you should periodically print Mr. John Braheny's credits and experiences as a songwriter/publisher.

His "cocaine" statement (*Songmine*, Vol. VI, No. 5) is a little far out.

So, how about a nice story on how successful Mr. Braheny has been. Let's get to the bottom of his "info."

Terry Court
Marina del Rey

EDITOR'S NOTE: John Braheny has been a musician/performer since 1962. His album, *Some Kind Of Change*, was released by *Pete Records* in 1968. He has written and produced music for a large number of radio and television commercials. With Len Chandler, he founded the *Los Angeles Songwriters Showcase* in 1971, and he has co-produced five *Songwriter Expos*, and conducted interviews with hundreds of music business pros. His drug credentials are not for publication. He says in response to this and a previous letter, "I don't agree that the possibility that someone in the music business might conceivably use drugs as a barter for services is at all 'far out.' Where have you been?"

Send Feedback Letters To:

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All letters should be brief, signed in ink, and include address and phone number. All are subject to editing.

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With record labels facing one of the toughest periods ever, it's no surprise that they are juggling list prices on certain artists and albums in order to spur sales. This issue, we look at the logic and the motivation behind album pricing in our lead story. Our industry interview is with producer Val Garay, whose work on Kim Carnes' *Mistaken Identity* earned him a Grammy, and we also talk with MCA president Bob Siner about that label's current strategies. Other stories deal with Motown publicity head Bob Jones, and ex-Doobie Brother Cornelius Bumpus.

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Local Notes

THE ORGANIZATION OF WOMEN IN MUSIC will feature saxists Ann Patterson (Maiden Voyage) and Peggy Gilbert, pianist Joanne Grauer and others speaking about women musicians in a panel discussion at 7 p.m., June 29th at Modern Musical Services in Hollywood. There will also be a showcase performance by Jan King & Valentine.

MIRIAM CUTLER (right), formerly of Alice Stone and early Oingo Boingo, is heading up a new band, **Z-Land**, currently packing them in at the Vine St. Bar & Grill. Shown with her are vocalists Rita Valente and Elizabeth Lamers. The group also features Stan Ayeroff (Dr. Jazz, early Boingo), Jimbo Ross and Jeff Breeh. Their forte is original swing, and '30s and '40s classics.



A **KMET-SPONSORED** benefit for Californians for a Bilateral Nuclear Freeze, held May 18th at John F. Kennedy High School, featured the music of Zamp & the Suspects, Nocturnal Emissions and Youth Authority. Actor Mike Farrell was among the guest speakers, and proceeds went to Californians for a Bilateral Nuclear Weapons Freeze for the Weapons Initiative.

RONNIE & THE JITTERS, Peter Kairo, Hobo County, Wild Country and Nightshift are among the bands who'll be playing at the July 2-5 Long Beach Music Festival in Long Beach, N.Y. The free concerts, put on by Capitol Productions, classically draw more than 150,000 people per day. A similar, rock-oriented show will be held over the Labor Day weekend.

ENGLISH BLUES LEGEND John Mayall will have a new album, **Roadshow Blues**, out in June. It's being released by Regency Records in conjunction with Accord Records. Capitol will distribute the album, which was recorded in London and L.A., and which features a title tune written and performed by vocalist Maggie (Peggy and the Poodles) Parker.



IT WAS PART PARTY and part love-fest as much of the music industry gathered recently to mark the 10th anniversary of the Los Angeles Songwriters Showcase and pay tribute to its founders and guiding lights, John Brahney and Len Chandler. In the photo above with Brahney, right, are, from left, songwriters Kenny Hirsch, Steve Dorff and Jeff Barry, and Ron Anton, West Coast Vice-President of BMI, which sponsors the showcase.

J.R. & THE Z-MAN, L.A.'s "first and only two-man rock 'n' roll show," will be bringing their special brand of creative minimalism to Madame Wong's Chinatown on the 23rd. Guitarists Ray Zimmerman and Jon Raoul Ewen perform with a taped rhythm section. Why? "It's a lot less hassle doing practices and gigs," says Zimmerman, "The TEAC is never late."

MUSIC CONNECTION has a new 24-hour classified advertising hotline. From now on, you can place ads at (213) 462-3749.

DEPROGRAMMER's first LP, **Secret Suggestions**, will be available on Bomp/At Last Records on August 1st. The album is being recorded at City Recorders in Hollywood. The band will be at the Whisky on July 1st, and at Club Lingerie soon afterward. A late fall East Coast tour is on the drawing board.

GANGBAND, the L.A. rockers who were headlining Madame Wong's before they had done a dozen gigs, are starting work on a video aimed at both cable and the European TV market. They'll be featuring the songs of leader Shari Famous. The group, which has garnered U.S. and British label interest, will be at Wong's West on the 16th, Club 88 on the 18th, the Cathay de Grande on the 30th, and the Troubadour on July 1st.

STELLA PARTON marked the release of her new Townhouse Records LP, **So Far... So Good** with an interview in **Oui** magazine, and her views on gospel music, which she abandoned in favor of country, ought to raise some eyebrows. "When you do gospel," she says, "you perform, but many of the churches have the idea that the Lord will provide. It turns out that the Lord does not put gas in your car or pay your travelin' expenses. These are supposed to come out of the offertory plate, but nobody ever puts in any money." As for major gospel concerts, she says, "Now there you're supposed to be paid by the promoter. But they're all crooks, too. I'll tell you, there are bigger crooks in the gospel business than you'll ever find in country music. Now coming from my kind of real religious background, that information just about killed me. All of this just about broke my heart--it really did."

photo by Sherry Rayn Barnett



photo by Monica Lauren

METAL MASSACRE, a compilation album highlighting the L.A. heavy metal scene, has been released on Metal Blade Records. Bands include Bitch, Ratt, Steeler, Avatar, Malice, Cirith Ungol, Pandemonium, Metallica and Demon Flight. The producer, Brian Slagel, is also publisher of **The New Heavy Metal Revue**. Information can be obtained from Metal Blade Records, 22227 Avenue San Luis, Woodland Hills, Ca. 91362, or by calling (213) 347-6448.

BAY AREA rock/soul/funk band Avalon Boulevard has recently signed with Quantum Media in Los Angeles, and the firm will be handling production and promotion of the band's upcoming single.

KING COTTON has signed with Island Records, and will have a single and LP distributed through Atlantic.

KEYBOARDIST/synthesist John Novello has been selected musical director of Patty Weaver's new group. Weaver's self-titled Warner Brothers album is out now, and the group will be debuting on the **Tonight** show in June.

OUTSIDE AGITATORS, who moved to L.A. from San Francisco a year ago, are at Crystal Studios in Hollywood recording an independent album. It's being produced by St. Jess and engineered by Laura Livinston.

THE SOUNDTRACK to **Star Trek II: The Wrath Of Khan**, will be released this month by Atlantic. Music for the movie was composed and conducted by 28-year-old James Horner, who also produced the digitally recorded soundtrack. He enlisted an 88-piece orchestra, including four synthesizer players.



A MAJOR RECORDING act slated to do an album for CBS is looking for a bass player that sings. Qualified, interested players can call Richard at (213) 671-6108 for information.

PICTURES took first place in a recent battle of the bands held at the Ice House, with Praxter and Morning Star taking second and third, respectively. The battle, put on by Auntie Em Productions and the Ice House, was judged by a number of Auntie Em staffers, and by the Ice House's Duane Thorin and our own Stu Simone. Other bands taking part were Entrex and Cyrus Reign.

TV EXPOSURE Unsigned bands looking for direct access to industry executives will have another outlet soon, as The Professionals Group, along with KROQ, is producing a new local tv program. Wanted are a variety of talented rock, jazz, & country bands. There is a fee involved. For more info call (213) 461-3081.

GLENN HUGHES, one-time bassist/vocalist for Deep Purple, and Pat Thrall, former Pat Travers guitarist, have joined forces to form Hughes-Thrall. They've been signed by Boulevard Records, a CBS subsidiary, and debut vinyl should be out by August.

THE BIT, who've been backing Paraquat Kelly of late, are at CSI Studios in Compton laying tracks on the studio's new audio system. Mike Pinera is producing, with an eye toward product for his European label, and an eventual video.

THE BABYLON WARRIORS have two new members: lead singer Harrington Trapp and keyboardist George Hughes. The L.A.-based reggae group will have an EP out at the end of June, featuring "Reggae Live" and "One Love," and they'll be at Club Lingerie on the 11th and 12th of June, and in San Diego on the 19th. **L.A. BAND BOY** has a song, "Show A Little Emotion,"

featured in **Parasite**, the 3-D monster movie from Embassy Pictures. In addition, leader/song-writer Freddy Moore makes his acting debut in the film, which stars his wife Demi Moore, currently seen on **General Hospital**. Boy will be at Wong's East on June 18 and 19.



BRIAN WILD is shown here during the filming of his debut video, "Throwaway Lover." With him are cameraman/director Wayne Ishman, and Kim McPhillip. Chris Willowby produced the video.



photo by Brian Marchal

Josie Cotton Trying To Follow Up 'Johnny'

by Jeff Silberman

Fate has been kind to Josie Cotton. The Dallas-born singer's grandfather was J. Paul Getty's oil business partner; her mother eloped with a Yugoslavian ballet star. Growing up in a myriad of backgrounds, from cattle ranching to performing in ballet and musical productions at an early age, she eventually moved to Los Angeles to become a pop singer in the mold of Brenda Lee and Petula Clark.

Just when she was about to give up on L.A. and move to Europe to be a cabaret singer, she met Larson Paine waiting in line at a bank. Larson and brother Bobby were managing a raw, unsung local band made up of five brash young girls who were called the Go-Go's. Cotton and Paine's personal relationship grew stronger over time, while the Paines' business relationship with the Go-Go's ended, leaving them with little more than a cou-

ple of songs they wrote for the group.

They took one of those songs and were recording it as a publishing demo, when Cotton, an on-looker at that point, eventually persuaded them to let her sing the lyrics. In one take, she cut "Johnny, Are You Queer?," and the rest is almost history. "Johnny" became Bomp Records' hottest selling single ever, and it precipitated an eventual deal for Cotton with Elektra Records. Her debut album, *Convertible Music*, is about to be released.

According to Cotton, the legend of the one-take is "Basically true. I really wanted to do that song. I'd been familiar with it for a few months, since the Go-Go's were doing it. Even when Larson split with them, we didn't become professionally involved. Since he was my boyfriend, it interfered with a professional connection. The song was so fun and ridiculous, I was determined to do it. So when I entered the studio, I knew the song real well."

Mixing a personal and professional relationship can be a volatile brew, as evidenced by Fleetwood Mac and the Motels. "It certainly adds pressure," Cotton says. "It's like you take your work to bed. There was a certain point where I thought it might be too much, but we worked it out."

"Johnny" may be considered a joke song, but Cotton finds some relevance in its message. "To me, it's a blues song for teenage girls. It's a sociological event. It speaks very directly about a possible reality for teenage girls. A lot of guys are crossing over, in a way. The music is in the same vein."

She admits that she's gotten a lot of flack for the song, not only from the gay community, but from the industry as well. "When we did 'Johnny,' we were advised by several record companies not even to do the song. They said it was a mistake for my career. Producer Bob Ezrin, who was working with us at the time, said it had too much of an edge. People think

we copped out and took a cheap shot, but it was really just the opposite. It was the most uncommercial thing we could've done. The more people who said, 'It's unbelievable, it's a hit, but we can't play it,' the more I wanted to do it."

'Certain People Expect A Series Of Jokes Out Of Us, & Some Don't Expect Us To Do Anything.'

The Paines and Cotton have spent a long time in the studio, taking "more time than we expected. It's the hardest thing we've ever done. There was more pressure and intensity; we ran into certain problems in the very beginning that eventually worked themselves out. It certainly wasn't balloons and party hats time."

While some of the pressure was just anxiety to play live, they also had trouble solidifying a proper backup band. "After we did the Roxy," she recalls, "I wanted to perform more. I had a lot of anxiety just to go out there, but prior to the Roxy, we spent a lot of time trying to find a band. We've been through several. The Paines are very meticulous. If it's not totally perfect, they won't accept it. A lot of people couldn't take that kind of heat. It took a couple of months to find the right people with the right look and attitude—and who were available—and a couple of more months for rehearsal. The first band deserted ship. We got the second band completed, and the Paines said they weren't good enough. I was ready to go out there with a monkey and an organ grinder."

By their first live gig at the Roxy, the band was pretty much

settled (except for a change of drummers). "We did a warm-up gig at the Cathay, and we were booked with a rockabilly band," she says. "Those kids meant business; they didn't want to hear anything but rockabilly, and we got hassled. They were determined not to like us, but we made it through the set. The Roxy was a lot easier."

Josie Cotton is a very attractive woman who could almost get by on looks alone. "This is something we thought very seriously about. I'm not going to be a Jayne Mansfield—but you are what you are and you use what you've got. There are so many different ways to present yourself. One is the sexy, feminine way, the other is a harder, more rock way. I've tried to synthesize it into a good blend that feels right."

The new album contains tunes primarily written by the Paines and Cotton. "It's in the same family of pop," she explains, "not everything is uptempo. There are a couple of beatnick bongo songs that might surprise some people. The Paines are songwriters of the Tin Pan Alley School; they write in a more narrative way than mine, which is more personalized. I have a tendency to expose everything, but that could be very dangerous. I have to curb myself a little more."

After all that's gone down to get Josie Cotton a record deal, it seems likely that she'd be looking for stability in her career. Not so. "I'm just looking for the means to do what I want to do. I'm not doing it for the money; I certainly don't need that. I do this because I get a kick out of it. It's hard to project three years in the future—it's hard looking 30 minutes into the future. The album is enough on my mind right now. Certain people expect a series of joke songs out of us, and some people don't expect us to do anything—that we'll be a one-shot. It'll be interesting to see their reaction."

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Recession, Industry Cutbacks Further Complicate Record Pricing Policies For Labels



Continued from cover

tice, according to Arista's John Kline, is a "marketing maneuver. We do this to expose new talent." Arista has a \$6.98 suggested price tag on new releases by Haircut 100, A Flock of Seagulls, Pete Shelley, and the Thompson Twins. Adds Kline, "This cuts the profit margin to the bone. Then, if the album breaks heavy, the price will go up once it's an established hit. It's likely the price on the Haircut 100 album will go up."

Columbia began its practice of releasing records without list prices earlier this year. It was done for a variety of reasons, according to Bob Alpshuler of the label's corporate PR department. "This gives the retailer more flexibility," he says. "Plus, the consumer isn't forced to pay a higher price."

Classically, the process of raising suggested list prices has been much the same as that used by banks in setting the prime interest rate. One record company would raise the price of one album by one dollar, and soon other labels would follow suit. Like any other manufacturing industry, the record business must pass on

the rising costs of production to consumers in order to survive. Taking this into account, Columbia's new policy allows the label to make more subtle price adjustments, covering rising costs step-by-step as they occur.

"We only have to raise our selling price to the distributor according to our cost increase," says Alpshuler. For example, the company can now raise the wholesale price by 25 cents instead of waiting for it to become practical to raise it by a dollar. In addition, the wholesale price can be adjusted slightly up or down on individual releases. Asked if this is Columbia's method of battling inflation, Alpshuler replies, "I don't think this is related to the economy. I think it's just a more accurate way of covering manufacturing, marketing and other costs."

Lou Dennis of Warner Brothers Records says in spite of Columbia's tactics, the suggested list price is here to stay. "I don't think you're going to see that disappear. We believe you have to give the store a guideline. It's a reference point."

Greg Shaw, president of Bomp Records, one of the more visible independents, disagrees with Dennis. "The no-suggested-list-price policy is inevitable in the future," says Shaw, "but in

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Back To The Boards After Grammy Award Success

Continued from cover

end, but you can't force them to make a record other than what they're capable of making at that time. All I could do is make the best possible record of that type, and that's what I tried to do. I never thought it was phenomenal; I had my doubts and Capitol confirmed them. At that point, the group could've fired me and put the record out, which Capitol told them they could do. Or, they could take stock with what they had and maybe take another approach.

"When the best musician or the leading musical force leaves the band, you're suddenly confronted with a lack of musical direction. At that point, I knew if we were going to make another pass at the record, I'd have to depend a lot on my musical feelings—good playing and a real tightly connected rhythm unit. They'd never been pushed in that direction before. By integrating other musicians into the band—not removing or replacing—it forced them to play better. It made them more cognizant of what good feel and time is, and they're much better for it as a band. They matured very fast."

The effect is quite evident on vinyl. "Someone told me the difference between the early Motels records and ours is that Martha is pushed up on a pedestal. She really stands out, where before she didn't. I'm good at that, but I learned how to do that from Peter Asher. He's real good at taking the artist with ability, talent and experience, and putting him or her in a position where the attention is drawn to them and not the things around them."

Garay readily admits Asher's imprint on his own production style. "I sat next to the man for eight years and watched him produce records, so it's hard not to

Val Garay Production Credits & Awards

Produced & Recorded

- 1) Randy Meisner/One More Song
- 2) The Motels/All Four One
- 3) Kim Carnes/Mistaken Identity, Current album under production
- 4) Craig Fuller—Eric Kaz/Album
- 5) Pablo Cruise/Life Line Album
- 6) Eric Carmen/Album
- 7) Jennifer Warnes/Right Time Of The Night

Engineered:

- 1) Orleans/Still The One
- 2) Neil Diamond/Glad You're Here With Me Tonight Album & TV Special
- 3) Four Seasons/Who Loves You
- 4) Blackbyrds/City Life
- 5) Linda Ronstadt/Greatest Hits, Greatest Hits Vol. II, Simple Dreams, Hasten Down The Wind, Heart Like A Wheel, Living In The U.S.A., Prisoner In Disguise, Mad Love
- 6) James Taylor/Dad Loves His Work, J.T., Greatest Hits, Flag

Grammy Nominations
1977 Best Engineered Recording (non-classical), Simple Dreams—Linda Ronstadt

adopt certain things in regard to taste and concept. I've worked with a lot of other producers, too, but my producing style and philosophy—the artist being the most important thing—I basically got from him. I have developed a sound of my own in terms of making records, but it's still all subsequent and secondary to the artist. I like to make good-sounding records that are warm, rich, fat and punchy, but I don't want it to be described as the 'Val Garay sound,' but as the 'Kim Carnes' or the 'Motels' sound. I'm lending

- 1977 Best Engineered Recording (non-classical), J.T.—James Taylor
1981 Album Of The Year, Bette Davis Eyes—Kim Carnes
1981 Record Of The Year, Bette Davis Eyes—Kim Carnes
1981 Producer Of The Year

Received Grammy:
1981 Record Of The Year, Bette Davis Eyes—Kim Carnes

Emmy Nomination:
1977-1978 Outstanding Sound Achievement In Tape Sound Mixing, Neil Diamond Special, "I'm Glad You're Here With Me Tonight"



photo by Sherry Rayn Barnett

Val Garay

Val Garay at his Record One Studio

my expertise to what they're trying to do, as opposed to trying to enhance what I do."

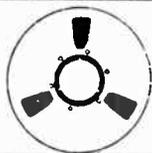
He also lends his expertise to the live sound of the acts he produces, often going on the road to make sure the sound comes off well. His attitude toward sound is drastically different to his work in the studio. "You're dealing in a microscope in a studio; you move something a small amount—be it an equalizer or a fader—and it's immediately noticeable in a laboratory situation. Live is almost like animation, so it's much more drastic and forced. If you try to mix a live show like a record, it'd be pretty boring. There would be no dynamics."

The "live sound" so many groups try to get on vinyl is, according to Garay, "a concept—ac-

tually a misconception. They like the energy they hear when playing live, but who wouldn't? It's a situation that can't be duplicated. It's euphoric standing on the Forum stage playing a guitar solo with 50,000 watts of power."

Three months after winning the Grammy for Song of the Year, Garay insisted that it "hasn't changed things. It was nice to win; I didn't have to be apologetic or polite. I'd been nominated before, but I'd never won. There are a lot of mixed emotions involved. It's great to win and be recognized by your peers; it's not so great to compete against your friends." With their past acclaim, Garay and Carnes are faced with the challenge of topping their last effort. "We all walked around for weeks when we got ready to start this record saying, 'God, isn't it

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strange? We don't feel any pressure; we're all here doing what we do best, ready to make another good record.' Then, all of a sudden, we started getting nervous and nuts. Yeah, sure we all felt it."

Garay emphasizes that Carnes' next album will not be a carbon copy of *Mistaken Identity*. "We're moving on. We're not going from black to white, but we're not going to make another 'Bette Davis Eyes,' if that's what everybody wants to know. It'll be good—just different from the last record. We're trying to move on to some newer and better things rather than make a duplicate.

They went into the studio without a definite song list, which doesn't worry Garay one iota. "We never have had all the songs picked beforehand. You can go in with ten songs, and you can lose five in the first week. When we started *Mistaken Identity*, we had about eight songs. After the first rehearsal, we were left with three."

The new Carnes album, like the others that preceded it, will be recorded at Garay's Record One Studios in the Valley. Being a studio head, Garay faces the same issues as other studio owners. In regard to digital, he considers it "cost-prohibitive in an industry that's increasingly cost-conscious. It's ridiculously expen-

'Radio Stations That Give You Uninterrupted Album Shows Are Really Stupid. If Records Die, Radio Dies.'

sive to rent, and I'm not about to buy it. I don't like it because the digital-to-analog converter still makes it sound electronic. It's still unbelievably quiet; there's no tape hiss because there's no tape. It would be great for classical and small instrument things, but when you start dealing with rock 'n' roll, you need that punch."

Instead of wholesale innovation in recording apparatus, Garay foresees smaller technological improvements in recording. "Right now the medium has been pushed so far," he says. "The increments of improvement will be smaller, but it's on little levels. You'll see better transformers and capacitors, and those little parts you use are getting cleaner; the signal-to-noise ratio is getting better. The big move now is from

one-quarter-inch two-track tape machines to one-half-inch two-track. We just built one. The signal-to-noise is incredibly better, and the bottom-end distribution is better because of the bigger heads."

While Garay has been somewhat spared the industry's economic problems, he is still aware of the situation. "I've had no problems in the sense that we do well, but by comparison to what we could do if the industry wasn't getting siphoned off in a lot of different areas, it could be even better. One of the main problems is that it was overblown with too many acts and releases. When the newness of the media wore off, a lot of different things happened that caused it to slim down. People were paying money for a lot of things that weren't worth it. Consequently, the buyer became more particular.

"The piracy stuff is really killing us," he adds. "Blank cassette sales are up 800 percent. You go to any teenager's car with a cassette player in it, and you'll find that 95 percent are home tapes. You very rarely see prerecorded cassettes. But in a lot of ways, I can't blame them. I've got this particular cassette from a certain label, and it's made on this new, special cassette, which is supposed to be this new hot set-up. If I played you this cassette and one

taped off a copy of the master, the difference in quality is ridiculous. Somehow, in a high-speed duplicating process, the quality doesn't transfer. So in that sense, I can't blame people for doing it, but I hate to see it happen.

"And those radio stations that give you uninterrupted album shows are really stupid," he adds. "What they don't realize is that it's going to kill them too, because if records die, radio dies. One goes with the other."

Garay takes a somewhat softer stance about the power of consultants nationalizing radio, stating that the trend is nothing new. "It's been going on since the '50s," he says. "It's not that I'm defending it. I hate the concept completely. I was a big fan of Tom Donahue and Radio Free America. You listen to FM now, and it's like top 40 five years ago. But the public dictates that to a station; people listen to stations where they know what they're going to hear."

On the other hand, he does empathize with the possibility of corporate radio backlash from teens who've been ignored in favor of an older demographic. "Maybe they'll revolt," he says. "I hope so, because that's where the market's going to be again. At some point, you get to a cer-

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Motown's Bob Jones: A Study In Longevity In A Turbulent Industry

Record company publicity departments are not, in general, shining examples of stability. The pressure-cooker atmosphere surrounding those employees responsible for keeping the hype flowing makes for a good deal of turnover, and it's not always easy to keep track of who's where for more than a few months at a time.

Then there's Motown, where Bob Jones has been director of publicity for the label for the past 12 years. His Gibraltar-like stability and his effectiveness for organization have gained him peer recognition in the form of a listing in *Who's Who In Public Relations*. He was the first black to be so honored.

Jones has been instrumental in shaping the careers of such past and present Motown superstars as Diana Ross, the Commodores, the Jackson 5, the Temptations, Teena Marie, Rick James, Jermaine Jackson and many others. He started his career in the music business as a critic and had a syndicated column for various black newspapers. In 1968, an appointment set up by Bobby Darin got Jones into Rogers and Cowan, one of the largest P.R. firms in the country. What started as a two-week gig during the Jewish holidays ended up as a two-year stay. Ironically, one of Jones' first accounts was the Supremes. In 1970, he accepted a job with Motown as publicity manager for Multimedia Company and Jobete Music, the label's song-publishing arm. "I came and I stayed," he says.

Record publicity, naturally, deals with exposing artists, whether they be established or fresh out of the gate, through the



Bob Jones, director of publicity for Motown

media—newspapers, magazines, radio and television. In this supposedly enlightened age, blacks must still contend with image, even in their own race. The sometimes controversial, always outspoken Jones, deals with that straightforwardly. He is, he emphasizes, a publicist who happens to be black, adding, "I feel that there is nothing that I can't conquer, no goal too high that I can't handle."

Motown's handling of publicity involves the artist and management directly. "Take Rick James," says Jones. "His image of 'punk funk' is totally his idea. We embellished it and helped to make it acceptable. Rick's main problem is that liberal whites, the drug culture and the street blacks accept him, but there are those of us who have forgotten from whence we came and feel insulted. As a matter of fact, there are certain black publications that are bourgeois-oriented. I'm not going to mention their names. That's

Dazz Band, who are just starting to catch on, "We're in the process of building this group right now. We go through trade and fan magazines to make people aware of them. Our next step is when management dictates exactly where they're going with the act. It's my job to help them attain their ultimate goals through media coverage.

"Your actual image-building begins when your act starts to cross over (into pop). That's when it becomes more effective."

At the moment, Jones is in the midst of a media blitz for the recently reunited Temptations. Granted, the Temptations are very established, but the news that David Ruffin and Eddie Kendricks rejoined their old group constitutes possibly the year's biggest news—grist for the publicist's mill. "It's a Renaissance for those of us who are the young adults, those of us who grew up listening to 'The Way You Do The Things You Do' and 'My Girl,'" says Jones. This is a natural newsmaker."

Jones has nothing but the highest praise for Berry Gordy, founder and chairman of the board at Motown. "Here is a man who took the Supremes and Diana Ross—Diana Ross is Motown no matter where she goes. When they first appeared on the *Ed Sullivan Show* and Sullivan forgot their names and said, 'Here are—the girls,' Berry took them himself and made them into stars. He made sure that Diana Ross played nothing but the major rooms in Las Vegas. Now he's had the foresight to bring the Temptations back for a reunion after they failed at other labels, and he did this over the objections of several of his executives in the creative department who thought the Temptations were not a viable product anymore. There's a lot to talking, but there's a whole different ballgame to putting your money where your mouth is. And Berry Gordy has put his money where his mouth is." □

Bob Jones
'I Feel That There Is Nothing That I Can't Conquer, No Goal Too High That I Can't Handle.'

their loss. They're having financial difficulty right now—the whole country is—but they don't realize that they could sell a whole lot of magazines with Rick James on the cover."

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Pricing

(Continued from page 9)

practice, it doesn't make that much difference. When you have a record selling nationally, all kinds of crazy things can happen."

As Shaw implies, suggested retail prices sometimes mean little in the record store, and it's often difficult for record stores to know exactly *what* their product is selling for. In fact, says Harold Bronson of independent Rhino

'Bigger Labels Can Make Deals With Publishers To Get Better Rates, But The Publishing Co's. Are Hardlined With Small Labels'

Records, "When our records were cheaper (than they are now), the stores sold them for *more* than list." Jay Clem of San Francisco-based independent Ralph Records concurs. "Whether there's a list price or not, it's up to the record stores anyway."

The process doesn't always work to jack the price up in the store. "The hottest record in the store (which would usually have the highest suggested price) is usually the cheapest in the store," says Dennis.

An employee at Aron's Records, a large L.A. independent retailer, outlines one of the common practices in the retail business: "Some stores will discount a \$5.98 line to \$4 in a sale, but sell them for \$8.98 the rest of the time. The \$5.98's are about \$3.10 wholesale, so either way they're making good money." He also says Columbia's lack of a suggested list price hasn't changed the price of the records in the stores. "I haven't seen a change. We get set list prices from the wholesaler anyway."

In most cases, it's the independents, who are usually taking chances with newer artists, that have to keep the closest eye on store pricing. "We have to police the stores," says Shaw. "For a small label, it's a good idea to put a sticker on the record saying, 'Don't pay more than x dollars,' in order to prevent overpricing."

Shaw also says, "It would be nice to put an individual price on each release. My strategy is to have a \$5.98 list on as many new acts' records as possible. I put

\$7.98 or \$8.98 on strong releases." Bomp's basic pricing works like this: \$5.98 for five- to eight-song EP releases, \$4.99 for a three- or four-song EP, and \$3.99 for a two-song, 12-inch maxi-single. Like the other two independents we talked to, Ralph and Rhino, most independents agree that the seven-inch single is not profitable enough to merit further production.

As with Arista and Bomp, Bronson agrees that it's a good idea to break a newer artist at a lower price. He says, however, that "to break a new artist on Rhino at the \$5.98 or \$4.98 price level, the release would have to be an EP. On an album, to recoup the recording costs, we need to charge the full \$8.98 list." Rhino's four-and-five-song EPs list for \$4.98 to \$5.98.

Rhino has also done a formidable business reissuing out-of-print oldies originally on other labels. Unfortunately, Bronson has been unable to put midline prices on these in the same way the majors discount their older records. Says Bronson, "I would prefer to sell reissues at midline prices, but we have to pay full publishing price, so we have to sell the albums at full price. We make up for it by having 14 cuts and previously unreleased photos on the albums. The bigger labels can make deals with publishers to get better rates, but the publishing companies are pretty hardlined with small companies like Rhino." The standard publishing rate is four cents per song, and with 14 songs on an LP, this works out to 56 cents an album. Because of their larger volume, majors often get a discount on that rate.

One of the oldest and most continually progressive independent labels is Ralph Records. Ralph puts an \$8.98 list on their new releases. Of the 24 LPs in their current catalog, 19 of the older ones have been discounted to \$5.98. This discounting began this year in conjunction with Ralph's tenth anniversary. They've also discounted all their discontinued seven-inch singles as well as their sole 12-inch EP, *Diskomo* by the Residents. The label plans to release some budget, dance-oriented 12-inch singles this summer. Bands such as the Residents, Yello, and Tuxedomoon are very cult-oriented, so sales are always somewhat limited at Ralph, something the label has to be careful about.

Says Jay Clem, "Our overhead is practically overbearing. We can't allocate it to a jillion records; we have to allocate it to sales in the thousands. We can't have higher prices than the majors; in fact, most independents are a little under the majors in the stores." □



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Studio City

MCA's Siner and Tsilis Aim For More 'Image-Oriented Product'

Continued from cover

into the MCA roster. That energy is taking the shape of new music from the streets of L.A. and New York.

Geared up for release this summer and fall are debut albums by New York's Catholic Girls and L.A.'s Alley Cats. In addition, MCA has signed the Grass Roots, and Tsilis admits that the label is looking seriously at local bands United States and Broken English.

In the following interview, Siner and Tsilis outline MCA's new aggressive approach to signing talent and the role the label hopes to play in the current new music explosion.

Music Connection: *I'm impressed that you signed the Alley Cats. They've been around the L.A. music scene for quite awhile now, and no one else has made this kind of commitment to them.*

BOB SINER: We're going to work with the band. We're going to get more involved with our bands in a development stage from now on, as opposed to letting them go in and do their album and then saying, 'Well, we don't like it and we won't put it out.' We do recommend songs very strongly, and offer direction—what to do and what not to do.

MC: *The Alley Cats have been around for such a long time. Why did you decide to sign them?*

SINER: We just figure that these particular pieces of product that we're signing or are in the process of signing have a broader base than just an L.A. band. We feel they have a potential to be national artists.

MC: *What do you think about the rise of independent labels and the kind of effect they're having on the industry?*



Bob Siner, left, and Leon Tsilis

Bob Siner

'We'd Better Get Back Into The Music Instead Of Reading Our Own Hype And Telling Each Other How Neat We Are'

SINER: I think it's real healthy. It takes away from that lethargic attitude. It's like, 'We're the five majors and no one can touch us.' Then all of a sudden, you see 20 other people coming up with platinum records and you wonder, 'My gosh, how did they find them?' We'd better get back into the music instead of reading our own hype in all of the trades and tell-

ing each other how neat we are.'

"I think the record business is real exciting right now because it's in a flux; you can experiment and do different things and take shots. Hopefully that enthusiasm for music is coming back as opposed to, 'We're neat and isn't life wonderful.' As much as you love the Rolling Stones, after 20 years, enough is enough.

MC: *Are you developing acts without signing them off the bat?*
SINER: Oh, yeah. We're doing some demos with some acts. If that works out we may do a single. And if that works out we'll do another single and an I.P.

MC: *Is this something new for MCA?*

SINER: We haven't done it in quite awhile, but we're being more selective—even in going and doing a few sides for very low dollars to see what you really have. The bad thing about looking at bands in any town is that you go to their club where they've been performing, and their audience is locked in and they love them, and you get overwhelmed by the visual aspect. You sign the band and go into the studio and it's horrible.

MC: *Does bringing Leon Tsilis into the creative department on the West Coast have a lot to do with this new approach?*

SINER: Partially, but it gives us more personnel here. Before, we only had one person in the A&R department—Denny Rosencrantz—and that's a heavy chore regardless of what anybody says. When you're dealing with 100 artists and all the different radio formats, if they all did one album, we'd be dealing with 1,000 different songs! So it's an overwhelming chore.

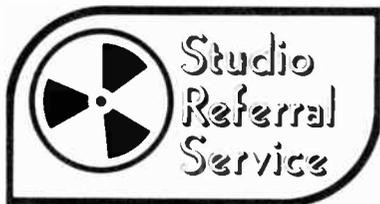
"So we brought Leon out here, and he's finding songs for artists and going down to the studio and seeing what kind of progress they're making. So many times you hear a great demo tape and you go down to the studio and find all these great studio toys to play with, and you might as well put out the demo tape, they screw it up so much.

MC: *Leon, are you responsible for bringing the Alley Cats into the fold?*

LEON TSILIS: Well, I think the tapes came to Denny (Rosencrantz) and we went out and saw them. They were just a good band, and I saw a lot of potential there. I really believe that rock 'n' roll is coming back. People are

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really bored with the music that's out there right now. I think it's the same old recycled music. It's lost the magic. We're looking for innovation and new talent.

MC: I've heard radio people say that they would like to play something different if they were given it. And I think it's beginning to happen.

SINER: They've been given it before, but I think they're now to a point where they'll start to take some chances. We've had stations in the past tell us that what we've given them is different and innovative, and that they play it at home, but not on the station.

TSILIS: Last year when the second Iron City House Rockers record was released, one programmer in Nashville told me it was the best album of the year but he couldn't play it on his radio station because it was too different for his audience.

"I believe music is music. If you don't present it to the people and let them decide, we're going to be in the same bind with the same tired artists and the same recycled music, and there's not going to be any growth.

"Radio is so hung up on their research. Recently in *Radio & Records* it was stated that teens are the biggest buying audience and that radio is their main source of information. Yet radio stations are going for older and

'The Woodstock Generation Grew Up On Rock 'N' Roll. They Did Not Grow Up On The Tired Crap Top 40 Radio Is Playing.'

older audiences and don't want to have anything to do with teens. They don't want the image. Teenagers influence what the family buys, so radio has to get to the audience that is going to get to the other audience, and that first audience is the kids.

"This is the rock 'n' roll generation. We're talking about the 18-plus, the Woodstock generation which is now in control of business and whatever. They grew up on rock 'n' roll. They did not grow up on the tired crap that top 40 radio is playing. They were brought up on Jimi Hendrix and The Who. What amazes me is that stations will play The Who or Jimi Hendrix as an oldie but they won't play

something with the same intensity or energy or message that's new! On the other hand, in December when I moved here I was checking out the Calendar section of the *L.A. Times*. Now, I'm new to L.A., and I'm going through the Calendar section and they had the top records of the year according to *Times* music critics. And being from Nashville and being involved in rock 'n' roll, I had only heard of two of the ten records that they had in there! I'm thinking, now wait a minute—I'm in the music business, I listen to a lot of records, with a personal collection over six thousand strong and I've never even heard of these records. What's happening is the reviewer here is trying to be so hip he's outhipping himself. He's failed to consider the consumer. The consumer out there is the final judge.

MC: What's your outlook for MCA now that you're in L.A.?

TSILIS: I think right now at MCA we have to get into the marketplace with more image-oriented product. We've been a little bit tired in the past. We've got to be on the street. I'm really a street person. I'll go to the opening of a beer can! But I'm only one person and I can't appease everybody all at once. But if an act has staying power I'll see them. I'm going to be looking and we're going to be competitive. □

Val Garay

Continued from page 11

tain age when you're not going to get caught at Tower Records because you don't want to get hassled by the kids. I don't feel that way; I like to feel that I'll never feel that way. But maybe it'll happen to me.

"I caught myself feeling those feelings once not too long ago. I went to the Whisky and saw some punk bands. The crowd was spitting at the stage and diving off it. I was sitting there, thinking 'God! What the fuck is this? What's happening? Yuk!' And I went, 'Wait a minute. Do you know what you're saying? I know what my parents went through.' When that happened, I went, 'Stop and see what is here.' And I sat through two more nights of it, and it was interesting. They are saying something, although it wasn't as good as I thought it could've been. It's just a modern form of rebellion."

After the Balin album, Garay will once again be free to choose new artists to work with. "But I can't really get any further ahead than that," he concludes. "I could sit here and book my life up for the next three years, but I don't want my life locked up like that. Free time is money; it's worth something." □

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Bumpus Launches First Doobie Solo Career

by Penny Dellinger

The break-ups of the Doobie Brothers and, more recently, the Eagles, are sure to mean a rash of solo albums from members of those long-time hit-makers.

The demise of the Doobies led industry watchers to ponder the inevitable question—who will hit the stores first with an individual effort—Michael McDonald or Patrick Simmons?

The answer, as it turns out, is neither. The first solo project came from keyboardist/saxophonist/vocalist Cornelius Bumpus, who didn't join the band until 1980.

The LP, called *A Clear View*, features Bumpus as writer and coproducer, and sticks closely with his long-time jazz orientation.

Actually recorded and completed over a year ago, the album was held for 1982 release because of "hassles in finding a label and distribution," Bumpus explains. He wanted to start his own label after encountering all of the problems, but decided not to before the paperwork stage. "I couldn't do the business part of having my own label and be a musician at the same time," he says, "and being a musician comes first."

After Bumpus made the decision, his former manager, Randy Nauert, stepped in with his own local Malibu label, Broadbeach Records, an independent that he had organized, and which had carried Larry Gross' hit, "Junk Food Junkie," several years ago. Nauert brought a good deal of label experience to his new company and, Bumpus says, "I have learned a lot about the business aspect in the process."

Distribution of *A Clear View* is not being handled through a major company, but is being done by Broadbeach itself throughout



With the Doobies behind him except for a farewell concert tour, Cornelius Bumpus is launching a solo career.

the United States.

"Doing our own distribution is a lot of work," Bumpus says. "For me, it's been very educational learning about the record business and radio stations. It's very good to have and keep contacts with the radio station himself to ask how the record is doing. "A real good communication set-up," he says, "really pays off."

The control in Broadbeach belongs to Naurte, but Bumpus adds, "I will probably start my own label. Being able to do what you want to do is like owning your own house. What goes on there depends on you." At present, he does have his own publishing company.

"I'm not opposed to being signed or not signed by a big label as long as I can do what I want to do—that is what is important." In the past, Bumpus felt somewhat restricted in terms of artistic control, but because of his increased recognition and prestige, "I am in a position to do what I want and it will be accepted," he says.

In addition to promoting his

cause I love both just as much, but I need to spend more hours actually playing. When we do concert tours, we're off usually six months. We rehearse and I practice at home, but it's not the same as constantly playing in front of people and getting an immediate response from them. I've been educated in former years to spend more time with my instrument. Plus, a lot of things happen in a live club performance that don't in a concert situation. There is more spontaneity involved. It's all communication with people, too, both with the rest of the band and with the audience. I like to know that I can see that person in the club and be able to talk with him on break," and you can't do that in concert."

Bumpus offers the following advice to musicians who are struggling for recognition. "Stay with it. Don't give up." He also advises that a band should not compromise its unique style or sound in order to conform to what is "popular" and or what others have determined will succeed commercially. "Don't change! Stick with what you feel in your heart. That's where your power is. If you practice what you feel in your heart, then you can make it happen."

He continues, "Everyone has a niche to fill. It's tough at times sticking with it, but the great individuals are the ones who don't conform."

Next on the agenda for Bumpus will be the stint on the Doobies farewell tour. "The tour is a good way for the band to come to an end. We'll be saying 'thank you' to those who have supported us. It's a natural ending, and there is a certain amount of sadness involved in the break up. It has been a legendary group, and it's been good to everyone involved—a means to express our talent. But now we can move ahead, grow in new directions with projects of our own."

new LP and working towards attaining his own label, what does the future hold for Bumpus? Either before or after the Doobie Brothers' farewell U.S. tour (scheduled for late summer), he wants to put together a jazz band again, probably using the musicians that did the studio work on his album. And he plans to play "all night, night after night, in small clubs," an aspect of performing that he has missed during the past several years. "I love doing it. I need, as an individual, to see the people close—without the crowd of thousands. Interaction between myself and the audience is very important."

"A large concert is great too," he adds, "and I'm not knocking recording either, be-



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Songmine

by John Braheny

Poetry Vs. Lyric

There is a common conception that songs are poems put to music. There is in fact, an immense treasure of popular lyric that works as well as poetry on the printed page as it does in a musical context. I think this observation is true of writer/artists such as Jackson Browne, Joni Mitchell, Bob Dylan and others whose vocal and writing styles are so integrated that an unusually poetic phrase feels right at home in their styles, but would not work comfortably in another artist's style. How many Joni Mitchell songs can you imagine other artists performing without copying her style? These are also artists who are considered to be 'album artists.' In other words, we buy their albums, not because they have a hit single, but because we like their style and we like who we perceive them to be. We're likely to read their lyrics on the album inserts and allow them a little more 'poetic license,' a little more abstraction and obscure references that we're challenged to figure out. We don't mind because we're already fans.

The point is, though there are lyrics that work as poetry, a good poem does not necessarily make a good lyric. The obvious difference is that a lyric must function with music; it must be sung. A poem written for the printed page alone can use graphic style and unusual placement of words on a page to emphasize subtleties in meaning. It's not expected to rhyme. It can use sight rhyme (board, bored). It can indulge in abstractions, because if it isn't readily understood, our eyes and minds can stop for as long as we need to let it sink in and bounce around in the brain.

Much of what is referred to as poetry is really verse. The difference is that between substance and form, imagination and craft. Verse is really anything that conforms to accepted metrical rules and structure. You can write good verse that rhymes and has accurate meter, etc., but if it's devoid of substance and imagination, it's still not poetry.

Good lyrics need to have all those attributes and more—and less. In an interview with Grammy winning lyricist Dean Pitchford (Fame), I asked him what he felt was the difference between poetry and lyric since he had been a poet prior to becoming a lyricist. "I think poetry, in its final form, is on the page," he explains. "Maybe read it achieves something else, but poetry is on the page. Lyric is only 50 percent of the work of a song and it's spare; it can't be very full or fleshed out. Otherwise you don't leave much room for the music to do anything, or for the interpretation of the singer. Which is why I learned very early on that you don't read lyrics to people who aren't in the music industry—it doesn't read, it doesn't speak, and a musician could maybe hear it like (the song) it could become, but a lyric is not a finished thing. You also have to resist the temptation to fill all the corners, to expand to fill your space. People hand me these typewritten sheets saying, 'What do you think?,' and it looks like the Gettysburg Address—long extended lines and they're very erudite and smart and there's lots of thought and inner rhymes and alliteration, but there's no space for the music."

The lyric, like a poem, seeks to imaginatively express an idea or emotion in a condensed yet powerful way. It has music to help it do that. Eddy Lawrence Manson is a top film scorer and teacher. In his classes he asks a student to walk across the room the same way several times. Each time, he plays different music expressing different moods behind the walk. Every time we get a different idea about what that person is feeling, where he/she's going, etc. You can do that to a lyrical phrase with different musical moods behind it, too. It can give that spare and lean phrase exactly the right or wrong meaning. New lyricists have a tendency to minimize the importance of the music as an aid to delivering their message.

Unlike poetry, the words in a lyric must be able to be sung well. Words like 'orange' are not only impossible to rhyme, but difficult to sing. A lyricist must be able to imagine someone singing the words.

In writing lyrics for radio songs, we need to remember that in a quick three minutes we don't have time, as we do in poetry, to wonder what the words really mean.

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Studio Splices

by Jeff Janning

PHIL EVERLY is currently working on his new Capitol Records album, with producer/engineer Kyle Lehning. Tracks were cut in Nashville at Bullet Recording, with overdubbing taking place at Redwing Sound in Tarzana, Ca.

SOUNDCASTLE, L.A.: Producers Joe Chiccarelli and Danny Elfman are mixing the new Oingo Boingo album for A&M Records. Del Shannon is producing his own album for Network Records, with Chiccarelli engineering. Poco is recording tracks for the soundtrack of a movie titled *Fast Times*, with John Mills handling production and engineering.

QUAD TECK RECORDING STUDIOS, L.A.: Owner Dr. Hank Waring tells MC, "We have two facilities, one for mastering, on Sunset and Cahuenga, and the other on West 6th Street. Our mastering facility features a system I developed in 1964 and have updated as technology changes. I call it FDS, short for full-dimension stereo. It gives balls to a recording even if it is played at low volume. The recording facility offers two 24-track rooms. We do most of Slash Records' work, including the Germs and the Flesh Eaters. This includes their mixing and mastering. Our chief engineer, Pat Burnette, recently finished Mighty Fire's second album for Elektra



Maze with awards for their last two albums which both struck gold.

MAZE struck gold twice with their last two albums, *Joy and Pain* and *Live in New Orleans*. The group received the awards at San Francisco's Bay Area Music Awards.

RIPLEY'S BELIEVE IT OR NOT or *The Guinness Book of World Records* should be interested in jazz artist Paul Cacia's latest recording project. It seems Paul has produced an album featuring himself on trumpet with a 110-piece symphony orchestra and 300 vocalists. The actual recording was done at Evergreen Studios in Burbank, Ca., and Digital Sound in Los Angeles. The album, called *All In Good Time*, features drum work by Louie Bellson.

RUSK SOUND STUDIOS, L.A.: Producers Leo Graham and Rusty Garner were in working on mixing and sweetening for Capitol Records artist Linda Clifford. Ava Cherry was in tracking vocals on a tune titled "Protection," with producer Bob Esty. Paul Sabu engineered both sessions, with assistance from John Kovarek.

Records. Previous clients included The Textones, The Misfits, The Geezers and Billy Burnette.

SPARS (Society of Professional Audio Recording Studios) held a symposium on June 3rd in New York called "The Magic of Digital." The seminar featured two developers of digital audio recording, Dr. T. Doi of Sony Corp., and Dr. Roger Ladadec, Product Manager of Studer Revox. They addressed "Technological Advances in Digital Audio" and "Digital Recording Facts and Specifications," respectively. Other seminar activities were sponsored by JVC, Neve, Sony, Studer and 3M. Soundworks/Studio 54 Digital/Audio Video Studios, located at 245 W. 54th Street, hosted the event. SPARS has also restructured their membership costs to bring them in line with the current economic realities of the industry. President Chris Stone explained, "The new dues structure should make SPARS attractive to everyone interested in the perpetuation and well-being of the professional recording industry."

Checking In With George Duke



Jazz keyboardist George Duke

George Duke is well-known for his jazz keyboard work, but his talents also cross into composing, arranging and production. During a recent meeting in his home, Duke discussed his home studio, current projects, and what he faces as a producer. *Music Connection: How did you come to have your own studio?* George Duke: Basically, this started out as a listening room where I could play back my mixes from other studios so I would have a frame of reference. From that point, it grew to what is now, and of course it is still in a state of transition because I want more flexibility. I've just changed from Urie Time-Alligned speakers to the Westlake Four-way system, which has a much cleaner sound. I'm also changing my Soundcraft series 3-B board. I like a clean signal, and have had the transformers taken out of everything.

MC: Where do you usually record?

DUKE: Most of my recording is done in this room, but I never mix here because I don't have the flexibility I want. Generally, I mix at Fantasy Studio D, which has the set-up I want—The Studer 800 interlock system and the Necam console.

MC: Have you worked with digital recording?

DUKE: The only thing I've done now is mix to digital two-track; it saves the punch. I'm thinking of putting my current project on digital multi-track so I won't lose anything, and Roy Segal, who runs Fantasy Studios, has asked me if I would like to try the new Mitsubishi on the next Clarke/Duke album. It would be an endorsement situation. On the last three albums I've done, we mix the analog tape down to a two-track digital master, so we're not down a generation. This way it sounds like a master. With digital, you get back what you put in.

MC: As an artist and producer, has wearing both hats taught you any lessons when it comes to recording?

DUKE: When I used to sit on the other side of the glass as a musician, I would come in, listen to a take and say, "Oh, this sounds great," and the engineer would say, "It's not right yet," and I would wonder what he was talking about. When I became a producer, I would listen to the instruments coming through the speaker on input, and they would sound great, but the playback was totally different. You would lose all the top end, and the bottom sounded fluff. Now digital doesn't lose that punch.

MC: I'm sure you have heard about the tax the state of California has imposed on producers. What are your feelings on the matter?

DUKE: I think it's double taxation, and I think it's an attack on the music industry. I don't think those guys in Sacramento really know what goes on in this business. They know about as much about how this business works as we know about how their business works. My engineer, Tommy Vicari, was one of the first people to set up an organization called COE, The Congress of Engineers, and they went to Sacramento and won the first round by unanimous vote. I think the state is trying the same thing with the musician's union, and it didn't work. If they can set a precedent, then they will go after people like Quincy Jones, Burt Bacharach or Georgio Moroder, who had a lot of hits. If this thing goes through, the recording industry will move to Las Vegas. The bottom line is not to let them (the state) set a precedent.

MC: How do you handle your recording projects?

DUKE: For my albums, I like to do everything, and that includes the horns, the string arranging and the vocals.

MC: What are your current projects?

DUKE: I just finished an album with Jeffrey Osborn, who was the lead singer in LTD for A&M Records, and the record has just jumped on the charts. I'm also doing Rufus soon, and a writer named Mike Sabello.

—Jeff Janning

Video Update

by Jeff Janning

CHARLES BAND, president of Cult Video and Wizard Video of Los Angeles, and George Atkins, president of the Los Angeles-based The Video Station, have jointly announced an affiliation whereby The Video Station exclusively duplicates and distributes Cult Videos' videocassette product in the U.S. Initial releases include *Smooth Velvet Raw Silk* starring Laura (Emanuelle) Genser, *Twilight People* starring John Ashley and Pam Grier, *Night Creature* starring Donald Pleasence and Nancy Kwan, *The Car That Eats People*, *Bloodfeast* and *Snuff*. The latter two titles are in both English and Spanish, with all titles available in both Beta and VHS formats.

STANLEY NEWTON's company, In Video, has joined forces with Crystal Industries Inc. in Hollywood to form an audio/video one-stop operation. In Video has previously produced and taped Keith Richards' and Ron Wood's New Barbarians at Kenworth, Donna Summer at the Universal Amphitheater, and Bob Marley and the Wailers. They feature the new Ikegami HL 83 cameras and Sony BVU recorders.

GREG DOUGHERTY and Larry Rackley have been appointed to the editorial staff of Unitel Video. The announcement was made by director of post-production John Tierney. Dougherty comes to Unitel with ten years of experience in editing and directing rock 'n' roll programs, concerts and commercials. Rackley's background involves editing in the show and commercial areas. Concerning the new appointments, Tierney says, "Dougherty and Rackley will maintain the high editorial standards for which Unitel has always been recognized."

ANGELA SHAW, who records for Kapri Records in L.A., will be flying to Knoxville, Tenn. later this month to shoot a video on her current single, "Stranger In A Strange Land," at the World's Fair there.

THE PLEASURE CHANNEL? That's what Norman B. Smith, president of the Los Angeles-based NBS Video, is calling their new cablecasting venture. They will be showing a "full range" of product, from G to X ratings. They will also offer several versions of each title in order to contend with the differences in local censorship. There will also be a Pleasure Channel Key Club, Pleasurmate calendars, ashtrays, T-shirts and pajamas. Smith explains, "We will have at

least ten premieres per month, and guarantee our subscribers no repeats within the first six months. Our arrangements with front-line, reputable companies such as Best Films and Video, Cal Vista Company, Big Apple Films, Estate Films, International Harmony Films, Syzyg Productions, Mondial Films, Select-A-Tape, Key Films and Wizard Video ensure a continuous flow of top-shelf product."

A TRIBUTE TO JIM MORRISON has been released by Warner Home Video. The one-hour tape, which aired on various cable stations, contains rare footage of Doors Morrison concerts, and interviews with Doors manager and co-author of *No One Here Gets Out Alive* Danny Sugerman. Also interviewed are Doors John Densmore and Robby Kreiger, and producer Paul Rothchild. Sugerman tells MC, "Tower Records reports tremendous sales of the video tape as well as Doors albums."



The Fortune Band, subject of a recent video shoot at Hop Singhs

ALLEN MOSTOW tells MC, "I recently produced a video on the Fortune Band during a perfor-

mance at Hop Singhs. Skott Sneider and I co-directed the shoot, which used three cameras to catch the action. We tracked sound using the Fostex 250 Multi-tracker."

AIMP: State Of The Industry

The Association of Independent Music Publishers' (AIMP) monthly meeting on May 19th proved to be one of the best the organization has offered to date. Unlike prior meetings the guests, Oscar Fields, vice-president, special markets, Elektra/Asylum Records; Barry Oslander, vice-president in charge of West Coast A&R, RCA Records; and Denny Rosencrantz, vice-president, A&R, MCA Records, were talkative and informative. The panel addressed "The State of the Record Industry," stating current attitudes concerning the search and singing policies of their companies.

RCA's Oslander talked about his company's break with the Presley image with the recent signings of Diana Ross and Kenny Rogers, and he offered insights into the plight of the music publisher. Rosencrantz was the most vocal of the group, saying, "More new acts have broken through this year than in the past—acts such as Loverboy, Human League and Quarterflash. New acts who are signed now have a better shot because the marketing dollars are only spread around 50 to 60 acts, so percentages are better." He addressed the signing question with a refreshing candor, talking about its political nature. As he put it, "A&R works with people they know, such as managers and attorneys; that's the way it is." He also felt publishers waste too much time with what he termed "the A&R turkey" at the label rather than concentrating on the producer or manager. "If I take a song to an act, which I do from time-to-time, I have to love it." He further stated that company policy concerning the signing of singles had a lot to do with whether the promotion department liked the record or not, because "they're on the line." To the starving artist he offered this insight, "It's not like sports, where the cream rises to the top. Many times there is a musician hanging out on a street corner with a dime in his pocket, and he's great, but nobody knows him, so he can't get a deal."

Oscar Fields talked about his company's signing of Motley Crue based on the group's independent album, and its ability to sell out the Santa Monica Civic. "At Elektra, Joe Smith can sign any act he wants at any time, and Kenny Buttice, who heads up Elektra Musician, can do the same after consulting with the head of the appropriate department." He went on to the area of submitting material to the label, explaining, "Keep tapes to a minimum, with three or four songs, start with the strongest tune first, and please rewind the tape to the beginning before submitting it to us."

The AIMP meets every month, discussing issues relating to publishing, royalties, A&R policies, etc.

—Jeff Janning

ON-TRACK PRODUCTIONS, in cooperation with C&K Distributors, presented the world premiere of the video *It's My Life* starring Bohemia, The Marquis, Phil 'n' the Blanks, Screamin' Rachael and Garrison. The premiere took place at On Broadway in Chicago on May 20th.

MOVIE LAB INC. of New York City is opening a sister facility for video post-production and duplication, to be housed in the same building. The facility will be known as Movielab Video and will be the first to offer rank variable-speed Flying Spot Telecine in the New York area. Computerized videotape editing of 1" C" format, 2" quad and 3" will be available in two CMX editing suites, with the latest in digital video effects and audio mixing. Transfer and editing rooms will be acoustically balanced, and will offer stereo reproduction with sophisticated equalization and analog and digital echo for mono and stereo mixing. The mass duplicating facility is computerized to facilitate a high volume of spot dubs during a shift. One of the company's major advantages is the processing of film and transfer to video at one location. This facilitates quick editing. Movielab President Saul Jaffee says, "The on-going relationship between film and video tape can only continue to expand in the future. We look forward to giving our video clientele the same quality service available to our film customers."

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REVIEWS

Concert Reviews, MC *Record*, Live Action Chart

TRIBUTE TO D. ELLINGTON

At Royce Hall

April 29 would have been Duke Ellington's 83rd birthday, and 13 musicians of varying levels of fame turned out to pay tribute to "Ellingtonia." Overall, it was a successful mainstream affair.

Of course, there were the obligatory readings of "It Don't Mean A Thing" and "Satin Doll," and though the popularity of these worn-out tunes seems incomprehensible when compared to some of Ellington's other compositions, they were performed competently, consistently pleasing the audience.

The highlights of the evening included a gorgeous rendition of Strayhorn's "Lush Life" by the young L.A. vibraphonist Rickey Kelly. He is a monster on his instrument, and displays considerable taste as well. Look Out! Other memorable moments included saxophonist Art Pepper playing a tight and emotional "Everything Happens To Me" with pianist George Cables and Charlie Haden's knockout bass solo on "Daydream." In many respects, Haden's playing held the concert together. He is a versatile master of his instrument, and a true original. Kudos must also go to Cables and drummer Billy Higgins for providing the firm foundation that enabled this concert to succeed.

As expected, "Ham of the Evening" honors go to organist Jimmy Smith, but trumpeter Clara Bryant took a close second. Bryant is a UCLA student on-leave who plays a mean trumpet with a New Orleans flavor. As her playing develops, I imagine her style will become less flashy. The audience loved her as she projected lots of sincere, good energy. She also sang a very gimmicky "Portrait Of Duke," stringing together many of Ellington's song titles.

There were other nice moments. Guitarist Kenny Burrell's understated elegance was in the forefront on his medley of Ellington originals, which included "Azure," "Don't You Know I Care," and "I Like The Sunrise." Saxophonist Frank Morgan chose "Parker's Mood" as his blues vehicle, and he ripped up. His artistry is considerable, and it's good to see him active again. Trumpeter Don Cherry may have been a little out of his element, but his looser improvisations proved to be a breath of fresh air.

The finale was the inevitable jam session on "Take The A Train" and "C Jam Blues," two more of Duke's cornier tunes. Everyone, including four UCLA students, packed the stage to get their licks in. This was a bit of a comedown, artistically, but it did add to the atmosphere of celebration. It's nice to know that Ellington's music, through efforts like this, will endure. —Lee Townsend



Gary Stewart and Dean Dillon

GARY STEWART/ DEAN DILLON

At the Palomino

The return of Gary Stewart to local stages after a three-year absence made for great anticipation in country-rock circles. His cancellations have grown as legendary as his wild career, but in nearly a decade of performing, he has combined rockabilly and country in such a way as to earn him the title of "King of Honky-tonk." This time, he teamed with new songwriter/performer Dean Dillon, who at 28, has already written hits like "Unwound" for singer George Strait, and garnered artists and writers awards. The show was preceded by a joint album, *Brotherly Love* (RCA), which has some great new songs on it.

The show itself, however, turned out to be too long, with alternate appearances by Dillon, then Stewart, then both, and so on, and the result never justified the length. Perhaps the band hadn't been on the road long enough. Some sound problems added buzzes and echoes which didn't help any. Basically, though, it was a problem of energy. Dillon, in an opening set of four songs from the joint album, seemed barely able to enunciate, and his loping stance and lackadaisical vocals certainly didn't win him any charisma awards. His songs are good, commercial, double-entendre honky-tonk, and they show promise.

Stewart, wound up like a steel coil, launched into some of his classic honky-tonkers like "She's Thinkin' Single, I'm Drinkin' Doubles" and "Whiskey Trip." He looked fraught with pain, and his distinct trademark mountain quaver caught some of the emotional nuances of the songs, but one got the feeling that the tremulous voice had become a mere mannerism, like his manic writhing and hopping onstage. He did play some fiery guitar licks on his rockabilly hits

"Little Junior" and the new "Cold Turkey." Billy Burnette's "Are We Dreamin' The Same Dream" and the provocative "Cactus And A Rose" received a slow, emotional treatment.

A certain bad-oi-boy camaraderie between Dillon and Stewart hinted at a promising chemistry, but the show could have used more work, care and planning.

—Judy Raphael

MISSING PERSONS

At the Santa Monica Civic

Talk about a shambles! Anyone who attended Missing Persons' performance at the Santa Monica Civic would agree that despite plenty of potential, the band just didn't get a fair shake.

The show opened with a too-long set by Weird Al Yankovitch, whose idea of humor is taking hit songs and changing the words so that they become cute (Queen's "Another One Rides The Bus," Jett's "I Love Rocky Road"). He came off as stupid and childish, and received boos after each song and a standing ovation when he publicized his last number. The ridiculous opener only made things difficult for Missing Persons, but that was just the beginning.

From the moment their set started, there were problems. The largest was the sound, which was far and away the worst in memory. There was almost continuous feedback, and a complete lack of fidelity to anything, especially Dale Bozzio's vocals. At one point early in the show, she had to explain to the crowd that she couldn't go near the front of the stage because the PA would feedback.

The next obstacle was a constant barrage of objects being thrown onto the stage: shoes, coats, socks, flowers, etc., all at a fairly constant flow. Bozzio's problem was enhanced by a stagehand who took it upon himself to be constantly removing these things, walking in front of, in back of and all around her in order to do so, no doubt distracting her. But all his work seemed for naught, for in front of a capacity crowd, Bozzio still managed to trip over something and fall on her derriere in a very embarrassing fashion.

All these problems just made one feel sympathetic towards them. The new material is very strong and catchy, and should do well for them. Terry Bozzio is one of the hottest drummers anywhere, and is worth seeing even if you don't care for Missing Persons. Despite a lack of any real stage presence, Bozzio has her image down well, providing some thrills for the young boys in the crowd. It's just too bad things didn't work out better at this gig, for under better circumstances they could be a pretty hot band to see. —Michael Heller

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MC Reviews Local Acts In

Local Clubs

Sound Barrier, Mme. Wong's West, S.M.

The Players: Bernie K., lead vocals; Spacey T., guitar; Stanley Davis, bass; Dave Brown, drums.

Material: '80s heavy metal with a rhythmic undercurrent. All are original songs with a touch of soul, but not so that the R&B overrides this decidedly rock stance. Ska and reggae have no place here, yet the music is still danceable, and they never bother to lean on timeworn Hendrix riffs. This band stands boldly alone. Bernie makes up for the lack of inventiveness in the near primal lyrics with a certain genius for inflection. The songs "2 Hott," "Rock On The Wild Side," and "Torn" play adventurously between the dividing lines of heavy metal, new wave and progressive funk. The music is vital, but it would have a devil of a time finding airplay.

Musicianship: Bernie K.'s melodic shrieks pierce the rhythm section's hammering din like he's being held an unwilling prisoner. Bernie can



Sound Barrier: 'This band stands boldly alone.'

sing. Unfortunately the band has decided upon a genre where it really doesn't matter; his voice is sadly wasted on heavy metal. Sound Barrier makes no outward attempt to ape any existing metal acts, and Spacey T.'s style is firmly his own, swift without being showy. Neither Spacey T. or Stanley Davis rely on the handy three chords that are the boon of most metal rockers, and Brown never pounds his kit for the sake of noise in the air. The organization is remarkable, showing what can be accomplished through long hours of dedicated rehearsal. **Performance:** Sound Barrier is no one's garage band and it doesn't look like one. The

members dress identically in black leather jump suits, forgoing the flashy funk look for a fresher, less-threatening '80s look. The music here is not conservative, and neither is the performance. A great amount of energy is expended in a Sound Barrier show, but never at the expense of timing and organization.

Summary: Sound Barrier is a serious band that hasn't forgotten that rock 'n' roll is supposed to be fun. They're one of the very few black acts that can truly work in rock. Organization is the star of the show here. No local rock act should be signed without a look at Sound Barrier's stage show.

—Wayne French

Seagull at the Troubadour, W. Hollywood

The Players: Dair Ancrille, lead vocals; Keith Reynaldo, guitar, vocals; Miles Christensen, drums, vocals; Chris Eddy, bass, vocals.

Material: With varying amounts of funk, blues, metal, pop, rock and reggae, Seagull's brand of danceable rock is at once unique and recycled. They add little that hasn't been heard before, but they combine so many influences that their music is distinctive. The band displays an impressive command of ar-

ranging, a wide dynamic range, full-bodied vocal harmonies where needed, and clever ideas such as the anticlimactic ending of "Magic Carpet Ride."

Musicianship: Seagull relies on a crisp ensemble sound, with each member contributing to the overall sound equally. Ancrille's powerful vocals are a cross between Plant and Roth, and when he got a chance to stretch out on the slow, bluesy "Dreams," he was spellbinding. Christensen, Eddy and Reynaldo show a keen sense of dynamics, being able to shift from a raunchy roar to a clean whisper at a moment's notice, and all contribute strong vocal harmonies.

Performance: Vocalist Ancrille handles the frontman duties comfortably, while the rest of the band concentrates on the music. If Seagull needs anything, it would be more movement on stage, for their music can't do all the talking.

Summary: Seagull is a veteran outfit, and their experience shows. While their set may have relied too heavily on rather ordinary dance numbers, their intelligent arranging and pacing made them stand out. Likewise, their full-range chorus vocals made up for an occasionally thin instrumental sound. Aside from some room for development visually, Seagull has taken the basic rock lineup sound to its limits.

—Stu Simone

Lois Blue at the Academy, Hollywood

Material: Old jazz standards including "Ain't Misbehavin'," "Mood Indigo," "Route 66," "I Got It Bad

And That Ain't Good," and "It Don't Mean A Thing." Up tunes are her forte; the ballads don't wash as well. The arrangements are similar in format, varying only from ballad to uptempo instead of from song-to-song. Most of her piano endings, regardless of tempo, sound much too similar. **Musicianship:** Barely ade-

quate piano playing and a coarse, raspy husk of a voice with a vibrato a mile wide—these are the facts, and yet Blue certainly knows her way around a song. She makes her tunes talk above-and-beyond the call of the lyrics. Somewhere between a female Tom Waits and Louis Armstrong, she brings to each tune her

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own peculiar brand of style and interpretation. While the bottom of her voice is completely given over to a very coarse, husky sound, occasionally she uses her upper register to highlight her embellishments and some of her scat singing. Surprisingly, this part of her voice still retains a measure of sweetness and clarity.

Performance: Blue had a difficult opening set. The sparse audience wasn't too enthused over Blue's style. Admittedly, she takes some adjusting to.

It's not every day one encounters the feminine version of Armstrong. Blue's style of performing thrives amid large, inebriated audiences in the mood for a sing-along, clap-along or some mean honky-tonk blues and crying-in-your-beer ballads. In spite of her handicap, however, she managed to perform with chutzpah and character appeal. At times one could see the sweat behind the smile, but overall she maintained a comfortable style and pace.

Summary: In her favor—a de-

finite personality, style and interpretation all her own, as well as a strong musicality. Against her are her chosen instruments. She should be extremely selective about her material. The piano playing can be improved, strengthened and polished to where it is a definite asset. The style and feeling are all there; she just needs to kick back and enjoy herself. When these things improve, it is quite possible that Blue will have developed her own specialized following.

—Sally Klein

Dietrich at the Country Club, Reseda

The Players: Bradley Dietrich, guitar; Kirk Olson, vocals; Mark Capestany, bass; Joe Quattrini, drums.

Material: Dietrich delivers what it promises—heavy metal psychedelia with the emphasis on the heavy metal. It's charging, surging, hammering music that moves the viscera and appeals primarily to those with developing glands. The music kicks, which helps since they don't have a lot to say lyrically. Material ranges from very good to average. The only really bad song was "Going Nowhere Fast," which was a self-fulfilling prophecy. The best songs were saved for last: "City Of Night" was an L.A.-through-the-Doors thing

with changing tempos and a very tasty, dissonant lead. "Irreversibly Damaged" was a ripper with an excellent intro and good breaks.

Musicianship: Bradley Dietrich showed all through the set why the band bears his name. His leads skip and squeal as he alternately strokes and strangles his guitar. Capestany's bass was liberated by the primitively powerful percussion of drummer Quattrini, who knew when to push the beat and when to back off. Capestany used his independence to focus more strongly than most bass players are allowed to on the melody lines. It is in their vocals that they sink instead of swim. Olson has a powerful voice; his tone is nasal and his interpretation of the lyric banal. He seems to have more than he gives, but he didn't even warm up until the last three songs.

Performance: The music is

dramatic and the players mostly reflect this. Their focus could really become scattered. Brad skittered around the stage smirking and mugging, waiting for audience reaction to his well-played parts. Singer Olson has a theater background, but I don't think he ever heard of a point of concentration. He looked a little like the Lizard King, but he didn't do anything that hadn't been over-rehearsed. The rhythm boys mostly stayed out of the way, doing their yeoman best.

Summary: Good music. Average lyrics. Cynical performers. It was clear which songs the group enjoyed and which ones they were tired of. Why do they bother with stuff that bores them? Do they expect an audience to buy this? The Country Club audience didn't; the applause barely lasted until the band had left the stage.

—Kong

Baywood, Country Club, Reseda

The Players: Bill Rotella, rhythm guitar, vocals; Ronnie Lee, lead vocals; Stewart Marsh, lead guitar, vocals; Marty Fera, drums; "Sparks" Sinclair, pedal steel; Bill Hurlbut, bass, vocals.

Material: Baywood has moved away from its Southern rock image, which they see as limiting, to a more straight-ahead rock 'n' roll style. Judging from their recent set, they're succeeding nicely. A small Allman Bros. influence is still evident, but they're incorporating more and more grinding original rock pieces like "Tear And Pain." When most

bands sprinkle covers with original tunes, the covers usually sparkle as being far superior melodically and harmonically. Not so with this group—most all the material is strong.

Musicianship: Pedal steel player Sinclair offers imaginatively supple yet intensely smoldering fills and leads—sometimes whiny, sometimes thick and sturdy. (Unfortunately, some of his piercing clarity was lost due to a weak mix.) Sinclair is an inspired, excellent player. Marsh on guitar lead is clean and proficient, but has a tendency to guide the audience into anticipating an improvisation from the heart, then running through scales or stock riffs. He is, however, a good player who should concentrate a bit more on phras-

ing. Rhythm guitarist Rotella is fine, and bassist Hurlbut and Fera on drums hold up their respective parts well.

Performance: Lively, to be sure. The more propulsive efforts have them playing their asses off. Singer Lee lacks great vocal range, but acquits himself as a gutsy belter. If there are any criticisms to be made of Lee it's that he has a tendency to overdo it by mimicking instrumentalists while they play. Otherwise, there was a tremendous melding of energies on stage.

Summary: I've seen the band at least a half-a-dozen times, and this was probably the best set I've seen so far. The group has talent and fans. With some smoothing out of the rough areas, they could be an example of a top-rate act.

—Randal A. Case

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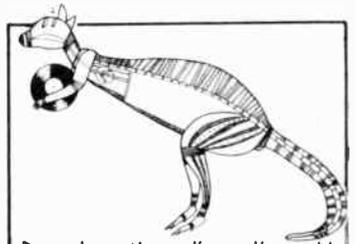
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LaVern Sims, Lighthouse Cafe, H.B.

The Players: LaVern Sims, vocals; Marty Steele, piano; Larry Gales, bass; Mark Leon, drums.

Material: Covers of standards as well as some show tunes. They breathe life into material that could easily sound stale in other hands. The arrangements aren't that new or innovative, but Sims' and Steele's enthusiasm carry their interpretations of classics (like "Ain't Misbehavin'" and "God Bless The Child") to loftier places than one might expect from such well-worn titles. Ballads and pieces that swing comprise most of the show; they come off much better than the show tunes ("Cabaret") or Sinatra's "My Way." Overall, however, it is first-rate material, competently treated.

Musicianship: No complaints here. Sims' vocals come from way down low. The strength



LaVern Sims: 'A real show biz flavor.'

of her voice was usually exploited only to the extent that best served each piece without resorting to gimmicks. There is nothing that unusual about Sims' phrasing, but the feeling of her music is truly personal. Steele's aggressive attack on piano is a nice foil for Sims' delivery. Occasionally flashy, his energy level, coupled with his dexterity, provide the rhythm section with the kick necessary to complement Sims effectively. Bassist Gales is a true heavyweight; his contribution is of high

quality, but his solo space was unfortunately sparse. This might have something to do with the fact that he didn't appear to be too excited or inspired on this particular evening. Drummer Leon, while displaying no spectacular technique in this setting, possesses everything needed to swing and generally be supportive.

Performance: On stage, this group is reminiscent of something you'd see in a Las Vegas lounge. This was partly due to Sims' costume changes between each set. Most important was the obvious fun the group seemed to be having, which easily translated into audience enjoyment.

Summary: From the first few bars, I knew that I was in for a treat. Sims' stage presence, energy and voice are all good enough to garner her a loyal and sizeable following. The rhythm section is certainly of a high quality also. In addition, this group's presentation has a real "show biz" flavor to it, and the packed house loved it.

—Lee Townsend

J.B. Dogwood, The Palomino, N. Hollywood

The Players: Jim Jaillet, bass, lead vocals; Jane Grondin, acoustic guitar, fiddle, lead vocals; Jerry McMillan, fiddle, lead vocals; Bill Edwards, guitar, pedal steel, vocals; Norman Rockwell, lead guitar; Pug Baker, drums.

Material: Generally country with an emphasis on the fiddle, ranging from Cajun to hillbilly as well as traditional country. J.B. Dogwood featured both instrumental and

vocal numbers. They covered Gail Davies' "The Object Of My Affection," Buck Owens' "Tiger By The Tail," and Hank Williams' "Move It On Over." Originals included "Dyin' To Go" (an authentic down-home country tune), "One Fiddle Man," a nice ballad, "I Will Give You Love," and "First One To Love You."

Musicianship: J.B. Dogwood has six fine musicians, all skilled at playing country music. The outstanding musician was fiddler Grondin, who performed some excellent solos ("Orange Blossom Special"), as well as fiddle duets with McMillan.

Performance: Herein lies the only weak aspect of J.B. Dogwood. The music is good, and the musicians are skilled, but the band needs to add more spark to their performance. J.B. Dogwood sticks fairly close to the less mobile stance characteristic of many country performers. Drummer Baker looks like he's having a lot of fun, though, and perhaps some of his enthusiasm could rub off on the rest.

Summary: J.B. Dogwood is a musically tight country group that shows enough variety in musical style within the country genre to keep things interesting. Overall, an entertaining set. —Penny Dellinger

Johnny Caruso Story, Other End, N.Y.C.

The Players: Johnny Caruso, vocals; Roger Petersen, guitar; Glenn Alan, bass; Glen Richardson, keyboards, synthesizers; Tony Scotto, drums.

Material: Caruso attempts to capture the desperation of urban streetlife on the grand, passionate scale of Spring-

steen, but his lyrics fall far short of the mark, sounding more like cut-rate Billy Joel. Likewise, though the music reaches for surging power, it lacks dynamic tensions and seems locked in one unvarying rhythmic mode. The inclusion of Petulia Clark's "Downtown" provided a momentary diversion, but the song itself suffered from an inappropriate arrangement. There's not much here that hasn't been done better before. **Musicianship:** Caruso's four-piece backup band exhibits un-

flagging energy and an ensemble strength that is admirable, but there's little room here for them to really strut. Scotto and Alan are a tight rhythm team needing more diverse material if they are to shine. Richardson offers keyboard and synth riffs of a texture and style which ultimately sound out of place in the very basic song structures, while Peterson's guitar lines are short, and generally not overwhelming. Raspy and deadly serious, Caruso's vocals strain for fierce dedication, but fall short

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due to limited range. **Performance:** Misguided, if enthusiastic. Except for Richardson, all of the band members dress as if they've just escaped from a suburban wedding band, and pose (especially Peterson) in assumed clichés of rock instrumentalists. But if they seem somewhat forced, Caruso himself is downright histrionic, weaving and flailing

like Rocky Balboa trapped in a Las Vegas lounge act. While he's fighting to drive the songs home, the effect is to show just how much weight the material cannot bear. **Summary:** Spotty potential at best. While Caruso and company are to be commended for trying music of intensity and intelligence, their reach at this point clearly exceeds their

grasp, and no amount of desire—real or projected—can bridge that gap. The group would do better to concentrate on developing material and lay off the implications that they are making 'heavy' poetic statements. Now, they seem merely to be making much ado about not much.

—Marianne Meyer

Insect Idol at the Whisky, W. Hollywood

The Players: Mathew Sykes, lead vocals; Nick Geber, guitar; Randy Ralston, bass; Steve Weisburd, drums. **Material:** With the oldest member being 18, this band may offer an insightful look into the alienated, morose visions of today's youth. "Lost Generation," unfortunately, could be a prophetic harbinger of truth. Its allusion to crucifixion and being nailed to the cross of life has some bearing, but it is a watershed that we

all must pass in our sojourn from minority to majority. If one couldn't hear the lyrics, the music itself would bely the allegory of gloom and doom. **Musicianship:** These guys aren't session quality, but they're all in control of their instruments. Geber's innovative chordal voicings add surreal dissonance. This, coupled with Ralston's bass effects, create the desired tension. Sykes' Jim Morrison vocal style is much in keeping with the group's stance. When he sings off-key, he adds a strange dissonant quality to the theme of nihilistic Dadaism. **Performance:** All in all, the performance was good and the

interaction between players was relaxed and natural, but more concentration should have been put into a visually exciting show. The exception was Sykes' clumsy spider-like parading, which somehow came across as intriguing and the visual focal point of the show. **Summary:** Musically these chaps are innovative, though they borrow from the '60s psychedelic era in their song structuring and overall tone. Lyrically they still seem to be couched in the negativism of punk. Only time will tell if their penchant for the moribund will be mollified into a fountainhead of positive thinking. —Denis Degher

Invisible Zoo, Bullwinkles, Santa Monica

The Players: Andy Robinson, vocals, electric dulcimer, percussion, synthesizer and tapes; Doug Lynner, vocals, guitar, synthesizers; Bill Boydston, synthesizers, vocals; Robert Baver, drums, yap box. **Material:** Synthesizer pop. Invisible Zoo has excellent commercial potential. The songs are well-structured and sufficiently varied to hold attention for almost the entire set. Naturally, there are some heavily influenced pieces: "Intimidation" (Devo), and "I'll Call You Back" (Kraftwerk), but overall there is enough originality to indicate a bright future. They lyrics are often amusing without being silly, especially on "I'm In Love With Your Sister." **Musicianship:** For a band playing only its fourth gig, Invisible Zoo was remarkably well-rehearsed. They rely on synthesizers for the bulk of their hooks, with Boydston taking most of the leads and Lynner providing interesting



Invisible Zoo: 'Excellent commercial potential.'

interplay on several songs, notably "Night Time." Lynner's guitar work is fairly subdued, but helps achieve variety. Robinson's main function is vocals, which he delivers with conviction and humor. Baver does all that's asked of him on drums, and proves to be a very good shot with animal crackers. **Performance:** The performance relies heavily on Robinson, and he responds well to

the challenge. Here is an artist with plenty of warmth and a natural charisma, whether hugging a vacuum ("Inanimate Object"), or dispensing food to the audience. There is great development potential here. **Summary:** Invisible Zoo has the nebulous 'something' which elevates them to a higher level of potential than other bands. This is one to watch for. —Martin Brown



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On The Air

TV & FILM

Cable Industry To Boost Music Programming

by Renee Robins

The cable industry is going to boost music programming and create a renaissance the way that FM radio exploded in 1967 and 1968.

With that statement, Les Garland, vice-president of programming for Music Television (MTV) reflected much of the optimism at the 10th annual National Cable Television Association (NCTV) conference, held recently in Las Vegas.

The conference drew a large number of music-oriented programmers, TV producers and cable network executives.

Although rock music has the largest proportion of programming to date, jazz and country are on their way to gaining firm footholds in the cable market, according to conference reports.

Michael Lambert, vice-president of programming for Viacom, has had great success with jazz specials, and attributes much of their popularity to crossover artists like Grover Washington. Both CBS Arts and ABC Arts have had great success with the jazz classics and classical music.

As for country's role, Greg Nathanson, vice-president of programming for Showtime, says, "Showtime grew out of the rural areas, and the music indigenous to those audiences were country sounds. Appealing to our still highly rural audience, C&W is still a mainstay of Showtime."

In addition, Group W debuted the Nashville Network for cable distribution later this year, and had a great deal of success with prospective cable carriers.

Soul, R&B, and blues music will be getting their share of time as a result of emphasis on black-oriented entertainment by the Black Entertainment Network and the black-crossover programming of the Apollo Entertainment Television show.

Crossover artists like Paul Simon and Peter Allen proved to be major successes for Lexington Broadcasting Services, the company that produced and distributed their live concerts, according to LBS' Mark Graff.

Among all types of entertainment, though, the term "narrowcast" proved to be the buzz-

word among programmers. The term, describing the age group programming focus of cable TV and radio networks, reflects the similarity of cable programming to radio programming. Adhering most religiously to narrowcast standards is MTV, the round-the-clock Top 40 rock stations. Garland, despite his statement that a cable renaissance would open new venues, said MTV would remain true to its narrow Top 40 fare.

Another network showcased at the convention is the Heartbeat Network, founded by Derek Meade. When the service debuts it will break ground by becoming a station dedicated to music as a lifestyle, featuring modular special segments and rock programming broad enough to explore the music's roots, branches and current new talent forces.

Visual art is another avenue that shows promise of flourishing, according to producers looking to feature more creative presentations of music shows. Reports showed that there are more channels now receptive to avant-garde, underground and obscure musical pieces. Cynthia Friedland, vice-president of USA Network's *Nightflight*, is exploring new dimensions for showcasing visual artists.

The best-received visual music shorts at this year's convention were produced by Orange Cat Productions' Bill Paxton (*Scoop, Love Tap*), and Krazy Harts Productions' George Glasser, whose synopacted animation themes (*Krazy Harts, Down The Road*) were musically interpreted by saxophonist Boots Houston and his band.

Overall, representatives predicted more specials and independent productions this year, welcome news to those programmers hungry for product. Among those in attendance were Axial Productions' Kent Watson, Video Free America's Fiske Smith, and Videowest's Fabrice Florin and Jeff Nemorovski, all independents with product in demand.

HAIRCUT 100 will soon have their own TV show in England. Group leader Nick Heyward is currently writing scripts for a series of six shows featuring the group, and the band is negotiating with television companies to have the shows aired later this year. Heyward says the shows will be patterned after the Monkees' shows of the '60s.

THERE'S TALK AGAIN of doing a black version of *Alice in Wonderland*. This time, Chaka Khan is being mentioned as Rick James' leading lady.

TV Listings

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

THURSDAY, JUNE 10

■ 2:30 P.M., CH. 28: **BLUEGRASS AT WATERLOO VILLAGE:** Michael, McCreesh & Campbell play bluegrass with a distinct Irish ancestry.

SATURDAY, JUNE 12

■ 11:30 A.M., CH. 7: **AMERICAN BANDSTAND:** Ashford & Simpson guest.

SUNDAY, JUNE 13

■ 6:30 P.M., CH. 4: **FIGHT BACK WITH DAVID HOROWITZ:** "Song Sharks" will be discussed.

MONDAY, JUNE 14

■ 2:30 P.M., CH. 28: **BLUEGRASS AT WATERLOO VILLAGE:** Two old-time groups show why bluegrass has survived for decades—Joe Val & the New England Bluegrass Boys, and Carl Story & the Rambling Mountaineers.

■ 7:30 P.M., CH. 2: **2 ON THE TOWN:** The Surfaris and Dick Dale, king of the surf guitar, will be featured in this tribute to '60s surf legends.

WEDNESDAY, JUNE 16

■ 7:30 P.M., CH. 2: **2 ON THE TOWN:** Highlights include a profile of *The Village People*.

FRIDAY, JUNE 18

■ 4:30 P.M., CH. 5: **ENTERTAINMENT TONIGHT:** Cheap Trick will be profiled.

■ 8:00 P.M., CH. 11: **P.M. MAGAZINE:** Behind the scenes look at the *Playboy Jazz Festival* including an interview with *Maynard Ferguson*.

SATURDAY, JUNE 19

■ 10:30 P.M., CH. 28: **ROCK GOES TO COLLEGE:** *The Police* will be showcased. Songs include "Roxanne" and "Message In A Bottle."

■ 1:30 A.M., CH. 5: **THE ROCK SHOW:** Featured is *Devo*, *Pat Benatar*, *George Benson*, *The Who*, *Pete Townshend*, *Roger Daltrey* and *The Rolling Stones*.

■ 2:00 A.M., CH. 5: **THE ROCK SHOW:** Featured is *The Clash*, *David Bowie*, *Prince*, *Blue Angel* and *Thin Lizzy*.



MUSIC TELEVISION

The following MTV listings air at 8:00 p.m., Pacific Time Zone

SATURDAY, JUNE 12

■ **HUEY LEWIS & THE NEWS:** Concert at the Country Club in Reseda, Ca., filmed in April, 1982. Songs include "Some Of My Lies Are True," "Now Here's You," and "Hearts."



Huey Lewis & The News will appear in concert on MTV (6/12)

SUNDAY, JUNE 13

■ **ELO AT WEMBLEY:** *Electric Light Orchestra* concert in England, including performances of "Turn To Stone" and "Tightrope."

SATURDAY, JUNE 19

■ **SQUEEZE:** Concert at the Country Club in Reseda, Ca. in July, 1981. Songs include "Pulling Mussels," "Tempted" and "Another Nail In My Heart."

SUNDAY, JUNE 20

■ **LOVERBOY:** This show in the "Profiles of Rock" series interviews writer/guitarist *Paul Dean*. Performances include "Turn Me Loose" and "Gangs In The Street."



FRIDAY, JUNE 11

■ 11:00 P.M.: **CLARENCE "GATEMOUTH" BROWN:** Brown showcases his abilities on guitar, fiddle, harmonica and mandolin with his own mixture of country, blues and jazz.

SATURDAY, JUNE 12

■ 8:00 P.M.: **THE CELEBRATION CONTINUES:** Acts from the Woodstock Festival reunite at Madison Square Garden for this 1979 concert featuring *Richie Havens*, *Taj Mahal*, *Country Joe*, *Rick Danko*, *Canned Heat* and friends.

FRIDAY, JUNE 18

■ 11:00 P.M.: **LIFE SPAN:** Concert footage of the group *Life Span*, featuring members of *Deep Purple*.

SATURDAY, JUNE 19

■ **CHICK COREA & GARY BURTON:** Pianist/composer *Corea* and vibraphonist *Burton* perform in this concert taped live at *Yuhbin Chikin Hall* in Tokyo, Japan.

On Record



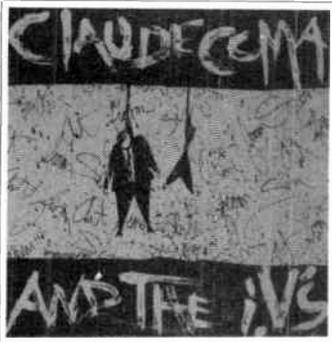
So Disgraceful Marilyn & the Movie Stars

Aim Records (EP)
Produced by Ray Monahan;
Published by Fatal Chorus Music

While this East Coast band doesn't exactly live down to the EP title, this is pretty forgettable fare, with nothing much to recommend it. The title track is little more than a clumsy disco bass line, a sluggish beat and a creepy organ to back up deadpan Patty Donahue-type vocals. Clocking in at dance-club length (seven minutes plus), it's rather stifling. "Vampyra" and "Romper Room" fare no better, getting little support from the drab production.

Only "Luftpause" rises above the mire, thanks to decent synthesizer work and a new wave sheen. Even here, though, the disco rhythms are still annoying. With no apparent conviction in the songwriting or performance, *So Disgraceful* is a very pallid affair.

—Jeff Silberman



Art From Sin Claude Coma and the IVs

Government Records (LP)
Produced by Rick Bohman;
Published by Coma Co.

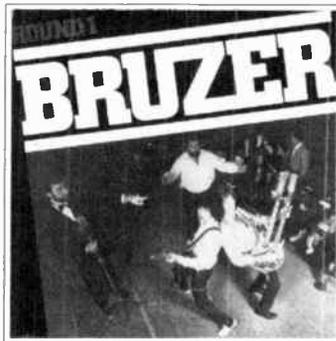
This San Diego band

takes the dumb Ramones mentality and uses it in the typical raw punk format on side one. "Rock & Roll Dereflict" and "Minimum Wage" are two tunes that have the appropriate swagger and the right mix of rawness and muscle. Don Strong takes some decent guitar solos early on, but after a while, the break in every song gets tiring.

Different conventional rock influences creep in on the second side, as pop, boogie and even ska traces can be heard, but the thin production ultimately robs the band of an aggressive, dynamic sound, and the shock lyrics of songs like "Child Molester" get stale real fast.

Once again, here's another punk group that just doesn't cut it because, whether its supposed to be funny or not, there's not enough conviction here for the listener to care.

—Jeff Silberman



Round 1

Bruzer

Handshake Records
Produced by Bill Phordresher

Bruzer is, for the most part, a collaboration between two veteran rock musicians—guitarist Rick Ramirez (Cactus, Bob Seger) and vocalist Paul Frank (Kid Gloves, Fresh Start). After meeting one night at the Troubadour, they wrote a batch of songs, attracted the attention of a record label, then hooked some heavyweight players, including Vinnie Appice from Black Sabbath and keyboardist Mitchell Froom from Gamma.

The result may not be an undisputed knockout, but it is, well, a real bruiser. The opener, "Something Good," jabs enough to knock one senseless with an all-out attack, but Bruzer shows that they can mix it up with the very next track, "What Love

Is," a long-forgotten Motown R&B tune. The single, "What Love Is" and "Carrie," a straight power rocker, have definite airplay potential. The melodic "Optimistic Man," and the rollicking "Take A Chance" are also winners. Only a few songs, like the cliché metal funk "Hot Rod," actually misfire.

With an occasional saxophone, keyboard, or acoustic guitar part to color the sound, and the clean but powerful mix of George Tukey, *Round One* avoids the pitfalls that many hard rock albums fall into. Bruzer's straightforward attack pulls no punches—aside from Paul Frank's gritty but supple vocals there is nothing to unique here—but Bruzer delivers enough of a punch in *Round 1* to make them contenders. —Stu Simone

Third Plane

Ron Carter, Herbie Hancock, Tony Williams

Milestone Records
Produced by Ron Carter;
Various Publishers

A trio of world-renowned jazzmen have come together here to produce one of those pristine, unadulterated works of art. The empathy between Carter, Hancock and Williams is astounding when one considers that this is not a unit of long-term duration.

Three of the compositions are by Carter, a prolific and consistently interesting writer. Hancock and Williams contribute one each, and one of jazzdom's favorite standards, "Stella by Starlight," completes the program. The latter proves a perfect vehicle for Hancock's ingenious explorations of the grand piano.

Hancock's "Dolphin Dance" is one of the loveliest of his repertoire, and the three men delineate the delicate theme with great sensitivity. Carter's technique on acoustic bass is truly awesome—he is surely one of a handful of masters of that instrument. Williams shows his total familiarity with this straight-ahead form of jazz, sometimes ever so subtle, using only brushes as on "Quiet Times," and becoming more extrovert on his own "Lawra."

Third Plane was originally recorded in 1977, but this is an example of how jazz in its purest form is timeless.

—Frankie Nemko-Graham

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Club Data

AT MY PLACE, Santa Monica: R&B artist Jude Johnstone will play here for the first time on the 10th of June. Also featured this month will be comedy, with appearances by Rick of Rick and Ruby, and Bill Frenzer (of Dr. Demento fame) with his "Dead Puppies." Featured on the 12th will be Wayne Johnson of Manhattan Transfer, and, on the 13th, rock singer Janie Street will be backed up by Freebo, Bill Meeker and Marty Greb. Preston Smith and the Jazz Crocodiles, Passengers, Diana Harris and Mindy Sterling are also all coming up this month.

LIGHTHOUSE, Hermosa Beach: The cover charge has been abolished at this club, which celebrates its one-year anniversary on the 11th. Jazz performances will begin at 4 p.m., and entertainment will continue throughout the evening in celebration. Affirmation will be in on the 19th, and they'll be continuing their jam sessions at 3 p.m. every Saturday and Sunday through the end of June.

COMEBACK INN, Venice: The garden is now open every day for lunch, and the International Reggae All-Stars can be heard

there on Saturdays at 2 p.m. Also, a blues festival, billed as a tribute to Lightning Hopkins, will be held here on the 20th from 2-6 p.m. Featured will be "Long Gone" Miles and Bernie Pearl, with Venice's Uncle Bill Crawford.

H.J.'s, N. Hollywood: There is no more age limit at this formerly over-21 club. Through the rest of June, there will be Wednesday night dance parties featuring bands like the Deaners, Secret Life, and Spy Vs. Spy. Women are admitted free. On the 12th, the Torpedos, just back from Europe, will perform, and Red Zone and the Beat-e-os will be in on the 18th. The Plugz and Felix & the Cats are coming up in July.

BULLWINKLE's, Santa Monica: Set times have been changed here to 9:30, 10:45 and midnight, and the minimum age will be changing in the not-too-distant future from 21 to 18. Playing on the 10th will be the Rays, a New Orleans-style R&B/rock band featuring ex-members of Andy & the Rattlesnakes, Kaos and the Dadas. Also on the 10th, Wavelength will be appearing. The group (see photo) recently

won La Habra Music Center's annual song contest, besting over 100 other entries. The song, "Here It Comes Again," written by bassist Ken Jackson, was chosen by a staff of judges from KROQ. The station's program director, Rick Carroll, was reportedly so taken with the winning tape that he's added Wavelength's cover of the Stones' "Last Time" to the playlist. The group will also be at the Troubadour on June 24th. On the 12th, Bullwinkle's will boast

three rockabilly bands—the Leopards, the Hollybillys, and Little Trigger. The recent appearance of local reggae band Jah Moon was so successful (they packed the place in their debut appearance there) they're coming back on the 13th.

EDITOR'S NOTE:

Review/club editor Jeff Silberman is on vacation this issue, so the Live Action Chart does not appear. It will return as usual next issue.



Mike Levin, Russel Berkley, Anthony Rincon and Ken Jackson of Wavelength.

photo by Chris-Anthony Photography

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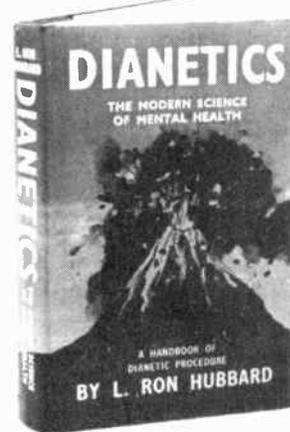
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Showcase

by Randal A. Case

Strange Daze

The members of Strange Daze just may take first prize as the local group most often accused of selling out. The reason: their "tribute to the Doors" act, which mimics the highly popular '60s L.A. band in what some observers label, along with numerous other "tribute" acts, "clone rock."

Bearded Jim Morrison impersonator Randy Baker, though, takes offense at the term.

"I'm not a clone, man," Baker responds sharply. "I'm myself, you know. No one pulled a cell off of Jim Morrison and made me. I've got my own mother and father and so do the other guys in the band. Clone is a very bad word to explain a band. It puts 'em down. I don't feel like I'm a clone, man."

On the sell-out issue, Baker is equally outspoken.

"I don't feel I'm sucking the blood off of any dead man," he goes on, alluding to the late Morrison. "I don't think that when you go see the Philharmonic, that they're sucking the blood of Bach or Beethoven. People want to see it and hear it. You can't get Beethoven out there to conduct the orchestra, can you? The Philharmonic plays Bach and Beethoven, and we play the Doors. That's what it is, man."

Even those who charge Strange Daze with taking a cheap shot commercially can't argue with their nice string of accomplishments. Spotted playing at the Topanga Corral circa September 1980, the band was signed by the new management company Berrol/Cohen, and became a solid draw at places like



Strange Daze: 'Filling some sort of commercial void.'

the Golden Bear and the Country Club. The Diversified Management Agency (which books for Ted Nugent and Nazareth) officially began representing the band in February of 1982 and, in conjunction with Berrol/Cohen, helped set up the act's recent highly successful, 11-state, four-week tour. Promoters working with the act have included Wolf & Rissmiller, Evening Star Productions, Contemporary Concerts and Feyline.

"This seemed like it would be a great stepping-stone to starting a management company," explains co-manager Jay Cohen. "This was something we didn't have to put \$100,000 into to get going. We decided people would come to shows out of curiosity in the beginning, so we didn't have the usual problems with advertising."

And judging from the proliferation of "clone" acts, there are a great many curious. Current "tribute" bands are copying everyone from Rod Stewart to the Beatles to Led Zeppelin to the Rolling Stones. (Baker contends his group retains their integrity by imitating an act no longer performing, as opposed to a group still active, like the Stones.)

"I paid my dues in a lot of other bands before hitting with

this one," says Baker. "I had one group together, sort of a folk thing, it wasn't hard rock or anything. We used to do a few old Doors songs and we always got a good reaction to them. So, what the hell, you know. I thought it'd be weird getting together a band that did nothing but Doors."

As for the popularity of the music today, Baker explains, "...The Doors weren't as psychedelic as Iron Butterfly and bands like that, so today the music is popular because it's not time-dated. You listen to Iron Butterfly, man, it's like 1967, that's all there is to it. The Doors' music deals with life on the streets, life in your head, you know, that type of trip. And there's no time span that relates to that because it relates to anything."

To help recreate the late '60s flavor, Strange Daze draws on an extensive use of Doors' material and styles of dress, and they use a "space effects" light show crafted by laser wizard Paul Holman.

"The Doors have two sides," says Baker. "You've got a rock 'n' roll side where you just go out there and rock out, without using any special effects or anything and people just get off. Or you can go out there and do the more obscure songs, like 'End Of The Night,' and use the lights to bring

people into the psychedelic frame of mind. We try to incorporate both."

Clone rock has certain problems unique to its form—no copyrights are held on "tribute" material, which means that virtually anyone could compete doing the same clone act. Also, there's always the possibility these groups will be forgotten as soon as current waves of nostalgic shift direction.

For the time being, though, Strange Daze have transcended any potential problems, and have even managed to put a few Doors imitators in other states out of business. Daze's sound is incredibly full, primal and bluesy, a sound which Baker notes is much closer to the studio Doors than the Doors live. "I'll be honest with you, man," Baker says, "I have bootlegs of their stuff, and I think on our worst night we've never sounded that bad. You've got to remember that when they played, 90 percent of the audience was high on acid and everybody was just flying high together."

Managers Berrol and Cohen plan to have Strange Daze begin introducing original material at their shows and think audiences will be accepting. They realize, however, that timing is very critical. "Randy Hansen strayed too soon," explains Jay Cohen. "He could have gotten much bigger as a Jimi Hendrix imitator, and he took off his wig, took his makeup off, and started playing original music and almost got booed off the stage."

Whether Strange Daze is creating art is debatable, but it's obvious they're currently filling some sort of commercial void.

Shari Pandit—Yamaha combination organ, '73 Fender Rhodes piano, Roland Jazz Chorus amp, Fender key bar; Forrest Penner—Gibson Les Paul, Travis Bean, Fender Twin Reverb amp, JBL speakers—Ron Rediter—Ludwig set, Zildjian cymbals; Randy Baker—Shure SM 57-58.

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Gig Guide Listings Are FREE

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Clubs

LOS ANGELES

THE COMANCHE

5211 Atlantic Blvd.
Long Beach, Ca. 90805
Contact: Steve, 213 423-9150
Type of Music: Variety; country,
rock, comedy, orig.
Club Capacity: 300
Stage Capacity: 5
PA: Yes
Lighting: Yes
Piano: No
Audition: Tapes and resumes
Pay: Negotiable

TOWN HOUSE LOUNGE

52 Windward
Venice, Ca.
Contact: Charlie, 213 392-5370
Type of Music: Country
Club Capacity: 150-200
PA: Yes
Piano: Yes
Audition: Call for details
Additional: Talent extravaganza
every Sunday at 4 p.m.

ROSEY'S

3200 Rosemead Blvd.
El Monte, Ca. 91731
Contact: Stan, 12-5 weekdays
213 571-1601
Type of Music: Country, pop,
mellow rock
Club Capacity: 200
Stage Capacity: 7
PA: Yes
Lighting: Yes
Piano: No
Audition: Send tape

TWO DOLLAR BILLS

5931 Franklin Ave.
Hollywood, Ca.
Contact: Jimmy, nights
213 840-9122
Type of Music: Art rock, avant-
garde
Club Capacity: 100 plus
PA: No
Lighting: Yes
Piano: No
Audition: Tape
Pay: Negotiable

THE CANDY STORE

8117 Sunet Blvd.
Hollywood, Ca. 90046
Contact: Lynn Dillard,
213 654-1298
Type of Music: Variety, Thurs;
jazz, Fri.; pop, R&B, Sat; magic
night, Sun.
Club Capacity: 100
Stage Capacity: 4
PA: Yes
Lighting: Yes, limited
Piano: Yes
Audition: Live, or possible tape/
bio/pics
Pay: Showcase; possible future
pay

BLA BLA CAFE

12446 Ventura Blvd.
Studio city, Ca.
Contact: Skip Nelson,
213 769-7874
Type of Music: Pop, rock, variety
acts, originals
Club Capacity: 125
Stage Capacity: 6 pieces
PA: Yes, w/operator
Lighting: Yes, w/operator
Piano: Yes
Audition: Live/tape
Pay: Percentage, negotiable

THE ICE HOUSE

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

RUMBLESEAT GARAGE

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

H.J.'S

6411 Lankershim Blvd.
N. Hollywood, Ca.
Contact: Nigel or Joe 213 506-0382
Type of Music: Origs, rock, reg-
gae, new wave, R&B
Club Capacity: 200
Stage Capacity: 9 pieces
PA: Yes
Lighting: Yes
Audition: Tapes/resume
Pay: Percentage of door

SIMPLY BLUES

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

THE NEW AMBERLITE

14012 S. Van Ness
Gardena, Ca.
Contact: Nyota, 213 657-0280,
652-9310
Type of Music: Top 40, R&B
Club Capacity: 300-400
Stage Capacity: 5
PA: Yes
Lighting: Yes
Piano: No
Audition: Live or tape, call for
audition
Pay: Negotiable
Additional: Showcase Tues. night

AT MY PLACE

1026 Wilshire Blvd.
Santa Monica, Ca. 90401
Contact: Matt Kramer, 12-5pm.
Wed.-Fri. 213 451-8985
Type of Music: Origs, jazz fusion,
some songwriter melodic rock.
Club Capacity: 133
Stage Capacity: 10 by 18 ft.
PA: 12 ch. sound system
Lighting System: Limited
Piano: Kawai KG-2 baby grand
Audition: Send tape & bio, then
call back.
Pay: Showcase, flat rate for wknds

BLUE DANUBE RESTAURANT

1001 N. Pacific
Glendale, Ca.
Contact: Rose Gales, 213 246-2571
Type of Music: Jazz and pop,
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Club Capacity: 100 approx.
Stage Capacity: Piano bar
PA: Yes
Audition: Call
Showcase: Every Sunday night,
8:30 to 1:30, singer's showcase
backed by pro. trio. Bring music,
ask for Rose

CAFE ORLEANS

7140 Reseda Blvd.
Reseda, Ca.
Contact: Bob or Beth,
213 344-9759
Type of Music: Rock and jazz
and orig. ok
Club Capacity: 100
Stage Capacity: 5 to 7
PA: Yes
Lighting System: Yes
Piano: no
Audition: Tape
Pay: Percentage of door

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17046 Chatsworth
Granada Hills, Ca.
Contact: Bill, 213 360-3310
Type of Music: Rock & roll, dance
Club Capacity: 250
Stage Capacity: 7 pc. band
PA: Yes
Lighting: No
Piano: No
Audition: Tape, picture resume,
song list and equipment.
Pay: Negotiable

SEVAN LOUNGE

9669 E. Las Tunas
Temple City
Contact: Jay Jones, 213 286-9490
Type of Music: Dance bands,
rock, t-40, rockabilly w/following
orig. okay
Club Capacity: 350
Stage Capacity: Large
PA: Yes
Lighting: Yes
Piano: Yes
Audition: live or tape
Pay: Percentage or flat rate, de-
pends on band (liberal)

CELEBRITY CENTRE

5930 Franklin Ave.
Hollywood, Ca.
Contact: Kim Hedges, 213 464-
0411, ext. 203 or 204
Type of Music: Rock to folk, orig.
ok
Club Capacity: 50
Stage Capacity: 7
PA: Yes
Lighting: Yes
Piano: Yes
Audition: Live or tape
Pay: Negotiable

THE COMEBACK INN

1633 W. Washington Blvd.
Venice, Ca.
Contact: Will or Jim, 213 396-7255
Type of Music: New age, ethnic,
fusion, electronic music, reggae,
improvisational, orig. ok
Club Capacity: 100
Stage Capacity: 6
PA: Yes
Lighting: Yes
Piano: No
Audition: Cassette/album/video
Pay: Negotiable

SKIP E. LOWE'S TALENT SHOWCASE

7000 Hollywood Blvd.
Hollywood, Ca.
Contact: Skip 213 656-6461
Type of Music: All kinds, orig.
ok
Club Capacity: 200 plus
PA: Yes
Lighting: Yes
Piano: Yes
Audition: Live
Showcase: Seeking bands, singers
and comedians. Auditions Fri.,
Sat. and Sun.

Gig Guide

TRANCUS

30765 Pacific Coast Highway
Malibu, Ca.
Contact: Al Warbucks 213 457-5516

Type Of Music: Open, orig.
Club Capacity: 400
Stage Capacity: 20
PA: Yes w/operator
Lighting System: Yes w/operator
Piano: Yes
Audition: Send tape, bio, & pics
Pay: Negotiable

MUSIC MACHINE

12220 W. Pico Blvd.
West L.A., Ca.
Contact: Jan Ballard 213 820-0947
Type Of Music: Blues, Motown, orig. rock, nostalgia, '60s covers. Origs. on Wednesdays
Club Capacity: 500
Stage Capacity: 12''x24''
PA: Yes
Lighting: Yes
Audition: Tapes and promo pkg
Pay: Negotiable

BRASS RAIL

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

CLUB 88

11784 W. Pico
L.A., Ca.
Contact: Wayne (213) 479-1735
Type Of Music: Rock, country, rockabilly, blues, orig. ok
Club Capacity: 250
Stage Capacity: 12 pieces
PA: Yes, w/operator
Lighting: Limited
Piano: No
Audition: Tape
Pay: Percentage of door

ORANGE COUNTY

RONSTADT'S

719 W. 19th St.
Costa Mesa, Ca.
Contact: Randy, 714 642-2973
Type Of Music: Rock
Club Capacity: 400
Stage Capacity: 16
PA: No
Lighting: Yes
Piano: No
Audition: Tape
Pay: Flat rate

RADIO CITY

945 S. Knott
Anaheim, Ca.
Contact: Jerry Roach, 714 497-4469. Available to outside promoters.

Type of Music: Straight-ahead rock, new wave
Club Capacity: 300
Stage: 8-10
PA: yes
Lighting: Yes, w/ operator
Audition: Tape
Pay: Negotiable

THE CONCERT FACTORY

1714 Placentia
Costa Mesa, Ca.
Contact: Keith Goodman, 714 559-1371
Type of Music: Rock, orig., most styles
Club Capacity: 500
Stage Capacity: 7
PA: Yes
Lighting: Yes
Piano: No
Audition: Call for more info, 9 am to 7 pm
Pay: Negotiable

CHICAGO

MISFITS

6459 N. Sheridan Rd.
Chicago, Ill. 60626
Contact: Pete Degman/Dan Saichek (312) 465-0463
Type Of Music: New wave of all varieties, national and local, d.j.s
Club Capacity: Approx. 450
Stage Capacity: Ample
PA: Yes, w/operator
Lighting: Yes, w/operator
Audition: Weeknt support act or tape/record and press info.
PAY: Negotiable

WHISKEY RIVER

3109 W. Irving Park Rd.
Chicago, Ill. 60625
Contact: Steve Pernick (312) 256-5539 or 478-3125
Type Of Music: Country, country rock, rockabilly, jazz
Club Capacity: 150
Stage Capacity: Smallish
Lighting: Minimal
PA: BYO
Pay: Door

Song Market

ALKAHEST MUSIC seeking commercial songs, all types—country, to new wave. Send material to: Alkahest Music, Attn. Kevin/Chip, 631 Mildred Ave., Venice, Ca. 90291 213 821-8913

PRODUCER LOOKING for pop, R&B material for immed. production. Send tape to Shyla Prods., 5514 Sierra Vista #212, Hollywood, Ca. 90038.

PRO MUSIC is seeking songs for placement w/major artists. Send cassette and lyric sheets to: Pro Music, 15723 Vanowen St., Suite 322, Van Nuys, Ca. 91406

HIT MATERIAL WANTED immed. for major fem artist, formerly w/Columbia to be signed w/Arista. Prefer adult contemp, R&B, MOR, pop & crossovers. Mail or deliver non-returnable tapes to: London Star Mgmt., 10928 Magnolia Blvd., No. Hollywood, Ca. 91601

MUSIC PUBLISHER seeks songs of all types; R&B, country, pop, etc. For rock, contact Tracy Luna, El Mi Music, PO box 863, No. Hollywood, Ca. 91603. All else contact Michael Shelby.

PRODUCTION COMPANY looking for orig. material and artist: pop, R&B, jazz. Send cassette and lyric sheets to: Sweet Thunder Productions, 1516 Westwood Blvd Ste. 104, W.L.A., Ca. 90024

MEGA RECORDS is lkg for pop-rock crossover songs for a fem rock singer. Also adult, contemp music, ballads. Send materials SASE to: Michael Jay or Jerry Marcellino c/o Mega Records, 6525 Sunset Blvd, Ste. 301, Hollywood, Ca. 90028

HIT SONGS wanted for producer/publishing company. Range from adult-pop crossover to country crossover and R&B. Your best 4 per cass. No garbage please. Bluefield/Rodgers Music, PO Box 726, Hollywood, Ca. 90028

NASHCAL MUSIC is now looking for modern country material. SASE 4 songs max, cassettes preferred. Covers by Moe Bandy, Joe Stampley, John Conlee, Dot-sie, Larry Riley, Don Edwards, Chris Blake, Mary Lou Turner, Clifford Russell. Send material to: 3746 Mt. Diablo Blvd., Lafayette, Ca. 94549, Suite 104.

Miscellany

SEEKING: ALL ORIG. BAND OR artist (high calibre) for possible management. Mail/deliver promo and SASE to: London Star Management, 10928 Magnolia Blvd. N. Hollywood, Ca. 91601

CASH FARRAR NEEDS bands for video showcase. Send live tape, promo, to: 1531 Fuller St. #2, Hollywood, Ca. 90028 213 874-7340

SPECTRUM TALENT is looking for LA bands to promote, manage, book & sign. For more info, call 213 760-6677

EAST MANIFESTO Productions is looking for new, unsigned, hardcore punk bands to promote, manage, book and sign. Also hardcore showcase concerts. George 213 394-6638

DYNAMIC PRODUCTIONS needs cameraman for weddings, bands, casuals, etc. Experienced, reliable w/trans. only. 213 791-3885

AUDIO/VIDEO recording engineer wanted. Must be familiar and have working exp. w/State of the Art recording techniques (24-track or more), audio & video interlocking systems, computerized video editing, & capable of passing company test. Ask for Alex. 213 666-3003

SINGERS WANTED to teach the Elizabeth Howard Method for the Voiceworks Institute. Must play piano, will train. 213 501-6533

VOCAL POWER SCHOLARSHIP. The Voiceworks Institute is offering a 6 month vocal study program. Auditions will be held on Sat., June 5 and 12. Call for info & appt. 213 501-6533

JACQUES MELEK, Music repertoire, is seeking the best vocalist for immed recording. All styles, vocal range of 2-plus oct: es, able to read. Proper person will be nationally promoted. Send demo tape, resume and qualifications to Jacques Melek, Music Rep., PO Box 901, Upland, Ca. 91786, or call 714 982-6442

FREE CABLE SPOTS on video t.v. Record label talent only. No pay. 213 852-4739

HELP WANTED: General office/ Friday Person, part time afternoons, Mon-Fri. Agency/production company. Trans, good spelling & exp. mandatory. Bill Trout 213 920-7477 or 920-7448

MAJOR JAPANESE LABEL seeking immediately: American male/female artists and groups (all types and styles, copy and orig.) for recording contract, promotion and national/int'l distribution. Submissions will be handcarried directly to top A&R in Japan. Deliver or mail promo and SASE to: London Star Promotions, 10928 Magnolia Blvd, N. Hollywood, Ca. 91601 213 763-8103

MUSICIANS & SONGWRITERS:

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

Pro Players

SESSION PLAYERS

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.

GEORGE M. HARVEY III

Phone: 213 978-9502
Instruments: Yamaha drums, Latin percussion
Styles: Rock, funk, Latin, jazz
Read Music: Yes
Available For: Pro paid session, demo, jingles, showcase
Qualifications: 18 years live/studio exp., studied at Bud Lashley Drum Conservatory, Kansas City, Mo., South Illinois University. Tapes available.

STEVEN KASARAILIA

Phone: 9-5 weekdays, 213 972-1025, nights, wends, 213 760-7494
Instrument: Electric guitar
Styles: Rock 'n' roll, pop, new wave
Read Music: Yes
Technical Skill: Composer, songwriter, arranger
Qualifications: A highly organized, self-motivated individual with an original, melodic guitar styles. Great equipment, great attitude and straight-ahead dedication to my musical career. I've got what it takes to make it in the '80s.
Available For: A rhythm section (bass, drums, keyboards) for collaboration on an original project with a future.

LEE CRONBACH

Phone: 213 463-4247
Instruments: Piano, electric piano (Yamaha CP-30)
Styles: Rock, R&B, country, pop, Latin
Read Music: Yes
Qualifications: Instructor in jazz and rock piano at East LA College. Staff copyist for Cream Publishing Group. 14 years performing, session, and teaching experience. Accompanying singers is my specialty.
Available For: Sessions, local club work, rehearsal pianist, arranging, charts, etc.

MARTY BUTTWINICK

Phone: 213 935-7086
Instruments: Electric bass
Styles: All
Available For: In-town work of a professional nature
Read Music: Yes
Qualifications: Qualified—resume on request. I love playing and I do it well.

GUY BABYLON

Phone: 213 664-7284
Instruments: Synclavier II digital synthesizer, Mini-Moog, Arp Odyssey, Rhodes, Roland VK I
Styles: Rock, pop, fusion, electronic, etc.
Read Music: Yes
Qualifications: BA in music composition; Down Beat jazz soloist award; conscientious, creative and tasteful; tapes and resume available.
Available For: Sessions, demos, modern dance scores, film and video projects.

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.

AARION NESBIT

Phone: 213 748-4747 (home); 213 462-0281
Instruments: Keyboards and arranging (horns, strings and rhythm), producer
Styles: R&B, Funk and Pop
Read Music: Yes
Qualifications: 10 years studio experience. Arranged and played on many albums including Al Green, and Warner Brothers LPs. Great creative ear.

GEORGE KAHN

Phone: 213 392-1008
Instruments: Oberheim OBX-A-8-voice, Rhodes
Styles: Rock, jazz, all popular styles
Read Music: Yes
Qualifications: 9 years experience on synthesizer and in studio, singles released on A&M, 20th Century Records. 4 years experience as arranger. Available for sessions, showcases, etc. Will also rent and program synthesizer for sessions. Tape available on request.

ANDY DOERSCHUK

Phone: 213 787-1375
Instrument: Drums
Styles: Rock, R&B, pop, country
Available For: Sessions, demos
Qualifications: Plays with the Naughty Sweeties. Former experience includes The Pop, Leon Russell, Chet Atkins and others. Extensive recording experience. Studied at Chicago Musical College, and Royal College of Music.

WEST HOLLYWOOD DEMOS

Phone: 213 857-8381
Instruments: 2 guitars, keyboards, bass, drums, vocals
Styles: Pop, rock, R&B, ballads, funk, jazz
Available For: Complete demo production for songwriters and performers. Also live showcases and videos. Check our low rates.
Qualifications: Many years recording and performing experience. Make an appointment to hear our work.

ED FREEMAN

Phone: 213 650-4926
Technical Skill: Arranger
Qualifications: Rhyth. section, vocal, band and orchestra arrangements for Carly Simon, Gregg Allman, Don McLean, Randy Crawford, Juice Newton, Tim Hardin, The Limelights
Available For: Studio sessions, live gigs.

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

BRUCE JACKSON

Phone: 805 496-5756
Skill: Recording Engineer
Available For: Studio sessions at own 16-track.
Qualifications: Have worked for Kenny Rogers, Edgar Winter, Buddy Miles, O'Jays, Jo Jo Gunn. Experienced studio engineer: play guitar, bass, keys, excellent singer, open-minded musically. Prefer hit-oriented pop rock, rock and R&B.

DENNY McLANE

Phone: 213 761-5239, 764-1421
Skill: Concert sound/recording engineer
Available For: Concert, club and showcase mixing for rock and jazz bands. Can include sound system.
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.

RICKY JETT

Phone: 213 466-2164
Skill: Live sound technician, stage manager
Styles: Hard rock, rock, R&B
Available For: Club work, concert touring, local or national
Qualifications: Have mixed mains or monitors for Iron Butterfly, Steppenwolf, Joan Jett, Rick Derringer and many more.

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.

VOCALISTS

THE HARMONY KID

Phone: 213 506-4515
Vocal Range: 3 1/2 octaves, baritone and up
Styles: All—soul, pop, jazz, funk
Sight Read: Some
Qualifications: Precision vocal harmonist; 14 years experience; professional barbershopper; sessions, live, creative collaboration, own transportation. Member AFTRA, AGVA & NARAS.

CAROL MASTERS

Phone: Tues-Fri., 213 990-4760
Vocal Range: Alto-mezzo soprano
Styles: Pop, jazz, musical comedy
Sight Read: Yes
Available For: Backup, group or solo
Qualifications: B.A. in music, studio and stage experience, solo and group experience. Good blend. Dance Love harmonizing!

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MAIL THIS COUPON WITH \$10 TO MUSIC CONNECTION, 6640 SUNSET BLVD. #201, HOLLYWOOD, CA. 90028

Note: Please use this listing only if you are qualified.

NAME _____ PHONE _____
 FILL OUT ANY APPLICABLE CATEGORIES
 NAME OF GROUP _____
 INSTRUMENT(S) _____
 TECHNICAL SKILL _____
 STYLES _____
 AVAILABLE FOR _____
 VOCAL RANGE _____
 QUALIFICATIONS _____
 READ MUSIC: YES NO (check one)

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

First, call (213) 462-3749, 24 hours a day, 7 days a week. Give your name and phone number, then the category number where you want your ad to appear. Make your ad as brief as possible. All buy and sell ads must have a price.

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

NEXT CLASSIFIED DEADLINE THURS., JUNE 17, 4 P.M.

PA's & Amps 2

- Yamaha 6-100, 2 12" spkrs, reverb, distortion, perf. \$250. Bill Nelson 213 855-1010v
- Mitchell sand cab. w/2 12", sounds great, \$175 213 464-3559v
- Fender twin reverb w/JBLs, \$425; Music man 210-hd, \$375 213 508-9263v
- Peavey TA 200 mixer amp, 300 watts, 5 amp, \$400 obo. Lindsey 213 508-8607v
- Ampex AM-10 6-ch. mixer, pro. model, mint cond., \$325 213 652-5837v
- Ampeg VT-22 100 watts, 2 12" spkrs, exc. shape, distortion 213 856-9226v
- New BGW 7 50 B power amp, \$1000; new Fender 75 guitar amp w/15" spkr, \$475 obo; Sony MX 16 mike mixer 8x4, \$150 213 342-0869v

HIT MAN MIDNIGHT SPECIAL

12 Midnight to 10 AM every day, you can block-book the studio for just \$25/hr. That's like getting 2 1/2 hours free when you book eight. Call now! before you or this offer expires.



16/24 track
\$35/hr.
cassette
copies
\$1 each

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815 N. Fairfax
Hollywood, Ca.
90046

- Sunn Model T head, \$250 obo, 100 watts, groove tubes. Sunn speaker cab minus speaker, two 15-inch, \$100 obo. David 213 362 1553 before 3:30. 213 841-7132 after 6 p.m.
- Two JBL 2350 horns with Y-throat adapters and two JBL 2441 drivers, exc. cond. with two wood road cases, \$700. 213 506-4840
- Marshall 100 watt super lead head, \$525. Marshall 50 watt lead head, \$450. Marshall four 12-inch speaker cabinet, \$400 213 761-8013
- Sunn Coliseum bass head, 300 watts RMS, \$250. Two Sunn PA columns, each with four 12-inch speakers, \$250. Boss 6-channel stereo mixer, \$175. 213 994-0058
- Yamaha 100 112 exc. cond., half year old, \$350 obo or possible trade for Marshall head. Johnnie 213 467-6573

- BGW 750B stereo power amp, \$750 obo 213 874-8357v
- Altec 604 C monitors, pair, orig. cabinets, \$600 213 874-8357v
- 4 Celestain 125 wt bass speakers, \$50 ea. 213 784-1830v
- Sunn bass cab w/2 15" JBLs, \$200 obo 213 836-4558v
- Music Man 115 RH Cabinet w/15" Gauss 5840 speaker, removable castors, \$225 213 920-2769v
- PA system loud and clean, \$1000 obo. Alan Weber 213 855-1010v
- Peavey standard MK3 series amp 2 12" spkr cabs, \$425 213 659-8242v
- Acoustic 406 bass cabinet, 2x15 spkrs, frong loaded, refrig. style, \$325 obo. Bruce 213 650-9586v
- '55 Fender Champ, collectors item, blond, perfect condition. Best offer over \$200. 714 656-6959

- Yamaha complete system with 6-track board, mikes and stands, four Black Widow monitors and equalizer. \$3,000. 714 774-6571
- Two Earth column cabinets with four 12-inch speakers in each. \$300 firm for both. 213 796-4529v
- Fender Super Reverb pre-CBS, sounds great, original Fender speakers. 213 769-9813v
- Crown D150 power amp, exc. cond., \$400 and Acoustic 300 power amp, exc. cond. \$350 and two SRO 15-inch speakers, exc. cond. \$150 the pair 213 202-0140v
- Two custom built bass reflex with one 15-inch SRO speaker each \$500. 213 795-1967
- Crest 3501S, exc. 400 watt at 40 ohms, 225 watt at 8 ohms, built-in fan, \$600. Yamaha P2200, exc., \$650. 213 343-2414v
- Yamaha g 100 amp w/2 12" spkrs, 2 ch., Parametric EQ, new cond. \$425. Call Bill 213 943-2619v
- Acoustic 402 cab. w/2 15" spkrs, exc. cond., \$225, call Bill 213 943-2619v

- Mesa Boogie mark II, anvil hardshell case, anvil road case w/wheels, all fact options. \$1200, David 213 760-2671v
- Two Electravoice 100S speakers, stand mountable, nver used, \$450. Call Mark 213 472-6000
- Tapco 6100 RB with expander, 14-channel, EQ, monitor send. Hardly used, \$600 obo. 213-8202 after noon.
- PA/recording stereo mixer, four-band EQ each channel, reverb, wooden case, with extra rack space, \$450 obo. 213 577-2049
- Tapco 6100RB 14-channel mixer, \$500. 213 450-4194

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PRESSURE ZONE MICROPHONES
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Tape Recorders 3

- Concept ELC tape deck with limiter, memory stop, EQ, and autoplay. Cost \$500, sell \$200. Call Marc 213 472-6000
- TEAC A3340 exc. cond., six month old, \$950 firm. 213 994-9159v
- Sanyo RD4550, stereo cassette deck with chrome switch, \$45 obo. Dan after 4:00 213 782-9791v
- Andstrap, \$150 213 668-1830
- Dokorder 1140 space command four-track, exc., \$600 213 994-0058v
- Tascam 90-16 16-track w/DBX and Tascam 235 point patch bay and wiring harness, \$17,000. Bob 714 625-3288v
- Onkyo Ta 2020 cassette deck, brand new. Must sell, \$150. Steve 213 760-8381v
- Ampex 351 2 track, 15 IPS, half-track, \$925; Inozonics peak limiter, \$380 213 652-5837v
- Teac 144 4-trk Porta studio w/anvil case, like new, \$900 obo. Paul 213 824-0341v
- Teac 3340 s 4-trk recorders w/remote, \$650 213 901-8153v
- Teac 3340-S 4-trk recorder w/remote, \$650. Eves 213 901-8153v
- Teac 3440 4-trk, \$1095, exc. cond, remote control, dust cover V50 simil-syn. Chris 213 857-8792v

Music Acces. 4

- Shure SM 57 mic w/cable. New cond., \$100. Call Bill 213 943-2619v
- Wireless remote-control for Sony tape decks, model RM80. Just bought, \$120 new, \$90 obo. Days 213 763-2511v
- Strat vibrato block quarter-inch with stainless steel arm. Looks great feels great, \$100 D.R. Auten 213 861-7562
- Roland digital sequencer. Exc. cond, \$200 213 396-3438v
- AKG condenser mike, \$225 213 506-4341v
- 1 anvil flite case for Fender Twin \$200; 1 anvil flite case for music man 210-HD, \$175 213 508-9263v
- Drum riser, made by pro staging co. 2 feet high, 7x9 feet w/fold-up legs, \$200 213 933-7805v
- Shure PE 580 E mike w/cord, \$60 213 708-2480v
- L.A. 4 compressor/limiter, 6 ratios, studio quality, \$389 213 786-1687v
- Two anvil flight cases set for drums, but may be modified. A steal at \$150 per case obo. Details when you call. Jim 876-6649

Guitars 5

- Ovation Electric Acoustic, exc. cond., sunburst with case and Music AMan amp, \$750. 714 774-6571v
- Les Paul black custom, gold accessories, 475. 213 396-1022

NOTICE

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You can call this number
24 hours a day to place
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- BC Rich Seagle collectors item, custom made, \$1500 obo 213 394-2864v
- Gibson L6-S Maple 6-position tone switch, good shape, asking \$225 obo 213 856-9226v
- '58 Gibson ES-175 blond finish, exc. cond, P.A.F., \$800 obo 213 848-1729v
- Kramer solid body w/steel neck. Very good cond., \$300. Monty 213 668-1068v
- Gibson 6k SS, elec. Rare, w/hard shell case, \$500 obo 213 342-0869v
- Fender lead 2, black finish new w/case, \$320 213 659-8242v
- Gibson Les Paul standard '72, new fret, BAF split coil, all work done by Valley Arts Tobacco mint cond. \$650 213 703-0165v
- Fender jazz bass, 1963, \$695 cash firm, refinished, refretted 213 469-0504v
- Fender Strat, 1971, all maple w/case, exc. \$350 213 438-1230v
- 1971 Les Paul, custom cherry sunburst, \$475. Rick 213 762-7701v
- '57 Les Paul Black Beauty, 3 humbuckings, all orig., \$1,250 213 508-9263v
- Rickenbacker 4001-s, 1970 bass w/check-board trim, brass nut, grovers, hard case, \$450. Doug 213 374-1830v
- Custom jazz bass build by Nadines. DiMarzio P.J., badass bridge, exc. \$450, Chris 213 840-0395v
- Guild CE-100D Jazz guitar, double pickup, sunburst finish, exc. tone and action, 350 obo. Peter 213 476-9291v
- Trade '71 Fender Strat for jazz guitar and of equal value. Strat is maple body, exc. value 213 438-1230
- Dan Electro Longhorn, orig. hardware and hardshell case, \$350. Call David 213-1553 before 3:30 213 841-7132 after 6:00v
- Fender Mustang, orig. hardware and tremelo bar w/case, good cond, \$200 213 463-2824v
- Guild Sunburst D-35, mint, \$325. Steve 213 786-6888v
- Brooks 213 652-8169v
- Orig. Ibanez, Les Paul, blond, \$1500, Brooks 213 652-8169v
- 1976 E5335 Gibson. Well cared for, split coil switch, hard shell case, \$400, David 213 760-2671v
- Guild D25 M w/case \$250. Lv. msg. 213 466-2466 ext. 541
- rickenbacker 4001 stereo bass, \$400. Eves 213 533-1666v
- Classical guitar, handmade by Julius Gido, 1965, hardshell case, Brazil rosewood, \$550. Call Marc 213 472-6000

Keyboards 6

- Rhodes 73 stage piano, 1975, exc. \$800. Dan, before 12 213 388-0815v
- Roland RS-09 Organ and string unit w/road case. It was \$750 new and I'll sell for \$500 firm 213 994-9159v

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harpisichord, \$300; ARP string ensemble,
\$550; 4 Oberheim expand modules, \$1,500
all 213 662-5837v
- Casio 301, brand new, still in box, \$435
213 762-4355v
- Hammond B2 w/Leslie 147, \$800
213 376-0404v
- Krumar D52 synth, \$600 213 376-0404v
- Wanted: Wurlitzer electric piano model
200A 213 708-2480v
- Fender keybass, improved action, \$200.
univox mini korg mono synth, \$125. John
213 780-6126v
- Yamaha CP30 piano, \$600. 213 450-4194
- Wurlitzer A200 electric piano with anvil
case and customized legs for standing, exc.
cond., \$500. Univox combination piano, exc.
cond., \$300. 213 202-0140v
- Fremar String Synthesizer, classic Eng-
lish instrument, \$650. 213 202-0140
- Moog Opus 3 poly synthesizer, like new,
\$750 obo. 213 396-4022
- Horner Clavinet, exc. cond, \$450; Pro I
synthesizer, new w/anvil case, \$500
213 299-3977v
- Yamaha CS-80 programmable polyphonic
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Perf. cond, \$3,500 obo 213 762-8961v
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Winds 7

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Percussion 8

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13, 14" mounted toms, 16 & 18" floor toms.
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snare Tama boom stand. \$750. Brad
213 323-0492v

- 2 22" bass drum fiber cases, exc. cond,
\$60; 1 fiber trap case w/heavy duty castors,
exc. cond, \$50. Steve 213 760-8381v

- Oberheim DMX drum computer, \$1700.
Brand new, under warranty w/anvil flite
case 213 396-8201v

- Ludwig 6-piece Black Pearl, all Zylgjian
cymbals, heavy duty Pearl Stands, hrd shell
cases, exc. cond., \$1000 obo 213 391-0577v
- Gretsch Colecter set, 50's. 14x20, 8x12, 14x14,
5x14, black with cases. No hardware, cym-
bals, \$500. 213 730-7285v

Guitarists 9

WANTED

- Lead guitarist, flash, tasteful, fast, current
for soon to be working top 40 band. Must be
responsible and dedicated. Vocals a plus.
Carrie 213 662-4761v
- Drama is looking for young heavy metal
guitarist. Infl: early Queen, Arrowsmith and
Led Zepp. Image conscious and pro. Mike
213 275-9318v
- Guitarist wanted to perform of demo
recorded at amjor studio. Work for free and
copy of first-class production. 213 473-0660
- Guitarist with modern sound wanted by
new wave band, Costello, Squeeze, XTC.
Working soon. Tom 213 501-3342v
- Guitarist wanted: Strong rhythmic sense,
lead capabilities, creative use of effects. Ju
Ju Hounds 213 650-8766v
- Wanted: funkier guitar player in town for
R&B band soon to be recording, working.
Keith 213 384-3780v
- Guitarist wanted for new wave, hard rock
band. No hippies, hard core punk. Brad
Frost 213 797-0911v
- Rockzan is looking for fem. g. itarist. Must
have trans. and equip and be able to travel.
213 786-9199v
- Guitarist sought by modern rock band.
Dedicated, innovative, creative and vocals
required. Rick 213 328-8549v

- Dynamic female vocalist seeks pro high
energy guitarist 213 398-7838v

- Guitarist wanted to form lounge act
213 674-5774v

- Lead guitarist wanted for new wave
progressive rock band w/mgmt and working
sit. Call German 213 463-7750v

AVAILABLE

- Lead guitarist, melodic and versatile,
British influence, heavy sound, very power-
ful, avail. for wkg sit. Daniel 213 838-7095v
- Very strong, versatile guitar player seeks
work w/very cooking group. Arranging and
recording exp., quick, cooperative, reliable.
Blues, R&B, MOR, rock. Will travel. Ames
Gordon 213 939-4998v

- Exc. blues guitar player, infl. by best
blues singers and grtsts of last 20 yrs.
Gibson L5 gtr and old-style tube type Fender
Bassman amp 213 939-4998v

- Lead guitarist/vocalist, C&W, country
rock and oldies. Exp., dependable, seeks
working band 213 249-4639v

- Pro lead guitarist seeks working rock act
for recording, gigging 213 656-3362v

- Melodic guitarist avail. for jazz or fusion
group. Pros only 213 306-3912v

- Guitar player, all styles. Pros only. Randy
213 893-1419, 983-1488v

- Guitarist avail., country/rock/top 40, pros
only, vocals also. Rich 213 661-0681v

- Lead guitarist seeks working band, 15 yrs
exp in hard rock, cntry, cntry-rock, rock n'
roll, blues. J.T. 714 641-3863u

- Guitarist/drummer seeks original rock
and roll, new wave, commercial, dance
band. Jeff 213-7445 6-9 pm only

- Expert pro guitarist seeks working situa-
tion. Plays all styles well—jazz, rock, MOR,
funk, country, etc. Can read, arrange,
double on three instruments and some
vocals. Pro and dependable. Jai 451-3734

- Guitarist seeks commercial pop/rock or
MOR project. Midrange vocals, have pro
equipment and transport. Prefer paid sit.,
not interested in new wave, 60's, disco, or
heavy funk. West Hollywood.
Rick 213 935-9225/weekdays 10-3 850-9494v

- Guitarist/lead vocalist/writer looking for
melodic rock band. Dave 213 396-4229

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□ **Bass Player with strong lead vocals wanted by Top 40 rock band.** Some originals. Steady work in town. Wally 213 851-2511v
 □ **Relocated Boston singer/writer/instrumentalist** with equipment and rehearsal space seeks bass to demo and perform hot wave/modern songs. Creative rockers call Jay. 805 245 2218

□ **Bassist/vocalist needed,** must be equally strong on both. For LP and TV production. 213 708-7269

□ **Bassist wanted for heavy metal band.** Good attitude, Holly-Burbank area, good equipment. After 5 Johnny 213 467-6573

□ **Bassist wanted for all orig. rock band w/new wave infl.** Top mgmt and record interest. Must be very good. Bill 213 943-2619v

□ **Bass player wanted for orig., rock/prog. rock band.** Touring and ready to record. Must be dedicated. Gary 714 963-7004v

□ **Bassist wanted for high energy rock trio.** Orig. material, must sing bkgd. Lead pref. No drugs, serious only. Eves. 213 397-0427v

□ **Bass player wanted for next LA super group.** Must sing well, pickup fast, have trans., equip., attitude and exp. We have mgmt, gigs and single coming out. Rick 714 571-9071v

□ **Original Keyboard New wave/rock band** with a label and tour negotiations under way require a young, talented, dedicate bassist with good stage presence and vocal ability. Rare opportunity for serious aspiring pros. 213 392-7785 between 10 am & 8 pm.

□ **Bassist wanted for Avant-trash rock grp.** Vocals a must. Infl: Nina Hagan, Zappa, Beefheart. no pay. Call Dogma Probe 213 399-7161v

AVAILABLE

□ **Bass player seeks orig. band w/writing team,** commercial quality w/good vocal quality and keyboards. Infl. Styx, Bowie, Cars, Aldo Nova. Vocal ability. Exc. equip. and trans. mark 213 881-8809v

□ **Dependable bassist avail.** for paid casuals, etc. Fretted/fretless, all styles. Paul 213 828-2219v

□ **Bassist/pianist seeks working sit.** Can read and arrange, some lead vocals 213 763-8741v

□ **Bassist seeking punk band.** Relocating, 6 yrs. exp 513 263-5105v

□ **Creative, energetic bass player reads,** plays all styles, ten years exp. seeks pro working situation. 213 851-4397v

□ **Bass player 26 seeks band with pop material** Dan after 4:30 213 782-9791
 □ **Credit fretless bassist, exc. reader,** seeks jazz, jazz/rock band with pro players. Weekly rehearsal situation, likes hot gigging. Jon 213 650-0758

□ **bassist lookin to get in local Top 40 band** 213 669-9110 Room 112 Bobby

□ **Bassist seeking pro situation,** studio and road exp. Great attitude and image. Frankie 213 857-0011v

□ **Electric bassist avail.** for session and full-time work, good reader, extensive club, studio and concert exp. Steve 213 434-3670v

Keyboardists 11

WANTED

□ **Multi-keyboardist w/modern SND6 left-hand bass and vocal ability** wanted for soon to be working orig. act. '80s danceable rock. Alexis 213 907-8059v

□ **Any Bowie-oriented keybd synthesizer players** out there who want to form orig. band w/guitar/bass? Nigel 213 704-0128v

□ **Amber Dusk seeks high-energy rock keyboardist for Troub. gig on July 11 w/pay.** Must have ex. equip. Call John 213 343-9625

□ **Multi keys for all orig. rock group.** Must have poly synth. D. Caris 213 662-9310v

□ **Keyboardist w/Mini Moog for modern synthesizer band.** Modern image required. 213 464-0440v

□ **Looking for keyboardist to form lounge act.** Serious only. T.R. 213 674-5744v

□ **Accompanist, must sight read,** no rehearsal pay, possible future pay. Pasadena area 213 798-0378 or 797-5869v

□ **Multi-keyboardist need for completion of all-orig. working pop/rock band.** Steady gigs and recording w/estab. schedule. Rehearsal in West L.A. 213 474-9567, 275-8927v

□ **Progressive multi-style keyboard for rock fusion.** Matthew Coleman, 9-6 213 469-0225, 465-8946v

□ **Keyboardist wanted for orig. high energy rock band.** Wayne, Jim 213 350-4264v

□ **Keyboardist with recent rock repertoire and image to complete sexy Top 40 rock show and originals.** 213 378-2648, 375-0016v

□ **Wanted Female Keyboard player,** pop, jazz, standards. No new wave of hard rock. 213 337-4314

□ **Multi-keyboard player with strong lead vocals** wanted for Top 40 band. Some originals. Steady work in town. Wally 213 851-2511v

□ **Synthesist wanted to complete pro techno rock band for female singer** currently on charts. 213 987-3838

□ **Keyboardist wanted for funk, R and B,** jazz for soon to be working group. 213 384-3780

AVAILABLE

□ **Keybdst avail for working sit. w/Yamaha Grand and Prophet.** Also play exc. gtr and sing. Pro att., willing to travel. Gary 213 901-1230v

□ **Keyboardist looking for wkg band.** Tom 213 764-3483v

□ **exc. multi-keyboardist w/great vocals,** seeks wkg sit. in early eves. 213 241-9711v

□ **Keyboardist looking for band needing keybd for working sit.** Can read any charts, plays rock, jazz, blues, classical and mellow rock, light funk. John 213 980-6687v

□ **Keyboardist, sings lead and bkgd vocals,** has 4 keybds and sound system. Looking to relocate in LA from Chicago. Must be working sit, Call Bunni 312 925-9154v

□ **Keyboardist w/Prophet synth for pro orig. sit. only.** No top 40. Bill Nelson 213 855-1010v

□ **Keyboardist/arranger seeks lyric writers** for collaboration on R and B and pop songs. Aaron 748-4747

□ **Keyboardist seeking orig band, commerc. hard rock.** Has image, pros only. 714 971-3114

Vocalists 12

WANTED

□ **Male vocalist wanted for orig. rock/prog. rock band.** Must have good voice, looks, stage pres., attitude. Band is getting ready to record, tour. Gary 714 963-7004v

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□ **WTwo R and B back-up singers** needed for upcoming concert, must be tall, well built and mature. Call after six pm. Betty Simmon 213 936-9260

□ **Vocalist wanted with Kenny Rogers/Willie Nelson type voice** to perform demo. Work for free for experience and copy of first class production. 213 473-0660

□ **Keyboardist/arranger seeks male and female vocalists for R&B, ballad, and funk songs.** Aaron 213 748-4747

□ **Female vocal wanted for all-original rock band.** Must understand reggae and R and B. Pros only. 714 689-6968

□ **Female vocalist w/Melissa Manchester type voice for demo.** Paid situation. David 213 824-0661v

□ **Female vocalist to sing in top 40, variety, lounge act.** Much travel, exp. only please. Mike, aft. 4 p.m. 213 464-5153v

□ **Wanted: male vocalist for European heavy metal band w/album.** Image a must 213 908-0563v

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☐ **Female vocalist** for high energy orig. rock band. Must have good voice, looks, stage pres. Wayne, Jim 213 350-4264v
 ☐ **Lead vocalist wanted** for heavy metal rock band in Pasadena. Have great material. Denny 213 795-2790v
 ☐ **Rock band Sleeper auditioning** for 2 female backup vocalists. Send tape, bio, photo to wakefield Assoc., 5970 W. Second St., L.A., Ca. 90036 or call 213 933-8443v

AVAILABLE

☐ **Male singer available** for working situation. Baritone, second tenor range, any style, lead or back-up. Charlie 213 664-5394
 ☐ **New York Vocalist/Frontman** seeks innovative rock band. Three and a half octaves, 12 years exp. Toured US and Europe with Bowie, Van Halen and as solo artist. Call or see showcase at the Troubador, June 14, 9:45 pm. R.J. Marshall 213 460-6016
 ☐ **Potential superstar**, gorgeous female lead singer seeks Top 40 band/musicians, pref. working. Four-octave range. Xena 213 472-7910
 ☐ **Commercial All-original rock band** needs male lead vocalist with good rock image. Call Nina after 6 213 353-6866
 ☐ **Intricate lead vocalist** needs original heavy metal rock group with intricate guitarist. 213 755-3816
 ☐ **Pro vocalist looking** for backgrd or demo sessions. Lee Higgins 213 939-6287v
 ☐ **Female vocalist/writer** seeking new wave punk band. Strong stage pres./keyboard ability. Shareen 213 306-0771v

☐ **Female vocalist w/AOR**, pop origs., good PA, pro att., energy to burn seeks solid clean pop band or rhythm section. Keys, bass, drums, background vocals, writing a plus. Serious only. Li 213 660-3199v
 ☐ **Female vocalist avail.**, studio, lead background, 8 yrs exp. R&B, swing, jazz, Motown, rock. Strong and versatile. Damaris 213 506-6706v

☐ **Lead vocalist/guitar player** seeks working, recording or salaried band. Don 213 658-7207
 ☐ **Pro vocalist/saxophonist**, tenor, alt., sop. Tenor voice, hi falsetto, also flute, writes, arranges, reads. Willing to travel or relocate. Avail. for sessions. Interested in helping to start new act. Lamont 213 464-7253v

☐ **Singer w/album and singles** screaming for early '60s infl. Pop and roll group w/modern sound and image. Free 30 second conversation w/this ad. Spencer 213 463-4536v
 ☐ **Lead seeking band doing club work**, top 40 and pop 213 296-3219v

☐ **Very attractive female** seeks band or producer. Gayla Sulcer 213 737-5543v

☐ **Great R&B and rock vocalist** and front person lkg for fun & happening LA R&B infl. club circuit band a la Beach & Beach Nuts, Jack Mack, Hunt Sales 213 343-2414v

☐ **Male vocalist**, lead or backup, ex. in studio seeks vocal group or wkg band. Bob 213 655-2696v

☐ **Pro only**. Lead vocalist/frontman w/stage pres., 9 years pro exp. Versatile range/style, orig. material. Steve Howard 213 546-5341v

☐ **Lead vocalist/writer** infl. by Springsteen seeks working sit. 714 738-4535v
 ☐ **Female vocalist/lyricist**. Exp. pro attitude seeks working band only. Pro. look 213 874-0898v

☐ **Female lead vocalist/writer**, orig. sound seeking band. new wave, reggae or latin jazz. Josanne, aft. 6 213 994-7910v

☐ **Potential superstar**, attractive female singer w/4 octave range seeks top 40 band. Xena 213 472-7910v

☐ **Bob Starr would like** to appear on oldies but goodies shows, rock 'n' roll shows, pop swing shows. 213 389-3471, 672-2349v

☐ **Energetic male lead vocalist**, powerful rock voice seeks top 40 band 213 944-8416v
 ☐ **Male singer, lead and backup** seeks pro sit. Exp. in studio and stage, creative, distinctive voice, Alexis 213 907-8059v

☐ **Female vocalist/guitarist** voice and looks seeking rock showcase band, dependable. Rosey R. 213 855-1010v

☐ **Female vocalist looking for band**. Prefer easy rock 'n' roll, experienced, also write songs 213 843-6629v

☐ **Female mezzo-soprano**, exp. specifically French music 213 798-0378, 797-5869v
 ☐ **Vocal/frontman**, dynamic vocal, seeks agent for cruise line. Have T-40, orig. charted, plus EP & promo pkg. Silver 213 545-4369

Drummers 13

WANTED

☐ **Relocated Boston singer/writer/instrumentalist** with equipment and rehearsal space seeks drummer to demo and perform hot wave/modern songs. Creative rockers call 805 245-2218 Jay

☐ **Drummer wanted for next LA supergroup**, backing vocals helpful. Must have trans., equip., pres, attitude. We have mgmt, rehearsal space, gigs and single coming out. Rick 714 521-9071v

☐ **Female drummer for all-female rock band**. Must be attractive and exp. 213 709-3900v

☐ **The Hear**, a dance rock/wave all orig. band w/mgmt. and record needs tasteful drummer who can play w/electronic percussion and effects. 213 994-0402v

☐ **Drummer wanted for new wave progressive rock band w/mgmt and working sit.** German 213 463-7750v

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☐ **Drummer needed for working show group**. Must sing, free to travel and rehearse. Victor, 1-6 p.m. only 213 764-9574v

☐ **Drummer needed immed.** for company showcase. 18-24. Must have att., equip. Orig. mod-heavy metal. Mark 213 838-1936v

☐ **New wave band seeks drummer**. All orig. 3-pc. Noel 213 939-3234v
 ☐ **Drummer wanted for high energy new wave band w/jazz rock infl.** aft. 5:30 p.m. 213 780-0501v

☐ **Dynamic female vocalist** seeks hi energy rock drummer. Shalah 213 398-7838v
 ☐ **Experienced hard-hitting time keeper** needed for orig. rock project. Please, pros only. John 714 595-4552v

☐ **Pop rock band** looking for studio-quality drummer who can learn parts fast. In process of recording EP. Have summer gigs lined up. Gary Silver, nan 213 652-8524v

☐ **Hi energy drummer wanted for orig. band** infl. by XTC, Gentle Giant, Talking Heads. Devin 213 797-8484v

☐ **female drummer wanted for female rock band**. Have gigs and single. Eves 213 533-1666v

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L.A. SONGWRITERS SHOWCASE

JUNE 16
 7 P.M.—Hang-Out Interview with Barry Fiedel, publisher of hot radio tip-sheet Feedback, as well as creator of Album Network.
 7:45 P.M.—Cassette Roulette with Don Sorkin from Unique Chord Music, interested in pop, rock and R&B songs.
 8:30 P.M.—Live Showcase featuring John Batdorf of Batdorf & Rodney, performing as a solo artist. Also Lisa Donovan, songwriter/artist arranger.
 9 P.M.—Pitch-A-Thon with Phil Bailey and Rob Adcock of Jim Ed Norman Productions, seeking pop for Jennifer Warnes ("Right Time Of The Night")

JUNE 23
 7 P.M.—Hang-Out Interview with Bumps Blackwell, songwriter/producer of classics like "Good Golly Miss Molly," "Devil With The Blue Dress On," and producer of Ray Charles, Little Richard and Bob Dylan.
 8 P.M.—Cassette Roulette with Rodney Gordy of Jobete Music.
 9 P.M.—Pitch-A-Thon with Bumps Blackwell, seeking R&B ballads and dance songs for Brook Benton, and country gospel for Little Richard.

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- Female percussionist w/lots of rhythm seeks wkg rock band. No heavy metal. Robin 213 714 359-8960v
- Conga player avail. for sessions, gigs, etc. Angelo 213 339-9769v
- Percussionist extraordinaire avail. for pro working bands, paying only. 14 yrs exp. Pro attitude. John 213 493-1631v
- Drummer avail., sings lead and backup, looking for working band. All styles, pro exp. 213 465-2567v
- Latin percussionist, plays congas, timbals also hand percussion. Play all styles. Pro attitude. John 213 255-0876v
- Drummer avail., 12 yrs exp. Played w/name credits. Michael 213 437-6016v
- Pro drummer w/Tama drums seeks hard working, estab. rock band. Ronny 213 559-6376v
- Drummer, 12 yrs pro exp., live/studio seeks original band w/mgmt. Good credits, tapes avail. 213 464-8381 x17311v
- Rock, reggae drummer, 17 yrs stage and studio exp. seeks working sit. 213 901-1226v
- Naughty Sweeties drummer available for sessions and demos. Call Andy 213 787-1375v
- Pro drummer/singer, solid big sound, willing to accept an challenge. Will record this summer. Dan 213 389-9879v
- Funky foot drummer from Detroit plays funk, jazz, R&B, reggae, C&W. 20 yrs exp. in studio with major groups. Keith 213 384-3780
- Drummer seeks working situation with pay. 213 380-5127
- Drummer/vocalist with stage/studio exp. seeks four-piece hard/heavy rock band. Have equipment and transport. 213 730 7285

Horns 14

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- Horn player wanted for all girl band. 213 402-5772v

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- Rock and roll sax player, major pro credit, major labels, seeks working bands only. Rick Miller 213 439-4604

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- Come out of the closet onto the stage. Musicians needed for gay band. Steve 213 761-3281v
- Needed: Est. bands in need of management direction. Call 9-5 213 871-9913v
- Something different! Guitar/bass/drums needed for serious new wave rock band. days 213 985-5500 x47
- Former production manager of KMET for 7.5 yrs w/keen interest in music. Call Gus Krueger 213 842-9668v
- 2 extremely serious singer/songwriters looking for guitarist, bassist, keyboard and drummer for various projects. Steady head, serious only. 6:30-9:30 evs 213 779-1180v
- Pro rock 'n' roll band needs dedicated and responsible person to run 16-ch. biamp recording board w/special effects. 6-8 p.m. 805 259-6457v
- Reggae chromatic harmonica avail. for working sits. Have album credits. I-earn 415 479-5530, 213 874-4079v
- Needed: drummer, bass player, lead guitarist to do a soundtrack. Must read charts. Paid sit. Mark Pecl 213 393-3946v
- Fun & Profit, female rock artist seeks management and financial backing for recording and live projects. Label interest, exotic rock, one of a kind. 9-5 only

Need typist to transcribe Alan Holdsworth interview for publication. Rare tapes/concert pass offered as payment. Billy Miles 213 874-2631v

- Wanted: pianist w/guitar, vocal capabilities. Serious only. Rusty Lee 213 428-3494v
- The Coupe d'Villes seeks pianist, gtrst. Pros only 213 874-7340v
- Wanted: new wave composer to write diverse music. Lyrics for 10 songs are ready to go. Merle 213 985-6819v
- Talented multi-instrumentalist/songwrtr relocating from Marin Cty. seeks private investor/business partner for financing marketable songs and band concept. Pop, R&B, funk vein. Serious inquiries only. Dave Yancey at Mastermind Productions. 213 423-9407v
- Don't complain about music co. executives. They're overloaded, there just aren't enough labels to handle the exc. music being produced today. Do it yourself. Send SASE to P.O. 3267, Anaheim, Ca. Len Cross Productions. 213 985-6819v
- Harmonica, proficient in all styles—jazz, country, blues, rock. Specialize in unique application. Sing, read, write and keyboards. Looking for working sits. Lv. neg for Jeff 213 876-7282v
- Wanted: Asinger-rhythm guitarist for raw, challenging, punk-influenced R&R Group. Call Flex 213 660-5391

Native French vocalist sings in fluent French, Spanish, Italian, English with no accent. Has coached foreign artists to eliminate accent, seeking pro working situation, studio/stage. Dominique 213 981-3395

- Songwriter needed for collaboration. Influ. Flamed Void, Talking Heads. 213 760-7344
- Sound man available for live gigs, etc. 213 340-8768
- Songwriter/vocalist with mgt. looking for musicians to perform showcase material. Desire and good attitude a must. 213 789-9395
- Two exp. roadies avail. for tours and local gigs. Mike 213 345-1782v
- Backup band wanted to establish. singer, songwrtr, guitarist with mgmt. and record. Interest for showcasing and recording. Must be pro. Bill 213-943-2819v
- Victoria Thompson for anyone knowing her whereabouts please contact Rocktime Records, 4747 Fountain, box 113, LA, 90029. We are interested in publishing/recording your song (Hit Man) Please write and give phone number.

NOTICE

Music Connection's 24-hour Classified Hotline Number Has Changed

The new number is:

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You can call this number 24 hours a day to place your free classified ad.

- Russ Calwell of LA Staging, we have good news. Call me. R.J. Marshall 213 460-6016
- Bass player wants to jam. Likes new wave rock. Wanting to form band or seeks soon to be working band. Harland Ray 213 519-7423
- Wanted: concert hall or warehouse type facility 6500 capacity or more for rock concerts. Condor Star Promos. 213 763 8103
- Help wanted in exchange for free rehearsal studio. London Star Studios 213 763-8103
- Wanted: powerful PA and/or drum riser to buy or rent in exchange for free rehearsal studio. London Star Studios 213 763-8103v
- Recording engineer needed immed. Van Nuys area. Tod 213 786-1683v
- Classical guitar player wanted by flautist. Must be able to transcribe piano music. Richard Olsen 213 399-7457v
- Male gospel singers being sought by pro. group for audition appt. Send resume and telephone num. to John Edmunds, P.O. Box 37382, LA, 90037
- Wanted: All girls, four horns—trumpet, bone, tenor, alto, keyboard and a funky drummer for rock 'n' roll, R&B band. Sam Taylor 213 396-8332v
- Very orig., vivacious rock singer w/band playing local clubs. Have orig., seeks agent and financial backer. Only serious or business-oriented call. Rita 213 439-6034v
- Attractive vocalist wanted for video production. 213 786-1687v
- Wanted: R&B/rock a capella vocal grps. Send tape to Matt Kramer c/o At My Place, 1026 W.shire Blvd., Santa Monica, Ca. 90401
- Chromatic harmonica, percussion, avail. for recording. Album credits. Haim 415 479-5530, 213 874-4079v

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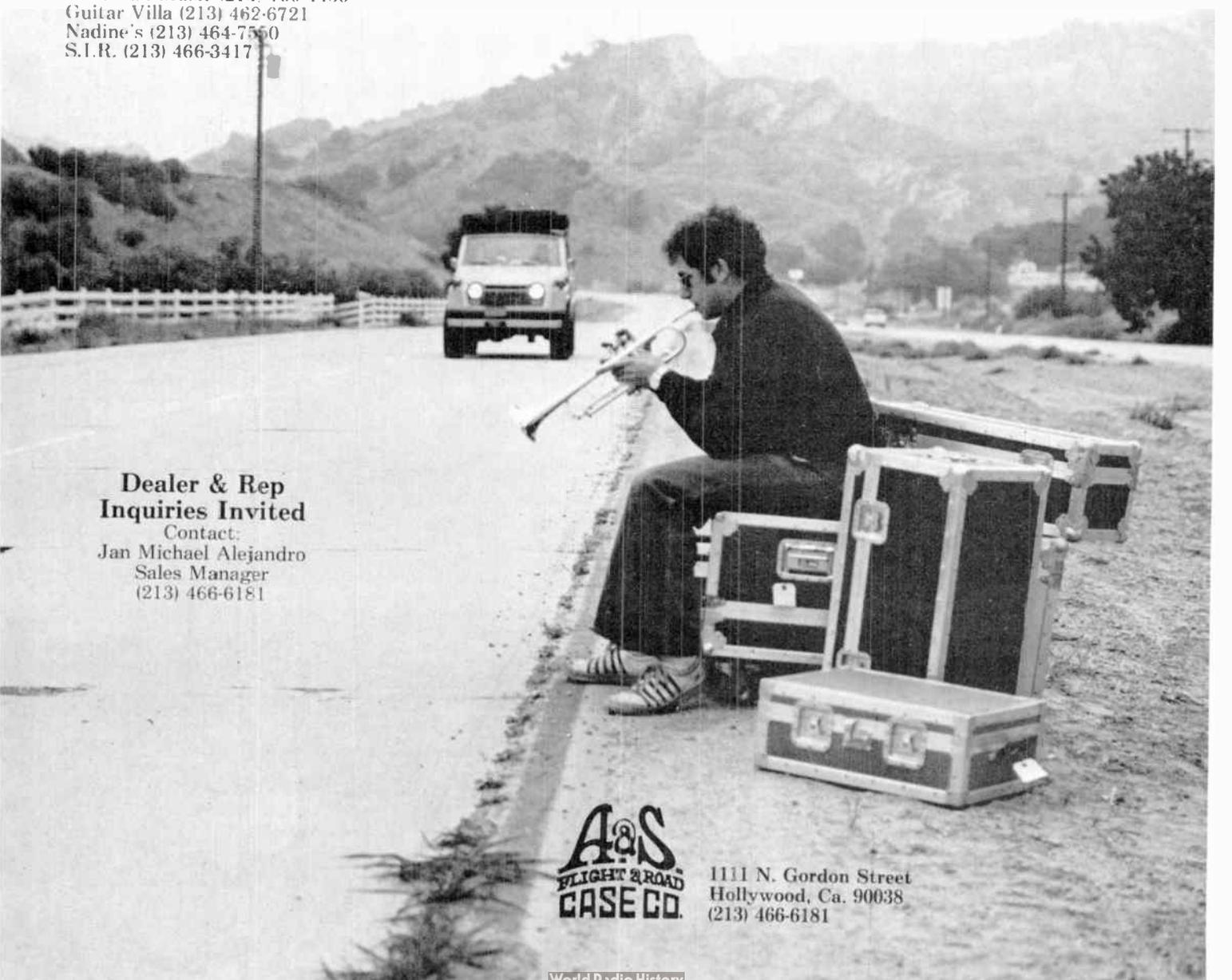
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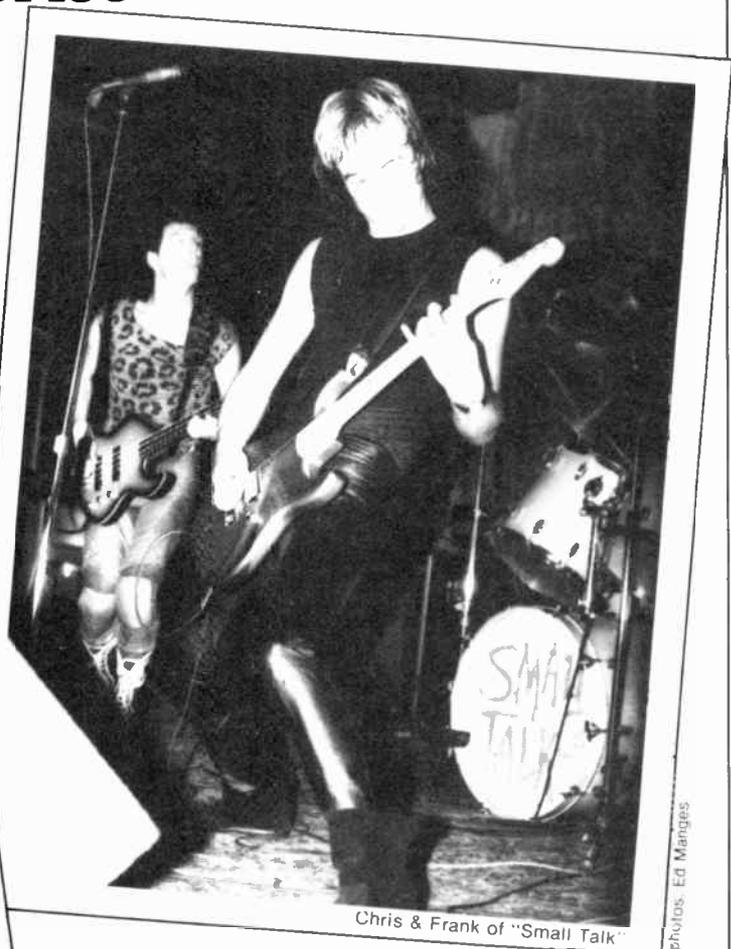
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