

# Music CONNECTION

THE ALTERNATIVE MUSIC TRAIL

## Indy Record Distributors Play It Safe In '83 Market

BY JEFF SILBERMAN

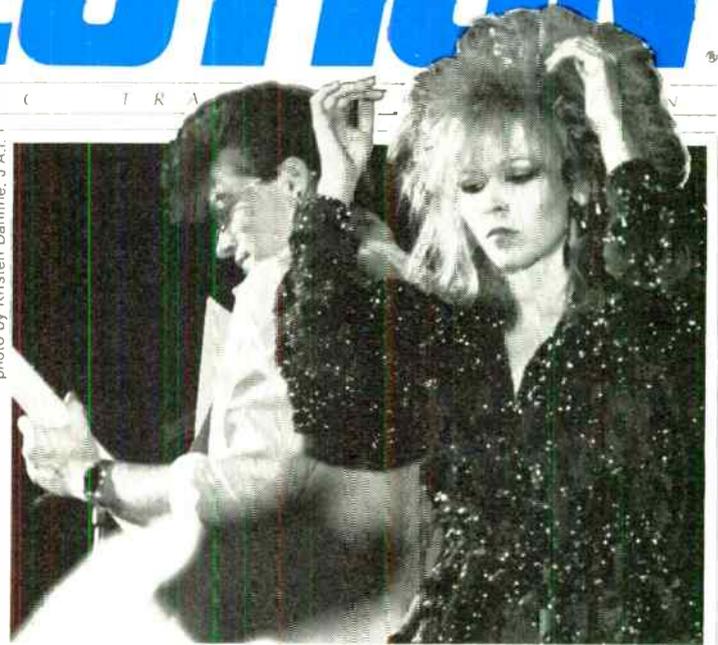
You wouldn't think that these are the best of times for independent distributors, when labels like Chrysalis and Slash have left the fold for major label distribution. Evidenced by the recent demise of Pacific Record and Tapes, times are tight for the distributors who rely on business from major independent labels like Arista and Motown.

However, a handful of smaller independent distributors, who primarily work out of a Pacific coast regional base have weathered the recent tough economic times in fine form. Handling hundreds of very small labels or one-off records put out by relatively avant-garde acts, they face a glut of product to choose from.

Three of the largest second-line distributors on the West coast are Jem, Greenworld, and

Rough Trade. All began business primarily as a distributor for imports; they all have grown to take on their own in-house labels as well as handle outside releases. By keeping a sharp eye out for the bottom line, and by dealing directly with independent record stores, these distributors know what their audience wants and how to cater to their non-mainstream tastes, overcoming the inherent problems all distributors face when it comes to cash flow and minimal exposure. *Please turn to page 12*

photo by Kristen Dahline, J.A.I.



John Crawford and Terri Nunn of Berlin: their indy led to a Geffen deal

## T-Shirts, Lunchboxes, Fan Clubs, and Spud Collars Paying For Tours

## Rock Merchandising Comes Of Age

BY CINDY PAYNE

The selling of merchandise bearing the name and likeness of music performers is a business that has come into its own. T-shirts, sweatshirts, posters, pins, hats, and much more are

manufactured through retail and wholesale licenses for mail-order fan clubs and on-tour merchandising.

In fact, on-tour merchandising has become a mainstay for many artists. For example,

Journey recently sold \$11 million in merchandise during a 110-city tour, according to Jim Welch, who heads up merchandising and art direction for Artists and Friends, Journey's own San Francisco-based merchandising firm. Welch has been with the Journey clan since its inception, and says he is careful not to over-merchandise the group. That didn't stop him from conceiving the first rock video game based on Journey's meg-selling album, *Escape*.

Welch says he uses hard data and studies the group's demographics, but basically just has a "built-in radar for knowing what fans want to buy." He claims there are already half a million games sold, but, according to manager Herbie Herbert, the excerpts of the songs used as sound effects in the game are not extensive enough to warrant publishing royalties. They reportedly ac-

## Graham Move To L.A. Denied

BY JEFF SILBERMAN

Despite putting on shows by Laurie Anderson and the Simple Minds, Bay area concert magrate Bill Graham denied that he will be regularly promoting concerts in the Los Angeles area.

He did concede, however, that a slight vacuum in the local concert scene has given him the opportunity to solely promote acts that have yet to develop an affiliation with existing local promoters.

His statements come in the face of numerous rumors regarding possible moves he is about to make in order to gain a

*Please turn to page 7*

## Producer David Foster

## Perfecting The Slick Sounds Of Success

BY BEN BROOKS

"We make slick records in which everything is in tune and played very well," says producer/songwriter David Foster. "I don't know what the problem is, but we sure get a lot of criticism for doing it."

Speaking for his "cohorts" Toto, Jay Graydon, Lee Ritenour, Michael Omartian and other classically-trained L.A. studio musicians contributing to Hollywood's recent high

gloss hit vinyl. Foster is reacting to critics who find Toto and Chicago too "slick."

"We didn't learn in a garage, not that learning in a garage is bad. We grew up with classical training. All that training produces slick records, which we get blamed for. We don't know how to make any other kind of record."

Today, few producers and musicians turn out records

*Please turn to page 14*

*Please turn to page 16*

# jay landers music

9256 Sunset Blvd., Suite 920 Los Angeles, California 90069 (213) 550-8819

THE NEW WAVE  
GUITAR COMPANY  
OF THE '80s

# FINANCE A CUSTOM GUITAR WITH J.B. PLAYER

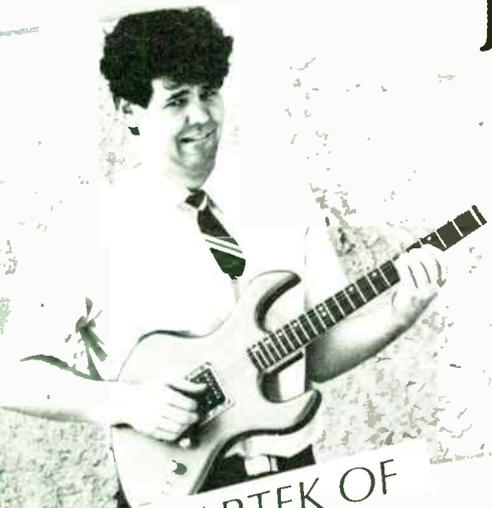
MARTHA DAVIS  
OF THE MOTELS

NOW USING PLAYER GUITARS

THE KNACK

AL COOPER

JACKSON BROWNE



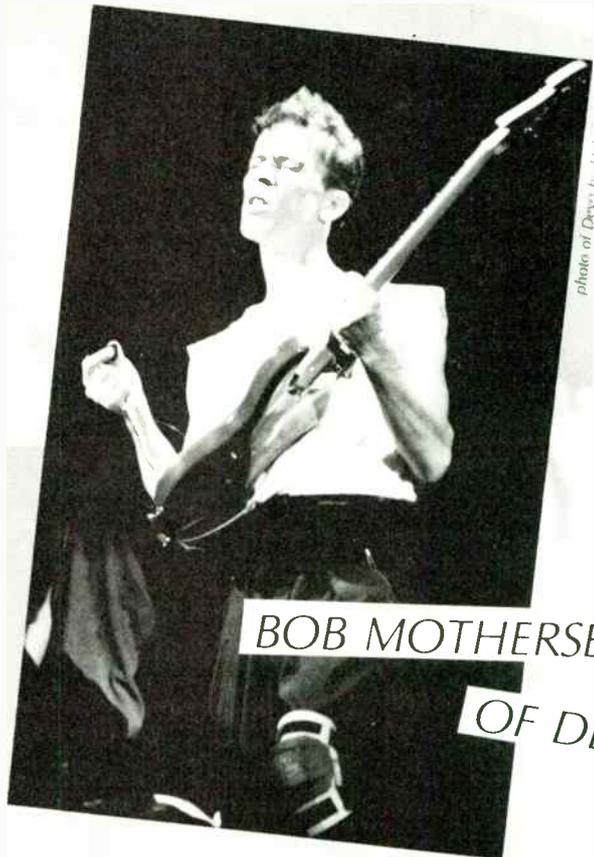
STEVE BARTEK OF  
OINGO-BOINGO

NOW USING PLAYER GUITARS

SMALL TALK

VIXEN

STEVEN STILLS



BOB MOTHERSBAUGH  
OF DEVO

We will build a custom guitar  
for you and help you finance it.  
We carry our own contracts.

Call our sales desk to find out how  
easy it is to finance a custom guitar  
with

**J.B. Player** U.S.A.

(213) 706-3111

## COMMENTARY

### Berlin, MTV, And Double Standards

Sexual double standards, as regrettable as they are, have permeated practically all aspects of life. This certainly holds true for rock and roll.

The latest sexual brouhaha concerns local synth-rockers Berlin, whose debut EP, *Pleasure Victim*, has swiftly cracked the Top 40 sales charts. Detractors point to their debut single, "Sex (I'm A...)" as a blatant example of aural erotica; allegedly its sexist lyrics perpetuate the double standard.

Lead singer Terri Nunn, however, staunchly refutes those charges: instead, she claims that the band has been the victims of a double standard. Nunn blames the media for distorting the song's intent, and MTV for morally discriminating against the single.

The point of contention in this controversy centers around the song's chorus, where Nunn verbally portrays various sundry guises (bitch, whore, virgin, bi-sexual, little girl, etc.) to excite her partner, who simply responds by stating "I'm a man." Fueling the sexist charges are the album and single sleeve designs. The single depicts Nunn provocatively situated between the legs of band

member John Crawford. The lyric sheet that comes with the EP contains a picture of the male members of the group dressed in tuxes, with Nunn wearing nothing more than a mink stole that covers her derriere. Furthermore, Nunn is credited with vocals and BJ's, which they claim stands for bad jokes.

"The flack doesn't bother me," Nunn declared. "I don't feel any different than any singer, male or female. Any woman that goes on stage faces a male-dominated audience, be she Pat Benatar or Dale Bozzio. Men can be sexy; Mick Jagger can wear tight pants, girls will be frothing, but nobody mentions that. When a girl does it, it's sexist."

"I will never regret having done 'Sex,'" she added. "I wrote the lyrics for a specific purpose. I wanted to write about how women feel when we sit and talk about men. All those different facets—passive, aggressive, raunchy, vulnerable—come out. The reason a man remains 'a man' is because it's from my point of view. I've found that men are hesitant to express those different sides of themselves. They just play macho. Once I get to know the man I'm having an affair with, the relationship breaks down."

Berlin also feels victimized by the programming policies of MTV. "MTV said no matter what 'Sex' looked like, they weren't going to run it—before we even produced the video! Perhaps they're too moralistic for their own good. When Geffen learned the

video wouldn't be aired, they decided not to pay for it. Consequently, we financed the video ourselves."

MTV's director of programming John Sykes partially refuted Nunn's assertions. "We don't consciously censor anybody," he declared. Yet he did concede that MTV regularly holds discussions with various record labels. "Someone from Geffen did ask about getting a video of 'Sex' aired," he noted. "We told them we didn't know how they could make it without being obscene."

It's hard to take a stand on this matter, because neither party is entirely right or wrong. Terri Nunn is right about Jagger's "sex appeal" vis-a-vis with Berlin's "sexism." Then again, we've never seen Mick Jagger wearing nothing but a mink stole.

MTV's newfound power forces them to be a censor; however, they're treading on thin ice when deciding what's lyrically obscene. Their stand on "Sex" is pretty shaky, when they air Romeo Void's "Never Say Never" and "I Know What Boys Like" by the Waitresses. After all, they aren't talking about football. Except for the obvious problems, MTV should place more trust in their audience's openness. They should also be more aware of what they say to labels; one remark can inadvertently suppress creativity.

Just as the Stones have been doing since 1963, Berlin has cashed in on the fact that sex—or sexism—sells records.

## In This Issue

### Independent Distributors Play It Safe In 1983

Although some major-label clients have left the fold, independent record distributors continue to make money with local releases. Jeff Silberman provides an overview. **Page 12**



David Foster at Lion's Share Studios

### David Foster Defends His Perfection Complex

Starting with the *Rocky Horror Picture Show* through his recent Grammy nomination, David Foster has become one of the top record producers in the industry. Ben Brooks examines his work in an interview. **Page 14**



Adam and Lynda Lou of the Go-Go's Fan Club

### Rock Merchandising: From T-Shirts To Video Games

The demand for rock-oriented consumer products has escalated dramatically in the 1980s. Cindy Payne looks at the merchandising industry. **Page 16**

### Who Buys Indy Records?

Bruce Duff explains the market for independent records and how bands can successfully sell their products. **Page 18**

### How To Get Distribution

So you cut your first record and don't want the discs gathering dust. Iain Blair talks with distributors and retail stores about getting your record into the stores. **Page 20**

### Posters: Promotion Vs. Police

One of the oldest forms of advertising, posters, is still one of the most effective. Cindy Payne examines the artform and checks in with poster queen Angelyne. **Page 22**

### MC Guide To Music Books

The latest from the music library is reviewed by the MC staff. **Page 24**

## FEATURES

- 7 News
- 10 Local Notes
- 11 Audio/Video Update
- 27 Songmine
- 29 Concerts  
*Eric Clapton, King Sunny Ade, Dionne Warwick, Atherton and Yuri Egorov*
- 30 MC Reviews  
*Powertrip, Cynthia Manley, Felix & the Cats, Debt of Nature, W.A.S.P., Full Swing, Laura Zambro, Dred Scott, David Backstrom, Modern Sound of Quiet*
- 34 Records  
*Warfrat Tales, Rodney on the ROQ Vol. III, the X-Offenders, Kaos, Richard Grossman, Great White*
- 35 EP/Singles File
- 36 Club Data/Live Action Chart
- 37 Showcase *John Novello*
- 38 Gig Guide
- 40 Free Classifieds
- 46 Pro Players

# Feedback

## Obsession Defended

Dear *Music Connection*,

This letter is to Mr. Bruce Duff in regards to his review of *Obsession* (Vol. VII, No.5). I don't know which band you saw or reviewed that evening at the Troubadour, but judging by your review, it definitely wasn't *Obsession*!

As far as there being technical difficulties and an inaudible guitar throughout the show, you must not have arrived at the Troubadour until the mid-point in the show, because that's about the time that the technical difficulties started.

*Obsession* is definitely the best female band I've ever heard come out of L.A. Terry O'Leary is a fine vocalist with an excellent range, that you would have noticed had you not been staring at and fantasizing about her low-cut Danskin (which was definitely not "the centerpiece of the show"). It's her stage presence and high-energy performances she maintains throughout the shows that keeps the crowds howling for more. It's about time there are some girls who know how to rock and roll and do it with aggression and energy.

*Obsession*, don't listen to a reviewer who doesn't know what he's talking about—listen to a fan who truly appreciates you, and not just because you're all great looking, but because you're great looking and can play rock and roll as well as any band in town. You're hot!

Brian Dreschler  
Canoga Park

P.S.—Mr. Duff—those who can, do, and those who can't, critique!!

*Editor's note: Bruce Duff has been a staff critic for Music Connection for four years, in addition to playing bass for many local acts.*

## Bandstand Defended

Dear *Music Connection*,

As publicist for *American Bandstand*, I'm tired of reading about the "innovative" programming on other TV outlets.

In your last issue (Vol. VII, No. 6), Iain Blair's interview with John Sykes of MTV quotes Sykes as saying "...*American Bandstand*, which totally ignored most rock and anything new or provocative." Ironically, you picture three acts—Prince, Stray Cats and Duran Duran—on the same page as the quote. Both Prince and Stray Cats made appearances on *Bandstand* prior to their videos

being programmed on MTV. Later in the story, Sykes mentions Men at Work and Flock of Seagulls. Both of these groups also made early appearances on *American Bandstand*. Obviously, these were all "live" appearances rather than videos, which are seen on multiple mediums.

Among other acts programmed on MTV (currently) that have made *American Bandstand* guest shots are Bananarama, Bryan Adams, Pat Benatar, Greg Kihn Band, ABC, English Beat, Joe Jackson, Jefferson Starship, Red Rider, Devo, Felony and Scandal. Obviously, some of these are recent appearances, as the group may be on their first developing piece of product.

The point is Dick Clark has presented and will continue to present what is happening in music today. If a group lives in England and doesn't happen to be in Hollywood when *Bandstand* tapes...such is life. But in the general sense, had it not been for *Bandstand*, not only laying the groundwork but continuing year after year to build upon it we probably wouldn't have MTV, MV3, *Night Flight* and any other number of "innovative" programs to talk about.

Paul Shefrin  
Los Angeles

## Los Illegals, Continued

Dear *Music Connection*,

I am perfectly sympathetic with the social/economic/political concerns voiced by Los Illegals in their response to your review of their Roxy show. However, I suggest their energies are misdirected. Popular music cannot resolve these issues.

America's greatest music has always spawned from adversity: the plantations, the ghettos, and maybe the barrios. I am grateful for these contributions and would never do anything to change, hinder, or disparage them. But I doubt whether music has ever righted the kinds of wrongs which Los Illegals decry.

If Los Illegals want to sing about their hardships in East L.A., that's fine. But they cannot compel people to listen. They can play and sing as loud and hard as they want, but Reagan can turn off the radio. If they really want to do anything about these inequalities and injustices, they've got to use the right channels. They should organize their people and educate them. Teach them to communicate, to confront the people who make rules in this country, the people who can make a difference. Fight Reaganomics with the power of the people—not with music.

Eddie Currant  
Van Nuys, CA

# Music CONNECTION

MUSIC CONNECTION

Published every other Thursday since 1977

### PUBLISHERS

J. Michael Dolan  
E. Eric Bettelli

### EXECUTIVE EDITOR

J. Michael Dolan

### GENERAL MANAGER

ADVERTISING DIRECTOR

E. Eric Bettelli

### MANAGING EDITOR

Chris Clark

### ART DIRECTOR

Maria Hollenbach

### REVIEW EDITOR

Jeff Silberman

### ADVERTISING / PROMOTION

MANAGER

Steve Sattler

### ACCOUNT EXECUTIVE

Gina Tavoularis

### OFFICE ADMINISTRATOR

K.A. Parker

### TYPESETTING / PRODUCTION

Michael Silliman

### FIELD AMBASSADOR

Guy Babylon

### MC NEWS TEAM

Jeff Silberman (editor), Iain Blair, Bruce Duff, Sally Klein, Rick Orienza

### CONTRIBUTORS

John Brahney, Ben Brooks, Martin Brown, Randal A. Case, Ron Gales, Jeff Janning, David Keller, Mark Leviton, Frankie Nemko, Eliot Sekuler, Paul Van Name

### PHOTOGRAPHERS

Sherry Rayn Barnett, Elaine Galka, Glenn Gross, Sheri Hyatt, Debbie Leavitt, Janet Van Ham, Nancy Vollrath, Helmut Werb

### CORRESPONDENTS

ORANGE COUNTY / Laine Medina  
WASHINGTON D.C. / Brian McGuire  
SAN FRANCISCO / Bonnie MacKinnon  
SAN DIEGO / Tad Delano  
CHICAGO / Cary Baker  
NEW YORK / Bob Gibson

NEWSSTAND DISTRIBUTION: Mader News  
(213) 559-5000

COUNSEL: Donnenfeld & Brent, A Law Corporation  
*Music Connection Magazine* (U.S.P.S. 447-830) is published every other Thursday except the last week in December. Single copy price is \$1.50. Subscription rates: \$19 / yr., \$35 / 2 yrs. Second class postage paid at Los Angeles, Ca., and additional mailing offices. POSTMASTER: send address changes to *Music Connection Magazine*, 6640 Sunset Blvd., Suite 201, Hollywood, Ca. 90028

We are not responsible for unsolicited material, which must be accompanied by returned postage. All rights reserved. Reproduction in whole or part without the written permission of the publisher is prohibited. The opinions of the contributing writers in this publication do not necessarily reflect the views of *Music Connection, Inc.* Copyright 1983 by J. Michael Dolan and E. Eric Bettelli. All rights reserved.

### MAIN OFFICES

6640 Sunset Boulevard, Suite 201

Hollywood, CA 90028

Telephone: (213) 462-5772

24-Hour Free Classified Hotline: (213) 462-3749



Glover

# IT'er – delighter, exciter, typewriter, all-nighter, fighter, dynamiter, inviter, igniter, reuniter, in- sighter, **songwriter**

## MC Special Edition

**Creative. Concerned. Professional.**  
They write the songs. There wouldn't be  
a music business without them.

In our May 12 special edition,  
**Music Connection Magazine** will take an  
in-depth look at the needs of the serious  
songwriter as only **Music Connection** can.

If you want to reach songwriters, reach  
them through the medium that's made a  
commitment to meeting their needs—  
**Music Connection Magazine**

Publishing Date: **May 12** Ad Closing Date: **May 3**



Yes! I'm interested in advertising in Music Connection  
Magazine's special Songwriter edition.

Please  Call Me  Send Rates By Mail

Name \_\_\_\_\_

Title \_\_\_\_\_

Company \_\_\_\_\_

Street \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

Telephone \_\_\_\_\_

Send To: Music Connection Magazine  
6640 SUNSET BLVD. #201, HOLLYWOOD, CA 90028

LINE-UP  
 6 AM-10AM DELANY AND  
 10AM-2PM  
 BILLY BONES, MAD MAX,  
 5PM-9PM STEVE WEST,  
 9PM-1PM BRYAN SCHOCK  
 1AM-6AM T. NOSTALGIC ROCK  
 SUNDAYS 6AM-12NOON W/ JIM LAMARCA  
 9PM-12MIDNIGHT PARADISE  
 ON THE ROCKS W/ SAL PARADISE

*The Rock of the '80's!  
 In San Diego*

## Coming Up Next...

### A MUSIC CONNECTION MAGAZINE SPECIAL EDITION

## Session Gigging

#### FEATURING

- Interviews with Rick Derringer, Duane Hitchings and other top session players.
- M/C Close Up: Top Producers interviewed on their changing role in the studio.
- Special Featured Interview with Jeff Baxter: guitar synthesist, producer, and ex-member of the Doobie Brothers and Steely Dan.
- How to break into session gigging.

For More Information call:  
 (213) 462-5772

Publication Date—April 14  
 Ad Closing Date—April 6

# News

## CONCERTS

### Bill Graham Denies Move Into L.A. Promotion

*Continued from cover*

solid foothold in the L.A. market. There has been talk of Graham opening an L.A. branch office; it has also been reported that he has held several discussions with the owners of the Beverly Theatre in Beverly Hills about exclusive booking arrangements of his acts.

While he didn't entirely dismiss those rumors, he did adamantly deny that he was preparing to compete toe-to-toe with major local promoters Avalon Attractions and West Coast Concerts for talent in the lucrative Los Angeles marketplace. "We are not pirates," he declared. "We're not trying to come in the back door and steal groups away for the L.A. promoters."

In the past, Bill Graham Presents has worked in conjunction with Los Angeles promoters on superstar acts like Santana, Journey and the Grateful Dead. "Roger Shepard and Brian Murphy of Avalon are good people. We have worked with them for many years, both in L.A. and San Francisco. We help each other out in knowing our home turf when it comes to advertising and such."

The Laurie Anderson shows, held at Perkins Palace on March 18-19, and the upcoming Simple Minds concert at the Beverly Theatre scheduled for April 15, are the first L.A. area concerts in memory solely promoted by Bill Graham Presents.

"Those acts have no previous alignment with a local promoter," Graham stated. "And since they have no affiliates in L.A., their booking agents asked me to take them on."

The reason for Graham's growing involvement in Los Angeles is due to what he considers to be a lack of aggressiveness on the part of local promoters to go after new talent since the demise of Jim Rissmiller's firm, which has since reformed as West Coast Concerts. "To some extent, the local organizations are not as solid as before," he asserted. "Had there been the strength of an Avalon and a Wolf & Rissmiller,



*Simple Minds, Bill Graham's second L.A. booking*

as they were in the past, and an aggressiveness to go after new acts, on their part, that would not have necessitated my actions in the area."

"If we opened an L.A. office, it would not be for the purpose of promoting concerts," he said. "It would be for a combination of purposes."

Graham skirted rumors of a potential pact with the Beverly

Theatre, but he did intimate that the Simple Minds gig will not be the last Bill Graham promotes in L.A. for the year. "I don't like to mention possibilities until they're positives," he stated. "We are in negotiations with several acts. Rumors like that always run amok. But there is nothing definite, other than what you've already read in the papers."

## INDUSTRY

### *Magnavox and Sony Unveil New Systems*

## COMPACT DISC INTRODUCED

by Ben Brooks

All indications point to the Compact Disc becoming the new standard in pre-recorded music in the '80s.

Sony, and, most recently, Magnavox, have previewed their similar systems in the U.S. In a recent press conference, Magnavox, together with the parent company, Phillips, and Polygram Records, introduced the "consumer friendly" digital audio system to department

stores across the country.

In Los Angeles, Robinson's, the Broadway and Bullock's department stores will introduce Magnavox's "consumer awareness" game plan which will bypass the audiophile and aims directly at the main consumer. Boasting a component that can plug into any home receiver or amplifier, the first model FD 1000 Magnavox will list at \$800 and will be demonstrated in tandem with

35 Polygram titles, primarily consisting of digitally recorded classical recordings. The discs, to be sold for \$17 to \$22, will also feature recent works by the Moody Blues, John Cougar and *Chariots Of Fire* by Vangelis.

Magnavox is clearly aiming at the 25 to 50-year-old consumer, who is "the first to have the newest things." The company feels that the audiophile is not a necessary target, because he or she is well aware of the new digital recording and playback process.

The Magnavox Compact Disc player, like others, uses advanced digital technology to provide up to 60 minutes of uninterrupted audio on one side of a disc, 4.7 inches in diameter. The plastic coated disc is optically read by a laser beam that does not come in physical contact with the disc. The recorded material is protected from dirt, scratches and any wear, and the system ensures a greatly improved signal-to-noise ratio and total channel separation with no rumble, wow or flutter. Though it plays only digitally recorded sound, Polygram is already converting much of their analog catalogue over to digital to satisfy the inevitable demand.

## CLUBS

### 'Rock Safari '83' Rocks Palm Springs During Annual Spring Break Invasion

by Bruce Duff

Promoters Carl Davis and Joe Macaluso have joined forces to present "Rock Wave Safari P.S. 83," a two week extravaganza beginning on Friday, March 25th and concluding in March, April 8th.

The event takes place at Bronco Billy's in Palm Springs, California over the two-week period when college and high school students will be free from classes during spring break. With Palm Springs being a trad-

itional spring playground, the promoters are confident that their shows will be well attended.

Bronco Billy's is a large night club which holds 1,500 (comparable in size to the Country Club in Reseda). The first show features Jimmy and the Mustangs, and over the two-weeks, headliners will include Sparks, Bow Wow Wow, the Cramps, Felony, Dream Syndicate, Plimsouls, Bangles, Busboys, Joshua, and the Kingbees, who will play closing

night. Publist Pleasant Gehman pointed out that the majority of the talent are national acts that are based out of L.A.

David and Macaluso have been involved in the music business for some time, but just recently joined forces to present the Rock Wave Safari. They plan to continue to promote concerts outside of Los Angeles in the near future.

Anyone interested in more show information can call Bronco Billy's at (619) 324-9595.

# News

## LABELS

### Allegiance Records Sold By Chrysalis To Tacoma

by Jeff Silberman

Allegiance Records, a relatively new independent based out of Hollywood, has purchased Tacoma Records outright from Chrysalis as of March 21.

The acquisition, which includes soon-to-be-released albums by John Fahey and the Sir Douglas Quintet, as well as a catalog featuring the work of Leo Kottke, Mike Bloomfield, Canned Heat, Maria Muldaur, T. Bone Burnett, and Colin Winiski, among others, is seen to bolster the reputation of the fledgling label.

Under the agreement, Allegiance will offer its marketing and promotional services, as well as manufacture and independently distribute the Tacoma product.

Allegiance president Bill Valenziano stressed that apart from that, Tacoma will remain a separate entity with its own A&R reps. Interviews are currently being held to fill the available positions.

Valenziano plans to slightly alter Tacoma's roster, which

has long been a strong base for ethnic roots type music. "In the past, Tacoma hasn't paid much attention to commercial viability," he stated. "Now, we want to incorporate a more commercial feel to their strong esoteric base."

The addition of Tacoma's catalog of established talent should make Allegiance a more attractive label for independent distributors and radio promotion people. The first releases on the Tacoma/Allegiance label are scheduled for April 30, inaugurated with a special discount marketing program.



### New Tax Laws To Benefit Musicians

by H.N.R. Clark

Taxes for income earned in 1982 must be mailed to the IRS no later than Friday, April 15. However, some changes in the tax laws made in 1982 will make the bite a little less painful for musicians.

One change in the law has to do with depreciating musical instruments. In the past, instruments were given a period of

five years to be depreciated. Under the new law, any instrument purchased in 1982 may be deducted in its entirety under the Accelerated Cost Recovery System (ACRS). Known as "expensing," ACRS allows the musician to deduct up to \$5,000 of the purchase price of a musical instrument for the year in which the instrument was purchased.

Other musical expenses which may be deducted include: advertising, bad debts, car or truck expenses, union dues, publications, insurance (on business-related items), stage clothing and upkeep, legal and professional services, office supplies, postage, rehearsal studio rental, repairs, supplies, travel, telephones, and recording studio fees.

Of course, receipts verifying all deductions must be presented if you are ever audited. If you are in doubt, contact a qualified tax consultant prior to filing your tax return.

## LABELS

### Dain and DeJoy Join Forces With Japan To Start D&D Records In U.S.

by Ben Brooks

D&D Records, formed under the guidance of industry veterans Bud Dain and Ed DeJoy, is set for the national release of the debut album by local synth-rockers Dial M on April 5.

DeJoy and Dain announced the formation of D&D Records and its partnership with independent Japanese label Canyon Records on March 8 at the Century Plaza Hotel in L.A.

The leading independent record and publishing label in Japan, Canyon parted with D&D last October. "We have formed a relationship with people of unbelievable honesty and integrity—the people at Canyon Records," said Dain. "They very much want to be a part of the U.S. music scene. They are also very confident that Dial M will be a major act in Japan."

Their relationship with Canyon goes back to when Dain and DeJoy produced a stellar group of Japanese session players called Parachute and solo guitarist Masaki Matsubala for Canyon.

After leaving the A&R department of RCA in 1979, Dain and DeJoy formed a production company. Last year, when introduced to Dial M by Monterey Recording Studio head Jackson Swartz, they decided to take it a step further and start their own label.



Dain (center) and DeJoy (second right) initiate D&D with Canyon execs

"The frustration of a production company is that you're dependent upon A&R and marketing staffs," said Dain. "We want control of our own destiny. There's only one way to do that—our own label."

Dain and DeJoy will handle their own distribution and promotion through independents, while Canyon will primarily serve as financier and as a Japanese outlet. "We're going to be a record company for the country, but obviously we'll be super-sensitive to the Los Angeles scene," claimed DeJoy. "We're going to sign up to three acts this year, but each act has

to be something we feel is really special. Every act we sign will get our total commitment. We'll pour our blood and guts into it. It's interesting to note that at the time we signed Dial M, Warner Brothers and Elektra were also interested. In fact, Warners had made them an offer. If you're fed up with going to the so-called major record companies, here's a nice, young independent company that is looking for talent."

Added Dain, "our deals will not be structured the same way as major label deals, but they will be fair. That means the pros and cons will balance out."

### End Hunger Televent Set For April 9

The End Hunger Televent, a cooperative live television event produced in conjunction with volunteer organizations and local film and music persons, will air on KCOP (channel 13) on April 9 from 8 to 11 pm (PST).

Utilizing a combination of music, comedy, graphics, animation, and documentaries, the End Hunger Televent is designed to illustrate the dramatic extent of starvation in the world today via television.

Music director/conductor Peter Matz, whose previous credits include *The Carol Burnett Show* and specials for George Burns and Barbra Streisand, heads the Televent staff.

For more information, corresponding printed materials, or even to be involved in the production, call (213) 936-2199.

Local singer/songwriter David Pomeranz will also make an appearance on the Televent.

# News

## CONCERTS

### US Festival '83 To Star Bowie, Van Halen, Clash And Five Local Rockers

by Jeff Silberman

Five local bands, most of whom were originally broken by new wave/top 40 station KROQ-FM, have been officially scheduled to play at the US Festival on Memorial Day Weekend, 1983.

Of the five, Oingo Boingo will be making its second US Fest appearance. The others—Wall of Voodoo, Motley Crue, Missing Persons, and Berlin—are making their debut on the US stage.

Headlining the three-day event are the Clash, Van Halen, and David Bowie, in his first American appearance in over five years.

The confirmed schedule so far: May 28—Clash, Men at Work, English Beat, A Flock of Seagulls, Stray Cats, Oingo Boingo, Wall of Voodoo, Little Steven & the Disciples, INXS, and the Divinyls. May 29—Van

Halen, Scorpions, Joe Walsh, Triumph, Judas Priest, Ozzy Osbourne, Motley Crue. May 30—David Bowie, Stevie Nicks, Pretenders, John Cougar, Quarterflash, Missing Persons, U2, and Berlin



David Bowie: headlining US Fest

## LABELS

### Slash Adds Branch Label For International Market

by Sally Klein

In an effort to secure a greater presence in the international music market, Slash Records has added another branch label, Big International Records.

Big International "is basically a marketing device designed to cater to international markets," stated Jamie Cohen, new head of the label. Cohen was recruited for the job by Slash president Bob Biggs. "We'll be looking for both domestic and foreign artists that we feel can more successful in other parts of the world besides America."

Cohen believes the new label will provide the freedom to find talent that is not necessarily in the Slash mold. "I'm open to hearing all sorts of music," he said. "I have contacts from all over the world; right now I have

a list as long as Wilshire Blvd. of acts I'm interested in."

However, he cautioned against any expectations of a signing spree. The number of signings is predicated on the outcome of discussions with Warner Brothers, which retains the option on all Slash projects.

Jamie Cohen, the son of John Cohen (former head of Disc Records), worked with Ricky Lee Jones at the beginning of her career, and was also A&R street man with A&M Records.

Despite the troubled economic situation of the record industry, Cohen remains optimistic. "Maybe it's a tough time for the record companies, but the music has never been better. In the next few years, there will be an incredible blossoming of music," he concluded.

### Hot Licks Vs. Torrance In Court April 4

by Jeff Silberman

Representatives from the Hot Licks music venue are prepared to defend themselves in the Torrance City Council on April 4 in a last-gasp effort to retain their entertainment and liquor licenses.

The City's planning commission, police department, and various members of the community have demanded that the club be shuttered due to a lack of parking and of problems arising from what they consider to be an influx of "undesirable" patrons. Such charges have been successfully used to close the Cuckoo's Nest in Santa Ana and the Starwood in West Hollywood in previous years.

Unlike those two clubs, however, Hot Licks has never been known as a punk music club. Mariachi bands are booked on weekends, and weekdays are primarily devoted to mainstream hard rockers like Joshua, which has been the unofficial house band. In the club's entire history, only one hard core punk show was ever presented, that being the Black Flag benefit. That show came off without incident, according to club manager George Swade.

Nevertheless, Swade expects those opposing the club to point to the Black Flag show as an example of the potential trouble the club's operations can provoke. The club plans to call on witnesses to rebuke whatever charges the hostile forces bring up. Those who want to testify on the club's behalf are encouraged to call George Swade at (213) 375-3577.

### Chateau Shut, Property Sold

by Denis Degher

Chateau Studios, which would have celebrated its seventh anniversary this April, closed its doors March 21, 1983.

Owner Steve Jones stated, "we have completed our last project and are closing today. We've sold the property and must vacate by April 1st. We are in the process of selling the equipment."

The studio that once attracted a clientele of many stars including Supertramp, Rod Stewart, and Missing Persons was not forced to close for financial reasons. Steve Jones explained, "we went through the thing a couple of years ago where we were losing money, but we've been making money for the last eight months. The reason we are closing is that I have other interests and I don't want to operate as an absentee owner."

Chateau's closing brings the number to six studios that have closed in the last few months, an ominous sign for those in the industry.

## EVENTS

### Long Beach Music Expo To Feature Booths, Bands, Seminars And Stars

by Chris Clark

*Music Connection* has joined forces with Budweiser Light and Long Beach State University to present "Music Expo '83" on Tuesday, April 19 at the university.

The exposition will feature a variety of events geared towards musicians of all levels. Included in the program is a *Music Connection* Survival Session, in which the publishers of the magazine discuss the industry and how to handle the hustle. A song evaluation session

will be held with K.A. Parker (one of the winners of the American Song Festival) and publisher Dale Tedesco. Cassette demos will be screened on a first come/first served basis, so be sure to bring your tape here early.

There will be dozens of booths at the Expo, including: Emmett Chapman (the Stick), Los Angeles Songwriter's Showcase, Dyno My Piano, Duraine Drums, Fostex, Songwriter's Resource Services, Mirror Image, Bob Monaco (*The Platinum Rainbow*), Music 'n'

Things, Seymour Duncan, Randall and *Music Connection*.

Other scheduled events include a Music Fashion Show, live performances by Emmett Chapman, James Scott, and others, and an evening concert featuring one of L.A.'s top bands (to be announced).

Music Expo '83 is free to the public; tickets for the evening concert go on sale during the second week of April at CSULB. Hours are 9:00 am to 4:00 pm. For information and booth reservations, call (213) 631-1-BUD.

# Local Notes

**WOMEN IN MUSIC** will present possibly their most entertaining seminar ever with none other than the publishers and editors of *Music Connection* March 31st at Modern Musical Services (1433 N. Cole, Hollywood). Admission is \$3.00 for non-members (and well worth every cent).

**THE FIRST ROCK-N-RUN** celebrity track meet will take place May 8 at UCLA. Mick Fleetwood's Cholos and Jack Mack will entertain after a 10K open race and a 3K Celebrity Invitational.

**THE COMMODORES**, following the departure of Lionel Richie, have added J. Michael Reed as lead vocalist.

**EXUDE** will play their last live gig for a while on March 31st, featuring KROQ's Poorman singing "Don't Let The Poorman Rap." The band plans to release an EP in June.

**RED DEVILS** Emy Lee and Dave Lee are now officially Mr. and Mrs. Lee after getting married on Catalina Island after their March 19 gig at the Music Machine.

**NEON** are mixing their first EP with producer Noah Shark (Dwight Twilley, Plugz) at Chateau Studios. Included is a cover of Sonny & Cher's "The Beat Goes On."

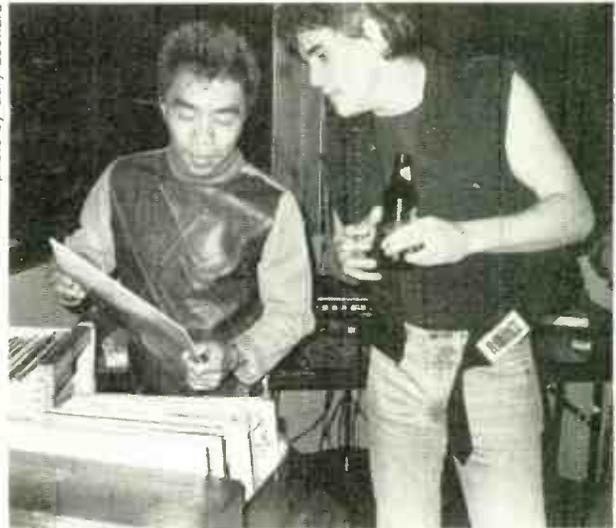
**ROUGH LIFE DEPT.:** Journey has included three pages of catering requirements just for the road crew in their tour contracts. Some of the specifics include a case of Heineken for breakfast.

**U2** plan to cover Kajagoogoo's "Too Shy" and Echo and the Bunnymen's "The Cutter" in their new show.

**FOR THE PERSON** who wants to store cassettes in something besides shoeboxes comes Wire For Sound's Storage Modules, a hi-tech solution to an age old problem. Call (213) 762-0619 for info.

**THE CLASH** are recording in London with former Raincoats drummer Derek Goddard.

**DAVID BOWIE'S** 1983 jaunt is being called "The Serious Moonlight Tour" and will feature a 10-piece band with horns. At a recent London press conference, Bowie called the show "elaborately simple and tasteful, yet trashy." His latest LP, *Let's Dance*, should be out April 13.



Lingerie DJ Hisao Shingawa with a milkless Matt Dillon

**DONNA SUMMER** has left Geffen Records for her original home at Polygram, after making news a few years back when she bolted Casablanca to become Geffen's first signing. A new single is expected at the end of April.

**HELLION** has added bassist Joe Wilde from Americade to replace the departing Peyton Tuthill.

**MIDWEST** Music Exchange will present their second annual record/industry symposium June 23-25 at the Bismark Hotel in Chicago. They are looking for speakers from the industry. Interested executives should call Chuck Thomas at (312) 440-0860.

**L.A. MANTRA** is a 14-band compilation cassette featuring Savage Republic, Debt of Nature, and Fat & Fucked Up. The Trance Port release is available at specialty record stores.

**SILOUSXIE** and the Banshees have resigned with Polydor. This from the band who once claimed "we wouldn't piss on our record company building if it was on fire?"

**CATHOLIC GIRLS** have some new members. Billie Taylor replaces guitarist Roxy Anderson, while Kyd Connelly is their new drummer.

**VISIONS** Music in Hollywood has added a 16-track studio and low-cost rentals to their retail facilities. Call (213) 466-4101 for more info.

*Martha Davis carefully packs her new Guild acoustic from Voltage Guitars.*

**TOTO NEWS:** 49 weeks after its release, *Toto IV* is #8 on the charts. To date, the album has spawned four singles, a cassette, an 8-track, a half-speed master, a compact disc, a commercial CX, a 4-track black radio sampler, a promo picture disc, an African shaped picture disc, and a commercial picture disc (not to mention the Album of the Year Grammy). The band has returned to Record One Studios in Sherman Oaks with Greg Lackanyi to begin the follow-up.

**FRONTIER** Productions is bringing ten of the original doo-wop groups from the '50s to a 30,000-seat amphitheatre in San Bernardino June 25 and 26. Included on the bill are the Fleetwoods, the Tymes, the Capris, the Harptones, and other vocal combos.

**VOLTAGE GUITAR**, a guitar shop specializing in vintage axes, had its grand opening March 19. Martha Davis christened the store when she bought a 1969 Guild 12-string. The store is located at 1513 N. Gardner in Hollywood.

**THE CHEER GIRLS** are not associated with the L.A. Lakers, as some implied by last issue's info (Vol. VII, No. 6). DH Management/HP Productions are handling all bookings, so call (213) 653-2520 and not the Forum.

**MIRROR IMAGE** cassette duplicators, who make real time copies for the likes of Brian Eno, Missing Persons, and Return To Forever, have moved to 6605 Sunset (above Musician's Contact Service). Call Janis at (213) 466-1630.



photo by Serry Rayn Barnett

# Audio/Video Update

## VIDEO

by Iain Blair

**F.F. PRODUCTIONS**, a brand new company formed by Fiona Fitzherbert, who was previously associated with Millaney-Grant-Mallet-Mulchay, recently made its debut by landing two major projects. The first, for Cars leader Ric Ocasek, was two shoots for his new solo album, *Beatitude*; "Jimmy Jimmy" and "Something To Grab For." "Jimmy Jimmy" was shot on various locations around Hollywood and "Something To Grab For" was shot partly on location and partly at the big soundstage at S.I.R. Daniel Pearl was director of photography and lighting, and filmed both songs on 16mm using an Arriflex SR. Editing was done at the Post Group by Doug Dowdle, who used their CMX computerized edit system.

The second project was a video of "My Kind Of Lady" from the new *Supertramp* album, which was shot in one day at Cathay Studios. Based on a '50s motif and using a set covered in records, the shoot necessitated some radical haircutting for the band, who gallantly sacrificed their beards in the name of art. Kenny Ortega, who recently debuted as a director with videos for the Pointer Sisters and Pia Zadora, directed the proceedings, which were again shot and lit by Daniel Pearl in 16mm. Post-production work was done at CCR Post Production House in New York with Dowdle editing. On both projects, styling and wardrobe was by Pat Griffiths, whose credits include *Pink Floyd: The Wall* movie and world tour; make-up was by Marja Webster; Robbie Knouse was gaffer; Steve Lim was AD; stills were by Jacky Winter.

Both projects are currently airing on MTV. For further information about F.F. Productions, call (213) 650-7411.

**PENDULUM PRODUCTIONS** is another new company which completed videos for Berlin and Wet Picnic. Having shot a stunning promo for Wet Picnic's "He Believes" for Unicorn Records that featured some dazzling special effects and the added bonus of the scantily clad Monique Gabrielle (*Penthouse* Pet of the Month, November '82), Pendulum were approached by Gefen/Warner Bros. to shoot Berlin's hit singles "Sex" and

"Metro." The production for "Sex" included the use of several miniatures, which were shot with a snorkel lens over at Van de Veer Photo Effects, as well as specially designed sets and a sequence of animation shot at Nick Vasu. Marcelo Epstein directed and the shoot was edited at Astin-Zappia by Andy Markovitz.

"Metro," which was also shot in 16mm at GMT Studios, was directed by Dominic Orlando and used a variety of video effects as well as the skill of set designer Eric Critchley. The shoot consisted of 45 set-ups, mostly shot in two or three takes, with a first day's set-up and four-hour shoot and the rest being shot in twenty-two straight hours. Film editing was done at Horizontal Editing by Michael Heldman.

photo by Reed Huichinson



*Shorn members of Supertramp filming a video at Cathay Studios*



*The Actors at Ground Control Studios in Santa Monica*

## AUDIO

by Jeff Janning

**GROUND CONTROL**, Santa Monica, CA: Producer/engineer Paul Ratajczak is the owner of this 24 track studio which features a 36 input automated AMEK M3000 console and a Lyrec recorder. Currently Paul is at the boards, producing a four piece group called the Actors, who are finishing up an album project.

**SPINDLETOP RECORDING STUDIOS**, Hollywood, CA: Producer Richard Grimshaw is currently tracking an album with the Southern Diplomats for Richshaw Records. Steve Thume is engineering.

**STUDIO IMAGE STUDIO**, North Hollywood, CA: George Faber and Stronghold are producing their first effort with coproducer/engineer Linise Bent. Dave Carr arranged all the material and played keyboards. Farber is in Sound Image Recorders, as are the Secrets, who are working on a self-produced LP with engineers Mike Ellison and George Raymond. Josie Cotten is working on her new album with Bob and Larson Paine producing.

photo by Tony Labruno

**PLATINUM STUDIOS**, Burbank, CA: Derby Records act Future is in with producer Frank "Scoobie" Sorkin and Efran Nissim. They are tracking four sides for an EP. Studio owner Adrine Tilston is at the boards with assistant Steve Hirsch. Adrine tells *MC*: "I'm also at the console for two other projects, one is Robbie Robertson, who is producing an easy listening track for an upcoming LP, the other is George Warf who is producing demos on Lazer. Alvin Sauers is also engineering on the Lazer project."

**TRES VIRGOS STUDIOS**, San Rafael, CA: Tom Hyman and Wayne Cole, who recently signed to Management IV, are in laying down basic tracks for their upcoming album. Robert Missbach is engineering with Peter Scott and Tom Hyman producing. Stewart Copland (of the Police) is in working on a yet-to-be-announced secret project.

**PRIME TRACK STUDIOS**, N. Hollywood, CA: Philly heavy metal act Mansfield is being produced by Primetrack Productions. Danny Tarsha is at the boards with assistant Mark See-ly.

**SUN DWYER RECORDING**, San Bernardino, CA: Terrence Dwyer announced the installation of an automated 24 track Neve console and the addition of an Ampex MM1200 recorder and an ATR 102 for mixdown, to complete the studio's recent updating.

**SOUND SOLUTION**, Santa Monica, CA: To celebrate five years of operations, this studio has added a 3M 16-track, an MCI 2-track, a harmonizer, Lexicon DDL, AKG echo, and 25 microphones. Engineer Keith Wechsler has also joined the staff.



*Peter James & The Dorks at Sound Solution*

# Independent Distributors Carve A Larger Niche In The Record Industry

*Continued from cover*

Reps from smaller indy distributors take great pains to separate themselves from major independents. "We aren't in the same business as Pickwick," Bill Hein, head of Greenworld distribution said. "Their bread and butter are the Aristas and Motowns. They're almost like a surrogate major label distributor. We deal in alternative product for a special audience. We do well with things that are off the mainstream—excessive heavy metal bands, hardcore punk—that do extremely well with a cult audience."

Marketing techniques also differentiate between the distributors. "The Pickwicks don't usually sell to independent record stores around L.A. like we do," Bob Say, general manager for Jem stated. "They sell to one-stops, the chains, and a couple of the bigger record stores. For them to call up a store for a 25-album order probably isn't worth their time, whereas we specialize in small accounts that we call at least bi-weekly. We deal with them directly. Also, the larger distributors have in-house promotion and street salesmen. If you have a record that can sell without airplay, just off the street notice, and need attention getting it into individual stores, you should go to a Jem or Greenworld. But if you got a top 40 pop single that really needs promotion for pop radio, go to Pickwick. It would be easier for us to sell the Shadow Minstrels than a Laura Branigan."

All three regional distributors save most, if not all, of their promotional budgets for artists on their labels. "We don't have an in-house promo person," Jem's Say noted. "We do hire independent promotion people on a project-by-project basis. Usually the money is taken out of what is due the bands."

"We're very selective about promotion," Hein concurred. "When we're dealing with a finished product, we'll assist in its promotion. If we are exclusively distributing the product, that makes a lot of difference. If someone drops off records at various record stores and distributors, then drops off 25

here, what's our motivation to really get behind it? Everybody else will cash in as well; it will dilute the amount of return we can make on the record.

"There are some small labels like Frontier that do well being distributed by everybody, but that's because they usually have good product and there's a strong demand for it. But if you're a new band trying to break, you'd probably be better off going to just one distributor, and make sure he's working it."

When promotional funds are allocated to a certain release, it usually takes the form of display ads in stores and co-op advertising. Again, such promotion isn't for every act.

"Displays are spotty," Hein said. "We can get them up at independent record stores if they like the record and feel we're committed to it as well. Chain stores, however, want us to supply advertising money. But it depends on the band. A lot of people know who 45 Grave is; a display tells them about their new record, and they might check it out. It won't do much good to a new, unknown act. Something has to click in the consumer's mind. You need a combination of print ads, reviews and displays to work together. One method by itself won't do much for sales."

"If we feel strongly enough about a record, we can influence stores," Say added. "But we're not WEA, and we don't have that kind of influence with the chains. We can influence them to a certain degree, but our policy has always been not to attempt to sell a store more than they can handle. The entire industry has realized that; it's gotten a lot more realistic. Returns hurt everybody—the artist, the distributor, the label, and the store. It affects the cash flow."

Cash flow has been a universal problem for practically all distributors, regardless of size. "We don't even discuss sales figures on



*The point of transfer from the independent record labels to the various retail outlets: the back room at Jem Distributors in Van Nuys.*



## No Flying Necessary....

1402 Old Topanga Canyon Road, Topanga Park CA 90290 (213) 455-2044



a record until it's been out 120-150 days, because we just don't know," Hein asserted. "I always chuckle when someone claims to have sold 50,000 records to independents in the first week. Fifteen thousand units could come back when bills are due 60 days later."

"It happens all the time," Say added. "A band puts out a record and makes 300 copies for the distribution. They sell 50-100 to people who know the band and happen to see the record in the store. The other 200 records are sent back, which could take 3-6 months. But the band who sold us the 300 records at \$3 a piece expect to get paid \$900 in a 90-day billing period. But the billing is not really up until we get the records back from the stores. So, 6-9 months down the line, they'll end up getting \$300 for the 100 records sold. There's usually no shortcut to the delayed payment. The bottom line is that everyone's hurting for money."

Rough Trade, however, takes an unusual step to eliminate their cash flow problems. According to the distribution rep Phillip Hertz, Rough Trade buys independent records outright instead of accepting them on consignment. They negotiate with the band on a selling price, and the smaller it costs to buy the record allotment, the less they can sell it to their record stores. By selling it to record stores upfront, there are no cash flow problems and no delays caused by returned records.

The key to this working is Rough Trade's essential knowledge of the consumers' tastes, and knowing exactly what their accounts can handle. "Our main purpose is not to sell the greatest number of records," Hertz claimed, "but rather to set up an independent network for people to make their



photo by Janet Van Ham

*Bob Say, general manager for Jem Distributors: "If we feel strongly enough about a record, we can influence stores, but we're not WEA and we don't have that kind of influence with the chains."*

own records. The purpose is to move the music around, so anyone can make their own record for fun, not to make a lot of money."

But for other distributors, the cash flow problem persists, and has been cited as the reason for the departure of Chrysalis and Slash from the independent network. Bob Say, however, reveals other reasons for their moves. "Slash, unfortunately, was one of the best selling labels we've had in a long time," he stated. "It's going to affect the volume we

do, but it certainly isn't the only label we have. They may have been hurting for bucks, but we had a fairly decent pay scale. Last year, though, they didn't have a lot of product out. Nothing sold well until the Rank & File albums was released late in the year. The same goes for Chrysalis; they had nothing until the Benatar and Basil albums came out. So they spent most of the year living off their back catalog, and the smaller that is, the less cash is coming in. It's hard to support a big promotional campaign for new releases without some big money coming in."

Despite the inherent problems, the independent distributors like Jem, Rough Trade and Greenworld have survived quite well, by knowing their marketplace, and catering to those who are really into the music.

"We're pretty fiercely independent right now," Hein concluded. "Although we wouldn't mind co-operating a bit more with other independents to break acts we're all distributing. The game of distribution is to try to be right most of the time; we're never right all of the time."

"Our sales have stayed pretty steady over the past two years," Say claimed. "A lot of the record business' problems is not solely due to home taping and video games. Why are those things happening? Because nobody really cares about the music. Why not? Because they're not putting out records that teenagers like. Anybody can like a record casually. Nobody's hyped records to kids who like their music passionately. That's why they've gone to video games, and that's why we're doing better, relatively speaking, than the major record companies. We go after the music fans."

**the Sound Solution**

At the Sound Solution, we offer you a wide range of services including engineering, production assistance, musician referral, pre and post production and complete rental services. All this included at no extra charge.

Master Quality Recording  Demos  TV Radio  Film  Theatre

2" 16 Trk • 1" 8 Trk

3M•Scully•Sony•Eventide•Lexicon•UREI•DBX  
Altec•JBL•Neumann•E.V. •Shure•Sennheiser•AKG  
Grand Piano•Synths•Drums•Guitars•Amps

"The Sound Solution, where you don't pay extra for quality and personal service."

**\$30/hr w/this ad**

(213) 393-5332  
1211 4th St. near Wilshire  
in Santa Monica

# HANICH MUSIC WORKSHOPS

---

April 5, Ed Shaughnessy, the Tonight Show's drummer in a very special drum clinic.

---

April 12, FREE. Bryant Markovich and his group conduct a similar/concert on how to rehearse your band.

---

April 19, Chad Wackerman, Frank Zappa's drummer, in a special drum clinic.

---

Hanich Music (213) 966-1781  
235 Azusa Ave., W. Covina, Ca. 91791  
Call today for tickets and more information.

# The David Foster Sound: Slick, Tight and Popular

*Continued from cover*

with the quality that Foster and his cohorts are known for. Foster represents a breed of record makers that have reached the pinnacle of recording and playing techniques developed over the last 20 years. His records are typically lush, sophisticated in arrangement and instrumentation, and impeccably recorded. Listen to *Chicago 16*, *Dreamgirls*, or "We've Got Tonight" by Kenny Rogers and Sheena Easton, and you'll get the picture.

"We tend to get in and dissect a C major seventh chord instead of just looking the overall picture and saying, 'yeah, it's got a good beat, I think I like it. Let's mix it and put it out,'" says Foster. "My way is to keep doing a take until it's perfect. I cut tracks with a click so the tempo doesn't wander. I re-do the bass part until it locks with the bass drum."

Foster learned his recording technique observing from the other side of the glass as a keyboard session man. Playing sessions was never difficult for him, but getting a first opportunity to play was typically almost impossible. He first came to L.A. in 1974 as a member of Skylark, a Canadian band that had one hit called "Wildflower" on Capitol. Later he returned and scrounged around town playing demo sessions and backing singers for auditions.

"One day, a singer-friend of mine asked me to accompany her for a *Rocky Horror Picture Show* audition," he reflects. "I was badly sunburned and we were late and I had to hobble behind her on crutches to the audition at the Shubert Theater. She didn't get the job, unfortunately, but the music director said, 'son, you play pretty good piano. How would you like to play in the show?' I played the show for a year, met Jim Keltner, and he and a contractor named Frank DeCaro got me my first session with Mac Davis."

Foster is quick to acknowledge that playing sessions is as much getting along as it is reading charts and learning quickly. "You don't have to be incredibly accomplished to be a good studio player," he says. "You have to have a good attitude. It's somewhat of a political game too. You try to be a good listener and a good talker."

Along with the members of Toto, Jay Graydon, Lee Ritenour, Larry Carlton, and Ray Parker Jr., Foster only spent three or four years playing sessions, exclusively.

"Being a studio musician was kind of a mindless gig," he says. "For three minutes, you had to play great, but that was it. Not that studio playing isn't a great thing to do, but it is somewhat of a burnout. Some generations of studio players didn't seem to fare too well, and I don't know why that is. So many players do it for ten or fifteen years and before they know it, it's back down to single scale and then back to demos. My generation of studio musicians has gone on to bigger and better things."

Foster's generation of sessionmen quickly realized that most of the producers they were trying to please knew less about a C major

seventh chord than they did. Though his attitude towards producers has mellowed now, Foster admits he felt animosity towards producers as a studio musician.

"We tended to be critical of the non-musician producers that we had to work for. However, being on the other side of the glass as producers gives a whole new shape and meaning to the job. Producing is no easy gig. I have a lot more respect for those producers that I played for now."

Foster's transition to producer has been very smooth, but not because he has a golden-touch recording technique or a knack for getting the best out of an artist, though he certainly has a friendly air about him. His survival and success is based upon a veritable arsenal of musical talents that are state-of-the-art, not the least of them being songwriting.

"I think that one of the bonus's when you get me as a producer is that you are getting somebody who can produce, arrange and play piano and give them a nudge," he says. "By nudge, I mean I have a lot of chord changes at my beck and call, if you will. I can ramble for two hours, and somewhere in that time, there is going to be a set of changes



photo by Sherry Rayn Barnett

Producer/songwriter David Foster: "My way is to keep doing a take until it's perfect."

## 16 Track—1" Recording Studio/\$15 per HR



**LEXICON-UREI-DBX-MASTERROOM-STUDER-REVOX-1/2 TRK**  
Excellent microphone selection—6 foot Kawai grand—OBXA  
**(805) 496-5756** 25 min. north of Hollywood off Ventura Freeway

## Platinum Recording Studios

24 Track \$30/HR  
16 Track \$25/HR  
8 Track \$20/HR

(INCLUDES ENGINEER)  
(BLOCK RATES AVAILABLE)

### •OVER 4000 SQ. FT. OF COMPLEX • RADIO PRODUCTION ROOM • VIDEO INSERT STAGE

- STUDIO A, 40 FT. WIDE, 20 FT. CEILINGS.
- CONTROL ROOM A, 30 FT. LONG, 22 FT. WIDE.
- MCI, SCULLY, TASCAM.
- CUSTOM CONSOLE.
- NEUMANN, AKG, SENNHEISER, BEYER, SONY, SHURE, ELECTAVOICE, RCA.
- LEXICON, EVENTIDE, CROWN, SAE, MXR, DBX, KOSS, MICMIX.
- ALTEC, JBL, QUATRA, AURATONE.
- CASSETTE DUPLICATION.
- COMFORTABLE ATMOSPHERE.

**848-2588**



The Tubes: courting success with David Foster

## David Foster Discography

**K. ROGERS/S. EASTON:** Produced "We've Got Tonight" (single). **CHICAGO:** Produced CHICAGO 16. **BILL CHAMPLIN:** Produced and co-wrote SINGLE and RUNAWAY albums. **TUBES:** Produced and co-wrote THE COMPLETION BACKWARDS PRINCIPLE album. **LEE RITENOUR:** Produced 2 SIDES album. **PETER ALLEN:** Produced and co-wrote BI-COASTAL album. **AVERAGE WHITE BAND:** Produced and co-wrote SHINE album. **RAY KENNEDY:** Produced and co-wrote RAY KENNEDY album. **AIRPLAY:** Produced and co-wrote AIRPLAY album. **URBAN COWBOY:** Co-produced and co-wrote "Love, Look What You've Done To Me" by Boz Scaggs. **TAVARES:** Produced latest album. **MICHAEL JACKSON:** Co-wrote "It's The Falling In Love" for OFF THE WALL album. **HALL & OATES:** Produced ALONG THE RED LEDGE and X-STATIC albums. **DENISE WILLIAMS:** Produced and co-wrote "I Got The Next Dance." **EARTH, WIND & FIRE:** Co-wrote I AM album, arranged rhythm tracks, strings and horns. **BOZ SCAGGS:** Co-wrote MIDDLE MAN album. **ALICE COOPER:** Produced and co-wrote FROM THE INSIDE album. **KENNY LOGGINS:** wrote for CELEBRATE ME HOME and current album. **DANNY PECK:** produced album. **KEANE BROTHERS:** Produced album. **JAYE P. MORGAN:** Produced and arranged J.P. MORGAN album. **ROCKY HORROR SHOW:** Keyboards, co-musical director; stage and cast album. **SESSION WORK:** Barbra Streisand, Rod Stewart, Tom Jones, Helen Reddy, Mac Davis, Ringo Starr, George Harrison, Frankie Valli, Dolly Parton

photo by Ekley

that will inspire Kenny Loggins or Lionel Richie or Maurice White. Ninety-nine out of 100 songs I write get recorded, not because they're the greatest songs in the world, but because I'm always writing with the artist that needs the song."

"I'm kind of a catalyst. Somebody will call and say I need one more song for my album, can I come over. For instance, Monday I'm going in the studio with Lionel Richie to demo our tunes. Last Sunday, Kenny Loggins came over for some input on a tune we're writing together for his next album. I'm a very, very lucky person, who at this moment in my career is attracting great songwriters. I never thought of myself as a songwriter and yet I've had more success as a songwriter than as a producer."

While Foster appears to cover the spectrum with his talents, he does admit to serious limitations that threaten him and his cohorts. His style of music and scope of musical adaptability is narrow.

"I truly am a middle-of-the-road person and I don't mind admitting it. This generation is the biggest one and there are a lot of people who like the softer rock. They're the only kind of records I know how to make. I produce the Tubes because I love them and for the rock experience. They're the closest thing to a garage-type band that I go. It really gives me a major rush to hear a song I wrote with Steve Lukather and Fee Waybill for the Tubes on KMET."

Foster sees the '80s as being a time when the producer's role is more important than ever before. The responsibility to come up with quality with a scaled-down budget is an additional challenge for a demanding job.

"The producer is truly in the hot seat," he

says. "I'm trying more and more—and I've certainly failed as much as I've succeeded—to bring records in for budget. Many of the people at the record company only care that the producer works within his budget. There are a lot of producers that maybe aren't having as much success as they should, but they make good records and they bring them in for budget. They're going to work forever. Producing is the only gig in the world where somebody gives you some money and some boundaries and other than that they say, 'OK, see you in four months.' I don't know any other business where that's true."

When it comes to helping new, unproven talent, Foster is generous. He doesn't listen to unsolicited tapes any more for the most part because he says he's not in the business of "A&Ring or publishing."

"In a lot of ways, it's tough to listen and then go and write a song," he says. "I just had to stop listening because it was too difficult. And with the Bee Gees lawsuit and all that...the bottom line is I'm not in a position of power. The best thing I can do for people that come into my life is I can endorse them. And I do that and this where my strength lies. I promise to keep doing that. I have at least five young musicians that keep in contact with me at all times on the telephone. I think it's my responsibility to help other people. It sometimes drives me nuts, but in some way I can give something back to the industry."

"I believe if you have the burning desire, you will eventually get that break. This town is limitless—you can truly make a million bucks." [ ]

Don't miss the next special issue of MC focusing on session musicians on sale April 14.

## Attention L.A.!

# Brace Yourself

The Attack Force  
is Ready to Strike!

# KAOS

POP RECORDING ARTISTS

The Record  
Everybody Is Talking  
About Is Now  
Available Through

GREENWORLD  
DISTRIBUTION

Free Posters & Band Info: (619) 271-7399



Stahl Photographers

## MERCHANDISING

# Promoting The Look And The Logo With T-Shirts, Fan Clubs And Even Dolls

*Continued from cover*

cepted a "substantial fee" for a two-year license that included rights to a computerized version of the group's hit song, "Don't Stop Believin'."

Devo are a group whose merchandising income represents a major portion of their touring profit. According to co-manager Bill Gerber, when the group gets ready to tour, he will call several reputable tour merchandising companies who will travel with the band and take care of the business of selling and keeping daily reports.

These companies, based on the estimated number of dates and people played to might offer a group a sizable advance of estimated income against royalties. "Devo has come to depend on that front money to help subsidize the cost of touring," said Gerber, "because of the amount of production involved." Gerber says Devo's royalty runs 20% or more of gross sales. He adds, "if they didn't sell merchandise on the road, there would be no profit in a tour." Devo's mail order house and fan club is located in the same building with Gerber, but is a separate entity controlled by the band. The fan club numbers around 5,000 but according to Gerber, neither makes a significant profit. "The fans demand the spud collars and yellow paper suits, so we make them available." Gerber feels keeping the fans happy is very important, so he says Devo will also release a video game later in the year.

The Go-Go's merchandising passed through their corporation Real Gone, Inc., to San Francisco-based veterans Winterland for the rights to their tour merchandising and retail license. The wholesale licensing and mail order are covered by their own Real Gone Merchandising, Inc. Like Devo, the Go-Go's fan club is an entirely separate entity. Less than one year old, 3,000 Go-Go's fans have paid a \$12 membership fee and receive a t-shirt, pin, bumper sticker, and 8x10 glossy of each girl, plus quarterly newsletters on the

bands' activities. The address of the fan club is printed on the back of each Go-Go's album and shares that address with the mail order division. Adam, who runs the mail order operation and fan club with partner Lynda Lou, says, "studies show that if one percent of

record buyers mail in for membership, that's considered a success." According to Lynda Lou, "I'm their biggest fan, so we started the fan club on a 50/50 basis with no contract, only a piece of paper signed by each of the girls." She also says she goes directly to a manufacturer of the items she needs to keep costs down.

It's hard to say who started the rock underwear craze, i.e. printed t-shirts, but 41-year-old, self-made millionaire, Ron Boutwell of Ron Boutwell Enterprises in North Hollywood, likes to think he was. He currently handles merchandising for the Police, the Clash, the English Beat, B-52's, and Talking Heads. Back in 1969, he was on the road promoting concerts for Bobby Sher-



Adam (left) and Lynda Lou run the Go-Go's International Fan Club on a 50/50 basis with the band



**COMPLETE  
24 TRACK RECORDING  
FACILITIES**

**(213) 506-7443**

Also complete  
video music  
production  
1" or 1/4"

### NEW FROM SDM PRODUCTIONS GUITAR AND BASS DUETS

(For the Advanced Player)

- ✓ An assortment of material featuring adaptations of Big Band arrangements, works of J.S. Bach, 20th Century techniques and original compositions.
- ✓ All chords in diagram as well as notated form.

### JAZZ GUITAR SOLOING

In Concept and Practice (For the Intermediate player)

- ✓ A complete method showing the working relationship between the solo line and the chord from which it is derived.

"A major contribution to the art of chorded solos."

These books are a must for teachers and serious students of the guitar. For each Book send \$6.00 to:

### SDM PRODUCTIONS

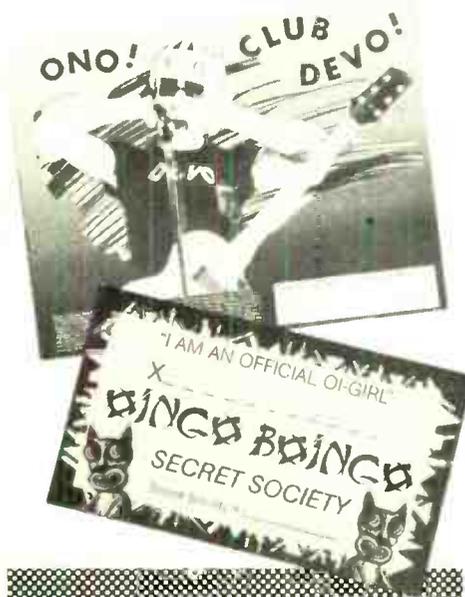
6916 Hazel Ave., Orangevale, CA 95662. Call (916) 988-2881  
Dealers check our discount rates. Orders shipped within 24/hrs.  
We pay postage on pre-paid orders. Tapes available.

man and selling posters of the teen heart-throb in the lobby. He says no one was doing shirts then, so when he and Sherman showed up at the Swing Auditorium in San Bernardino with printed shirts, Boutwell says, "the hall manager said, 'you can't sell clothes in here, this is a concert hall.'" But they reluctantly agreed, and Boutwell says he made more money on the poster and shirts than on ticket sales. "In those days, we made about fifty cents a head. Now we average two to five dollars a head." Over the next eight years, Boutwell gained 29 more acts with his newfound and very lucrative gimmick.

One of those acts was Kiss, a band that seemed to be invented by merchandisers. He and Kiss founder, Gene Simmons, along with the late Neil Bogart and manager Bill Aucoin were the materminds behind the now legendary Kiss Army, a 200,000-member fan club for the group in the mid-1970's. What followed was an onslaught of Kiss items. "Anything a kid wanted with Kiss on it we had," boasts Boutwell. When asked what he thought of criticism of overdoing it a little, he explains, "merchandising is the result of mutual exploitation. Everyone benefits, so if a kid wanted a Kiss doll he should have it." Boutwell says he turned down an offer for Kiss prophylactics. "I was the one who said 'no' and Simmons got mad. He wanted to do it."

Boutwell's own calling as a songwriter (he co-wrote "Wait At The Bus Stop" for Bobby Sherman) prompted him to sell his huge merchandising firm in 1977 to Aucoin Management. "It was a goldmine, and they knew it. So I said, 'you want this, give me a bag of money.'" Two years later, he was bored and ready to hit the road again. "I loved the

*'Merchandising is the result of mutual exploitation. Everyone benefits, so if a kid wants a Kiss doll, he should have it.'*



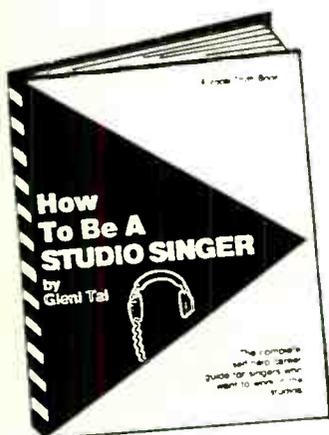
Police and approached them when they were still doing clubs. They were flattered that someone wanted to do their merchandising." Again, Boutwell hit the jackpot, but not before some dues were paid. "We did \$400 profit a night in those early days, driving through snow in Canada, but I believed in them and I knew they would be big." So he stuck it out, and last year he made more in one Forum date with the Police than he made during those first 30 Canadian dates combined. It is the potential of such huge income which allows Boutwell to offer substantial advances to groups like the Police and Devo to secure the merchandising rights. "There was no advance for the Police at first," but he thinks that as a band grows in popularity, they deserve some front money. Boutwell remembers, "we started with 15% of gross but as I made more, I automatically raised it to 25%."

Burt Ward, founder of Entertainment Merchandisers (EMC) in Santa Monica, is a tour merchandiser whose attitude about merchandising procedure is quite different. "We don't buy our business with advances. Instead, we show them we can do a better job." He says when he started in 1977, other companies were giving small advances of \$5,000 to \$10,000, but he couldn't afford it. When he was able to do it though, those same companies were offering \$20-30,000, and it continued to rise. "One group wanted half a million just to sign," said Ward. He feels those big advances are what has contributed to accounting problems. Instead, he opts for long-term contracts with his clients and a pay-as-you-go policy. "The first Hall and Oates show did eight cents a head but even-

*Please turn to page 23*

A Unique New Book....

## HOW TO BE A STUDIO SINGER



**Gleni Tai**

Author, has recorded with many top name artists including Elvis Presley, Ray Charles, George Harrison and E.L.O. Her own recorded work has been featured by virtually every major television and radio station in the free world today. She is presently the director of the Vocal Instruction Program for the Dick Grove School of Music.

The complete self help career guide for singers who want work in the studios.

Now the secrets of this exciting profession can be yours!

Over 200 pages of vital facts including:

- ★ The Commercial Sound
- ★ Studio Lingo: The Mystery Language
- ★ The Chain of Command
- ★ Mike Technique
- ★ How to get started

Special Offer With This Add: \$16.95 (Regular Price \$19.95)  
Add \$1.50 for postage and handling. Send Orders to:  
VOCAL TRUTH BOOKS 1341 Ocean Ave., #210, Santa Monica CA. 90401

*Preferred Sound*

**LOW RATES NOW!**  
**STATE-OF-THE-ART 24-TRACK**  
(213) 883-9733 or (213) 346-9877  
Vintage Instruments Available For Session Use  
Courtesy Of Norm's Rare Guitars

**VISIONS MUSIC**

—IN HOLLYWOOD—  
CORNER OF SELMA & WILCOX

**BUYS • SELLS • TRADES**  
**PRO ROCK 'N' ROLL GEAR**

OPEN EVERYDAY  
**(213) 466-4101**

# Fans, Collectors, Comps: The Consumer Market For Independent Records

by Bruce Duff

For independent labels and record stores that heavily feature independent product, the key to good business is public awareness of the product. This doesn't necessarily mean a public awareness of independent labels or their workings, merely an awareness of the artists and their material. To the consumer, an independent record is no better, worse, or different than a record released by a major label. To Bill Hein, co-owner of Enigma Records and Greenworld Record Distribution, "It's another record," and the task at hand is to make the people know about it.

Not surprisingly, an indie record will sell well if it gets heavy airplay or major press coverage. (The same things that break a major label release). Bill Hein, whose label handles such new rock acts as the Fibonaccis, Doll Congress and 45 Grave, feels that "Los Angeles Times" reviews sell records, especially in the Calendar section. We send out copies of our releases to many papers and magazines, as we feel it's important to support journalists and get the word out about our products. As far as sales go, you can see the results after a *Times* review."

Brian Slagel is not only the owner of Metal Blade Records (an indie heavy metal label) but also works at Oz Records in Woodland Hills, a store specializing in metal music. Slagel sees both sides of the business with an accent on the heavy stuff. He claims that music news and reviews in *Karrang*, a heavy metal glossy fanzine published from England, will sell the heavy product.

Just as British bands are popular in sunny California, the British music newspapers are an easy way to find out about Brit releases. Many fans are so intent on being on top of the scene that they read *New Music Express* and *Melody Maker* religiously. Says Joseph Brooks, co-owner of Vinyl Fetish record shop in Hollywood, "most people who come in the store know what they're looking for. They all read the English papers and they know what's coming out. A lot of times they'll know before we do."

Of course, a record's sales will noticeably increase if the record gets extensive airplay on a major station. New music stations such as KNAC or KXLU are helpful, but due to their comparatively weak transmission signals, don't reach that large of an audience. Bill Hein: "If KNAC adds a record (to rotation), sales go up a little. If KROQ adds a record, it's hard to keep the stores stocked, it takes off so fast." Joseph Brooks agrees that KROQ, as well as dance clubs, are primarily responsible for selling new rock and dance oriented rock. "There's a lot of dance clubs in town now, and they, along with KROQ, are selling the new music," says Brooks.

KMET, which specializes in heavy rock, is more reluctant to add indie product, although they have been playing Great White (Aegean Records) which in turn picked up their sales, according to Brian Slagel.

Another big stopping place for indie records is the people who get the records to the public, these being radio programmers, disc jockeys, dance club disc jockeys, disco pools, and the press. The labels mail out a considerable amount of free records to these individuals in the hope that they will therefore alert the record buying public to their existence. The amount mailed depends on the release itself, and who is most likely to be interested in it. Gary Stewart, head of Sales and A&R at Rhino Records, says, "there are not stock rules (concerning record comps, mail outs, and promotion in general), because of varied product and packages. For example, our Monkees picture disc will appeal to collectors (of picture discs), hardcore Monkees fans, and even casual Monkees fans because it has things like "The Porpoise Song" and "Star Collector" that aren't on the other re-issues. With a record like the Barnes and Barnes "fish head" picture disc, we try to get it to certain people in the press, radio and retail that we know will get behind it, because it's offbeat music and the packaging is offbeat as well. We work hard on a record like this because it's new music." (As opposed to the numerous re-issues that Rhino releases). Stewart estimates that for new product or a cult favorite re-issue such as the Bobby Fuller Four, 200-300 comps will be mailed out to promote an initial pressing of 3,000 to 5,000.

Please turn to page 26

Illustration by James Fitti

5%  
Newspapers,  
magazines

75%  
Fans, collectors,  
impulse

20%  
Radio stations,  
disco pools

#### Who listens to independent records:

Although the figures vary for each independent release, the majority of the copies of an indie record go to consumers (fans of the band, collectors, and impulse buyers). About one-quarter of the records are distributed free to major and college radio stations, disco pools, clubs, magazines, and newspapers, although this number can increase due to multiple copies being sent to radio stations and clubs.



**Pistol  
Productions**

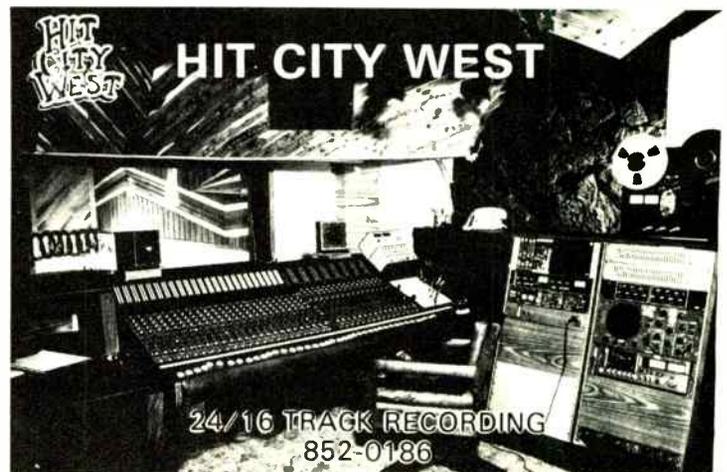
DO YOUR DEMOS COLLECT DUST IN A&R OFFICES?  
(It's not good for the tape)  
ARE YOU TIRED OF A&R NO-SHOWS AT YOUR GIGS?  
(It's not good for the ego)

### VIDEO IS THE ANSWER!

USE THE MAGIC OF HOLLYWOOD TO SELL YOUR ACT  
(It's cheaper than you think)

**"We Give It Our Best Shot!"**

FOR FURTHER INFORMATION, CALL TODAY  
**(213) 762-0309**





# Skip Saylor

RECORDING

IN HOLLYWOOD  
(213) 467-3515

Room Tuned  
By  
George Augspurger

MCI 24-Track, Customized 32-Input Console; JBL Monitors; Hemisphere and Auratone Speakers; Ampex ATR 2-Track 1/4" & 1/2"; Scully 2-Track; Yamaha Grand Piano.

**OUTBOARD EQUIPMENT:** 3 UREI 1176 LN, 2 DBX 160X Limiters—Stereo; UREI LA-4A, Kexpex, Roland Phase Shifter, Roland Stereo Flanger, Parametric Equalizers, Roland Dimension D VSO, AKG and Koss Headphones, UREI 550 A Hi-Lo Pass Filters, etc.

**ECHO, REVERB AND DELAY LINES:** 2 Stereo Echoplates, Eventide Harmonizer 910, Eventide DDL 1745M w/pitchcard, Lexicon primetime, Roland Digital Delay w/Chorus & Delay Lines, Roland Chorus Echo

**MICROPHONES:** AKG 414s, 452s, D12E, Sennheiser 421s, Beyer M-400s, Shure SM57s, Neumann U-87, E.V. RE-20, E.V. 666 and more

**Discounts for Block Booking  
Call for Rates**

# POO BAH RECORD SHOP

1101 E. WALNUT PASADENA 449-3359

WE STOCK - CURRENT ROCK, CURRENT JAZZ  
- 20TH CENTURY CLASSICAL  
- R&B, BLUES, REGGAE  
- LARGE MAGAZINE SELECTION  
- MANY SMALL LABELS - IMPROVED PAPERINES  
TRADE IN YOUR USED RECORDS FOR  
CREDIT OR CASH

**With nearly 1000 studios in Southern California... how do you choose the right one for your project?**

**WE CAN HELP!**

- Records
- Demos
- Commercials
- Videos
- Detailed Info.
- Prices
- Assistance in Booking



Studio Referral Service

**THIS IS A FREE SERVICE (213) 508-8828**

## GET MORE FOR YOUR MONEY

Expand your Capabilities  
With these proven performers  
Now on display in our "Hands On" Demo Room



Allen and Heath Model 168  
16 in x 8 buss out

Both as shown above for under \$10,000  
Also available: Allen and Heath Model 128,  
12 x 8 buss out and Otari MK III-8, 8 Trk recorder,

Allen and Heath #EX-8, 8 in expander  
for under \$2000.



Otari MK II-8

*Professional Audio Services  
& Supply Company*

IN BURBANK  
CALL 213-843-6320

NOW IN VENTURA COUNTY  
CALL 1-805-496-2969

99 East Magnolia ■ Suite 215 ■ Burbank, California 91502

# So You've Got A Record: What It Takes To Get The Vinyl Into The Stores

by Iain Blair

Over recent years, sluggish sales and the economy have encouraged even adventurous record companies to think long and hard before they sign an act. Following the lead from the mushrooming independent scene in England, it looked like a similar trend in the U.S. would provide a ready outlet for the many local bands ignored by the cautious majors. "Do it yourself" was the battle-cry for many punk/new wave operations in the late 1970s.

Of course, the harsh realities of business arise whether you're a corporation pressing, shipping, and selling triple-platinum albums or a solo carting a box of your own singles to the local record stores. It's all supply and demand, as Bill Hein of the Glowworld makes clear. "There's quite a glut in the marketplace. People have been very selective about selling independent records. Unless there's some sort of action, or the band has a reputation, or got added to KROQ-FM or Rodney Bingenheimer's show (Saturdays and Sundays at 8 pm on KROQ), it's really tough."

Hein went on to comment that there are no "hard and fast" rules in the business. "Sometimes it's instinct, but certain factors do help, such as having a 12-inch record." Hein stated that the singles market is "incredibly difficult to break into. Most retailers are very reluctant to take on a single unless the artist has a big reputation or the song is getting airplay. If it's a new, unknown artist, forget it." Hein gets calls every day from new bands that allegedly sound "just like Berlin. In the end, it's a matter of instinct. We've turned down bands that have done well on KROQ, so you can never really be sure. It's a gamble."

Over at Jem, Bob Say points out that there is even a glut of punk albums now. "Independent punk LP's are no guarantee today. When the first Black Flag and Circle Jerks albums came out, they sold really well, partly because there literally wasn't any thing else around, so all the punks bought

them. Now, there's maybe fifteen new releases by punk bands in the last six months, so if a fan has only \$10 to spend, he'll have to choose one over the others."

In terms of what he looks for, Say admitted that he's shying away more and more from bands who have only one release on their own label. "Practically every band in town has discovered that it can make it's own record now. But does that suddenly make every band with its own record out important? No, so unless a band has big support behind it, it's not worth it for us. If I can't sell 100 records, forget it. If I can sell 300, I will. Now Warner Brothers won't even consider anything under 3,000, so you see what a small basis we're working on. I get tapes all the time from local bands, and if they're not playing around, and they don't have a manager or any promo or publicity, and it's too esoteric to get any airplay, how do they expect me to take them on and make their record a priority on our sales sheet—especially when we're getting 10-15 other new releases?" By contrast, Say pointed out that he'd be "very interested if a band like the Untouchables brought us a five-song EP, because they have a loyal following. We could sell the record whether it got airplay or not. It's the same with Jimmy and the Mustangs. We turned over a few thousand of their LP."

As a rule, Say will not go out on a limb for an unknown band, "even if it sounds like a KROQ hit. We don't spend our own money on promoting a group's record. What I'll do is suggest a promo guy to work it." But occasionally, as in X's case, Say will be slightly swayed by his

own personal taste. "When their first LP came out, Slash had no track record, and no real clout, but I really liked the band and I really wanted to distribute their album. That probably had more to do with my decision to take on the band than whether or not they could well a lot. I thought they could, and as it turned out, they did. Of course, that's not to say I can only distribute an act I like. I'll push anything that I think will sell."

On the question of personal taste, Hein agreed, stating that, "we'll take a chance on a band we truly love, even if there's apparently no immediate market at all. Obviously, if we hate a band, forget it." Hein looks for a variety of factors in a situation before taking on a band. "If the product is fairly well recorded, with reasonable art-work, and there's some kind of promotion and following with the possibility of college airplay, we'll usually take a chance on it."

Regarding small labels, Hein pointed out that some, like SST, have developed a reputation. "We know there's a certain level of quality and almost anything there will sell. We know what to expect, and we really deal with the sub-culture of local bands and audiences. We're not set up to deal with mainstream pop records, so any we get go into the bin with the others no one's ever heard of."

In terms of the sales requirements for a profit, Say outlined Jem's policy for indepen-

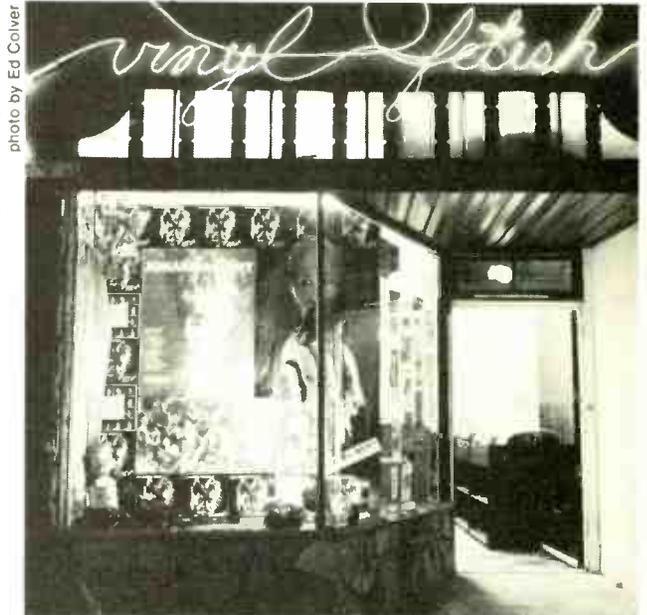


photo by Ed Colver

Vinyl Fetish proudly displays Johanna Went's latest album

**\$55.** 24 TRACK DEMOS / MASTERS  
INDEPENDENT "SPEC" DATES  
PUBLISHERS SONGWRITERS  
INQUIRE RE: LONG-TERM PUBLISHER'S RATE

JERRY FULLER'S  
**Footprint  
Sound**

MAJOR LABEL FUNDED DATES **\$95.**  
NO STUDIO TIME "BUMPING"  
OVERNIGHT EQUIP. STORAGE  
INQUIRE RE: BLOCK BOOKINGS / OPEN ENDS

• ISOLATION BOOTHS

**TWENTY FOUR TRACK RECORDING STUDIO**

• 20' H. STRING ROOM

**AMPEX MM1200 24 TRACK MACH.  
AMPEX AND 3M 2 TRACK MACHS.**

MONITORS MICS

- TIME ALIGNED MDM 4s • JBLs
- AURATONES • SHURE • AKG • PZM
- NEUMANN • ELECTRO VOICE • RCA
- BEYER • SONY • SENNHEISER

RATE INCLUDES: EVERYTHING ON THE  
PREMISES PLUS 2nd ENGINEER

Glen Campbell  
Toby Beau  
Johnny Mathis Dean Conn  
Bobby Goldsboro  
Al Wilson Carl Weathers  
Various Movies, Commercials

**872-1854 SHERMAN OAKS**

**TRIDENT SERIES "80" CONSOLE  
32 IN / UP TO 56 OUT**

EXTERNAL EQUIP

- PARAMETRICS • GRAPHICS • BX-10
- ECOPLATE • LEXICON • LA 3As • VSOs
- HARMONIZER • NOISE GATES
- DBXs • 1176s • DIG METRONOME

NO CHG.: YAMAHA 6 FT. GRAND PIANO.  
COMPLETE DRUM SET. BASS GUIT. AMPS

dent records: "A lot of records only sell 100 or so, and we can handle that and make money, whereas Pickwick can't do that. But you've got to be careful; a lot of bands don't understand that when you ship me 200 records, you can't expect to get paid for every one of them in 90 days unless I re-order. We have to expect some returns, and our basic policy is at least 15% return."

At Greenworld, Hein stated that "we don't set guidelines, but generally we don't take anything less than 50-100 records for an initial order. It's a common misconception that you can sell at least 1000 of anything, but that's not true. You can sell just 4 copies, and sometimes they all come back. It may have been different a few years back, but now the competition is too great, with all the majors and the imports."

Reaction to independent product from record stores was varied. Predictably, the smaller, more specialized stores were the most involved and sympathetic. At Vinyl Fetish Records in Hollywood, manager Joseph Brooks stated that, "our policy is to listen to everything that comes in the door, and then it depends. If it's totally new, by an act without any airplay or backing or following, but it's interesting, I'll take it on consignment only for 30 days, and see what happens. If it's been getting a lot of requests, and airplay, and it's happening, I'll buy some. Of course, if there's been a long wait for it, and it's hot, the order goes up."

Over at Arons Records on Melrose, buyer Randall Kennedy outlined a similar policy. "Our general deal is to buy or consign, and we'll consign anything. For instance, if a band comes in with a record and gives it to us for \$1.50, we'll sell it for around \$2.49. It's up

to the band to tell us what they want. We have no strict percentage policy, and as they make the records, they can set the price. We prefer to consign and we have a strict 30-day policy: pick it up by then, or it's ours. It may seem harsh, but that's the rule. On the other hand, we always pay cash," Kennedy added. The store recently bought product from Human Hands, Super Heroines, the Untouchables, Johanna Went, and a 12-inch from After Image.

At Poobahs in Pasadena, buyer Richard Reese stated that the store, "always considers any independent release. We rarely refuse to at least listen." Like the other stores, Reese will take a record on consignment if there's no airplay or promotion, but he likes it. The store's consignment policy is also a lot looser than some: "it can be 30 days or 3 months; whenever they want it within reason. If the record is getting attention and some airplay, then we might buy it. The band tells us what they want wholesale, and then we mark it up. We might buy an LP for \$4 and sell it for around \$5.49. Local bands have successfully sold their albums through us."

Reaction from the large chains was a bit different. At Music Plus in Hollywood, manager Rick Sloane explained that "although I'd like to accept independent product, we have a policy of going through our main office first. We get a KROQ playlist every month and check it out, as we get a lot of requests for stuff like "Just A Gigolo" by Barbie and the Kens, and "Fanatic" by Felony. But the market moves so fast, sometimes by the time we stock something, it's almost too late, as with "Chicken Outlaw" by Wide Boy Awake. We could have sold tons

before. The real basic problem with a lot of independent records is that with the band themselves doing the distribution, it gets very disorganized and we have a hard time trying to find out where to actually get the records from."

Finally, over at Tower Records on Sunset, singles buyer Richard Petitpas outlined their policy: "I never really listen to the product if someone comes in, basically because there's just too much, although I listen eventually. If it's a local band without any real distribution, we'll take perhaps 10 copies on initial consignment. We never buy outright in this situation. The band can check back with us in a week or two, and if it sells, we'll take more. The Felony single started like that. Their manager just came in with some copies, it did very well, the word spread and it just came in with some copies, it just broke big from there." The same policy of "consignment only" also applies to albums and EP's, as buyer Howard Krumholtz explained. "We'll take a chance on about 80% of the independent product that comes in, and see what happens. We get a better price from the bands direct than from a distributor obviously, and we sell singles for \$1.55, 12-inch EP's for \$3.99 or \$4.99, and albums for \$6.99 or \$7.99, depending on the deal. We don't get many albums compared with singles and EP's, which can do pretty well. For instance, the Angry Samoans did well with their own single." However, Krumholtz also stated that "the consignment arrangement can be a real pain in the ass for us, and I usually ask the band to get Jem or Greenworld to distribute for them. In fact, the acts who break are usually together enough to get a distributor behind them."

"A Rehearsal Facility  
Made By Musicians  
For Musicians"



**REHEARSAL STUDIO**

**GRAND OPENING SPECIAL  
FIRST 3 HOURS \$20**

<p><b>Includes</b> 6 Shure SM57's and 58's. 16 channel Kelsey Custom Stereo monitor mix. 4 monitors, 15" Gauss. Renkus Heinz drivers. 24 channel Tycobrae customized board. 2 BFA 2000 watt amps. 1 SAE 1000 watt amp for monitor.</p>	<p><b>Also Available</b> Complete stage lighting, 24x4 Trk recording, video, storage, security, lounge, video games</p>	<p><b>Basic Rates Start at \$10/HR</b></p> <p><b>Open 24 hours In West Valley</b></p> <p><b>Call Today</b></p>
<p><b>(213) 884-9093</b></p> <p>6900 Deering Ave., Unit L/K, Canoga Park, CA 91303</p>		

## CASSETTE TAPE STORAGE SYSTEM

The newest look in home/office cassette storage, each stackable module holds 42 cassette with a pull-out drawer. The metal wire construction is coated with chrome or polyester color coating. (Please state color). Comes with a set of divider cards.



Photo shows 3 units.

Help! I need to get organized....

Please rush me \_\_\_\_\_ cassette storage modules

- One Organizer \$24.95 plus \$2 P&H
  - Two Organizers \$45.00 plus \$4 P&H (save \$4.90)
  - Three Organizers \$60.00 plus \$6 P&H (save \$14.85)
  - Four or more Organizers \$19.00 each.
- Please send me your catalog.

Name: \_\_\_\_\_

Address: \_\_\_\_\_

City: \_\_\_\_\_ State: \_\_\_\_\_ Zip: \_\_\_\_\_

Please check colors desired:

Chrome  Grey  Red  Black  Brown  Blue

VISA  MasterCard Accepted  
Credit Card# \_\_\_\_\_ Exp Date \_\_\_\_\_  
California residents add 6 1/2% State sales tax

Send check or money order to:

**WIRE FOR SOUND, INC.**

6840 1/2 Vineyard Ave., N. Hollywood, CA 91605 (213) 762-0619

# Taking It To The Streets With Posters

by Cindy Payne

The utilization of posters on telephone poles and the like to advertise local music acts has increased over the last few years as yet another sign of the times. In this struggling economy, some say it is the most inexpensive means of promotion and possibly the most effective as well; allowing isolation and focus on one subject.

One artist who has had great success with posters is Kim "Kids in America" Wilde. Last year, Frenchy Gauthier, EMI Director of Merchandising, decided to have a few thousand posters of Wilde tacked up with a telephone number printed on it. When dialed, the caller would be connected with one of four temporary phone lines at EMI headquarters. They would hear a tape of Wilde talking about her record while it played in the background. According to Gauthier's assistant Denise Skinner, "of the approximately 6,000 calls received during the five-day campaign, we estimated that one-third of the callers bought the record." She adds that, as a rule, "it's the music that sells the records, not the posters."

The possible exception to that rule may be Angelyne, who is courting success through a poster campaign. Two short years ago, she began singing at local venues with a band she formed through *Music Connection* classified ads. She says she sold the rights to her life story in return for all the posters and prints she could possibly ever need, plus financial backing for a record to be entitled "Too Much to Touch." Standing near her infamous pink Corvette, Angelyne says it was "an insatiable desire to tease" and

her former manager's encouragement that "her looks not go to waste" that prompted the suggestive black and white poster of Angelyne clad in a bikini to be plastered on every telephone pole, switching box, and construction site enclosure in Los Angeles during 1981.

"People would come up to me on the street and say 'you're driving me crazy, who are you?'" Angelyne claims. Since then, three more posters have gone up to cover the remnants of previous Angelyne posters; each with a little more color and cleavage. Liz Schermerhorn, president of Erika Records, who specialize in shape and picture records, says the poster blitz definitely caught her eye. In August of 1982, Angelyne was finishing her second album when Schermerhorn contacted her with an offer. The decision was made to join forces and make the second record a picture disc.

Schermerhorn says about 1,000 of Angelyne's picture records have been sold, and there have been so many requests for posters that they have started to sell them for five dollars each. In addition, five and seven inch picture records have been released; the first five inch picture disc ever, according to Schermerhorn. Schermerhorn admits that the poster campaign has certainly helped record sales in L.A. but says mild success in



L.A. Poster Queen Angelyne

countries like Japan, Italy and Sweden is due to ads in trade magazines. Some will be glad to learn that Schermerhorn has decided to halt the poster in favor of "less sex-oriented" print ads and full-color face shots on bus shelters in town.

Section 67.02 of the L.A. Municipal Code states that no one shall post, paint, or print notices of any kind with the exception of "Fallout" or "Condemned" signs. It is a misdemeanor and carries a fine of \$500 or six months in jail. According to local police officer Jim Clark, it is a law that is rarely enforced. He says that if he catches someone red-handed, he'll ask them to take the poster down, but if he is challenged, he might issue a ticket or even take the person to jail. "Most of the people who do this kind of thing don't even know it's a crime," says Clark. "It's an eyesore but they aren't hurting anyone." Clark says about once a week, he personally tears down posters, but doesn't bother with lost dog or property signs.

There are organizations that provide the service of placing the posters, but because of the legalities involved, it is a somewhat secretive business. The company interviewed here says once in a while, if they get a complaint, they will have to go out and whitewash a construction partition that has been postered or someone might get a \$20 ticket. He adds that they are tolerated because they say the law against posting threatens the constitutional right to freedom of speech. These companies know just where to get the most exposure and, more importantly, where not to poster. They say they don't put them on living trees or freeways or in certain areas of Beverly Hills, Pasadena and the San Fernando Valley. They concentrate on Hollywood, West Los Angeles, and Venice. They charge approximately \$600 to design, print and place 1,000 posters.

Some opt to go directly to the printer and pay friends or family to help poster. According to Glen Colby of Colby Poster Printing, the manner in which the poster is printed is as important as placement. He says for \$80, one could get 100 posters from his company. They still use the old-fashioned wood and metal letters and print with heavy ink on thick stock.

While most posters won't land you a record deal, they do work as an effective, albeit illegal means to promote concerts, club dates, albums, and bands. □

## Juniper 24-16-tk.

### Recording



Block Rates

24 TRK—\$33/hr.

16 TRK—\$28/hr.

with engineer

(213) 980-6644

MCI 24-16-track  
Custom Quantum Console - 32 in  
Lexicon 224x Digital Reverb  
JBL Tannoy & Auratone Monitors  
Neumann, AKG, Sennheiser Mics  
Delta Labs DDL  
MXR Pitch Transposer  
Limiters, Noise Gates  
Aphex Aural Exciter  
Full Drum Kit/Synthesizers  
Steinway "A" Grand

EMULATOR AVAILABLE

## SUNSWEPT STUDIO

### 24-TRK

MCI Recorder and Console  
UREI 813 Monitors  
Otari 30 ips Mixdown  
Yamaha Grand Piano  
DMX Digital Drums  
Huge Mic Selection  
U-47, U-67, C-12A Tube Mics  
Teletronics Tube Limiters  
UREI 1176 and LA-3A Limiters  
EMT Plate Reverb  
Ursa Major Digital Reverb  
Master Room Stereo Reverb  
DeltaLab Acousticcomputer  
Eventide Harmonizer  
6 Audioarts Parametric Equalizers

**\$35/hr.**  
(213) 980-6220  
Studio City

## MERCHANDISING

Continued from page 17

tually that got up to a dollar, then \$2, then \$2.50, and now we're playing a 107 city tour. Clients get a computer readout of all sales and reorder figures."

Tour merchandising is a facet of the music business that has grown so fast in the last decade that people have come to realize the big money to be made. Its growth has created rivalry over percentages, pitting artists, their managers and tour merchandisers like Boutwell and Ward against the venues where the bands perform. Apparently, what started out as a token 10% of gross to the halls in appreciation for selling privileges has escalated to between 25 and 55%. EMC's tour coordinator Brett Schuhmacher has been on both sides of the fence. "Everyone wanted a piece of the pie. It became such a headache for the halls and they had so much trouble with amateurs that they decided to bring in third-party companies to oversee the operation." Then Schuhmacher says things got real ugly and people began cheating each other so the third companies hired union sellers and added an extra 10% or more to the take, bulldogging the acts into paying. Ward says he's won bitter stand-offs with these companies just hours before showtime when his artists supported his refusal to sell for an exorbitant percentage. "The band gets about half of what the hall gets and it should be the other way around," he said. "Cost of goods runs around 25% plus 20% or more to the artist and 40% to the hall, that leaves about 15% to spend on cost of touring and profit. And we have four men on the road and two 22' trucks!" Devo's Gerber says it has been difficult to negotiate partly "because of peo-

*'The band gets about half of what the hall gets from merchandise. It should be the other way around.'*



ple like Irving Azoff, who is involved with some of the halls."

Facility Merchandisers, Inc. in Van Nuys is the third-person company hired by halls like the Forum and the Long Beach Arena to maintain merchandising status quo. During a telephone conversation with vice-president Milt Aronson, he said, "I'm very apprehensive about interviews. There's a whole different aspect of merchandising that was started by the selling of t-shirts and novelty items. It was never even considered a source of income until the last 5-6 years."

One venue that doesn't use a third party is the Universal Amphitheatre. Even though they don't use a middle man, director of merchandising Kathy Segovia says the standard hall percentage is still 40%. "I've been hearing that the percentage is too high from a lot of people lately, but merchandising has become a very big factor in our contracts with artists to help pay for the cost of the new theater." Because everything must conform to the image of the Amphitheater, they put uniforms on union sellers and have constructed permanent stands from which to sell. Segovia says that attendance is as good as ever, but the sale of t-shirts are slightly down; sweatshirts and other items are taking up the slack. She adds that income for acts like Oingo Boingo, Men at Work, and Neil Young actually doubled what was originally estimated.

Allen Hatch is the 29-year-old Director of Merchandising at the Country Club and handles the job with the addition of a small booth near the entrance of the club for merchandise. "There was no control before, but now we have the booth and house sellers who

Please turn to page 26

**MUSICIANS  
CONTACT  
SERVICE**

**ESTABLISHED 1969  
WHERE THE PROS GO**

**THE ORIGINAL REFERRAL SERVICE  
FOR BANDS AND MUSICIANS  
SEEKING EACH OTHER**



**COMING SOON!**

**COMPUTERIZED GIG REFERRALS  
ON OUR 24 HOUR HOT LINE**

**NOON-6:00 MON.-FRI.  
NOON-4:00 SAT.**

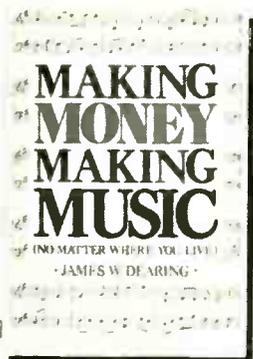
**6605 SUNSET BLVD., HOLLYWOOD**

**(213) 467-2191**

**MUSICIANS  
CONTACT  
SERVICE**

# Music Books

Any professional in any field must keep up with his or her reading, and musicians are no different. This **MC Guide to Music Books** is by no means the complete list of all available works, it is instead a sampler which should inspire you to search out other books in a category. To find these books, check your local library or bookstore, or contact the publisher. These reviews were written by Chris Clark, K.A. Parker, Sally Klein, Jeff Janning, Martin Brown, Julie Dolan, and Steve Kasaralia.



**MAKING MONEY MAKING MUSIC**—James W. Dearing (Writers Digest Books).

Here is a conservative, homey and informative paperback, easy on the pocketbook and easy on the mind. While there may be no earth-shattering discoveries into the everyday "business," the material is presented in such an organized and genuinely readable fashion, the reader may want to keep it as an accessible reference workbook. After the initial "why you should read this book" disclaimers, the author settles down to give details and reasons for: (A) Deciding your market goals, (B) Diversifying to keep the financial ball rolling, (C) Step-by-step build up of a band with a popular local base, all the while adding bits and pieces to the readers' "business savvy." This book is not for you if you want to be a rock star in 10 easy lessons, although Dearing correctly deals with those who are looking for success through original material. His book is for those who want to make money NOW.—S.K.

**MICROPHONES**—Marlin Clifford (Tab Books)

Tab Books are well known for their guides through everything from home appliances to computers. In this guide, Clifford opens with what sound is, where it comes from, and how it affects us. He discusses timbre, octave, frequency range, harmonics and their various characters. Then it's on to a dissection of various microphones and how they work. Response, application and selection are discussed in combination with vocal groupings from the soloist to the choral group. Instruments are covered as well.

**GUITAR AND BASS DUETS**—Steve and Donna Crowell (SDM Prod.)

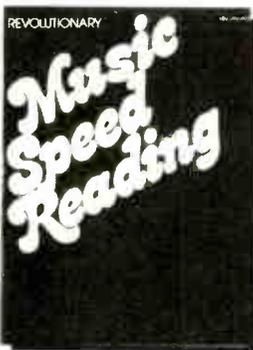
An assortment of musical duets for the advanced guitar and bass player. The music is of substantial difficulty and requires a hefty amount of technical skill to perform correctly. The music itself is wonderful and covers a variety of styles ranging from baroque to big band to 20th Century music.—S.K.

**SONGWRITING: A STRUCTURED APPROACH**—Robert Alan Berger (Flat Beer Music)

This book attempts to summarize in outline form the craft of songwriting from both lyric and musical standpoints. While this in itself is a good idea, the book ultimately falls short on several critical points. Most importantly, the author attempts to cover far too many subjects and in the process fails to explain almost none of them with any depth or relevance. Such subjects as guitar techniques and song development simply require more than the three pages which they have been allotted.—S.K.

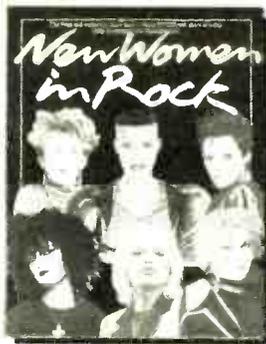
**JAZZ GUITAR SOLOING, IN CONCEPT AND PRACTICE**—Steve Crowell (SDM Productions)

This is the kind of music text book I like, the author succeeds in explaining the basic working of his subject in a minimum of space with a maximum of effectiveness. Each exercise focuses on the harmonic and melodic aspect of a given series of chords and is presented in both tablature and notation form. The book's emphasis is definitely on technique more than theory. For the aspiring jazz guitarist, this book offers a wealth of useful musical ideas. Nevertheless, the book is somewhat limited in its overall scope and should best be used in conjunction with other methods of study.—S.K.



**MUSIC SPEED READING**—David R. Hickman (Wimbledon Music Inc.)

"Music Speed Reading is a systematic method used to train the eye in the reading of music. The method is based on principles similar to that of the speed reading of words." The idea is for the eye to take in larger groupings of notes at one time—playing phrases instead of single notes and graduating to measures and then perhaps lines. To this end, Hickman starts out by using "dot notes," random notes without stems or flags. By eliminating the stems and flags, various rhythmic groupings may be assigned to the dot notes, systematically increasing speed and accuracy. The book eventually graduates to regular sightreading material, and for that purpose the book is fine. More clearly in the first couple of chapters regarding the "dot note" technique would be helpful, as it is not yet a well-known concept to all musicians.



**NEW WOMEN IN ROCK**—Liz Thomson (Delilah/Putnam)

**New Women in Rock** is a hip "coffee table" type paperback that belongs on your shelf right next to **The Rolling Stone History Of Rock & Roll**. The short bios, written by 12 different music critics, are decidedly British in focus and fragrantly anti-establishment in tone. This may explain why the book tends to cover obscure cult figures and ignores many mainstream rockers. While many of the seventy-plus women listed are not "new" (Marianne Faithful and Patti Smith are listed, but not Dale Bozzio, Exene, Laurie Anderson, Juice Newton), or "rock" (Carlene Carter, Rickie Lee Jones, Joan Armatrading, Bette Midler, etc.) and while your personal favorites may not be included (and there are some gaping holes), this book gives you a good cross-section from the ridiculous (Jayne County, Cherry Vanilla) to the sublime (Carolyne Mas, Hazel O'Connor) and everything in between, and makes for some interesting reading.—K.P.

**THE PLATINUM RAINBOW**—Bob Monaco and James Riordan (Swordsman)

From kicking your brother out of your band to watching your first record shoot up the national charts, this book details every step of a successful career in the music business in an enlightening, entertaining, and easy-to-read manner. Pointers on rehearsing, recording, songwriting, management, and attorneys are clearly presented in a way which amends any false presumptions and debunks any myths. A directory of record companies, producers, managers, studios and promoters across the country is also included, making **The Platinum Rainbow** one of the more indispensable books available to the up-and-coming musician in search of rational advice.—C.C.

**505 ROCK 'N' ROLL QUESTIONS YOUR FRIENDS CAN'T ANSWER**—Nicholas and Elizabeth Schaffner (Walker)

There is always one person in every musical crowd who knows everything there is to know about music trivia. Well, this book could just be the way to stump that person or become a trivia buff. The table of contents is set up like a 45 with intro, hook, verse, chorus and fade. They cover the '50s, '60s, '70s, Dylan, Presley, Stones, Beatles, pop, folk, psychedelia, and new wave. Many of the questions are about some small thing in an artist's life, that only a friend would know, like "what college did two future Beatles wives attend?" You will learn who wrote what song and why, where groups got their names and album titles, who replaced who and when, and who was in what movie. Entertaining.—J.J.

**THE COMPLEAT BEATLES** (Cherry Lane)

If you've ever wanted to play any Beatle tune and couldn't figure out that one chord progression or that one harmony, you'll find it in this two-volume set. For example, the transcription of "Only A Northern Song" features a professionally orchestrated and arranged "mess" of the trumpet section. Many candid photos and Beatle trivia is included, as well as a complete history, interviews, a list of who played which instrument, and a discography. Possibly the most detailed book on the Fab Four available.—J.D.



**PRactical TECHNIQUES FOR THE RECORDING ENGINEER** written & published by Sherman Keene

Touted as the only complete curriculum on recording, this step-by-step manual is endorsed by the recording Institute of America. Author Sherman Keene is an accomplished musician (he spent two years with Spirit) and recording engineer with five Zappa albums to his credit. Although Keene takes the reader through every possible area on the subject, he also cautions the reader, explaining that book learning is no substitute for hands-on studio experience. Topics covered include, but are not limited to: acoustics, console (parts function and operation) recorders, audio theory, music terms, effects and studio psychology.—J.J.

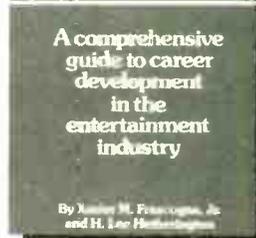


**INTERNATIONAL DISCOGRAPHY OF THE NEW WAVE**—B. George and Martha DeFoe (Omnibus Press/One Ten Records)

This is an incredible project that is indispensable to several factions of the music world. Firstly, it is an absolute must for any self-respecting rock historian as it's 700-plus pages contain a phenomenal list of every artist and band that has ever been involved with punk, new wave, hard core or futurist music. Where this book differs from others is that it includes artists that have never had records released. Also listed are names and addresses of record companies, from Waners to Barnes and Barnes, including labels in Europe, Australia, and Japan, information that could prove valuable to bands wanting to explore other markets for their work. In addition there are names

and addresses of distributors, fanzines, radio stations, clubs and record stores, both nationally and worldwide as well as advice on how to licence in the U.K., approach a U.K. publishing deal, negotiate a contract together with names and addresses of organizations worth approaching.—M.B.

## Successful Artist Management

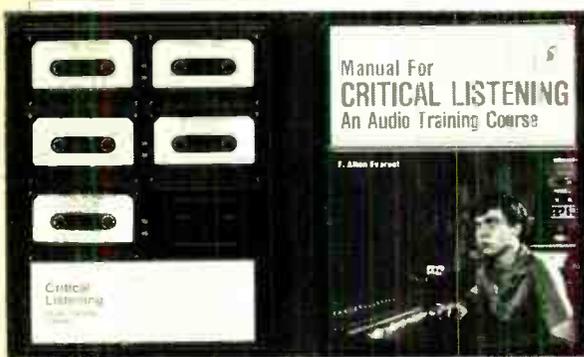


**SUCCESSFUL ARTIST MANAGEMENT**—Xavier M. Frascogna Jr. and H. Lee Hetherington (Billboard)

**Billboard** is regarded by many as the bible of the music business. The books they publish concerning the industry are cast from the same mold. This is no exception, as it gives a detailed account of what it takes to pilot an artist's career. The peaches and cream attitude is avoided and the devils advocate appears in the form of pitfalls and stumbling blocks to be avoided. Plans of action are outlined, encapsulating business, money management, getting the breaks, making the deals, merchandising, personal appearances, sources of income, etc. A must for those who are thinking about management either as a career or as an artist looking for a manager. There is also a chapter which dwells on self management, which most acts and artists must do at the beginning of their careers.—J.J.

**VOCAL POWER PRO SONG DELIVERY**—The Elisabeth Howard Method (the Voiceworks Institute—4 one-hour tapes and 80 page workbook)

This efficiently packaged home study course is essentially designed for the "serious layman" (m/l). The format is presented with just the right amount of classroom attitude interspersed with thoughts and ideas on style and delivery to keep the listener interested. Ms. Howard is smart enough to allow a sense of accomplishment to build in each sequence of tapes. This is important for those who don't know or understand that "legit" singers sometimes spend years before mastering their first song. While basically a mass market approach, the even handed technique and direct line on the basics are such that all levels of musical talent and education will find the material useful.—S.K.



**MANUAL FOR CRITICAL LISTENING—An Audio Training Course—F. Alton Everest (SIE Publishing).**

Divided into 10 lessons covered in the book and on tape, this manual is "designed to sharpen skills in the evaluation of audio quality for professionals, audiophiles and students." Utilizing the "Talk-Tech" approach, the manual covers sections on "estimating the Frequency of Sound," "Frequency Response Irregularities," "detecting distortion," and "Signal Versus Noise," as well as other sections. Also included in the package is a 1983 Professional Audio Buyers Guide, complete with a manufacturer's index as well as partial catalogue. This course is not for beginners. It is specifically designed for those who already have a basic understanding of the mechanics of sound and acoustics. —S.K.

**THE SINGER-MUSICIAN ADMINISTRATIVE HANDBOOK—Rych McCain (Highest Joy Publications).**

Do you know the difference between an agent and a promoter? Or what a publicist does? Or how to select and screen a manager? If you're in the dark on the basics of the business, this 39 page pamphlet written by a working musician, may be just what you're looking for. Despite some poor grammar and the author's tendency to moralize, the text is clear and simple to understand. —K.P.



**10 TOP GUITARISTS OFFER THEIR INSIGHTS TO GUITAR ARTISTRY—(Musicians Institute Publications)**

This book focuses on the personal philosophies and performance techniques of 10 well known guitarists: Larry Carlton, Joe Pass, Tommy Tedesco, Joe Diorio, Ron Eschete, Don Mock, Robben Ford, Les Wyse, Jay Graydon and Eddie Van Halen. This book is unique and valuable in that it offers true insight into each featured personality and supports each with clear musical examples highlighting the artists particular stylistic approach to the guitar. A more than basic ability to read music is required to really get the most out of this book, however it will be enjoyed by any serious guitarist desiring to expand his horizons. —S.K.

**MAKING TRACKS—Charlie Gillett (Dutton Books).**

Gillett recounts the history of Atlantic Records from its early roots as an independent label in the '50s to the giant it had become in the mid '70s. A chronicle of how "race music" (as R&B was called in the '50s) found its way on to the pop charts, how Jerry Wexler, Ahmet Ertegun and Herb Abramson came into the business and the who, where and why's of the songs producers and artists involved with Atlantic and sister label Atco. The label's part in the British invasion, the Memphis and Muscle Shoals sound and acid rock is presented as well as insight into artists like Bobby Darin, CSN, Sonny and Cher, Led Zeppelin, King Crimson, the Rascals, John Prine, the Allman Brothers, Ray Charles, Betty Wright, Joe Tex, Percy Sledge and many more. —J.J.

**IF THEY ASK YOU, YOU CAN WRITE A SONG—Al Kasha & Joel Hirschhorn (Simon and Schuster)**

When it comes to technical expertise in the craft of songwriting, this book has no peers. Kasha and Hirschhorn are a hit songwriting team who's songs sold in excess of 52 million records. They cover topics such as: structure, prosody, lyric imagery, rhythms, associating adjectives and many other areas too numerous to mention. If all that were not enough, they provide insight into, finding a collaborator, choosing a publisher how to demo and/or produce your songs, industry contacts and the differences between writing for movie and stage musicals. —J.J.

**HOW I WRITE SONGS—Tom T. Hall (Chappell Music)**

Tom T. Hall is one of the best country tunesmiths around today. His songs have crossed-over into the pop field and even become television shows. A la "Harper Valley P.T.A." Tom uses his humble beginnings to make the point that anyone can climb to the top of the songwriting ladder. He covers some of the same ground as Kasha & Hirschhorn, but from a down home country-boys' standpoint. The book also includes a glossary of music business jargon, a copy of the standard songwriters contract, a map of Nashville's music row and leadsheets of fifteen of Tom T's better known songs. —J.J.

**THE SONGWRITERS' SUCCESS MANUAL—Lee Pincus (Music Press).**

This book reads like a first grade Dick and Jane reader, and the drawings are of the same sort of quality. Talk about basics; this is it, in capital letters. It touches on all the necessary bases, but lacks the detail and depth of other books on the same subject. —K.P.

**HOW TO WRITE A MELODY**



**HOW TO WRITE A MELODY—Learn to Write Your Own Tune—Alexander Borissoff (Wimbledon Music, Inc.)**

This book is to help people with melodies running through their heads who have no idea how to write them down. Borissoff's method involves three basic steps: 1. Place the notes of the melody on the music staff; 2. Determine the key of the melody; 3. Establish the rhythm or beat. These steps are drawn from the observation that the "three essential factors in music are rhythm, melody and harmony." The book is divided into two parts. The first part concentrates on basic theory covering the pitch, intervals, chord construction, time value of notes, rhythm. The second part concentrates on how to write out a melody, different time signatures, how to determine the key complete with examples. —S.K.

**BREAKIN' IN TO THE MUSIC BUSINESS—Alan H. Siegel (Cherry Lane Books, Inc.).**

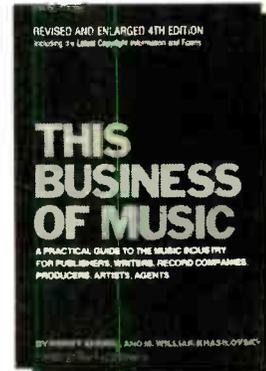
This book, which appears in print in late April 1983, is an excellent, readable, concise guide to everything you ever wanted to know about breaking into the music business, either as an artist or songwriter. It covers demos, royalties, copyright laws, advances, contracts, production deals, recording costs, the artist manager relationship, choosing a lawyer and so forth. Alan Siegel is a New York entertainment attorney who draws on his twenty-five years of experience in the business. He writes clearly and with humor. Although the information is somewhat technical in nature and may be a slow read for some, Mr. Siegel contends that "knowledge is power and power builds confidence, mastery of the contents of this book will provide you with a working knowledge of the language of the music business, how the business and the basic deals work, and how to acquire the professional help you need." —J.J.

**SOUND SYSTEM DESIGN REFERENCE MANUAL (JBL)**

This technical manual is based on an earlier work called "Sound Workshop Manual" written by George Augspurger. JBL's Senior Director of Product Development and Application edited and updated the work to its current form. Much of the work is based on JBL equipment with particular attention paid to use of the company's bi-radial horns. The reader could apply the information to other product lines with little or no trouble. The entire context is aimed at the technically oriented individual and will read like a foreign language to the novice. Dialogue begins with a lesson on the physics of sound, then goes on to the area of sound reinforcement in all areas. The entire book is punctuated with graphs and charts, mapping out everything from reverberant sound ratios to articulation loss of consonants. —J.J.

**LEGAL PROTECTION FOR THE CREATIVE MUSICIAN—Lee Eliot Berk (Berkeley Press)**

A one-of-a-kind book filled with information and case histories on copyright code, tax saving devices for the musician, recording, publishing and personal management contracts, copyright control, infringement protection and suits, protection organization information, what constitutes publication, delineation between what can and cannot be protected, etc. The laws involved in all aspects of the recording industry are discussed in down-to-earth terms that the layman can understand. Examples of various laws are discussed in the form of cases for and against famous music people including: the Mamas and Papas, Jimi Hendrix, Bob Dylan, Eddie Cantor, Jerome Kern, Jack Benny, Irving Berlin, Joan Baez, and others. —J.J.



**THIS BUSINESS OF MUSIC 4TH EDITION—Sidney Shemel and M. William Krasilovsky (Billboard Books)**

**MORE ABOUT THIS BUSINESS OF MUSIC 3RD EDITION—Sidney Shemel and M. William Krasilovsky (Billboard Books)**

This Business of Music, and its companion volume, More About This Business of Music, are two resource books which offer more useful and relevant information on the music business than any comparable books currently on the market. Here we find detailed and up-to-date explanations of most of the legal, practical, and procedural problems which the aspiring/professional musician, publisher, agent, manager, industry person, etc., is likely to encounter. Subjects are presented in a clear and logical manner and for the most part get right to the point. —S.K.

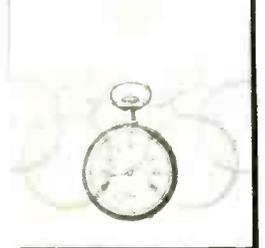
**ROCK RECORD—Terry Hounsome and Tim Cambre (Facts On File, Inc.).**

The authors claim that this book contains "everything you ever wanted to know about damn near every rock record ever made—ever!" and this claim is vindicated by the contents. The 500-plus pages are crammed with alphabetical artist information, cleverly cross-referenced to supply the reader with complete listings of every album recorded, every player involved and also a list of every album on which that musician has ever played on—M.B.

**WHO'S WHO IN ROCK—William Yoek (Omnibus Press).**

This 240 page volume is an alphabetical listing of "anybody who is anybody" in the world of rock. The information is taken almost exclusively from album jackets and includes producers, engineers and session men, the only such book that I have found that includes non-musicians. It is fairly comprehensive, but by no means the definitive reference work. —M.B.

**ACCURACY IN RHYTHM**



**ACCURACY IN RHYTHM: 55 RHYTHMIC STUDIES IN DUET FORM FOR ALL INSTRUMENTS—Richard Ely (Wimbledon Music).**

This book is primarily a classroom method for mastering musical rhythm. The examples stress the importance of performing rhythm strictly according to the subdivision of the beat. Each of the exercises is written in duet form and provides for a systematic study of the given rhythmic figure. The book has little text and minimal study notes. The author assumes that you have at least some experience reading music and musical rhythms. —S.K.

**MUSICIANSHIP—Rachel Eubanks (Eubanks Conservatory of Music and Arts).**

This text is meant to be used for home study in conjunction with the recorded course on tape, or with an instructor. Divided into 25 sections of typed manuscript, the course covers everything from a brief definition of music to sight singing, conducting, the modes, transposition, and counterpoint, and a great deal in-between. The diagrams and music notation are not as easy to read as they could be, but the examples help. Recommended for those who have at least a beginner's grasp on music and it's good as a refresher course for those who may have forgotten some fundamentals. —S.K.



**GUITAR TRICKS AND MORE GUITAR TRICKS—Jay Friedman (Ernie Ball)**

Both of these books are chord based and made up of guitar neck diagrams showing fingering positions. The "tricks" consist of open chords of all sorts in positions up and down the neck. These allow the musician to have alternatives to the old standby. They also offer different sounds since they are open (very useful to power chorders). They also diagram "walking" chords which are very useful in three and four chord '50s rock and in country. "More Tricks" offers much of the same but also adds hammer-ons and pull-offs within chord structure, which is more important to today's player. —J.J.

## MERCHANDISING

Continued from page 23

will ring everything on a cash register, like a little store." Hatch says the average take will be 20%, depending on the band. "If a band comes in and they are really new and trying to make it and I see they need a break, I might lower the percentage to 15%." In that case, Hatch says house items such as lighters and Country Club printed shirts might be offered as well.

One point of the merchandising game where most all mentioned stand united is the problem of bootlegging. It plagues potential income for all at home and especially on the road. You've seen them. They look like innocent kids just trying to make a buck, but they are actually professionals whose job it is to travel by truck in the shadows of a specific tour. Then they hawk their wares illegally in the parking lots and surrounding areas of the concert hall, never paying royalties to the artists nor taxes on this income. According to Boutwell, the goods are usually of lesser quality than the legal stuff, because artists don't get a chance to approve artwork and shirts are usually made of inferior fabric. Boutwell says he would discourage the bootleggers when he first started by "going out and bustin' heads and burnin' trucks." But as business grew, merchandisers had to call off their thugs and go legal by acquiring local national injunctions. Both can be very costly. Ward says he pays \$2,000 for a local injunction plus \$100 each per night for a team of local marshals to police the grounds and confiscate unauthorized goods. Boutwell paid \$15,000 in 1980 to stop the mass marketing of merchandise bearing the logo or trademarked designs bootlegged from Kiss.

On the contrary, one giant bootleg scheme uses Frank Zappa's surprise hit, "Valley Girl." When asked why they didn't copyright the name and license it out for royalties, Zappa manager Marv Greifinger said "we just didn't feel like doing anything with or about the bootleggers. Now it's being done so much, we have decided to copyright it." In turn, Zappa received a free advertising campaign for their merchandising.

Dead Kennedys and TSOL manager Mike Vraney says his groups benefit quite a bit from the bootleg merchandise that pops up all over town. "It just gives us more exposure, the bands are lucky to be so popular, and we can use it to our advantage. It's just not worth it to go after the bootleggers at this level." Vraney says that when the time comes to copyright the name and likeness of his artists, he may very well ask the bootleggers to just give him 10% of everything they sell so the groups can give it away to the fans.

Other artists like Bonnie Raitt, Linda Ronstadt and Jackson Browne have been known to turn over their merchandising operation to charities like the Pacific Alliance for Survival. Raitt's manager Dick Waterman says they don't take a percentage from the Alliance at this time but he added that, "if the album sells well, we might start taking something." □

## INDY CONSUMERS

Continued from page 18

Bill Hein's Greenworld-Enigma services the previously mentioned disco pools, and the amount mailed to these alone can go as high as 3,000 copies of a given record. Hein's label also sends records to over 300 college stations and 100 AOR stations. "The impor-

tant thing to remember here is that each of these stations need multiple copies. The more action a record gets, the more you send. It's possible to send 30 copies to a station and they can't remember ever seeing it!"

Beyond fans, there are record collectors, who usually specialize in a certain kind of record collecting. Some will buy oldies of a certain era, some will collect picture discs or shaped records, and so forth. Says Dave Richards, "People who collect picture discs don't care what the music sounds like, they just want the picture for their collection." Richards adds that the guidebook for the record collector is *Goldmine* magazine, which specializes in independent, rare, specialty, oldies and picture discs. It has a worldwide distribution, and features reviews as well as just listings of what's out. Speaking from his own experience in the picture disc field, Richards says "More people buy pic discs from *Goldmine* than anything else."

The other factors that turn people on to new, independent product are varied. According to Brian Slagel, many people will buy on the basis of the covers; and impulse purchase. Since Oz specializes in metal, Slagel says "if it looks real heavy, people will ask us about it. If we recommend it, they'll buy it. From there, word of mouth thakes over." In regards to the indy metal market, Slagel says "At 10,000 (sales), the underground heavy metal people have all bought it, although that's growing. It's hard to sell beyond 10,000 without a lot of press or radio play."

All interviewed agreed about one thing concerning the independent market, and that is there are no rules. "There really isn't a set pattern," says Hein. "Every record sets its own course." □

# LUCKY DOG

RECORDING ★ STUDIO

## 8-TRACK

Free Use Of All Instruments  
And A Friendly Engineer

All  
For **\$15 Per Hour**  
Let Us Help You Produce Your Demo!  
Call For Appt. (213) 821-9674

## Pacifica Studios

presents

**\$1.95 Cassette Copies**

Price includes 30 min. AGFA 611  
tape, hard case and labels

- Volume Discounts
- All tape lengths available
- Low prices on TDK, SA and AD tape

**(213) 559-9777**

## PRESENT TIME RECORDERS

5154 VINELAND AVE. NORTH HOLLYWOOD

MCI w/Autolocator, VSO  
604 E. M.L. X-Overs, Auratones  
Balanced Mixing Room  
Reverb-Digital-Flanger-Doubler  
Pitch Transposer  
DBX Limiters-Kepex-Outboard EQ  
Neumann-Sennheiser-AGK-EV, etc  
Steinway Grand-ARP Quartet  
Comfortable Lounge

**OPEN 24 HRS.**

Real Time Cassette Copies  
\$2.25 Up

**[213] 762-5474**



24-TRACK \$35/HR.  
5 HR. BLOCK \$30/HR.  
16-TRACK \$28/HR.  
5 HR. BLOCK \$25/HR.  
8-TRACK \$22/HR.

(Engineer Included)  
**CASH ONLY**

**Question:** With so many demo production facilities available, which one do you choose?

**Answer:** Intelligent Productions!

With Intelligent Productions YOU produce and participate every step of the way. Our complete 8/trk facility features some of the latest equipment, in house musicians, and a creative atmosphere that's second to none.

**Master Quality Guaranteed**  
From \$25/HR  
Call Today

**Intelligent Productions**  
(213) 763-0641 / (213) 660-3217



# Songmine

By John Braheny

## In Defense Of the Bee Gees

"Wasn't it great that the kid won his case against the Bee Bees for stealing his song?" asked my mother, certain I would agree that justice had been done in the recent copyright infringement case. After all, didn't the Bee Gees, with all their money, take advantage of this poor kid from the midwest and use his melody to achieve even more fame and fortune? "It's about time they realize they can't get away with this stuff," she said righteously.

It occurred to me then that my mom, like other people all over the world, with little legal knowledge or understanding of the music business, believe that the Bee Gees are thieves. Who can assess the damage it will do to their careers and to the psyches of millions of young fans who need some heroes to look up to? The Gibbs were convicted not by a jury of their peers, but by compassionate folks like my mom who are too ready to give it to the underdog.

The Gibbs don't need to steal someone's melody. They've created enough great ones and proven their creativity in that area for years. I can't imagine that they would deliberately take a melody, known to be someone else's, aware that they would certainly be sued when they could easily make up one of their own.

Every writer, at one time or other has found that he/she has accidentally written a melody or part of one that has already been a hit. George Harrison discovered it too late and was convicted, though they couldn't prove he did it deliberately. Harrison definitely had access to the Chiffons' "He's So Fine" when he wrote "My Sweet Lord." The big difference in this case is that it was *not* proven that the Bee Gees had access to Ronald Selle's song, "Let It End" and access is very important in a case like this. To Michael Lawson of the Canadian Press, Selle admitted that none of the 14 record companies and publishers to whom he sent the song were directly connected to Bee Gees' concerns. Barry Gibb had testified during the trial that the group never accepts unsolicited material from songwriters. In fact, except for some songs they recorded as pre-teens in the '50s and some Beatles songs, they have never recorded anyone's songs but their own.

Selle was quoted as saying, "in any copyright suit, you have to have two things, a degree of similarity and a degree of access. The more similarity you have, the less access you need. The more access you have, the less similarity you need." I found this one hard to buy, so I contacted musicologist Irwin Coster, who often serves as an expert witness in infringement cases. He says that there legal precedents in which cases have been won without access being proven, but in which there is substantial similarity. In any case, similarity *must* be shown. He also offered, however that it's possible that very similar melodies can be written without either composer having heard the other's melody.

Ultimately, he says, it's up to a judge and jury. A turning point for that jury had to be when Maurice Gibb erroneously identified the segment of Selle's "Let It End" as "How Deep Is Your Love." It's easy to see how a jury could be swayed by that, but it's still a long way from proving they stole the song. If the jury had been comprised of "peers" who knew something about music's creativity and understood that if there's any reasonable doubt, you can't convict someone, I don't think the Bee Gees would have lost the case.

A repercussion of a case like this that is not quite so apparent is the paranoia of the music industry. Every publisher fears those suits, particularly when they have a hit on the charts. They spend a lot of money going to court and making settlements on "nuisance" suits just to avoid spending even more on a trial. Like the Bee Gees, many other artist who also write, refuse to listen to songs from writers who they don't know personally for fear of legal action later. That caution from everyone in the industry hurts writers trying to get their songs heard. It also has to dampen the incentive of potential artists to see how their hard work and creativity only makes them a preferred target.

ELISABETH HOWARD'S

# Vocal Power REVUE



STAFF IN CONCERT

AT MY PLACE  
1026 WILSHIRE BLVD.  
SANTA MONICA

APRIL 12 AT 8 P.M.  
451-8597  
\$2.00 COVER



HOST AND M.C.  
PHILIP McKEON  
OF "ALICE"

DON'T MISS IT!



TELSTAR  
SOUND  
RECORDERS

LOW BLOCK RATES

"STATE-OF-THE-EIGHT" RECORDING  
IN BURBANK TELEPHONE 842-0936

**DRUMS, GUITARS, P.A.'s  
KEYBOARDS, AMPS, MUSIC**

**LESSONS & RENTALS!**

SANTA MONICA  
**MUSIC  
CENTER**

Ernie Ball Slinkys \$2.69  
**DRUM STICKS 98¢ WITH AD**  
(one set per customer)

**LESSONS**  
Trumpet by  
**BOB COMDEN**  
Violin by  
**DIANE WONG**

**393-0346**  
1247 LINCOLN BOULEVARD, SANTA MONICA

DESIGN: ROBYN WESTCOTT



# KROQ

## THE ROQ OF THE '80s 106.7 FM

### DJ. ROUND-UP

6AM-9AM *Ramondo & The Blade*  
9-NOON *Raechel Donahue*  
NOON-3PM *Jed The Fish*  
3PM-6PM *Freddy Snakeskin*

6PM-10PM *Dusty Street*  
10PM-2AM *Sam Freeze*  
2AM-6AM *April*

### WEEKENDS:

*Rodney Bingenheimer*  
*Ian Whitcomb*  
*John Logic*  
*Quay Hays*  
*Katy Manor*  
*Scott Mason*

# Reviews

## CONCERTS

### Eric Clapton At Long Beach Arena, Long Beach

The last time Eric Clapton hit town, he seem tired, jaded, and generally disinterested in his music. As soon as he opened with "After Midnight" and "I Shot The Sheriff," my doubts were quickly dispelled. He was at ease with his band and with the audience and delivered his set with feeling and enthusiasm.

He remains at his best when playing blues; the highlights were not "Layla" or "Cocaine," but the powerful and personal "Wonderful Tonight." Clapton's

guitar work on this and other slow blues songs was inspirational; you have to wonder why he sometimes resorts to almost banal songs, such as a couple off his new album, "Country Mountain Hop" in particular.

The band was excellent. Long time associates Albert Lee and Chris Stainton took their leads on guitar and keyboards respectively, and really made the most of them. Donald "Duck" Dunn, and Roger Hawkins, provided the background in a marvellously subdued way. Dunn underlined his reputation with his excellent work on "Blues Power."

Though this show far exceeded my expectations, the one disarming aspect is that 90% of the songs have been part of Clapton's repertoire for years, and the new material was fairly incipid by comparison.

—Martin Brown

### King Sunny Ade At the Palladium, Hollywood

King Sunny Ade arrived in L.A. with a fanfare of rave notices the likes of which the Stones would be hard put to live up to. Dubbed "the musical event of the decade" by a New York scribe, expectations ran so high that a letdown seemed inevitable. Most of the near sell-out crowd hadn't even heard juju lyrics sung in a Nigerian tongue.

Nevertheless, the gentle pop/rock melodies were ignited by incessant rhythms, fiery guitar-work, and percolating drums, producing crescendos of sound unlike reggae or funk or any Western music. Ade and his African Beats overcame any language barrier by rejoicing in the beauty of the music, and it was practically impossible not to get caught up in the exhilarating sounds.

Analyzing juju music doesn't capture Ade's magic. Basically, it's just lengthy dance grooves, chanting, and dabs of melodic hooks thrown in to keep things from getting monotonous. It's the instrumentation and the performance that makes it special. Intoxicating rhythms are accentuated by "talking drums," single congas beaten with sticks, that punctuated the beat like machine-gun salvos. The guitar-based melodies are not overpowering, but the addition of a Hawaiian steel guitar adds a totally unique flavor to the musical brew.

Ade and the large band played with an easy-going de-



photo by Ann Summa

King Sunny Ade

meanor, swaying to the rhythms and beaming with a *joie de vivre* that proved quite contagious.

"The musical event of the decade"? Well, it's a bit early in the '80s to say that. But I've never heard or seen anything like King Sunny Ade and His African Beats. To this day, the music and enthusiasm still lingers in my mind, and you can bet that if he returns (in August, sources say), I'll be there with bells on. —Jeff Silberman

### Atherton and Youri Egorov At the Music Center, Los Angeles

Taking the stage to a warm welcome from a packed house, David Atherton swept the L.A. Philharmonic into the rousing *Overture to the Creatures of Prometheus Op. 43* by Beethoven and immediately demonstrated effortlessly why he has become one of the most sought-after conductors on the international scene.

With a firm, yet delicate touch, he coaxed a flamboyant, yet controlled performance out



Photo by Nancy Cleland

Dionne Warwick: "cool, effortless vocal embellishments and maneuvers"

### Dionne Warwick

#### At the Beverly Theatre Beverly Hills

Peppering the evening with personal anecdotes and commentary on the tunes, Dionne Warwick came across warm and classy, a lady who's taken a few falls but is still standing. Unfortunately, very little of this warmth or insight appeared in most of her songs.

Playing with a 25-30 piece orchestra, and to a fairly substantial crowd, Warwick didn't really warm up and reach her peak until the tail end of her set. She brushed through a mini-medley of her old standards written by Bacharach and David, and only

"Alfie" stood out with any life in it. Other selections, like "If," were stilted and pretentious.

While her cool, effortless vocal embellishments and stylistic maneuverings pleased some of the audience, it wasn't until she got to her current material that she roared into life. Beginning her recovery with "I Know I'll Never Love This Way Again" and continuing with a wonderful ballad off the *Heartbreaker* album, "When I Was Yours," Warwick chipped her way out of the ice and lit a spark which peaked into life as she wound up the evening with a very poignant rendition of Lennon's "Imagine." She then brought the crowd to it's feet with Brel's simple and powerful anthem "If We Only Have Love."

—Sally Klein

of the orchestra, and then immediately plunged them into the very different waters of Sir Michael Tippett's *Symphony No. 4*. This demanding work explores several areas, both abstract and dramatic, within the structure of a single movement subdivided into four main sections, but under Atherton's intelligent, and sensitive direction, the piece became relatively accessible. The ensemble work, particularly by the brass and the percussion, was very fine throughout, and Atherton captured every nuance of the great dynamic range of this symphony.

The second half of the concert featured the Russian pianist Youri Egorov, also making a very successful debut with

Beethoven's *Concerto No. 5 in E flat for Piano and Orchestra Op. 73*, better known as the "Emperor" concerto. Egorov immediately proved himself to be a powerful and sensitive player, equally at home with the dazzling display of solo runs and arpeggios in the opening movement and the tender poignance of the opening measures of the adagio second movement.

Under the expert baton of David Atherton both soloist and orchestra triumphantly negotiated the trickier passages of this monumental work with a sure grasp of the dynamic subtleties, to finally arrive at the exhilarating finale with appropriate confidence of conquerors.

—Iain Blair

## REHEARSAL STUDIO

in N. Hollywood

Altec P.A., air conditioned, totally private, plush setting- \$6/Hour. Also available for extra charge: 6'2" grand piano, Rhodes 88, Poly-Synth, cassette recording

(213) 761-4171

## HOLLYWOOD

### One Stop

Representing the current sound of the working California bands, and exposing the talent of gifted music-makers that refuse mass appeal marketing.

CRAIG CHASEN (213) 650-1758  
8010 Rothdell Trail  
Hollywood, CA 90046

## Ann Summa Photography



(213) 661-5303

## MUSIC MINDED PEOPLE

Hollywood

CUSTOM MUSIC TAPES

We Produce Your Recording By Programming Our Computerized Music Processing System.

Fittings In Person Or Direct To Computer Phone Patch For Fine Tuning Of:  
Key \* Tempo  
Sounds \* Structure  
Or

We'll Engineer While You Design, Program And Mix Your Music Track.

We Can Also Eliminate The Lead Vocal From Many Stereo Records Or Tapes We Produce Your Vocal Demo In A Major 24-Trk Recording Studio Or The MMP Computer Studio.

PHONE US TODAY AT MMP  
PRODUCERS OF RECORDED  
MUSIC

(213) 876-0482  
Mon-Sat \* 1-9 P.M.

## Reviews

### CLUB ACTS

## Powertrip

At the Cathay De Grande, Hollywood

□**The Players:** Jeff Dahl, vocals; John Bliss, drums; Mike Bailey, guitar; John Duffy, bass.

□**Material:** As their backdrop banner proclaims, "L.A. Hardcore Speedmetal Rules!" They are all obviously Motorhead freaks, but their music even more so harkens back to the heydays of such wild Detroit speedmetal bands as the Stooges and especially the MC5. Songs such as "When We Cut, We Bleed" and their revved-up versions of the Stooges' "I Got A Right" are fast, energetic, hard rocking and straight to the point.

□**Musicianship:** With a band like this, it's more a question of endurance rather than chops. John Bliss plays a small set of large drums with a steady fury. Mike Bailey works a monster of a fuzz guitar, and is definitely the "metal" in their sound. Duf-



Powertrip: "fast, energetic, hard-rocking, and straight to the point"

fy holds down the bottom as well and adds a cutting edge of treble with his bass.

□**Performance:** The axemen stand their ground, heads down and bobbing, while frontman/madman Jeff Dahl tears down the walls with his wild antics and singing. Dahl constantly has a beer in his hand, which becomes a prop as much as a thirst quencher. A friend leaned

over to me during the show and said, "He gets more (beer) on him than in him," which, of course, is how it should be.

□**Summary:** Powertrip aren't a bunch of kids, nor are they kidding around. They are vets of all this stuff and, as such, know how to get a crowd excited and on their feet. If you like it hard and fast, you're bound to like Powertrip. —Bruce Duff

## Cynthia Manley Band

At Sachs, Studio City

□**The Players:** Cynthia Manley, vocals; Don Cromwell, bass; David Harvey, guitar; Joey Braster, guitar; Michael Dorian, keyboards; Kirk Arthur, drums.

□**Material:** Straight-ahead rock & roll. Manley sings with a strong gutsy voice, belting out non-stop rockers without letting up. The exception was the ballad "Weak Woman," sung in a Janis Joplin style. One of their best numbers was their version of the classic Supremes oldie, "Back In My Arms Again."

□**Musicianship:** No doubt about it; this group kicks ass

hard and fast. They are good players who unfortunately exhibit a fondness for drowning out the vocalist. A little more delicacy in their playing would help diffuse the constant metallic pressure that permeated 90% of their set. Harvey and Braster exhibited a good musical rapport, frequently bouncing licks off each other. On "Say You Love Me," a typically fast and furious song, both guitarists appeared to reach a high point of ecstasy during their solos. Dorian was the most restrained player; his duet with Arthur on "Can't Love Another" was enjoyable. Cromwell pounded along more that adequately.

□**Performance:** Manley is a good performer, singing in a no-nonsense style. She exuded a good rapport with the appreci-

ative crowd. It was exclusively her show, as she put on a professional display of high energy rock vocalising from the old school of female rock singers. Her band has a "regular guy" appeal, and consequently never distract attention away from their singer.

□**Summary:** As a hot & heavy, super-loud rock band with a powerhouse lead singer, they need to refine their set just a little bit more and not go over the top with continuously flamboyant displays of guitar hero worship. It would help if their keyboard sound was brought more to the fore, thus varying the tone of their sledgehammer approach. The addition of more style to their abundance of substance would benefit their progress. —Richard Crowley

## Felix And The Katz

At the Roxy, Hollywood

□**The Players:** Felix M., vocals; Avi Michaels, bass, vocals; Robert Hernandez, guitar; Howard Vogelsohn, drums. (And for the Roxy gig only: Poncho Neblina, keyboards; Greg Hix, sax; Gail Warning, vocals).

□**Material:** A broad spectrum

of the many strains that have emerged from rock music over past decades. Most of the tunes have a mexicano flavor to one degree or another. The resulting synthesis should give them a shot at cross-cultural appeal. The music ranges from good to excellent, and if there is a fault, it is that the lyrics tend to complain a lot. Not much positivity, but it's still good stuff. Of particular note were "You 'N Me," featuring a strong back beat, killer syncopated instrumental break and a punk delivery; and

"Boys 'n Girls," a Latino ska piece with a haunting melody and strong counterpoint.

□**Musicianship:** Robert Hernandez is a dynamite guitarist. He keeps it simple and clean with powerful, rounded tones selected with precision and taste. Avi Michaels displayed good energy in his playing and his movement. He sings fine harmony, but is a little suspect vocally on his own. H. Vogelsohn played with neat, compact strokes, but not with a lot of power. Felix M.'s vocals

# Reviews

## CLUB ACTS

were weak and his placement was poor until he warmed up. His forte is his phrasing, which is good because his pipes are not the strongest.

□**Performance:** Felix and the Katz play the hell out of thier

## Debt of Nature

*At the Anti Club  
Los Angeles*

□**The Players:** Brad Laner, vocals, tapes, bass, drums; D.D. Dobson, drums, bass; Mike Fey, synthesizer, keyboards, tapes, backing vocals; John Trubee, bass; Wenden Baldwin, flute, guitar, soprano saxophone; Rob Martin, synthesizer.

□**Material:** Noise. Somewhat like Throbbing Gristle, but with more color and wit. Tape loops, white noise, yelling and assorted guitar, sax, flute, organ and synthesizer sounds combine

material. They're visually interesting and musically rich, and their contact with the audience is integral to their appeal. Felix has a body and moves like Bowie; he resembles Jagger in face (read pouty lips), though when he sings, he sounds like David Byrne. It's a good combo. Once he got warmed up and quit worrying about being in Hollywood, his stage presence began to manifest it-

to form a chaotic din, under which the bass and drums struggle to keep things from leaving the ground. The result stretches the limits of the word "music." The Debt of Nature songs, mostly written by Laner, addresses important social issues, such as the relevance of music criticism (in "L.A. Weekly Is God"), and the immorality of capitalism ("Death To The Fascist Insect").

□**Musicianship:** Superb. This form requires relentless assault on as many instruments as possible simultaneously, and Debt of Nature handles it quite adeptly. Dobson and Trubee manage to keep a beat going, despite all the distractions.

self. While not exactly dynamically overwhelming, he held focus and was very entertaining to experience.

□**Summary:** The band wants to appeal mainly to the Latino audience first with a hope of crossover later, but their material and performance is too broad based for that approach. With their range and creativity, they belong in the rock mainstream. —Kong

□**Performance:** Generally convincing, although Trubee's mugging gets a bit silly at times, and it was never entirely clear why he brandished a 10-inch rubber phallus during several of the numbers. This band is extremely loud, making the sound actually palpable to the listener's outer ear. The result is a feeling of sand washing over on's face, with an occasional bit of broken glass or a metal filing. Painful, but impressive.

□**Summary:** Definitely not for everyone, but worth checking out. Whether one likes the Debt of Nature sound or hates it, they're taking a lot of risks.

—Bruce D. Rhodewalt

## W.A.S.P.

*At the Troubadour,  
West Hollywood*

□**The Players:** Blacky Lawless, bass, vocals; Randy Piper, guitar, vocals; Chris Holmes, guitar, vocals; Tony Richards, drums.

□**Material:** Very simply, Alice Cooper meets Heavy Metal. The material is unusually concise and straightforward, with straight rock riffs and melody lines. It's your standard sludge Sabbath/Priest, and there doesn't seem to be any real radio hits, but it all seems inconsequential compared to the band's stage show.

□**Musicianship:** Nothing to write home about. To their credit, W.A.S.P. did not forsake learning how to play their instruments for the rest of their show, and for this they deserve some respect. Again, this is overshadowed by their stage show.

□**Performance:** W.A.S.P. has been packing houses for their stage show, which in all honesty, is pretty damn good. They are called the "Masters of Disaster," and rightfully so. The band is led onstage with torches, with their logo surrounded by flames. What the band does onstage is *very* crude, but if you get off on insufficient codpieces, eating raw meat, drinking blood and having it



W.A.S.P.: "appealing to the basic animal in all of us"

sprayed all over the crowd, a nearly naked girl on a rack having her head bludgeoned with a mace and then having the blood licked off her chest, W.A.S.P. certainly is your cup of tea.

□**Summary:** W.A.S.P. succeeds in a strange way, by appealing to the basic animals in all of us.

Unfortunately, it doesn't seem like anyone will pay enough attention to their music for them to be respected for it. But if the public wants to be entertained, then W.A.S.P. stands a good chance of being one of the biggest club draws of the year.

—Michael Heller



**REMOTE RECORDING**  
24-Track \$400/day  
2-8 Track \$200/day  
or \$50 per song  
Live Videos \$100/day  
(213) 507-9537



## CANARY CASSETTE

Hollywood's **NEWEST**  
Cassette Copying  
Service featuring the  
lowest prices in  
Hi-Speed & Real-Time  
Reproduction in town!  
(213) 468-0017

## MUSIC ATTORNEY



Full Service Representation  
and Negotiations for Artists,  
Managers, Producers and the  
Music Industry

Robert S. Greenstein

AFFORDABLE FEES  
(213) 203-9979  
Century City, California

# SING PRO

WITH EASE

- ◆ FREE Demonstration
- ◆ Develop Vocal Quality & Performance
- ◆ Rapid Results
- ◆ Eliminate Throat Problems

665-8613

Susan French's

THE FRENCH CONNECTION

PERFORMANCE WORKSHOPS

## THE ROCK 'N' ROLL TEACHER

Gloria Bennett  
Teacher of EXENE of "X"  
The Kingbees and  
Motley Crue  
(213) 851-3626 or  
(213) 659-2802

•ANYONE  
SERIOUS ABOUT  
THE MUSIC BIZ  
NEEDS AN  
ATTORNEY



**TED GERDES**  
Attorney at Law

•FIND OUT WHY  
No-Cost Consultation  
(213) 592-4040

## Clarity Rehearsal

"We Have  
The Largest,  
Tightest Sound System  
In The West"

April Fool's Special \$8/hr  
Free Storage

Burbank

(213) 846-3024

## CHRISTOPHER ROBIN'S

SINGERS WORKSHOP...  
PERFORMER OF THE MONTH



Gayle Fleury

### GET YOUR ACT TOGETHER

Material, confidence, total control on stage. Study with the professional. Private voice lessons....

Our next show of L.A.'s hottest singers...Playboy Club/Living Room Sunday, Apr.17. Monday, Apr.18. 7 P.M. to Midnight

CALL HOLLYWOOD'S VOCAL COACH

**CHRISTOPHER  
ROBIN**  
**462-1504**

CALL FOR FREE SINGERS HANDBOOK

## Reviews

### CLUB ACTS

## Full Swing

At the Vine Street Bar  
And Grill, Hollywood

□**The Players:** Lorraine Feather, Charlotte Crossley, Steve March, vocals; David Benoit, piano, musical director; John Merrill, Fender Rhodes keyboard; David Edelstein, bass; Tony Morales, drums.

□**Material:** Swing, swing and more swing! This is music basically from the 1940s, although some of it is superbly updated. Several of the tunes, such as the Duke Ellington classic "Creole Love Call," are spiced with lyrics by Feather. There are also several ballads identified with the periods which are performed as solos by members of the trio.

□**Musicianship:** The trio of singers all know their stuff; they are technically adept and have strong jazz roots. Feather's voice is commanding and lyrical; Crossley's is lower key and all heart. March has a good combination of crooner and rocker. The backup quartet is sym-



Full Swing: "superbly-updated swing, sympathetic and professional"

pathetic and professional.

□**Performance:** This is a slick, well-rehearsed show with appropriate choreography. The three singers have good stage presence and pleasing personalities. Their communication with the audience was very apparent, and works well in this rather

small, intimate room.

□**Summary:** Full Swing have taken all that's good from a rather dated repertoire and brought these tunes back to life in an exciting and fulfilling way. They are as visually pleasing as they are delightful to listen to.

—Frankie Nemko

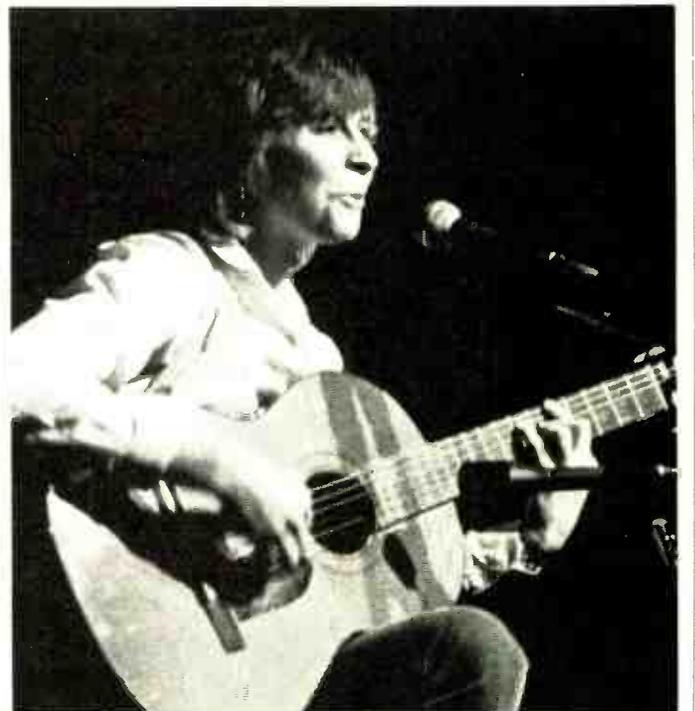
## Laura Zambo

At McCabe's,  
Santa Monica

□**Material:** A rich and unique blend of funky pop, rhythm and blues and more than a fair share of jazz. Highly reminiscent of Rickie Lee Jones and Maria Muldaur, Zambo does all of the musical arranging and performing while her co-writer, Barry Alphonso, does the lyrics. The first song of the set, "Incandescent," was an infectious love song with a style not unlike Jose Feliciano, of whom Zambo draws a lot of her influence. "No More Stanley" was rather silly, but was more than made up for by "New York In The Rain," a pensively moody piece. "Fantasizing" was a dreamily meandering mind escape song.

□**Musicianship:** Over all, Zambo's voice is very expressive and melodic, highlighted by a quick-change from deep, husky intonations to careeningly higher octaves. Although coming over a bit strained in "Fantasizing," her singing was, on the whole, sure and controlled. An excellent guitarist, Zambo handled her instrument as if it were an old friend.

□**Performance:** Zambo possesses an affable stage presence, her easy-going congeniality



Laura Zambo: "funky pop, rhythm & blues, and a fair share of jazz"

coming across favorably to the audience. Her small talk before each selection produced a warm, intimate atmosphere and helped to create a bond of friendliness between performer and audience.

□**Summary:** With her tunes fun and easy to listen to and her personalized performance a treat to

watch, Zambo exudes her own special brand of magic. Although some of the songs are not truly commercial in the sense of what is heard daily on the airwaves, most are refreshingly original and have a distinct appeal all their own.

—Theresa Nixon

# Reviews

## CLUB ACTS

### Dred Scott At Wong's West, Santa Monica

□**The Players:** Greg Burk, vocals, clarinet; Jay Sedrish, guitar; Chris August, bass; Kyle C. Kyle, drums.

□**Material:** Combine an edgy dialog with the gods and the emotional/musical thrust of middle-period Dylan and nods to the Rolling Stones and Kinks and you only have part of the

Dred Scott message. "Wouldn't You Be Amazed," "Sweep It Up" and "The Dark Room" have fascinating lyrics, exposed like raw nerves by Burk's impassioned delivery, but the band is also carefully melodic, stressing harmonic interplay alongside the decidedly funky beats.

□**Musicianship:** The band plays all-out, with Burk a mesmerizing vocalist and Sedrish improving even on his solid work of the past. They can bounce along on an almost happy number like "Half Of A Dream" or write for "The Highlights," one of the toughest songs to come out of L.A. in a long time.

□**Performance:** The set started with quick assurance, and by

the middle, the newer material was crisp and detailed. There were numerous climaxes and releases, and the emotional directness was both exhilarating and troubling—the band is serious about their sharp lyrics, and they challenge an audience to respond, which the Wong crowd did, demanding two encores.

□**Summary:** Perhaps because they have committed few of their excellent tunes to disc, Dred Scott has not built on their strengths in the past few years, even though they present a biting set both provoking and danceable. They are one of L.A.'s absolute must-sees.

—Mark Leviton

### David Backstrom At the Golden Bear, Huntington Beach

□**The Players:** David Backstrom, acoustic, electric guitars, vocals; Don Evans, electric guitars.

□**Material:** Being a close facsimile to Dan Fogelberg and Karla Bonoff, David Backstrom manages to balance on the fine line between surface romance and "bleeding heart" mush. "My Love Won't Wait," "Let's Be Friends" (a collaboration with Fogelberg), and "I Give You My Heart," capture the vulnerability and strength of romance in a comfortable, easily acceptable way. However, walking that thin line through an entire set is a dangerous thing, and Backstrom kept his balance by playing some hearty California Rock. His songs are not of



David Backstrom: balance between romance and "bleeding heart" mush

the introspective, Jackson Browne style, but good beat and simple lyrics, with some Eagles and Neil Young-fashioned guitar work.

□**Musicianship:** David Back-

strom's right-hand man, Don Evans did a fine job filling in any gaps that might occur in a two man band. Both are well-rehearsed and competent guitarists. There was nothing innovative about their guitar playing, but Evans seemed to know that their audience wanted, and when to let loose and give it to them. The result was some clean, simple, crowd-pleasing guitar work.

□**Performance:** It isn't often that one comes across a performer that has personality, songs and looks that all support each other. Backstrom has the talent to make the transition from a Jimmy Buffett-style party tune like "Willy Willy" to his smooth semi-sweet love songs with admirable ease and genuine sincerity.

□**Summary:** Backstrom fits the small club atmosphere perfectly. His personality and simple California rock style are refreshing in the land of techno, fast and furious.

—Dani Junior

### Modern Sound Of Quiet At Wong's West, Santa Monica

□**The Players:** David Kaufman, vocals, guitar; J.B. Severin, bass; Gary Ryan, drums.

□**Material:** MSQ plays a highly structured, eccentric rock with funkish rhythms. Often Kaufman would intro a tune like "I Need Action" with brash guitar rhythms, which would seamlessly segue into hyper-riffs. A plethora of breaks keeps the band and the audience on their toes, but often the melodies and

hooks suffer in the aural commotion. The sudden stops and starts in "Kick Me" exudes a certain tension both lyrically and musically, but they have a habit of overdoing, which can hamper dynamic momentum.

□**Musicianship:** To pull off the highly detailed arrangements, the players have to be good, and they are. They hammer out frenetic riffs and false endings effortlessly. Kaufman's voice reflects the tension of the music, but the a cappella screaming reflects a lack of subtlety and restraint.

□**Performance:** The band, and Kaufman especially, try too hard. He may work up a good sweat, but his continuous bug-

eyed, maniacally tense expressions lose its intended impact after a couple of songs, let alone an entire set. Because of that, one never loses the impression that they are putting on a performance instead of reflecting true feelings.

□**Summary:** There is talent in Modern Sound of Quiet, and they put a lot of thought and effort into their presentation. But by making their sound as challenging and complex as possible, they forego catchy hooks that would better connect with the audience. Their overwrought antics forces the issue, which may work for a hardcore punk band, but not so well for them.

—Jeff Silberman

Coming soon in MC: Levi, Black and Blue, UXB, Windjammer, Shawn Phillips, Cheryl Cloud, Pepper Watkins, Van Zelm, and Messenjeh.



**EVENING SUN  
RECORDERS**  
4-TRACK \$10/HR.



4 Track and 8 Track Recording  
Tape copies / Production Services

"Where Your Ideas  
Come Alive on Tape..."

**call 662-0989**

Providing creative tools and professional service for our clients since 1977

**UPC**

United Postal Centers

**MAILBOX  
RENTALS**

1st Month FREE with Ad

- 24 Hour Mail Pick Up
- 24 Hour Telephone Message Service

- Low Cost UPS Shipping

**650-0009**

\* FROM 6.00 PER MONTH \*

Add a suite number and

use our prestigious address.

BEVERLY HILLS BRENTWOOD  
8306 Wilshire 12021 Wilshire  
W. HOLLYWOOD BURBANK  
8033 Sunset 4219 W. Olive  
MARINA DEL REY  
2554 Lincoln



**8" x 10" GLOSSIES  
MADE  
WHILE U WAIT!**

Better quality medium weight borderless prints enlarged from your original negatives. (8x10 negative not needed)

No. prints from each negative

- 10 ★ \$1.50 ea.
- 25 ★ \$.85 ea.
- 50 ★ \$.65 ea.
- 100 ★ \$.55 ea.

8x10 contact prints  
as low as 27¢ each

401 1/2 S. FAIRFAX (at 4th)  
Between Farmers Market  
& Wilshire  
OPEN MON-FRI 9:30-5:30

# Reviews

## RECORDS



### Warfrat Tales

Warfrat Gramophone Records  
Produced by Vitus Matara

### Rodney on the ROQ, Volume III

Poshboy Records  
Produced by Robbie Fields

There's plenty of new L.A. music on the lengthy *Warfrat* sampler, including two mind-boggling tracks by Rain Parade, fast becoming the most precocious of the neo-psychedelic local bands. Their "I Look Around" and "This Can't Be Today" are exciting variations on "If I Needed Someone"/"She Said She Said" with perfectly placed tambourines, snake-guitars, harmony vocals and celestial keyboards. Rain Parade set the general mood and standard for the compilation, combining garage consciousness with exquisite attention to detail.

The Leaving Trains' impressive "Creeping Coastline Of Lights" contain some wonderful lyrics ("I want a love as big as the ocean/But I'll settle for a hot fudge sundae"), and the Point's "Pothead" is a 6-minute workout where feedback, Eastern Rhythms and multiple acid-soloing rule. "Brand New World" by the Question? has a gritty 3-piece sound, like a collision of Chocholet Watchband and the Byrds, and Wednesday Week's "Boy You Got Me Good" is a stylish, commercial track with an appealing vocal by Kristi Callan.

Rodney Bingenheimer's Poshboy samplers usually contain their share of remarkable material. This third volume is thin on good hard-core (Catch 22, Pariah and Jody Foster's Army are all third-generation Xeroxes of the real thing), but Kent State's "Radio Moscow" is a thundering hulk and still as professional as thrash gets.

*Volume III's* strength is in pop: the Bangles serve up their indispensable "Bitchin Summer (Speedway)," Action Now provide the folk-pop of "Try," and Northern Ireland's Rudi pull off a nice Clash/Beatles fusion on "Crimson." The Signals' "Gotta Let Go" has a good vocal but no tension to propel it.

The most interesting track is David Hines' "Land Of 1000 Dances," an audacious recycled pop artyfact that slips in synthesizers for the original horn charts and is immensely likeable and, of course, danceable. Hines clearly has the right instincts. The immensely untalented Unit 3 With Venus, however, gets the prize for Persistence in the Face of Reality for "Pajama Party," a track that should drive every parent with a similar 9-year-old brat to the knife drawer.

—Mark Leviton



### The X-Offenders

#### Keeping Secrets

Pop Records  
Produced by Harlan Lansky

What some bands lack in bite, they make up for in the bark of a "bad" name. But a bad name doth not a bold band make. The X-Offenders are a prime example of this type of inconsistency. Whereas the name has implied promises of unconventionality, the music proves we're all just creatures of custom and habit.

The lack of conceptual depth in the lyrics and music renders a recycling of the same material we've been hearing for years from bands since 1962—the era the X-Offenders model their music after. This elementary rock and roll is further made mundane by tired rhythms and an overused thematic emphasis on Saturday nights, getting laid, and palid relationships.

The songs fall short of exploring any feelings. The band races through hollow phrases like lead-foot allegros on the flatlands, and consequently, any emotional nuances are completely lost. Matched with music offering no sequential dynamics or legitamate crescendos, the result is about as in-

teresting as a six-song drive up Interstate 5.

Berner's singing is quite all right, and his San Diego-bred English accent is neatly in keeping with the style adopted by a lot of new vocalists. But backed by pedestrian arrangements, and recorded thinly a la '62, the vocals and the instruments lose out to a very skeletal sound.

—Bonnie MacKinnon



### Kaos

#### Agent Killers

Pop Records  
Prod. by Harlan Lasky and Kaos

Kaos is a young metal band from San Diego whose self-produced album, unfortunately, serves as a classic example of putting out a product before its time. The cover graphics and photography are catchy and cleverly designed, the production is reasonably clean, but the musical delivery, especially the vocals and the songwriting, simply can't match the packaging.

Kaos seems to have enough potential, a solid rhythm section, and punchy dual guitar attack, but they would have been better off to develop a more assured vocal delivery and a batch of songs with a bit more variety. Bassist James Sinor's singing is simply not strong or distinctive enough, and at times (as on the chorus of "Agent Killers"), it seems he hasn't yet decided on a melody.

Another problem is that all the songs are fast, it'd be nice to have a change of pace here and there to add depth to the overall impact. Ironically, the cover of *Agent Killers* exemplifies the music—several shots are fired at the bulls-eye, and while a couple are close, none hit.

—Stu Simone

### Richard Grossman

#### Solo Piano Improvisations

Tango Records

Grossman is an acoustic pianist with an extensive background in improvised music. This outing finds him extemporizing on poetic themes.

The improvisations here owe very little to jazz, per se. There's an absence of syncopation and blues references and a feeling closer to 20th century Western classical music. There's a static quality of dynamics to these pieces, although Grossman knows the value of breathing space. Unlike many pianists who choose a *tabula rasa* format, he's neither a manic mechanic nor a rhapsodic romantic.

The notes come in short, fragmented phrases in middle-range and usually medium tempos. Grossman is more interested in appealing to your cerebellum than finding a groove. The peristaltic movement of "Icicle Blue 6 A.M." can be a little like watching a chess game. The searching opening to "Another Stranger, Comedy" might qualify him for a P.O. Box on Windham Hill, but I think he's got more going for him than that.

There's a minimal feel to "Green Consolation" that suggests what a Lennie Tristano piece might sound like with the entire middle range edited out, just the top and bottom notes. While Grossman's improvisations aren't for everyone, they are worth investigating.

—Kirk Silsbee

### Great White

#### Out Of The Night

Agean Records  
Prod. by Don Dokken and Michael Wagener

This is the best independent heavy metal record since the first edition of the Motley Crue album. In some ways it's better, in others not as good. Better in terms of production and musicianship, not as good in terms of songwriting.

Actually, comparisons to Motley Crue are inevitable, as Great White is obviously going for the same hook oriented-streamlined metal sound, although they don't seem to be concerned with the leather-and-Satan metal image.

The best song here is "On Your Knees" (a familiar metal sentiment), which features an instantly memorable guitar riff and some strong harmonies on the chorus. This hooky song and the confidence with which it's played show Great White to be a journeyman metal group, playing like pros who have been playing like this for a long time.

"Dead End" features a charging double bass groove that is fast and furious, similar in feel to "Screaming For Vengeance" by Judas Priest. Since comparisons seem to be inevitable here, singer Jack Russel sounds

# Reviews

## RECORDS

almost identical to Scorpion's screamer Klaus Meine, which of course isn't a bad thing.

The production by Don Dokken (from the band Dokken) and engineer Michael Wagener is very metallic in that it sounds loud and clear, yet commercially minded in that the vocals are right upfront. This is a very strong debut by a band that appears to be very competent. Look for them live and expect big things to come from them.

—Bruce Duff



## EP FILE

**LITTLE GIRLS—Thank Heaven!** (PVC): My knee-jerk reaction to this disc is "cute." Two women, who look like teenagers, sing nice little ditties about boyfriends, lost kisses, and ickypoo stuff. Actually, they're not bad; they harmonize well, the band's competent, and songs like "Earthquake Song" and "No Time To Say Goodbye" contain some humorous or clever lyrics. So they can provide some pretty passable entertainment, but if they want to be a stand-out act, there are areas for improvement. Most noticeably, they almost always sing in tandem, which gives them little room to exhibit their individual vocal personalities. And since they don't possess overpowering voices, the band naturally has to be held back so they can be heard. This results in rather dispassionate playing. As is, this is a cute record, sung by some cute girls in a cute way. Everybody in the band should have dimples....

**THE HEARBEATS—By Donation** (New World): These guys are one of the daring few bands trying to break it with powerpop, and this effort shows them off well. The production is on the mark; the guitars ring clearly, the percussion crackles. Unfortunately, the material rarely holds up. It's not that the songs are bad; it's just that tunes like "Julie" aren't distinctive enough. No matter how clever the arrangements are, such as the a cappella vocals and handclaps bridge in "Still A Little Magic," there's not enough aggression or unique expression to make it head and shoulders above other powerpopers. So they become another Pezband—good, but not special enough to really make it.

**BIG SHOTS—Not That Kind Of Man** (Starpath): Yet another tasteful powerpop band! The Big Shots also play nice pop ditties, heavy on vocal hooks and harmonies, tastefully played and recorded. "Last Night" is a dead ringer for 20/20, while "Don't Break My Heart" starts off as a ballsy rocker, but settles into a nice melodic powerpop groove. When they try to get raunchy, as in the riffy "I Can't Wait," they stumble badly with cliched lyrics and pedestrian beat. Overall they

too lack aggressiveness and a uniqueness to make them head and shoulders.... wait a second, didn't I just write this? **TRANSPORT** (No Label): This Santa Barbara act has created a fairly interesting sound, a light mix of U2 and Gang of Four drone with an occasional B-52 bop. Fans of these acts could be quite disappointed, however, since it's more of a scent than a direct cop of their sounds. "Going Nowhere" is the most interesting musical cut, with decent dynamic change. However, the drone of "What Color Fear" and the minimal synth melody of "More Than Brave" miss the mark. They're at their best lyrically with "Body Buildings" and the anti-nuke "Isotope Tan." But even their occasional strengths are diluted by a flat production that makes this EP more of good intentions than impressive results.

## SINGLES FILE

**Jane & the Undercover Men** do a synthesized treatment of "Hot Rod Lincoln" (Ear Movie) that has an initial appeal, but the gimmick doesn't last through the song. "Come On Up," however, has a strange charm to it, thanks largely to Bond's semi-blaise/dead-pan vocals.... Gimmick single of the issue is **Angel & the Reburns** "Beaver Cleaver Fever" b/w "Buffy Come Back." The cockeyed lyrics will draw a smile ("Why'd ya have to go OD/Who's gonna watch Mrs. Beasley?"), but the music is absolutely nowhere. But if "Teenaged Enema Nurse in Bondage" can score, why not this?.... I'm not one of the lounge melo-pop fans, but even so, I have to admit that **Madeline's** version of Eric Carmen's "Nowhere To Hide" (Quicksilver) is an out-and-out winner. There's a nice dynamic chorus and Madeline sings the guts out of it.... **Spike Irish** deals in the netherworld of powerpop a la the Babys on "Gonna Make Her Mine," but the fuzzy rhythm guitar lacks punch. "Does It Help The Hurt" (Briez) is more of the same, and it overall lacks aggression.... **Reward** covers the same turf, except it's a bit harder rock/pop. Unfortunately, a pedestrian beat keeps things from heating up on "Gimme A Break." "Someday" is a ballad with a totally incongruous fuzz guitar bridge that ruins the tune.... The dozen or so of you who watch the excellent sitcom "Cheers" should enjoy **Gary Portnoy's** "Where Everybody Knows Your Name." The theme song has a nice wry perspective, despite Portnoy sounding too much like Stephen Bishop. The flip-side, "Jenny," (Applause) is a Billy Joel popper hampered by cliché lyrics.... **Cycle's** "Somebody's Hero" (Southern Tracks) is another lackluster pop/rocker. The main problem with this and countless others is that it's so obviously geared for accessibility, there's nothing unpredictable or startling that really grabs the listener's attention.... Rarely do we get an indie single from England, but **Gardening by Moonlight** is an interesting exception. "Strange News" (Imperial UK) is a winner, combining throbbing tom-toms with a dash of synth effects that offers flashes of melody. As much as I'm automatically turned off to any act credited with playing "knobs," the tune works dynamically and, just as important, melodically, the flip, is a dub of the same song sans melody Pass.... The **Tan's** maxi-single is a case of "close, but no cigar." Both "Hanging Out" and "Bad Party" (Redskin) have a lot of potential as great, crude garage rockers. Unfortunately, the playing and production is truly too clean. A song about a blowout party needs more than someone strumming a rhythm guitar; it needs to be thrashed. "War" is a poor attempt at political rock, but they do get credit for having the best clever lyric sheet.... Saving the best for last, this File's top disc is **Doll Congress** (Enigma) "Concrete and Clay," though decent, sounds a bit too much like Altered Images. However, "Easy To Touch" and "The Main" are both strong rockers, featuring good hooks, better musicianship, and excellent production that highlights some unusual percussion. The band gets high points for performance, and of all things, originality....

—Jeff Silberman

# PRIME TRACK

**16 TRK** **8 TRK**

RATES	HOURS	RATES
25.00	10+	20.00
27.50	5-9	22.00
30.00	1-4	24.00

LOUNGE-COLOR TV-FREE COFFEE  
FREE PARKING-EASY LOADING  
PRODUCTION ASST. AVAILABLE

LAUREL CANYON BLVD. (213) 982-1151 24 HOURS BY APPT.

3M 16-Trk. 3M 8-Trk 80-8/DBX  
Studer Revox 2-Trk. 3440 4-Trk.  
AHB 16-Ch. Class A Eng. Console  
Eventide Harmonizer-EXR Excitor  
Eventide Instant Flanger. De-esser  
AKG BX-20 Reverb-Sym  
4 Urei Lim-Comp-KLH Burwen  
1/2, 1/3 Oct. And Parametric EQ's  
VSO's. Iso Booth-Click Track  
Neumann, AKG, Ev. Senn., Beyer, etc.  
JBL's-Auratones-Bi-Amp Power  
Marshall & Yamaha Amps  
Grand & Elect. Piano-Strings Add.  
Guitar/P-bass/Fat Snare Add.

## As Seen On 2 On The Town

**Cliff Hugo**—Bass  
**Alan Maggini**—Guitar  
**Steve Halter**—Keyboard  
**Johnny Conga**—Percussion  
**Jame Thompson**—Woodwinds  
**David Smith**—Drums,  
Vibraphone & Marimba

Sold \$7.00 to  
**Squash Productions**  
6851 Laurel Canyon Blvd  
No. Hollywood, CA 91605



# MAX SOUND

STUDIO REHEARSAL  
COMPLETE SOUND SERVICES  
AFFORDABLE RATES  
(213) 508-7513  
YOUR PROFESSIONAL CHOICE  
**MAX SOUND CO.**  
CAHUENGA & MAGNOLIA, N. HOLLYWOOD

Have You Heard Strategy Yet?

EYE OF NEWT PRODUCTIONS

# Club Data

by Ron Gales

**MUSIC MACHINE**, West L.A.: Bob Dylan dropped by the club to catch the recent Three O'Clock show; Peter Case came onstage and jammed with the group during the encore.

**TROUBADOUR**, West Hollywood: The heavy metal battle between neighboring clubs is getting more intense. Michael Glick has instituted a new rule that any band that plays the Roxy will be banned from the Troubadour.

**321**, Santa Monica: Club management is particularly upset over the police abruptly closing the club on the 11th for what they consider to be technicalities. On a brighter note, Bananarama came by to sing over their record and judge a dance contest on the 21st.

**MADAME WONG'S WEST**, Santa Monica: Jan Ballard has expanded the lineup here; three nights a week, no less than six bands perform. At Chinatown, Los Lobos and the Brat have a weekly gig going where free egg-rolls are given to customers.

**THE ORPHANAGE**, North Hollywood: This is the new home of HJ's. With Joe Barrett now firmly in control, considerable changes have been inaugurated. Top draws can now get up to 100% of the door, so they can come away with a good night's work in spite of the club's small size. The venue's grand reopening is on April Fools Day featuring the Question, Sidewalk Society, and El Grupo Sexo.

**AT MY PLACE**, Santa Monica: Ron Pearlman, one of the simian stars of the movie, *Quest For Fire*, brings his act of saloon songs with a comedic bent here on the 4th.

**GOLDEN WEST**, Gardena: This huge country club has instituted a big dance contest which culminates in a grand prize of a Caribbean Cruise.

**KIT KAT CLUB**, Hollywood: Booker Suzann Schott celebrated her birthday during a rockabilly bash on the 14th. After being blindfolded, she had the tactile choice of Doors Drummer John Densmore, sax vet Spyder Mittleman, ivory whiz Eddie Batos, and El Duce of the Mentors. She chose one of the topless dancers instead. Different strokes. Her next extravaganza is the long-awaited return of Top Jimmy, the Chef Boy-ar-dee of blues, who is assembling an all-star lineup to back him on April 7. Attire is "come as you ain't."

**CONCERTS BY THE SEA**, Redondo Beach: The live KKGO broadcasts are now in full swing here, literally and figuratively. Host Jim Gosa has already introduced the supreme talents of Mose Allison and Carmen MacRae. The show is broadcast every Thursday, from 9-9:30.

**McCABE'S**, Santa Monica: The Manhattan Transfer joined Richie Cole for five songs during a recent stint here. John Hiatt, whose first gig was at this guitar store, will perform a special acoustic set on April 15th.

**LONGHORN**: This club has switched owners recently, and it has affected booking policy. Instead of one house band playing months at a time, groups will be limited to weekly gigs, with other acts playing on the off-nights and Sundays.

**CATHAY de GRANDE**, Hollywood: Those looking for some good and cheap eats should check out the Depression Diner here, where chef Top de Jimmy exerts his culinary talents. In photo below, James has just rescued a batch of golden french de fries, sauteed in 100% pure Pennsylvania crude oil. *Bon appetit!*

**CLUB OPENINGS**: Phenomenon has opened in downtown L.A. Held at the Feista House at 2535 E. Olympic Blvd, acts like the Brat, New Marines, Shadow Minstrels and the ever-popular Fat & Fucked Up have already graced their stage. In Gardena, the Ascot Grand Prix debuted on March 26 with a bill featuring Redd Kross, Mood of Defiance, Modern Torture, and the Nip Drivers (Let's hear it for mainstream AOR—yeah!). Big screen videos are an added bonus here. The Ascot Grand Prix is located at 18240 Vermont Ave, near the 11 Freeway exit. There's no age limit.



Top Jimmy keeps it greasy in the kitchen at the Cathay de Grande.

# LIVE ACTION CHART

This Week	Last Week	On Chart	Artist Name	This Week	Last Week	On Chart	Artist Name
<b>Rock/Pop</b>							
1	—	1	Burning Sensations	11	4	6	Grits
2	—	2	Josie Cotten	12	17	2	Jim Gibson
3	—	3	Joshua	13	—	3	Doug Kershaw
4	—	1	Le Roi Bros.	14	—	1	Jerry Riopelle
5	—	1	Gleaming Spires	15	—	3	Steve Gillette
6	—	5	Los Lobos	16	6	3	Larry Dean & Shooters
7	—	1	French Divine	17	—	1	Rockslide
8	—	1	Suburban Lawns	18	—	3	Tammy Jean
9	2	3	Three O'Clock	19	—	1	The Check's In The Mail
10	7	3	Jack Mack & the Heart Attack	20	—	1	Big Thunder Boys
11	—	2	Sights	<b>Jazz/Blues</b>			
12	14	5	Red Devils				
13	—	2	Cannibal & the Head Hunters				
14	—	2	White Sister				
15	—	2	Changes				
16	—	1	Grandmixer D.S.T.				
17	10	2	Pandemonium				
18	—	1	Lasisi				
19	—	1	Johnathan Richman				
20	—	1	Voyeur				
<b>Country/Folk</b>							
1	7	3	Cowboy Maynard	1	3	2	Roy Ayers
2	—	4	Duke Davis	2	—	1	Marlena Shaw
3	—	3	Jerry Baze	3	—	1	Mose Allison
4	—	1	Rhythm Rockers	4	—	1	Zoot Sims
5	—	1	Cinnamon Creek	5	—	2	Shelby Flint
6	—	1	Rick Nelson	6	—	1	Eddie Harris/Pat Senatore Trio
7	—	2	Cheyenne	7	4	4	Don Randi & Quest
8	18	2	Greg Harris & Bandini Bros.	8	—	1	Harry James Orchestra
9	—	4	Geary Hanley	9	—	2	Pepper Watkins
10	3	4	Golden St. Cowboys	10	—	4	Real Estate
				11	—	3	Feather
				12	—	1	Gravity
				13	—	1	Dizzy Gillespie
				14	—	4	Bobby Redfield
				15	7	3	Baya
				16	—	2	Chiz Harris
				17	—	3	Richard Elliot
				18	—	2	Beverly Hills Unlisted Jazz Band
				19	15	3	Embra Samba
				20	—	3	Ernie Watts

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

# Showcase

by Linda R. Reitman

## John Novello

Multi-keyboardist John Novello is *not* your typical jazz musician. He graduated from Edinboro State College in Pennsylvania with a masters in mathematics and a minor in music composition. Shortly thereafter, Novello relocated to Boston, where he studied at the Berklee School of Music by day and paid dues by night in "Combat Zone" strip joints accompanied by his Hammond organ.

Novello is still playing musical chameleon. A typical day consists of teaching students privately, writing in his manual (tentatively entitled *The Contemporary Keyboardist*), rehearsing his band, adding the finishing touches to his first solo LP, and playing Clay Carson on the CBS soap opera hit, *The Young and the Restless*.

Where else but in Hollywood would you find a musician playing the same role both on and off camera? John Novello is singer/actress Patty Weaver's pianist and musical director for *The Young and the Restless*, and he worked closely with her on her first Warner Brothers release. "I'm thrilled to death over it," Novello commented. "Patty is a singer who's just gotten out of prison and is trying to make a comeback. I'm her piano player at Jona's Bar. I'm getting in the backdoor at CBS, where maybe I'll be able to do some television scoring. I've studied in town with Bob Alcivar—he's done work on several of Francis Coppolla's movies—and he's helping me get my craft together."

Late in life, Novello came to the realization that he wanted to be a musician. While he went to school, he was the "weekend warrior" on the side. He grew up listening to rock and roll and R&B, and learned by playing along with the records. His influences run from Hendrix to John McLaughlin's Mahavishnu Orchestra to Chick Corea's Return To Forever. His current band is reflective of Novello's synthesis of musical experiences.

After his Boston adventures, Novello stopped briefly in New York before moving to Los Angeles. Within six months of his move, he was touring with the Grammy-winning group A Taste Of Honey as their keyboardist and musical director. He was

with vocalist Eloise Laws briefly before touring worldwide with Donna Summer. Novello has also accumulated credits performing and/or recording with the Commodores, Manhattan Transfer, Al Vizzutti, Hubert and Ronnie Laws, Larry Coryell, Peaches and Herb, and many others.

The John Novello Band consists of Novello on Hammond A-100 organ (modified by Keyboard Products), which is interfaceable with his synthesizer, a Fender Chroma, a Fender Rhodes 73, an Oberheim OBX, an old ARP 2600, and a Yamaha baby grand for concerts. Jamie Glaser is featured on guitars, Eric Marienthal handles reeds, Rex Robinson plays bass, and Dave Crigger is on drums, with Gloria Rusch on occasional vocals.

Novello is dedicated to making his band the most cohesive around, and he would rather refuse a gig than find a substitute if one of his players cannot make it. He keeps the band tight by rehearsing them at least once a week and taping every gig. This enables him to try out all of his material to see which compositions work best. Novello also feels that it succeeds in getting band members familiar with the material, thereby allowing their "energy to flow." He requires three elements from each member: versatility, confidence, and extroversion. "I like everybody in the group to be able to express themselves, to feel they're part of the sound and not just in-the-shadow sidemen."

Although Novello's goals include a "sci-fi musical flick" (which will see him writing not only the music, but the screenplay as well), film scoring and serious acting, he says he's "really into being an educator." He's finishing up his his keyboard manual, and is very enthusiastic about its potential for success. "There isn't a manual out there that is an all-around, all-inclusive approach for the keyboardist. It takes you from the beginning, and explains all the musical terms necessary for survival, taking you through practice disciplines, how to organize your time, and all the things a keyboardist should know—how to improvise, transpose, back up singers, get gigs, and how to PR yourself," he explained. "I was inspired to write this book because I started teaching a lot and got tired of writing everything out all the time. I really like teaching; it's a great outlet. I feel like I'm helping and doing something. When you teach, you're helping the whole area of music. The more qualified musicians out there, the better the music. I emphasize a solid grounding in ear-training, technique, harmony, theory, and improvisation—also some reading and sight reading—because those are the areas that any good musician in town has got to be familiar with. I like the flow when I teach, because I go out and play, and then my experience gets channeled into my students. They get my experience, which helps them out. It's a rewarding return."

photo by Greg DeBelles



John Novello: from A Taste Of Honey to "The Young and the Restless" to his own solo group

# Days of Sin and Nights of Nymphomania...

**MAD DOG STUDIO**

16 AND 24 TRACK IN VENICE (213) 306-0950

DISCOUNT WITH BLOOD DONATION AT U.C.L.A.

## EQUIPMENT IS ONLY AS GOOD AS THE PERSON USING IT!

If a Studio has a comfortable relaxed atmosphere, good sound quality, excellent equipment including loads of outboard material, effects mixing gear, true monitor speakers, computerized musical instruments and affordable prices, is that enough?

TIME TRACK STUDIOS (includes the Mix Doctor Studios) does indeed have all of the above, but we still we also have extra special...

Knowledgeable, creative, easy to work with friendly engineers who know what they're doing, friendly pushy, give suggestions only when you want them and work with you to get you what you want.

Come and hear our quality sounds, see our beautiful rooms, meet our friendly people and tell us about your project and how we can help.



Time Track Studios  
5400 Wilshire Blvd., 2nd Floor  
Beverly Hills, CA 90210  
(213) 306-0950  
Fax: (213) 306-0951

Clubs, Showcases  
Organizations  
Seeking  
Entertainers, TV  
Opportunities and  
Miscellaneous Gigs

**GIG GUIDE  
LISTINGS ARE  
FREE**

Call (213) 462-5772

## LOS ANGELES

### PAPACITOS

12740 Culver, Marina del Rey  
Contact: Alfie Martin  
(213) 823-0075

Type of Music: All but hard rock, soloist to 6-piece bands, orig's OK  
Club Capacity: 85  
Stage Capacity: 6  
PA: Yes  
Lighting System: Yes  
Piano: No  
Audition: Call for appointment  
Pay: Percentage of bar

### COMEBACK INN

1633 W. Washington, Venice 90291  
Contact: Will Raabe or Jim Hovey  
(213) 396-6469

Type of Music: Original acoustic jazz, synthesizer soloists, reggae or musical comedy  
Club Capacity: 100  
Stage Capacity: 6  
PA: Yes  
Lighting System: Yes  
Piano: Yes  
Audition: Send cassette, LP or 1/2 inch video to above address  
Pay: Negotiable

### CHEERS!

10700 Vanowen, N. Hollywood 91605  
Contact: Vivian  
(213) 506-9709

Type of Music: contemporary music, including jazz. No punk or heavy metal, originals OK  
Club Capacity: 125  
Stage Capacity: 6  
PA: Yes  
Lighting System: Yes  
Piano: Yes  
Audition: Call or send promo, SASE for return  
Pay: Negotiable

### CARMELO'S

4449 Van Nuys, Sherman Oaks  
Contact: Chuck or Denise  
(213) 784-3268

Type of Music: Jazz  
Club Capacity: 150  
Stage Capacity: 6  
PA: Yes  
Lighting System: Yes  
Piano: Yes  
Audition: Send promo with SASE  
Pay: Union scale

### RUMBLESEAT

4700 Pacific Hwy, Long Beach  
Contact: April York  
(213) 438-7498  
Type of Music: Top 40, new wave  
Club Capacity: 400-500  
Stage Capacity: 30'  
PA: Yes  
Lighting System: Yes  
Piano: No  
Audition: Tape, vinyl, audition, schedule of past and future gigs  
Pay: Negotiable

### SPIRIT RESTAURANT & BALLROOM

1314 Santa Monica Mall  
Contact: Jeff Vines  
(213) 208-4850  
Type of Music: jazz, rock, fusion, folk, originals OK  
Club Capacity: 250  
Stage Capacity: 5  
PA: Yes  
Lighting System: Yes  
Piano: Yes  
Audition: Call Jeff for audition  
Pay: Showcase only

### CATHAY DE GRANDE

1600 N. Argyle, Hollywood  
Contact: Michael  
(213) 461-4076  
Type of Music: funk/rap only  
Club Capacity: 200  
Stage Capacity: 8  
PA: Yes  
Lighting System: Yes  
Piano: No  
Audition: Send tapes  
Pay: Negotiable

### TOWNHOUSE

52 Windward, Venice  
Contact: Frank  
(213) 392-4040  
Type of Music: country, rockabilly, jazz, pop, and originals  
Club Capacity: 250  
Stage Capacity: 10  
PA: Yes  
Lighting System: Yes  
Piano: No  
Audition: Tape, pix, and promo  
Pay: Negotiable

### HUCKLEBERRY FINN'S

24558 Hawthorne, Torrance  
Contact: Steve or Marty  
(213) 373-7881  
Type of Music: Jazz, avant garde, originals OK  
Club Capacity: 80  
Stage Capacity: 6  
PA: No  
Lighting System: No  
Piano: No  
Audition: call after 2 pm for audition appointment  
Pay: Negotiable

### THE ICE HOUSE

24 N. Mentor, Pasadena  
Contact: Jim Robinson  
(213) 681-1923  
Type of Music: Pop, rock, R&B, variety, originals OK  
Club Capacity: 110  
Stage Capacity: 8  
PA: Yes, with operator  
Lighting System: Yes, w/operator  
Piano: Yes  
Audition: Tapes and live  
Pay: Percentage of door

### THE STOP

12446 Moorpark, Studio City  
Contact: Herb  
(213) 761-8686  
Type of Music: T40 and originals  
Club Capacity: 90  
Stage Capacity: 6  
PA: Yes  
Lighting System: Minimal  
Piano: No  
Audition: Call for live audition  
Pay: Negotiable

### 321

321 Santa Monica, Santa Monica  
Contact: Howard Paar  
(213) 451-5003  
Type of Music: New dance music, originals OK  
Club Capacity: 1200  
Stage Capacity: unlimited  
PA: Yes, with operator  
Lighting System: Yes, with operator  
Piano: No  
Audition: Send tape or record with promo pack—no returns  
Pay: Negotiable

### THE STAGE WEST

17044 Chatsworth, Granada Hills  
Contact: George  
(213) 360-3310  
Type of Music: Rock, originals OK  
Club Capacity: 350  
Stage Capacity: 10  
PA: Yes  
Lighting System: Yes  
Piano: No  
Audition: contact George for more info  
Pay: Negotiable

### NEW YORK, NEW YORK

19470 Nordoff, Northridge  
Contact: Vince Petrucci  
(213) 993-7708 or 822-4508  
Type of Music: Danceable contemporary music  
Club Capacity: 600  
Stage Capacity: 20  
PA: Yes, with operator  
Lighting System: Yes, with operator  
Piano: No  
Audition: Tape, bio, pix  
Pay: Guarantee vs. percentage of door

### THE SILVER SADDLE

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

### ROLLS ROYCE CLUB

2409 W. Slauson, L.A.  
Contact: Billy, Richard, or Curly  
(213) 298-9010  
Type of Music: Black oriented music, comedians, originals OK  
Club Capacity: 850  
Stage Capacity: 50  
PA: Yes  
Lighting System: Yes  
Piano: No  
Audition: Call for audition appt.  
Pay: Negotiable

### ANNABELLE'S NIGHT CLUB

1700 Pacific Coast Hwy, Redondo  
Contact: anyone  
(213) 316-1434  
Type of Music: Serious & wacko variety, originals OK  
Club Capacity: 600  
Stage Capacity: 6  
PA: Yes, with operator  
Lighting System: Yes, with operator  
Piano: Yes  
Audition: Call & leave name, type of act, phone number  
Pay: Showcase with prize money, "Gong Show" type

### MAXIM'S RESTAURANT

6525 Sunset, Hollywood  
Contact: Skip E. Lowe  
(213) 656-6461  
Type of Music: Jazz, rock, orig's OK  
Club Capacity: 200  
Stage Capacity: 12  
PA: Yes  
Lighting System: Yes  
Piano: Yes  
Audition: Contact Skip Lowe  
Pay: Possible after talking to Skip

### TRANCAS

30765 Pacific Coast Hwy, Malibu  
Contact: Scott Bickford  
(213) 457-5516  
Type of Music: Open, originals OK  
Club Capacity: 400  
Stage Capacity: 20  
PA: Yes, with operator  
Lighting System: Yes, with operator  
Audition: Send tape, bio, pix  
Pay: Negotiable

### DONTE'S

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

### ALL THE WAY LIVE

(formerly Bullwinkles)  
184 Broadway, Santa Monica  
Contact: Lauren 3-5 Mon.-Thurs.  
(213) 451-3241  
Type of Music: All types of new music, originals OK  
Club Capacity: 200  
Stage Capacity: 10  
PA: Yes  
Lighting System: Yes  
Piano: No  
Audition: Tape and live  
Pay: Negotiable

### SHAMUS O'BRIAN'S

2001 N. Taylor, S. El Monte  
Contact: Ben  
(213) 443-3124  
Type of Music: New wave, ska, rockabilly, originals OK  
Club Capacity: 300 plus  
Stage Capacity: 10  
PA: Yes, w/operator  
Lighting System: Yes, w/operator  
Piano: No  
Audition: Pix, bio, tapes  
Pay: Negotiable

# Gig Guide®

## RETREAT CHAMPAGNE LOUNGE

3935 Sepulveda, Culver City  
Contact: Arthur Porter  
(213) 391-1196  
Type of Music: Pop and jazz, originals OK  
Club Capacity: 100  
Stage Capacity: 5  
Audition: Call for information  
Pay: Negotiable

## CARMELO'S

4449 Van Nuys, Sherman Oaks  
Contact: Chuck or Denise  
(213) 784-3268  
Type of Music: Jazz  
PA: Yes  
Lighting System: Yes  
Piano: Yes  
Audition: Send promo pack w/SASE  
Pay: Union scale

## O.N. KLUB

3037 Sunset, Hollywood  
Contact: John Sutton-Smith  
(213) 465-3841  
Type of Music: funk/rap only  
Club Capacity: 100  
Stage Capacity: 10  
PA: Yes  
Lighting System: Yes, w/operator  
Piano: No  
Audition: Live  
Pay: Percentage, negotiable

## ORANGE COUNTY SAN DIEGO

### BODIES

6149 University, San Diego  
Contact: Dan McInain  
(619) 463-2191  
Type of Music: Variety, originals OK  
Club Capacity: 125  
Stage Capacity: 7  
PA: Yes, with operator by GSI Sound  
Stage Lighting: Minimal  
Piano: No  
Audition: Tapes, records, promo to D. McInain, 9484 La Cuesta, La Mesa 92041  
Pay: Negotiable

### BILL COVIELLOS' DISTILLERY EAST

Box 2691, Escondido 92055  
(619) 741-9394  
Type of Music: New wave, rock, covers & originals with emphasis on national acts  
Club Capacity: 600  
Stage Capacity: 12  
PA: Yes, with operator  
Lighting System: Yes, with operator  
Piano: No  
Audition: Live (Wed.)—send pix, promo, cassette for audition  
Pay: Flat vs. percentage

### GOLDEN BEAR

306 Pacific Coast Hwy, Hunt. Beach  
Contact: Kevin Kirby  
(714) 960-5436  
Type of Music: All forms of entertainment, originals OK  
Club Capacity: 300  
Stage Capacity: 10 plus  
PA: Yes  
Lighting System: Yes  
Piano: Yes, and organ  
Audition: Tape, bio, and list of any forthcoming dates.  
Pay: Negotiable

### RONSTADT'S

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

### RADIO CITY

945 S. Knott, Anaheim  
Contact: Jerry Roach, M-F, 1-5 pm  
(714) 826-7001, 826-7000  
Type of Music: Straight ahead rock, new wave, rockabilly, ska, originals OK  
Club Capacity: 400  
Stage Capacity: 8-10  
PA: Yes  
Lighting system: Yes, with operator  
Piano: No  
Audition: Tape or live  
Pay: Negotiable

### RODEO

8980 Villa La Jolla, La Jolla  
Contact: Bruce Warren  
(619) 457-5590  
Type of Music: R&R, new wave, national acts, originals OK  
Club Capacity: 560  
Stage Capacity: 10  
PA: Yes  
Lighting System: Yes  
Piano: No  
Audition: Tape, bio, pix

### BACK DOOR

San Diego State Univ., 5300 Campanile Drive, San Diego 92182  
Contact: Bill Caufield  
(619) 265-6562  
Type of Music: all original ska, rockabilly, psychedelic  
Club Capacity: 400  
Stage Capacity: 10  
PA: Yes, w/operator  
Lighting System: Yes, w/operator  
Piano: Yes  
Audition: Tape, promo  
Pay: Negotiable

### HALYCON

4258 W. PT. Loma, San Diego  
Contact: Randy French  
(213) 225-9559  
Type of Music: R&R, Top 40, new wave, originals OK  
Club Capacity: 350  
Stage Capacity: 8  
PA: No  
Lighting System: Yes  
Piano: No  
Audition: Tape, photo, bio  
Pay: Negotiable

### THE RED COAT INN

4891 Pacific Hwy, San Diego 92110  
Contact: Sal Paradise  
(619) 291-9191  
Type of Music: Any new music, orig OK  
Club Capacity: 450  
Stage Capacity: 6  
PA: Yes  
Lighting System: Yes  
Piano: No  
Audition: Send tape, bio, records to above address for Sunday and Monday night showcases.  
Pay: Negotiable

### MY RICH UNCLE'S

6205 El Cajon, San Diego  
Contact: Martin Montoya  
(619) 287-7332  
Type of Music: R&R, Top 40, dance, originals on Tuesdays only  
PA: No  
Lighting System: Limited  
Piano: No  
Audition: Live, bio, pix, song list  
Pay: Flat/negotiable/percentage

## Song Market

**ATTENTION SONGWRITERS:** high energy, danceable rock songs needed for single. Exclusive rights not mandatory. R.H. Marshall (213) 460-6016.

**MAJOR TV NETWORK** is seeking mastered instrumentals, love ballads, high energy and novelty songs (all types/styles) for use in new production TV series and feature films. The best only! Mail to: London Star Production, 10928 Magnolia Bl., N. Hollywood, CA 91601. No calls please!

**SONGWRITERS WANTED:** Production company seeking material for young male teen artist. All material considered. CA'l days. (213) 677-6166.

**MANAGEMENT** company looking for commercial pop/rock ballad with strong lyrical hook a la Cocker/Warnes, Nicks/Petty for male/female duet. Send cassette, lyric sheets and SASE to Mogan Management, Pachydream Music, 2531 Sawtelle -35, Los Angeles, CA 90064.

**BARBOZA RECORDS**, a newly formed independent label with major distribution seeks new talent. Submit tape and resume to 3156 Wilshire, Suite 36, Los Angeles, CA 90010. No phone calls, please.

**PUBLISHER**, Rainfire Music, needs new T40, country/pop and R&B/pop for major recording acts. Also accepting new artists. (213) 784-0389.

## Miscellany

**SMALL PUBLISHING** production company seeks professional manager for tune casting and acquisition. Entry level, no pay. Expenses, secretary, and phone included. (213) 463-7664.

**WANTED: TOP M/F** artists or bands with own original material for management. Mail promo to: London Star Management, 10928 Magnolia Bl., N. Hollywood, CA 91601. No calls please!

**PRO BASS PLAYER** with solid vocals wanted for commercial hard rock band. Must have pro equipment, rock image, strong vocals, transportation, stage and recording experience. Recording project, paid sessions and rehearsals. (213) 656-5227.

**INDEPENDENT PRODUCER** seeks powerful range vocalist (male or female) to form melodic, high energy rock and roll band. Hit material available. Send tape and pictures to: H-9 Productions, 6546 Hollywood Bl., Suite 210, Los Angeles, CA 90028. SASE for return. No calls.

**EXPERIENCED SALESPERSON** wanted. Must have prior sales experience and knowledge of professional audio equipment. Salary negotiable. Call Sara or Craig at (213) 798-9127.

**PROFESSIONAL TALENT** Management is looking for stable, organized, all-original songwriter/artist groups. Send demo tape, picture, typed lyrics, biography, SASE to: Holman & Jason, P.T.M., BNox 1054, Beverly Hills, CA 90213-1504. Replies will be made immediately thereafter.

**WANTED: ASSISTANT** to help demonstrate outboard studio equipment. Must be a musician with basic knowledge of studio equipment. Ask for Gunther (213) 463-0400. **45 GRAVE** needs roadie with van. Experience preferred. Will pay. Call Rick (213) 556-3242.

**LONE JUSTICE** needs a sound man on a gig by gig basis. Should be familiar with L.A. club circuit. No equipment needed. Must be experienced. First gig April 9th at Music Machine. For info, call (213) 874-7897, leave message.

**ONE WORLD** Entertainment, Inc. is now looking for performing artists for an international television and recording project. We need musicians and singers for commercial rock groups. Send tapes, pictures, and resumes to: One World Entertainment, Inc., Special Projects Department, Attn: Karol Klee, 1418 W. Washington Bl., Venice, CA 90291. Only great masters need apply. Immediate response required. SASE for return.

**NOW HIRING** waiters and waitresses: Heaven on Earth restaurant. Talent a plus. Apply in person, 10-2 pm 7 days a week. 1447 Second St., Santa Monica. No calls, please.

**FLIGHT FOUR PRODUCTION** and Management is once again accepting tapes of bands and solo artists for management and/or production signings. All types of music accepted. Send tapes and pictures to: Flight Four Productions, 7130 Hollywood Bl., Suite 31, Los Angeles, CA 90046, or call Bennett Kaufman (213) 871-8054.

**WANTED: CASSETTE** duplicating engineer who can work flexible hours. Contact Janis at Mirror Image Cassette Copies (213) 466-1630.

**RECORDING ENGINEER** wanted by eight-track studio. Jim Martin (213) 467-5722.

**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.

# CLASSIFIED

24-HOUR HOTLINE (213) 462-3749 • DEADLINE THURS. 12:00 NOON • 24-HOUR HOTLINE (213) 462-3749 • DEADLINE THUR. 12:00 NOON • 24-HOUR HOTLINE

**TO PLACE FREE AD CLASSIFIED AND CONNECTION 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 the category number. Make your ad as brief as possible. All buy and sell ads must have a price. At the end, give your name and phone number (include area code).

Note: all ads are final. They cannot be changed or cancelled. Descriptive reasons for the sale, such as "must sell" and "will sacrifice" are not acceptable. If you want your ad to repeat, give us a call after your ad appears. We are not responsible for any calls that are unsolicited or annoying. **NEXT CLASSIFIED DEADLINE THURS., APR. 7, 12:00 NOON**

## 2 PA'S AND AMPS

- Yamaha G-100 amp with para. eq, 2 chnls, 2 12" spkrs xInt cond. \$400 Bill 213-943-26190
- Pre-CBS Fender cab. with 2 12" JBL K series spkrs. XInt sound and cond. \$245. 213-989-01260
- Fender Tremolux amp \$400. Richard 213-339-51030
- Pre-CBS Fender Twin reverb w/2 JBL spkrs. \$485 obo 213-989-72150
- Music Man HD 130. xInt cond \$200 Altec 15" spkrs in sm pro sound grey carpeted cabs, never used \$200. Boss DM2 delay \$75 213-340-89850

## NEWEST RECORDING INNOVATION

Record your voice on our Great Big Band Machine, the new way to sound fabulous at the smallest possible price. Just \$10 and you keep the cassette or \$7.50 with ad.

The SingAlong Studio  
6309 Hollywood Blvd.  
Soon to be in Westwood Village

- Yamaha 650 with 1 12" Altec spkr XInt cond. \$240 obo 213-989-01260
- Speaker cabs. 2 LTC 20x20x12 for bass or guitar. 1 for 12", 1 for 15", great sound w/small size, designed by Gauss w/Anvil ATA cases. All like new \$300 for all. 213-799-04020
- Keyboard spkr system, JBL 12" in Altec design. Cabs \$300 for pair 213-996-25870
- Music Man HD 130 w/412 Eminence cab. \$550 213-340-47700
- Marshall stacks, 1500 w head w/masters, brand new 30w Celestion spkrs, all xInt cond. 1/2 stack \$850, full stack \$1150. 714-964-24300
- Flag system scoop cab. C43 JBL K140 \$400 obo 213-767-85250
- 1958 Fender Princeton tweed. Rare bird \$190 obo 213-841-91270
- Sunn 412 LH spkr cab. 240w, xInt cond. w/casters \$275 obo or trade 213-827-02460
- Lab Series bass amp, L4, 200w, fan cooled, solid state, \$300 Chuck 213-784-18300
- Mesa Boogie, hardwood cab. reverb, equalizer, every option \$899 obo 213-766-69170
- Traynor TS 25 guitar amp, 12" spkr almost new \$225 obo 213-286-22930
- Eminent 200 8 chnl mixer/amp 1981 model, never used. Many special effects. Complete with carrying case \$750 213-990-37700
- Ampeg Set head \$495. Craig Miller 213-430-64120

## 3 TAPE RECORDERS

- NAD model 6040 stereo cassette deck, compatible w/metal tape, like new \$200 obo Dave 714-640-09590
- Magnacord reel to reel tape recorder, 7 or 10" reel, 7 and 15 ips, a real workhorse \$150 or trade Paul 213-994-53680
- Tangent 3216, 24 in/out 16 bus. xInt cond. Steve 213-651-35140
- Sony stereo cassette recorder Pressman TCS 300 with accessories. \$125 obo after 6 pm 213-361-51820
- Technics stereo cassette deck 6465D with Anvil case plus accessories \$350 obo After 6 pm 213-361-51820
- Tandberg 1041 XD 1/4 track with remote 7 1/2 and 15 ips 4 yrs old. perf. cond. cost new \$1700, asking \$850. Debbie Park 702-384-12120
- Nakamichi 1000 II cassette deck 4 yrs old, cost \$1600, sell \$800 702-384-12120



Excellent P.A. w/ mics • Creative Atmosphere • Med-Large Rooms  
• Showcase • Lighting • Mobile Stage  
• Cassette Recorders • Piano  
• Heat/Air Conditioning • Engineer Avail. • New Facilities  
Call for details (213) 989-0866

- Nakamichi 600 Studio cassette deck, Perf. cond. \$300. Jim Martin 213-467-57220
- Teac 144 Portastudio xInt cond. \$600 Bruce 714-859-11750

## 4 MUSIC. ACCES.

- Broken microphone wanted 213-973-07810
- 40 ft mic cable 10 avail, brand new \$15. 20' guitar cable, brand new \$11. Call days. Fred 213-839-12230
- KMF digital guitar and bass tuner. Extremely accurate, xInt cond. \$255 Audio-Technics ATM 21 unidirectional mic. xInt cond. \$65 213-874-85280
- Guild Accupitch guitar tuner. New in box \$55 213-462-45020
- Samson TR 2 wireless guitar transmitter. New in box, chnl 5 \$175. Unicorn tape echo unit \$75 213-243-52720
- Boss OD 1 overdrive xInt cond. \$50 Bill 213-943-26190
- Shure SM57 mike with cord xInt cond. \$100 Bill 213-943-26190
- Roland 501 echo unit as new \$600 obo After 6 pm 213-361-51820
- Distortion box Electro-Harmonix, Big Muff, powerful, heavy metal sound. xInt cond. \$35 Bruce 213-764-17220
- Electro-Voice mix CS 15, 2 mics plus EV power supply \$400 213-763-41960
- String bass bows French \$100. German \$60 213-462-45020

## 5 GUITARS

- 1949 Martin 00018 mint cond. \$600 213-989-01260
- 1965 Gretsch hollowbody elec. guitar. Mint cond, orig case. \$295 Steve 213-651-35140
- Fender fretless P-bass nat. blonde finish w/case \$350 Carson 213-704-01280
- 1979 Stratocaster with case, nat finish, ample neck, mint cond. \$400 firm 213-256-02150
- Gibson Les Paul Standard, cherry sunburst hrdsHl case, Schaller pegs \$399 obo will consider trade. Craig 213-766-69170
- 1962 Fender Precision bass, xInt cond w/case \$650 obo Michael 213-896-12810
- String bass, 3/4 standard, zip-up canvas case, all-wood, German bow \$1500 obo will negotiate. Call eves and weekends 213-823-10900
- Hohner bass value \$600, will sell \$300 213-345-47070
- Takamine 12 string guitar mint cond. \$250 213-463-54210
- Gibson Byrdland 1961, sharp cutaway, brown sunburst finish, xInt cond. \$1200. Raimerez classical guitar, xInt cond \$2400. Afternoons. Chris 213-466-61540
- Rickenbacker 12 string elec. guitar 1967, xInt cond \$500 213-856-87880
- Music Man fretless bass w/custom fret lines on neck \$600 obo 213-893-95940

- Ibanez bass nat. wood body, maple neck with 21 frets, xInt new cond. Sounds great \$350, includes gig bag. Fender Precision bass, rare 24 fret (up to high G), sunburst body, rosewood fingerboard, Badass bridge, xInt sound and intonation \$450 w/case String bass 3/4 modern American made with violin corners. Adjustable bridge, very gd cond. \$750, w/cover and pickup 213-462-45020
- 1979 Guild F50B 1 of 12 in existence, outstanding cond \$4000 firm 213-393-31330
- 61 Fender Precision all orig hardware, nat. finish, hrdsHl case \$700 213-874-70700
- Acoustic Martin D28S \$850 Cheryl Wilson 213-375-04650
- Hagstrom Swede with Les Paul case \$250 Steve 213-508-96650
- Gibson Les Paul guitar and case, gd cond. \$285 obo 213-874-85280
- 1972 Fender Telecaster natural ash, maple neck, black pick guard, gold Grovers, brass bridge and hardware, Seymour Vintage pickups, XInt feel, look and intonation \$450 w/case 213-704-18860

## 6 KEYBOARDS

- RMI keyboard computer \$2000 Gary Shay 213-654-5809 or 331-44240
- Oberheim 4 voice poly programmable synth, xInt cond \$1299. Call days. Fred 213-839-12230
- Micro Moog xInt cond w/Anvil case \$399 Pam or Lisa 213-991-43840
- Roland RS 202 w/traveling case Best offer 619-588-56890
- Wurlitzer elec piano model 200 in mint cond. \$300 obo. Days only 213-345-51340
- Arp Quadra w/Anvil case and pedals, including program log \$1995 Jim 714-599-8916
- State of the art Baldwin 6'4" grand piano, totally restored by Factory tech, \$6000 obo 213-820-40630
- Korg CX3 organ sounds like Hammond B-3 and Leslie. XInt cond. \$800 obo or trade for Korg poly 6 213-763-88260
- Arp Omni polysynth perf cond. \$500 Soundchaser 16 oscillator digital synth, new w/Apple computer \$3000 Jim Martin 213-467-57220
- Fender Rhodes 73 stage model \$625 213-345-47070
- 1958 Hammond B-3 vintage, xInt cond w/pedals and Leslie \$2500. Wurlitzer 140 flattop elec. piano, xInt cond \$400 714-960-35790
- Arp Explorer I \$500 Fender Rhodes suitcase piano \$600. New Arp 4 voice elec piano \$1900. Hohner D-6 clavinet \$700 or trade for Yamaha CP 70 baby grand. Steve 714-994-09950
- RMI keyboard computer, KC2 \$2500 as used by Roger Powell of Utopia 213-331-44240 213-654-58090

16 Trk. Studio

TELEMUSIC

**OUR EQUIPMENT INCLUDES:**  
Studer Revox  
U-87 / AKG  
Lexicon

**•THREE PAYMENT PLANS AVAILABLE•**  
A. \$22/hr. anytime day or night  
B. \$14/hr. first five hours then \$22/hr. next 15 hours  
C. \$15/hr. for time booked 2 months in advance

6722 White Oak Ave. (at Van Owen) Van Nuys

CASSETTE DUPLICATION with your tape 95¢

open 7 days (213) 705-1222/705-1277

MUSIC VIDEO

If you ever thought about making a video of your band but figured it would be too expensive, here's good news for you. Now for a limited time, **CONCEPT VIDEO** is offering a professional 3/4 inch broadcast quality video of your band at special low rates!!

CALL TODAY TO FIND OUT WHICH OF OUR PACKAGES IS BEST SUITED FOR YOUR NEEDS.

213/639-6470

12.00  
HR

CROSSOVER  
SOUND

15.00  
HR

4-TRACK 8-TRACK

TASCAM 80-8 • STUDIOMASTER 16 CH. • AKG • SONY • SHURE • DBX • VSO • ECHO • REVERB • CHORUS • JBL • CROWN • STUDIO UPRIGHT • ANALOG DELAY • DBX COMP-LIMITERS • AMPS AND MORE

BLOCK RATES  
MUSICIANS AVAILABLE UPON REQUEST  
(213) 876-3531 ★ Hollywood ★ (213) 997-7847

# CLASSIFIED

24-HOUR HOTLINE (213) 462-3749 • DEADLINE THURS. 12:00 NOON • 24-HOUR HOTLINE (213) 462-3749 • DEADLINE THURS. 12:00 NOON • 24-HOUR HOTLINE

Hammond portable organ w/volume pedal \$350 Robert V 213-655-28690  
Clavinette T6 gd cond \$350 Robert V 213-655-28690

## 8 PERCUSSION

5 piece drum set Ludwig and Slingerland combo, great Slingerland snare must see, gd for intermediate drummers \$500 firm Valerie 213-377-63600

8 piece black Rogers set, xint cond, 12", 13", 14", 15", 16", 18" toms, 14" chrome snare, 24" bass, some Zi'djian cymbals, Rogers and Tama hardware, some cases \$1100 obo 714-640-09590

Drum riser, 2 piece and carpeted, \$50. Teady 13" tom \$40 Teady 20" bass and 14" floor toms \$100. Rogers heavy duty cymbal stand \$30. Ludwig high hat \$30. 5 1/2 x 14 snare \$35. 5 1/2 x 14 wood snare \$35. Tama 6 1/2 x 14 chrome snare \$90 213-763-11000

Ludwig blue Vistalight drum set, xint cond. All heavy duty cases and stands. 7 toms, 2 bass, 1 snare, no cymbals. \$1500 obo 213-891-13650

## 9 GUITARISTS AVAILABLE

Guitarist avail for band new wave, blues, hard rock 213-631-24510

Pro guitarist seeks working or near working band. Well rounded, creative player, easy to work with. Call eves. Alan 213-668-19390

Guitar player wants to join or help form hard/funky blues band. Rehearse anywhere but valley. Call eves. George 213-542-06590

Guitarist/lead vocalist avail for studio and working dates. National exp. pro equip. all styles. Chris, afternoons 213-466-61540

Versatile pro guitarist/vocalist seeks working duo, trio or band. Exp. great equip. 213-876-48720

Serious guitarist infl by modern music and pop music of today wishes to join band in process of playing out or recording. Call before 10 am or between 6-8 pm. Micky 213-473-37410

Guitarist/vocalist with album credits, tour exp avail for estab orig band. Dana 213-763-56220

Guitarist with 15 yrs exp seeks working T40 casuals group. Gd equip and attitude, trans. Can read and arrange. All styles. Scott 213-762-89490

Former guitarist for Strohler looking for R&R band. 6 yrs exp, studio exp. Andy 213-347-29750

Fast, fluid heavy, yet commercial guitarist seeks serious players for future product. Double bass drummer preferred. Infi: Van Halen, Rhodes, Schenker. 20 yrs old, 8 yrs exp Call after 7 pm. Curran 213-784-71370

Lead guitarist/songwriter seeks working melodic hard rock band Stage presence, 14 yrs concert and recording exp. Pros only. Tape and promo on req. 213-659-87550

Lead guitarist/songwriter/vocalist plays and sings all styles, recording and road exp. Pros only. Stewart 213-983-07370

Lead guitarist/vocalist with pro attitude seeks working T40 or casual band. Jeff 213-841-91270

Guitarist w/xint chops plays bass and programming, specializing in funk, R&B, rock fusion styles seeks collaboration with synth player, Dr. Funk style, also Prophet. Democratic situation only. KG 213-290-31700

1960s R&B blues and avant garde seeks creative band, pref. W.L.A area 213-828-96510

Guitarist/songwriter with backing vocals seeks working T40 mellow rock band. Call after 8 pm. Dave 213-391-87040

Coming to LA: heavy metal lead guitarist and vocalist seeking drummer and bassist. Must have the look. Pros only. Send tape and pix to 995 Plumis, No. 1, Reno, NV 89509 Tom O'Brian 702-348-75570

Lead guitarist, lead singer/songwriter formerly with name act, pro, 29, high energy, killer equip, image, PA, backing, contacts, etc. 20 yrs exp seeks serious pro band. Jeff 714-964-24300

Lead guitarist with solc LP, seeks recording and touring. Have melodic sound and pro equip. Steve 213-508-96650

Heavy metal guitarist looking for pro orig metal band Mehdi 213-874-30320

Guitar/vocal/percussion (Berklee) into all good music, esp King Sunny, Clash, Stones and R&B need keys, synth, sax, bass, guitar. No whores or bores. TM 213-656-42470

Pro guitarist seeks working T40 or orig band. Gd equip, exp in a variety of styles, vocals, doubles on bass, reads, gd ear, serious only. David 213-789-78780

Guitar player seeks modern pop band in same vein as Duran Duran, Simple Minds, Bowie. Have sharp look and current style. Josh 213-980-79670

## 9 GUITARISTS WANTED

Guitarist/vocalist wanted for all-orig commercial hard rock band in SOuth Bay area. Must have trans and equip. Call after 3:30 pm 213-542-34340

Wanted: guitarist Blues, R&B virtuoso needed for working band. Pros under 30 only. Rachel 213-662-64380

Guitarist/keyboardist must sing and write. British pop/rock, infl Beatles, Cheap Trick. Very image conscious 213-506-81270

Anthem seeks an extremely talented lead guitarist w/great stage presence, positive attitude, great equip and trans. American metal only. Doc 213-355-6630 or 448-79700

Guitarist wanted for new wave rock band. Image a must 213-874-70060

Guitarist wanted for newer than new wave band with LP and airplay. Must have gd image for video. No beards or mustaches. 213-855-02030

Lead guitarist wanted by estab. orig rock act, infl by Motley Crue, Hellion, and Quiet Riot. Prefer under 21, must be pro. Jack 212-352-02130

Guitarist/vocalist wanted by pro duo or trio. Pop and country. Newport Beach area 714-631-75190

Guitarist needed. Infl by Bauhaus, Birthday Party, Echo, History, and maybe Break Even. Must have sense of humor, amateurs welcome. 213-820-81970

Guitarist wanted image conscious, for 50s/60s dance band. Elvis, Beatles, Motown, etc. Rehearse South Bay 213-379-04280

George Harrison type guitar player wanted for top rate working 60s band. Must sing lead and backup. 213-506-68370

Rhythm guitarist wanted for all orig new wave band. Must be able to sing. 714-631-24510

## GENE LEIS GUITARS

COMPLETE GUITAR REPAIR  
—KORKY LOWRY—  
NECKWORK • BODYWORK  
CUSTOMIZING • SALES  
LESSONS • MUSIC  
2319 N. Sepulveda Blvd.  
Manhattan Beach, Ca.  
**(213) 545-0079**



REHEARSAL & RECORDING STUDIO  
**\$3 to \$15 PER HOUR**  
BUY 5 HRS. —  
GET 6<sup>TH</sup> HOUR FREE!  
STORAGE • RENTALS • LOUNGE

213-353-7121; 8134 FOOTHILL BLVD.,  
SUNLAND, CA 91042

## HIT MAN 24 TRK \$25/HR

(block rate includes eng.)  
Save your money  
and your music  
Call now—  
Before we come  
to our senses



(213)  
**852-1961**  
(plus cassette  
duplication services)  
815 N. Fairfax  
Hollywood, Calif.

## ROCK 'N' ROLL AEROBICS

Tired of letting it all hang out? Tighten it up and get your act together with BEA at MADILYN CLARK'S professional rehearsal studios. Learn stage presence, style and co-ordination through AEROBICS \$4/hr. Group rates available for musicians. Private sessions on request 10852 Burbank Blvd

North Hollywood  
(213) 506-0485 or 763-7436

## JAN-AL INNERPRIZES BEST ROAD CASE PRICES ANYWHERE!



(213)  
669-0550

## Tax Service For Musicians

Take Advantage Of Your Legal Deductions—Get Back What's Rightfully Yours

**H.N.R. CLARK**  
(213) 463-9193  
In most cases flat rate \$35

## Video Shooting Service

3/4 or 1/2" Low cost  
with Ikegame 79 DAL  
Nu Vide Inc.  
(213) 659-4037

## MUSICIANS WANTED

To form working band.  
Artist under contract  
to Prod. Co. Seeks  
aggressive blend of  
Tech-Rock-Cabaret.  
Pros Only.  
Sharp Dressers!!!

CONTACT: JEFF JAMPOL  
AT POLYMEDIA INC.  
(213) 652-6165

## CHEZ GABBAY 8-Track

Teac DBX • Studiomaster  
JBL's • Auratones • AKG  
Sennheiser • Shure  
Oberheim DMX Drum Machine  
Complete demo packages and  
House rhythm section available

**\$15/hr**

(Call for special block rates)  
Michael (213) 466-4102



Be The  
First On  
Your Block  
With A  
Music  
Connection  
Cap

Send \$3 plus  
\$1 postage and  
handling to:

Creative Sales Company of America  
P.O. Box 328 Los Angeles, CA 90053  
(213) 465-0909

# CLASSIFIED

24-HOUR HOTLINE (213) 462-3749 • DEADLINE THURS. 12:00 NOON • 24-HOUR HOTLINE (213) 462-3749 • DEADLINE THURS. 12:00 NOON • 24-HOUR HOTLINE

□ All orig progressive rock fusion band seeks guitarist to trade lead and rhythm chops and harmonics with other axe man for unique and flavorful musical dimorphism. Dave 714-640-09590  
 □ Guitarist wanted for orig rock band presently playing local circuit. Good presence and backup vocals a must. Wayne or Jim 213-350-42640  
 □ Elec funk/fusion band looking for lead/rhythm guitarist. Some keyboards and background vocals. Call eves. Walter 213-394-16150

## 10 BASSISTS AVAILABLE

□ Songwriter w/bass, rhythm and vocal ability, formerly of Rocksand, seeking soon to be working band. No copies. Call after 6 pm Vince 213-760-66940  
 □ Bass guitarist/synthesizer player vocals, xlnl equip, age 26, seeks full time T40 and/or orig sit. Serious pros only. Call days. Fred 213-839-12230  
 □ Bass player/vocalist looking for 60s pop infl psychedelic band, ages 16-20, infl by Byrds, Easybeats, Beatles, etc. Spencer 213-881-87570  
 □ Bassist w/vocals seeks T40 band in working situation, gd equip, attitude and trans. Dependable. Steve 213-982-31550  
 □ Bassist, exp in all styles, studio qual. player lead and backup vocals, looking for working sit. Rich 213-398-14630  
 □ Bass player looking for country or T40 working band. Good reader, backup vocals, avail immediately. Good equip and trans. Pro minded. Ivan 213-708-15840  
 □ Bassist with strong vocals seeks working T40-Fm progressive rock band or touring concert act. Studio and video exp. 14 yrs pro. Monroe Connor 714-963-30610  
 □ Bassist/songwriter LP credits, xlnl sound and equip, strong visual image, studio and touring exp, seeks commercial heavy rock band, pros only please 213-653-49940

□ Bass player avail for estab working band. Serious inquiries only. All styles, pro and dedicated. Al 213-321-37910  
 □ Have bass. Will travel. 213-506-64319-3  
 □ Bass player seeks Top 40/60s or country rock copy group, 3-5 nights work in town. Some vocals, much exp, xlnl equip. Ron 213-997-02300  
 □ Bassist seeks in town band, good reader, all styles. Marty 213-663-03170  
 □ Pro bassist/vocalist/guitarist/writer avail for pro management and label sits only. Dynamic, aggressive music only. Dennis 213-508-74480  
 □ Female bassist/singer/songwriter with good stage presence and positive attitude seeks orig pop band. 213-461-75260  
 □ Pro bassist seeks working band, prefer in town. Scott 213-345-39690  
 □ Bass player, ex-name rock group, seeking interesting group. Have recorded LPs for 3 major labels and toured major venues coast to coast 213-654-58090  
 □ Pro bassist seeks working sit. Extremely versatile, good reader. Elec and acoustic basses. Jon 213-650-07500

## 10 BASSISTS WANTED

□ Bassist needed for progressive danceable rock band. Must have equip and trans. Gd attitude a must. Bob 213-277-45800  
 □ Pop/rock bassist wanted, somewhat image conscious, for making hit records and performing. Good musicians only. Some immediate work. 213-876-41900  
 □ Bass player wanted to join R&R band informants. Eves 213-666-30120  
 □ Bass player wanted for all-orig band infl by Kinks and Beatles. David 213-907-61680  
 □ Pro rock bassist wanted for pro recording heavy metal band. Mark or Bill 213-761-84820  
 □ Bass player wanted for forming orig band. Seek pro player infl from Missing Persons to Rick James, Prince. Greg 213-557-6461  
 nights 213-934-30860

□ Bass player wanted for soon to be working club band. Origs and some covers, mostly pop/rock, R&B and some reggae. 213-240-44370  
 □ 60s infl bass player w/style wanted for R&R band. Dave 213-541-66130  
 □ Bass player/vocalist wanted for pro orig rock band. Must have ext. experience 213-827-02460  
 □ Pro bassist/vocalist wanted to join ultimate heavy metal band. Must have own equip, trans. Serious only, please. Paul 213-296-29460  
 □ Bass player wanted for funk/new wave modern band. Keith 213-291-94790  
 □ Female bassist wanted for Screaming Sirens. Wild, all-girl rockabilly band. Must sing. 213-996-60430  
 □ Bassist wanted for modern pop group a la Cheap Trick, Missing Persons, the Who. Must have clean-cut image, gd gear and chops 213-343-24140  
 □ Female bassist wanted. We need experienced pro for innovative musical concept. Vocal ability, looks and willingness to work required. Knowledgeable of keyboards and/or synths preferred. Great opportunity for the right musician. Bet. 6-9 pm. 213-476-21610

□ Bass player wanted for new, orig heavy sounding band. Serious only. Sean 714-846-82750  
 □ Bass player with singing ability wanted for overdue new wave band. Frank 714-631-2451  
 □ Bass player overdriven, bright sound needed immediately for band infl by Bauhaus, Birthday Party, Motorhead, Iron Maiden. 213-820-81970  
 □ Bassist needed for young rock band. Serious only. Into Missing Persons, Benatar, must live in valley area. 213-762-04490  
 □ Bassist wanted, image conscious, for hot 50s/60s dance band. Elvis, Beatles, Motown, etc. Rehearse South Bay. 213-379-04280  
 □ Bass player wanted male or female, beginner OK. Call eves. Louie 213-381-55700  
 □ Bassist wanted for high energy hard rock heavy metal band. All roig, pro attitude. Ron 213-464-78110

## 11 KEYBOARDISTS AVAILABLE

□ Dynamic female keyboardist seeks pro working band only. Into pop/rock, funk, and new wave. Have equip and can travel. Very versatile. Good chops, double on vocals. Good stage presence 213-388-77180  
 □ Pianist available. Jim 714-623-64330  
 □ Synthesist, programmer w/OBXa, DMX, DSX, etc avail for paid situations. See Pro Players Alexis Storm  
 □ Keyboardist/writer seeking pocket pulse orig band. Have all keyboards and all synths. Orig music only, contemporary R&R. Ron 213-820-40630  
 □ Keyboardist/sax/vocalist w/large repertoire of standards: show, pop, MOR, rock, on Jarreau LP. Cal Bezemer 213-855-10100  
 □ Multi-keyboardist/writer/conductor/arranger dedicated and exp with name credits, concert equip, seeks pro recording or working band, read and play all styles, no amateurs. Hawaii 808-735-67180

## 11 KEYBOARDISTS WANTED

□ LA recording artist Rincon still looking for a keyboardist w/good equip and stage presence. Must be at least 22 yrs old and be able to do backup vocals for female ld vocalist. For more info, call manager 213-780-09130  
 □ Position open for a powerful, inventive keyboardist/synthesist in a strictly orig powerhouse pop band. Must read, backup vocals helpful, must be equipped. Band is currently recording 24 track demo master and will open in concert in early summer. Pros with tremendous personal drive, please call 24 hours. Kenny Michaelson 213-393-31330  
 □ Polysynth player needed for progressive danceable rock band. Must have trans and OBX equip or similar. Leave message 213-377-45800

### Chez Gabbay

8 Track Studio has moved into Visions Music (see ad)  
 Full Line of Keyboards, Guitars and Amps.  
 Available for studio use at Low Rates.  
 Come On Down  
**\$15/HR**  
 Call: 466-1632  
 or leave message  
 856-0934

### PROPHET 5

Rented & Programmed For Sessions  
 Other Keyboards Available  
 Albums & Soundtrack Credits  
 Reasonable Rates  
**(213) 891-6498**

### Wanted Immediately PROFESSIONAL KEYBOARDIST

For All Original Pop/Rock Band Geared For Immediate Work. Must Have Professional Equipment, Attitude, Image And Ability. For More Information Call:  
 Criss (213) 355-7866  
 Steve (213) 223-8818

### Lisard Music • Lis Lewis

**Singers**  
 LESSONS, CLASSES  
 POPULAR CHORUS

•213•660•3199•

## L.A. SONGWRITERS SHOWCASE

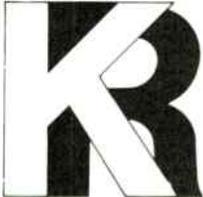
### WEDNESDAY APRIL 6

7:00 PM Interview with Bob Esty, hit writer, producer, arranger for Streisand, Cher, Thelma Houston and the Weather Girls.  
 7:45 PM Cassette Roulette—Publisher song evaluation by Morgan Ames. Needs pop/rock a la Benatar for female Japanese artist.  
 8:30 PM Live Showcase—Wallyhood, pop/rock band.  
 9:00 PM Pitch-a-thon—Bob Esty and Christian De Walden need R&B dance tunes for Taka Boom, white teen rock like GoGo's for Nikki, and Abba style female vocals over techno/pop for Cover Girl.

### WEDNESDAY APRIL 13

7:00 PM Interview with Hal Davis, legendary Motown producer/writer.  
 7:45 PM Cassette Roulette—Publisher song evaluation by Nate and Dawn Fortier of Universe Comm. looking for R&B and R&B/Pop.  
 8:30 PM Live Showcase—Drake McGilbery, R&B/pop writer/artist with covers by Gene Chandler, Dramatics and others.  
 9:00 PM Pitch-a-thon—Hal Davis needs tunes for Natural Element between 5th Dimension and Friends of Distinction but funkier. Charles Will Smith need songs for 11 year old singer, Dion.

6353 HOLLYWOOD BLVD. (213) 462-1382



**Rehearsal & Showcase Studios**

- Full sound systems
- Block-booking avail.
- Storage
- Equipment for rent
- Lighting
- Air conditioned, carpeted
- 4-Trk. and video avail.
- Central location

**KARMAN • ROSS • STUDIOS**  
 5373 W. Pico Blvd. 930-1747 or 820-3120

AS CLOSE TO THE ORIGINAL AS POSSIBLE




**mirror-image**  
 CASSETTE COPIES

**New Address!**  
 6605 Sunset Blvd., Hollywood

• HIGHEST QUALITY  
 • REALTIME / HI SPEED  
 • 22 MACHINES  
 • FAST DELIVERY  
 • PEOPLE WHO CARE  
 • ABOVE MUSICIANS CONTACT SERVICE

**(213) 466-1630**

# CLASSIFIED

24-HOUR HOTLINE (213) 462-3749 • DEADLINE THURS. 12:00 NOON • 24-HOUR HOTLINE (213) 462-3749 • DEADLINE THURS. 12:00 NOON • 24-HOUR HOTLINE

□ **Keyboardist with state of the art equip and image wanted by orig pop/ska band with management and major label interest.** Morgan Management 213-828-8985 x9210

□ **Keyboardist/synthesist wanted by new music band w/producer, management, video Paul** 213-851-8427o

□ **Versatile, creative synthesizer player wanted for driving 'rock band, kalidescopic energy.** Richard 213-258-4661 or 930-1300o

□ **Rock band forming under direction of Steve Vai. Must be familiar with odd meters, Zappa type Marty** 213-362-9154o

□ **Keyboardist with own polyphonic synth for new type of group. Must read well, be free for some travel.** Jessica 213-623-3805o

□ **Synthesizer player for orig recording project doing mainstream new wave rock. Must be willing to rehearse.** Dale 213-396-4229o

□ **Synthesizer artist needed for working band. If you don't enjoy playing simple parts, don't call** 213-345-4707o

□ **Keyboardist wanted by pro lead guitarist/songwriter to form hi-energy rock a la Journey, Santana, Loverboy. 9 yrs exp, very ambitious and dedicated. Collaboration welcome.** Linda 714-495-4688o

□ **Keyboardist with programmable synth needed for modern song-oriented dance band w/major label interest and credits.** Liberty 213-461-7485o

□ **Keyboardist/singer/songwriter wanted by functioning rock band doing orig and copies. Infl are Little Feat, Jackson Browne, Poco.** Jim 213-366-3930o

□ **Multi-keyboardist wanted for orig commercial hard rock band metal band. Have xint material and major label deal pending. Proper equip and image a must** 213-967-6915o

□ **Keyboardist/synth player wanted for new wave band. Pro attitude and equip a must. Singing helpful.** Ben 213-443-3124o

□ **Estab T40 rock band seeks multi-keyboardist. Must sing and have good equip. Immediate work** 213-956-1092o

□ **Alchemical sightreading synthesist interested in composing. Basic primal structures, into sublime elemental formulas. Infl by Magazine, MiSex, tribal chant. Pasadena area.** Edgar 213-447-2809o

□ **Multi-keyboardist/composer/vocalist for FM/MLP oriented progressive rock band. Should be properly equipped. Band has many opportunities and industry interest. Competent players only.** Russ 213-456-1589 Jerry 213-763-5525o

□ **Pro keyboardist with gear and equip, wanted for Nightwalker, currently in LA circuit and abroad. Management, backing and studio paid.** Mark Steel 213-202-6687o

□ **Madame X rock group is negotiating with major labels, seeking a multi-keyboardist with elec grand and polysynth. Paid rehearsals.** Rick Dallas 213-894-5590o

□ **Cannibal and the Headhunters looking for keyboard player with 12 yrs or more exp.** Robert 213-728-8778o

□ **Keyboardist wanted by orig progressive rock band with inspirat ons of 70s British music and jazz rock. Demo tape and club work on the way.** Dave 714-640-0959o

□ **Multi keyboardist/arranger wanted for R&B/pop show band. Must write charts and arrangements. Pros only.** Merl or Waymond 213-992-9028 or 702-9149o

## 12 VOCALISTS AVAILABLE

□ **Professional male vocalist/frontman/songwriter seeks estab or froming progressive pop/rock band geared to commercial success.** Ray 213-886-3475o

□ **Into impossible as far as LA local scene. White boy blessed with the love for R&B and groove. If you understand, please call. Blue eye or brown eye, it don't matter. No T40** 213-656-7268o

□ **Power voice, young muscular male singer with wide range, in search of a rock band with orig commercial sound.** Warren 213-874-6433o

□ **Singer with piano and harmony vocals seeks duo partners with PA or working band. Pro only, pop and country.** Newport Beach area 714-631-7519o

□ **Singer w/soft lounge room style looking for R&B group. Must be pro.** Tahlib 714-997-4099o

□ **Well connected singer/actress/writer seeks: creative working duo/trio for clubs, casuals, and recording.** Marsha 213-508-7994o

□ **Lead vocalist/songwriter with powerful voice and great orig sks down to earth rock and roll band, owns PA, very serious.** 7-11 pm. Steve 213-366-3930o

□ **Lead vocalist, front man, somewhere between new Kansas, Rainbow and Journey, wide range, xint performer, seeks project with backing or someone who can market a great voice.** 5-7 pm only 213-886-1023o

□ **Male vocalist seeking band, 50s rockabilly, bubblegum. Ambitious, dynamic, strong entertainer. Band must be serious.** After 6 Dale 213-540-4874o

□ **Pro male vocalist avail for session work and paid backup work. See Pro Players page** Alexis Storm

□ **Frontman, male with distinctive voice, live and studio exp, great rock image, label exp, have tapes and video, seeks image conscious rock unit with deal or very pending or very pro situation** 213-506-6901o

□ **Pro vocalist looking for orig band into Kenny Loggins, Young Rascals.** Kent 213-656-7268o

□ **Two background singers looking for working band.** Jean 213-936-5466o

□ **Attractive female vocalist avail for working band only. Very versatile, double on keys, infl by Chaka and Benatar. Strong voice, 3 1/2 octave range. Good image and stage presence.** Can travel 213-388-7718o

□ **Singer avail for big band a la Sinatra, Bennett, Como style.** 213-258-1514o

□ **Stranded female vocalist is interested in finding or forming a country rock band, more rock than country. No rednecks, please. Call eyes, keep trying.** 213-820-2646o

□ **Black male vocalist tenor range, backup or lead, into R&B, funk and pop, avail for right band sits. Have trans, willing to travel. Dependable, serious only. No drugs. Leave messgae.** Bob 213-907-6169o

## 12 VOCALISTS WANTED

□ **Keyboardist seeks female pop vocalist to form duo for club work.** Aarion 213-467-2174 rom 115o

□ **Dynamic male vocalist needed for unique, melodic and powerful orig hard rock band.** 213-398-8028o

□ **Vocalist wanted for progressive rock and fusion band. Your orig ideas welcome.** Marty 213-437-7746 Tim 714-535-6345o

□ **North By Northwest working band looking for female vocalist avail for long-term travel. Call for audition** 213-784-1830o

### Male Vocalist Wanted

With great stage presence/personality and ability to collaborate on writing for very serious Orange County based rock band with backing and major interest. Call if qualified.

LYNN

(714) 642-1403

**CONTEMPORARY KEYBOARD COURSE**

- Practice Disciplines
- Improvisation Techniques
- Harmony, Rhythm
- Comping
- Ear Training
- Sight Reading
- Multi-Keyboard Techniques
- Session Playing
- Synthesizer Programming

(Private Instruction: Beginner, Intermediate, Advanced Welcome)

**John Novello (213) 506-0236**

**MALE AND FEMALE SINGERS LOOKING FOR SUPERIOR PROFESSIONAL COACHING SHOULD CONTACT MARC TASLITT**

VOICE COACH AND PIANIST

(213) 654-0136

### Singers!

Want a strong voice that you can depend on? • ALL TYPES OF SINGING

**ELIZABETH BARRON**

B.M., M.M. of Music in Voice  
Teacher of members of:

Splitters  
Secret Sea  
Gallery, etc.

(213) 851-4794

### CREATIVE CASSETTES CASSETTE DUPLICATION WHILE-U-WAIT

Hi-speed/Real time copies/Quality tape/Cassette repair/Mailers/All your tape needs at one stop  
Pay For One Copy. Get The Second Copy Free—Offer Limited To First Copy—One Time Only

WITH THIS AD  
**CREATIVE CASSETTES**  
8108 W. SUNSET BLVD.  
(213) 654-3088 11am-6pm

### VOCAL INSTRUCTION

Learn To Use Your Natural Voice Without Straining

- Breath Control
- Tone deafness & intonation
- Increase or restore range
- Style development
- Total Vocal Control
- Stage Presence
- Mike technique
- Communicating your songs

**GLORIA RUSCH**  
(213) 506-0236

### VOCAL INSTRUCTIONS & COACHING

Learn *newest techniques* for all types of singing  
correct breathing  
*self confidence in auditioning* for records, stage, night clubs. Beginners & Pros.

Music Degree - Northwestern University  
formerly with Beverly Hills Academy of Music

**Call Beatrice**  
**(213) 273-5940**

Also modern piano instruction  
Come in for a free consultation

### SONGWRITERS SINGERS

Bringing your songs to life inexpensively with top musicians is what Moonlight Demos is all about. Our staff has played with THE DOOBIE BROS., STEVE MILLER, THE JACKSONS, GEORGE BENSON, MIKE POST, PATRICE RUSHEN and many more.

### MOONLIGHT DEMOS

Call for details: Producers, Jeff (213) 893-0257, David (213) 665-7464

**SABINE**  
Voice Strengthening Specialist

"She extended my range a fifth!" —Tommy Dyke  
"Sabine showed me how to connect the exact muscles in order to get and sustain my high notes. She has a complete vocal technique..." —Bill Trudell, lead vocalist for Lazer  
"Incredible! No other teacher ever showed me how to control my vocal chords. I've got that 'edge,' no breathiness." —Lorraine Newman, soprano  
"...she gets results faster than anyone else. She is the best vocal coach."  
—Jeff Janning, columnist/songwriter

(213) 989-4667

# CLASSIFIED

24-HOUR HOTLINE (213) 462-3749 • DEADLINE THURS. 12:00 NOON • 24-HOUR HOTLINE (213) 462-3749 • DEADLINE THURS. 12:00 NOON • 24-HOUR HOTLINE

- Professional recording band, heavy metal style, seeks male lead vocalist. Tapes and image req. Mark or Bill 213-761-8482o
- Star singer/frontman wanted for commercial heavy rock band with estab members. Tall, foxy and have great range and stage presence. Deals pending. Only the very best need apply 213-999-5083o
- Black female vocalist soprano, 50s band, Crystals, Ronettes, etc. Pro attitude only. Needed immediately 213-463-7751c
- Need a female vocalist Kim Carnes, female Joe Cocker style. Must have power and passion. Lead 213-996-3372o
- Lead singer wanted for band playing orig. Ready for demo recording. Infl by Sex Pistols. After 7:30 pm. Bob 213-346-3555o
- Male singer, modern, intelligent, creative, hardworking wanted for orig modern musical unit. Bowie, Devo, Gabriel. Carson 213-704-0128  
Russell 213-760-7054o
- Funky white female vocalist in the style of Patti Austin, Chaka Khan and Teena Marie wanted by orig funk rock band. Needs to be pro, strong performance orientation and choreography preferred. Upcoming work 213-650-0060 ext 195o
- Female vocalist for new type of group. Must read well, be free for some travel. Jessica 213-623-3805o
- Female vocalist wanted for rock band ages \$6-21. Must be into Pat Benatar, Missing Persons. Serious only. Valley area 213-762-0449o
- Male vocalist Joe Cocker/Bob Seger style needed. Must have power and passion 213-996-3372o
- Male lead vocalist wanted for estab, young, energetic LA orig rock band. Todd 213-287-8733o
- Still looking for male lead vocalist for orig commercial metal band. Have xlint material and major label deal pending. Powerful voice, wide range, and image a must 213-967-6915o

Dance rock band seeks background singers for showcase work, pros only call 213-392-2497o

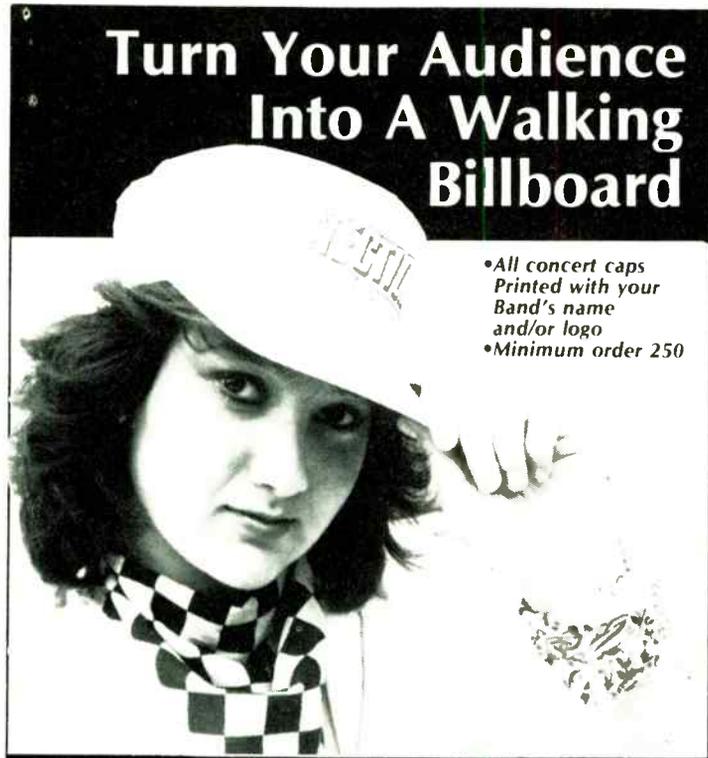
## 13 DRUMMERS AVAILABLE

- Drummer/vocalist w/12 yrs pro exp seeks band with management. Greg 213-906-1396o
- Drummer avail looking for fusion, jazz, or progressive rock band, working or not. Bob 213-342-1415c
- Musician/drummer 18 yrs exp, looking to join or form T40 lounge, wedding type band. Versatile vocal exp, own trans, xlint equip, reliable, will travel or relocate. Rick c/o Neil 213-860-4861 or 559-4561o
- Drummer with 12 yrs exp seeks working band only 213-380-5127o
- Drummer, 17 yrs exp on stage, studio and concerts, TV commercials and TV credits, 3 sets of drums and percussion, have recorded with top name bands. Pro attitude, good image on stage, seeks working pop/rock band with management and label. Video tapes available. Steve 213-553-4581o
- Female drummer/vocalist/writer, 21, seeks rock or commercial new wave band doing copy, orig. Have xlint stage presence, chops, equip and full PA. Will travel or relocate. Silver 619-433-3194o
- Drummer avail Christian music, R&B Russ 213-634-4055o
- Drummer, 15 yrs exp, studio and stage, reads, sings lead, seeks working full time T40, rock, jazz or country group. Call after 5:30 Michael 213-988-0590o
- Drummer, 15 yrs exp, stage and studio, looking for jazz, progressive rock, or pop/rock band. Bob 213-342-1415o
- Exciting, strong drummer avail. Josh 213-469-4344o

- Drummer avail for working weekend band into all styles except country. 10 yrs club, concert and studio exp. Prefer dance group. Doug 213-556-8451o
- Bass hand drummer looking for techno pop band that sounds like Thomas Dolby. He has the music that sounds like me 213-389-6679o
- Drummer seeks band of musicians to play music with success in mind. Must be crazy, but dedicated. Kevin 213-980-1253o
- Drummer from Sweden has played top shows throughout the world, looking for serious working band. Will travel. Very dependable. Only pros please 213-290-2986o
- Not just another drummer/vocalist seeking not just another band for not just another gig. No hardcore punk, heavy metal or pop-schlock. Music for positive energies and fun times in the modern world 213-876-2862o
- Latin American top rock percussionist avail for all kinds of situations. Many credits avail. JC 213-906-9501o
- Drummer and guitarist Hunt. Beach area, gd, equip, gd orig sound, serious only. Sean 714-846-8275o
- Pro drummer with many yrs exp concerts and recording, seeks working pop rock band with management and label. Very solid, hi energy playing style. Xlint equip and trans. Working T40 bands also welcome. Sonny 213-845-0160o
- African American Haitian bass hand drummer, polyrhythm expert, looking to perform with a formed group, heavy synth sound like Trio, Dolby, David Bowie. John 213-389-6679o
- Conga and timbale player looking for working band. 213-936-4114o
- Exceptional drummer male age 24, seeking band in the style of Tom Petty, Plimsouls or Pretenders only, doing orig material, working towards making records. No metal, funk, teenybop, Cheap Trick or Journey. Hard working, dedicated, top quality pros, call eves 213-957-0158o
- Drummer, powerful with studio exp seeks hi energy heavy R&R band. Pros only. Steve 213-780-8575o
- Drummer, good groove, xlint equip, exp, wants to join working band in LA or Orange County. 213-763-4196o
- Drummer/vocalist studio and stage exp, seeks new wave, R&B or avant-garde project. Have gd equip, image, material and trans. Phil 213-306-0957o

## 13 DRUMMERS WANTED

- Drummer wanted Bonham style for orig hard rock band. Xlint, powerful, and musical orig. Bill 213-398-8028o
- Percussionist/syncussionist is currently being sought by modern American dance rock band. Currently have 1 LP out getting airplay. Must have all own equip. Executive Productions 714-737-0267o
- Wanted: pop rock drummer somewhat image oriented for making hit records and performing. Gd musicians only. Some immediate work. 213-876-4190o
- Drummer wanted for modern pop group a la Cheap Trick, Missing Persons, the Who. Must have clean-cut image, good gear and chops 213-343-2414o
- Modern tribal drummer strong, melodic sense with image. U2, Duran. Call after 5 pm. No jammers 213-874-4558 or 654-8356o
- Big Tim is looking for a mallet specialist 213-393-2374o
- Kinks and Beatles infl orig band seeks drummer David 213-907-6168o
- Madame X rock group is negotiating with major management. Looking for drummer. Rick Dallas 213-894-5590o
- Drummer/vocalist wanted by powerful orig band with unique rock image. Pro equip and attitude a must. After 5 pm. Mark 213-986-7114o
- Powerpop new wave drummer for orig band. Infl by 60s music and Beatles. Have rehearsal studio in Hawthorne area, our own record label, looking for the right person. leave message. Scott 213-318-3208o
- Creative drummer wanted by new wave/pop band playing covers and orig. Must travel and prefer modern, clean cut image. Mike 805-964-1407o
- Drummer w/big beat strong groove for recording project. Require depth and feel in modern English/American/Jamaican dance music. Electronics and bg vocals a plus. Exp pros 213-704-1886o
- Drummer wanted for orig recording project doing mainstream new wave rock. Must be willing to rehearse and have at least 5 yrs pro exp. Dale 213-396-4229o
- Rock drummer wanted for an original T40 band with imm. gigs. Also have record, video, and management. Must have trans, good looks and attitude. Jon 213-933-8443o
- Drummer wanted by band w/Duran Duran style. After 5 pm. Rich 213-202-6198o



## Turn Your Audience Into A Walking Billboard

- All concert caps Printed with your Band's name and/or logo
- Minimum order 250

**CREATIVE SALES COMPANY OF AMERICA**  
P.O. Box 328, Los Angeles, CA 90053 (213) 465-0909

**"Put your act on the map with a concert cap"**



### High Quality 4 And 8 Track DEMOS

Video also available  
Xcell. equip./Band rehearsal available.  
Musicians, arrangers available.  
Credits/Competitive rates.  
**(213) 763-8313**

### DRUM COVER ILLUSTRATION

Top quality artwork  
Your design or ours

call: **ARTACHE**  
**(213) 654-1389**  
*The only limit is your imagination.*



### RECORDERING COMPANY

- ★ 100% custom pressings
- ★ full in-house processing (plating)
- ★ label printing on premises
- ★ we can supply sleeves/jackets
- ★ speedy turnaround
- ★ packaging/shipping/fulfillments
- ★ competitive prices

Let us do your project from start to finish in one location.  
Call for details (213) 979-8545  
*It's PRC...  
The record pressing plant of the 80's*



### PHOTOGRAPHY BY Nancy Vollrath

Promos / Portraits / Concerts  
**(213) 851-0130**  
**(213) 464-8381 ext. D311**

# CLASSIFIED

24-HOUR HOTLINE (213) 462-3749 • DEADLINE THURS. 12:00 NOON • 24-HOUR HOTLINE (213) 462-3749 • DEADLINE THURS. 12:00 NOON • 24-HOUR HOTLINE

Beginner drummer wanted, male or female. Need rehearsal space also. I have bass and guitar player waiting for you. Call eyes. Louie 213-381-5570  
 Original, classically influenced contemporary English sound. Need musician who takes his music seriously. Jim 213-445-5790  
 Rock drummer, Pretenders Zeppelin, Van Halen. Joe 213-456-7490

## 15 SPECIALTIES

The Film, a two-person band as seen on cable TV nationally, 45 out, seeks manager. 213-852-9844  
 English new romantic rock group seeks guitar and bass players for an exciting situation. Must be exp in the British sound. AC Sound 213-656-0258 ext 1520  
 Modern rock artist with completed single recorded in major studio being shopped to record labels, seeks bass player and lead guitarist. Steve 714-968-5487 or 953-28650  
 Improv troupe needs drummer, sax player and keyboard to improvise tunes and sound effects for nightclub act. Alexander 213-399-24970  
 The Easy Street Band is looking for financing on cable TV project. Kevin 213-340-4770  
 Roadies needed: reliable only, will only need to set up band equip one night per week, show up at gig and unload band. 213-450-1683 or 397-39200  
 Financial backer wanted for hard rock band to hit the top. \$10,000-\$100,000 quarterly. Danny 213-876-74850  
 Investor wanted for musical video. Have the material ready on display. Frank 213-457-53100  
 Musicians wanted to back up European artist. Have material and waiting. Frank 213-457-53950  
 Bassist, keyboardist and drummer wanted. Dregs inspired musicians sought by guitar player to play Dregs tunes 213-763-93680

Lone Justice, modern country band, looking for personal manager. We open for Rank and File at the Music Machine April 9th. Have producer 213-874-78970  
 Singer/songwriter/producer with songs covered by Rachel Sweet, the Film, the Tan, Lone Justice seeking manager or management. 213-387-25220

Guitarist, bassist, and drummer needed to reform the Cris Ericson Band 1982 radio airplay in Boston. Must have day job to support all-origs gamble at night. No chickens. You won't make a million dollars playing the T40 circuit, so take the all-origs risk if you believe you are creative. Lead vocals, song lyrics, melodies, and rhythmic chord progressions on piano by Cris. Musicians must each write their own accompanying part for each song. The total sound arrangement is a cooperative, democratic group decision. Call eyes. Cris 213-871-11640

Bassist, drummer, keyboardist, female vocalist, lyricist wanted by lead guitarist with 16 trk studio, management and backing for orig melodic rock, wave, pop group. 213-650-0060 ext 241Bo

Bassist/drummer wanted for hi energy fusion rock for recording and gigs. Must sing. Craig 213-766-69170

Singer/guitarist seeks rhythm section, piano, bass, and drums. Blues only. Marc 213-286-22930

Drummer and bass player with singing ability for long overdue new wave band. Frank 714-631-24510

Classical guitar player wanted by flute for duet. Must transcribe piano music. Dick 213-399-74570

Record label wanted to release two very commercial singles, masters finished. Chris Afternoons 213-466-61540

Technical assistance wanted for two-man funk band. Knowledge and familiarity if set ups for drum machine, synths and mixing live sound needed. Mike 213-344-63600

Investor/backer wanted for hot new female artist with hit songs. Have major studio, producer with track record and attorneys. 213-276-57310

Investor wanted for new group with connections. Have radio airplay, distribution, and production 213-907-65580

Female singer/songwriter looking for female musicians to form a group. Ruth 213-842-77520

Female vocalist seeking talented musicians to play 50s, 60s and orig rock and roll for fun and profit. Prefer ex-pros w/day jobs. No fame, just gratification. Noon-5 pm Laurie 213-557-5123 or 397-30720

Bright young USC graduate seeks sales position in music fields. Leave message. Julie 213-474-29900

Looking for an arranger who can arrange songs for a 17 piece big band. Pros only. John Solak 714-848-73620

Conductor/arranger wanted to form R&B pop rhythm section. Must do charts, keyboard player preferred. Pros only. Merl or Waymond 213-992-9028 or 702-91490

Popular swing band needs pro musicians and singers exp in the style and fun to work with. Other need not apply. Mariam Cuttler 213-462-81780

45 Grave needs roadie with van. Exp preferred, will pay. Rick 213-556-32420

## 16 SONGWRITERS

Lyricist seeking composer/musician 213-501-68900

Singer/songwriter seeks male singer/songwriter for collaboration. Goal to form orig act blending pop and rock. Serious only please. 213-782-87790



**The Note Factory**  
 Rehearsal  
 24 hours/7 days  
 Full P.A. Recording Facility  
 Studio City (213) 508-9910

Come Get The **MOST** For Your Money  
 AT **Magic Music Recording**  
 8 Trk \$20/hr • Cass. Dup. \$10/hr  
 2/4/6 Trk \$15 hr • Rehearsal \$6/hr  
 Terms—Cash or Barter  
 For Professional High Quality Service  
 Dial (213) 558-8274

**MUSICIANS & ACTORS WANTED**  
 Make \$500-\$1000 a week by only talking on the phone a few hours a day. If it sounds too good to be true, call 784-1171

**Imagine Your Sound Huge & Ambient**  
 Explore Innovative Recording Concepts For The Sound Of Tomorrow's Music  
 24 Track Recording And Production  
**AGGRESSIVE PRODUCTIONS**  
 (213) 784-9210

**SONGWRITING**  
 A STRUCTURED APPROACH  
 by Robert Alan Berger is a new book for songwriters and musicians who want to learn the craft of writing, performing, and selling today's music. Send \$8.95 + 1x (CA) and \$1.50 shipping to: Beer Flat Music, P.O. Box 99052, San Diego CA, 92109. Ten day guarantee. 108 p/PB/ISBN 0-911999-00-0

Female vocalist looking to start a rock band, has orig material, wants musicians who also write. Call before 9 pm. Lv mes. Courtney 213-785-90530

Male lyricist seeking musicians to collaborate on hit songs. Call collect after 5 pm weekdays. Steven Phillips 619-386-12070

Bassist/writer seeks a female lyricist and vocalist for collaboration on original pop/R&B/funk/contemporary jazz inventives. Must be spontaneous and dedicated. Al 213-321-37910

Well connected mercilessly versatile singer, writer, actress with 12 yrs active exp seeks production team. Marsha 213-508-79940

Wanted: producer/backer/publisher seeking phenomenal male singer, songwriter, 24, positive attitude, new songs, style, image, into magic of rock and roll. Mack 213-399-46720

Talented co-writer sought to write current pop, all styles. Mr. Gregory 619-375-73910

Songwriter/musician talented, creative and serious in search of same. Let's combine forces for success. Guitarist since 1965. Just arrived from Chicago. Rock and roll. Tim 714-524-27880

Female songwriter/lyricist into pop/T40/rock seeks female songwriters to collaborate with. Send samples of work to: PO Box 14562, Long Beach, CA 90803

Lyricist/singer seeks songwriter for collaboration. Funk/punk/rock/new wave/country Aires 213-450-13750

**REHEARSAL STUDIO**  
 in Hollywood  
 Altec PA, Air Conditioned Storage, Piano  
**\$6 to \$7/hr.**  
 Call (213) 463-4976 or Michael at (213) 467-0456

**SRS IS A NON-PROFIT ORGANIZATION DEDICATED TO THE EDUCATION AND PROTECTION OF SONGWRITERS**  
 For free information, write or call:  
 SRS  
 6772 Hollywood Blvd.  
 Hollywood, CA 90028  
 (213) 463-7178



Photography by **SHERRY RAYN BARNETT**  
**Production Skills Concerts/Tours/Events**  
 P.O. Box 925  
 Hollywood, CA 90028  
 (213) 874-2200  
 Staff Photographer Music Connection  
 Current Exhibition Museum Of Rock Art

**LONG HAIR**  
 Specialist  
 "People You Can Relate To And Trust While Listening To Sounds You Dig."  
 Precision Hair Sculpting  
 TO YOUR MENTAL IMAGE  
 (All Lengths)  
 Natural Hair Care—Permanent Waves  
**FREE CONSULTATION**  
**robert p richleigh**  
**rocks you!**  
**795-1272**

**FOR SALE CUSTOM BUILT TRUCK**  
 24' TRACTOR-VAN W/SLEEPER, LIFT GATE, CUSTOM INTERIOR AND MANY, MANY EXTRAS.  
 A ONE OF A KIND VEHICLE OWNED BY A MAJOR ENTERTAINER  
**1-805-646-8156**

**ARTIST DEVELOPMENT DEMO SERVICE**  
 A professionally recorded demo will put you one step ahead of the competition. Using professional studio musicians and one of L.A.'s top studios A.D.D.S. delivers a high quality recording of your song at a fraction of the cost.  
 Send for free price list and order form.  
 [Sample tape available (\$2.00 includes postage & handling).]  
 P.O. BOX 720, VENICE, CALIFORNIA 90291  
**CALL FOR MORE INFORMATION: (213) 396-2254**

# Pro Players

NEXT PRO PLAYERS DEADLINE  
THURS. APR. 7, 12:00 NOON

## SESSION PLAYERS

### EDDIE SKELTON

Phone: (213) 258-0790  
Instruments: Electric, acoustic, classical guitar.  
Technical Skill: Creative writing and arranging.  
Styles: Rock, Pop, Jazz, Country.  
Available for: Recording, casuals, touring.

Vocal Range: Three (3) octave.  
Qualifications: 16 years experience, clubs and recording.  
Read Music: Yes

### ANDY RUBIN

Phone: (213) 460-4189  
Instrument: guitar, pedal steel guitar, background vocals  
Styles: Most  
Read Music: Yes  
Qualifications: Berklee graduate, extensive session and club work in Dallas area.  
Available For: Full time session work, gigs, etc.

### ROZ TROTTER

Phone: (213) 934-3392 or 985-0010  
Instruments: All flutes and piccolo.  
Style: All.  
Read Music: Yes.  
Qualifications: 14 years professional experience. Master's in Flute performance, previous college instructor, reliable, Local 47. Played sessions, shows, casuals, orchestras.  
Available for: All professional situations, session work, casuals, teaching.

### BURT SHUR

Phone: (714) 642-2138/(213) 464-3217  
Instrument: Drums  
Styles: All—pop, rock, reggae, funk, fusion  
Read Music: Yes  
Qualifications: 15 years experience, stage, clubs, studio. Hard-hitting, solid bass drum, powerful dynamics, good listener.  
Available For: Recording situations, demos, concerts, casuals, possible club depending on situation

### STEVE SUNNAR BORG

Phone: (213) 244-0467 M-F after 6:30 pm, all day weekends  
Instrument: guitar  
Styles: heavy metal, hard rock, power pop  
Read Music: Yes  
Qualifications: Much studio and stage experience. Studied guitar with the late, great Randy Rhoads of Ozzy Osbourne. Great sound, creative, and very fast to work with. References available on request.  
Available For: All recording sessions

### STEVE DAILY

Phone: (213) 876-4872  
Instrument: Electric and acoustic guitars, Roland GR-300 guitar synth  
Vocal Range: 3 octaves  
Styles: Rock, pop, R&B, new wave, jazz  
Read Music: Yes  
Qualifications: 12 years experience performing and recording, intelligent, creative, and versatile  
Available For: Sessions, demos, casuals, all professional working situations.

### MIKE HALPERN

Phone: (213) 840-8276  
Instrument: Drums  
Styles: All  
Read Music: Yes  
Qualifications: 14 years clubs and casuals, good equipment, very reliable.  
Available For: Group situations, 5 nighters, sessions, recording, casuals, traveling.

### YVES OTTINO

Phone: (213) 478-1634  
Instruments: Piano, synthesizer, key bass, drum programmer, OBX poly synth, DMX digital drums, 4-track, grand, Rhodes  
Styles: All  
Read Music: Yes  
Qualifications: Excellent technique and feel. Can enhance any music. Extensive experience as a session player in Europe. Studied in French conservatories with strong theory and harmony background. Strong synthesist with great ear. Can program unique sounds and play hot leads. Please call to hear demo!  
Available For: Paid sessions/demos

### GUY BABYLON

Phone: (213) 664-7284  
Instruments: Synclavier II, Mini Moog, Arp Odyssey, Roland VKI, Rhodes, Vox Jaguar.  
Styles: Rock, Pop, Fusion, Electronic.  
Read Music: Yes.  
Qualifications: B.A. Music Composition, album credits, film and dance scores, conscientious, creative and tasteful.  
Available for: Sessions, demos, film and modern dance scores.

### ALEXIS STORM

Phone: (213) 907-8059  
Instrument: Vocals, OB-Xa 8-voice polyphonic synthesizer, DMX digital drums, DSX digital sequencer. Other instruments available on request.  
Vocal Range: Tenor  
Styles: All—pop, ballads, new wave  
Read Music: Yes  
Qualifications: Expert at creating specific synthesized sounds and vocal arrangements. Adept at programming most computerized musical instruments. References on request.  
Available For: Sessions, demo work, film and multi-image.

### NOMAD RHYTHM SECTION

Phone: (213) 821-1222 or 396-1090  
Instruments: Bass and drums  
Styles: All  
Read Music: Yes  
Qualifications: Recording experience, albums, soundtracks, jingles, TV, radio programs. Performed extensively in Canada and U.S. We're a two man rhythm section  
Available For: sessions or live performances

### KEITH JOHN

Phone: (703) 827-0180 (D.C. area)  
Instruments: Drums.  
Styles: Rock, Pop, R&B.  
Read Music: Yes.  
Qualifications: Played with Starland Vocal Band, Kiss, Rita Jenrette, Billy Hancock, Evan Johns & the H-Bombs. Extensive recording, touring (US & Europe), and jingles.  
Available for: Touring band and recording only.

### TRINITY RHYTHM SECTION

Phone: (213) 343-9651  
Read Music: Yes.  
Qualifications: Complete rhythm section including bass guitar, drums, keyboards, lead and back-up vocals, all musical styles for all situations.  
Available for: Professional recording, live work.

## VOCALISTS

### JIM MANDELL

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

## TECHNICAL

### CHRIS MINTO

Phone: (213) 508-8352  
Technical Skill: Recording engineer, production assistant  
Qualifications: Engineered 2 years for Keith Olsen. Recorded albums for Benatar, Springfield, Babys, Santana. Specialize in killer rock and roll.  
Available For: Paid professional recording situations only

### ED FREEMAN

Phone: (213) 650-1666  
Technical Skill: Arranging and producing.  
Qualifications: Arranger/producer for Don McLean, Carly Simon, Gregg Allman, Lalo Schifrin, Randy Crawford, Roy Buchanan, Tim Hardin, Juice Newton. Grammy and Oscar nominations. Rhythm section, string, horn and full orchestral arrangements.  
Available for: Recording sessions.

[ ] TWO YEARS \$35  
SAVE \$43.00 OFF  
NEWSSTAND PRICE  
[26 ISSUES]

**SUBSCRIBE TODAY!**

[ ] ONE YEAR \$19.00  
SAVE \$20.00 OFF  
NEWSSTAND PRICE  
[26 ISSUES]

NAME \_\_\_\_\_  
ADDRESS \_\_\_\_\_  
CITY \_\_\_\_\_ ZIP \_\_\_\_\_

Please enclose check or money order

6640 Sunset Blvd., Suite 201, Hollywood, Ca. 90028

### MUSICIANS-GROUPS, PUT IT OUT THERE!

with Music Connection's Pro-Player Ads. For just \$10, you can put your skills to work finding studio and club work.

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)

# Odds N' Ends

## MAGIC MUSIC

8/6/4 Trk Studio  
Rehearsal Facility  
Terms: Cash or Trade  
"West L.A.'s Finest"  
**(213) 558-8274**

## THE BEST CASSETTE COPIES

FREE DEMO COPY—COMPARE  
**\$100** We will prove that we make the best cassette copies.  
**(213) 451-5559**

## 16 Trk Recording By EXPERIENCED Professionals

**\$25 PER HOUR**  
BLOCK RATES AVAILABLE  
LION DOG MUSIC  
**(213) 798-1371**

## QUALITY LEAD SHEETS FAST SERVICE

Chord Charts - Transpositions  
Take Downs  
Call Jerry at  
**(213) 240-6685**

## 8 TRK STUDIO EQUIP. FOR SALE

Scully 15/30 ips 1" 8 Trk w/20 input.  
Custom console wired for 16 Trk.  
Teac 3300, more. \$7500—obo  
No reasonable offer refused

**David 393-5332**

## USED PA EQUIP

Altec, JBL, Yamaha, Etc.  
JBL Dealer/Service  
New Yamaha In Stock  
Stanal Sound Ltd.  
Phone 786-2500



REHEARSAL STUDIOS  
**\$3 and \$5**  
hourly rates  
monthly rates  
STORAGE • SECURITY

**213-957-0695**

## Fast-Accurate

Lead Sheets  
Chord Charts  
Arrangements  
Transpositions  
**Sally Klein (213) 656-7529**



VIDEO-TAPING SERVICES  
1/2 & 3/4" professional video-taping  
**(213) 257-4779**



W. L.A. (213) 838-4180  
• Pro quality 4 Trk demos  
• \$10/hr. includes engineer, and use of instruments & accessories  
• Studio Musicians Available

## FRANK YANNETT MUSIC SERVICES

★ Leadsheets ★ Arrangements  
★ Piano, Guitar Lessons ★ Charts  
★ Orig. Songs ★ Piano Tuning  
Demo Service  
**(213) 859-1168**

## GOLDSOUND Sound Reinforcement Services

**P.A. RENTAL**  
EXPERIENCED ENGINEER INCLUDED  
**213/827-3540**



Used by: H. Mason, M. Persons, Cars, Heart, K. Crimson, P. Gabriel, Prince, T. Dolby, ABC, Hall & Oates, Devo.  
**(213) 395-5046**

## REHEARSAL STUDIOS

1000 sq. ft.—20 ft. ceiling  
P.A./FREE STORAGE  
**\$5/HR.**  
Firstfilm Studios  
**(213) 222-4167**



Famous For Rhodes<sup>TM</sup> Modification  
By Appointment Only  
**(213) 845-7864**

## VIDEO TAPE YOUR GROUP LIVE ONSTAGE

**\$50.00**  
**(213) 908-9262**

## QUALITY CASSETTE COPIES

Audio \$1<sup>00</sup> - Video \$5<sup>00</sup>  
**(213) 666-3003**

## YRS MUSIC SERVICE

Lead Sheets—Music Copying  
Chord Charts—Arrangements  
Transpositions—Take Downs  
Samples Available On Request  
**(213) 463-2007—VAL**  
**(213) 463-8065—TERRY**

Vegas International Personalities looking for Duos, Trios, To 7 pieces, Top 40, Variety, Rock, Country, Swing, Oldies & Musical Comedy. (Pro-Pacs necessary). 100% Professionals-Available for travel—Must have transportation & wardrobe. Call: (702) 459-2210.



Visual Music Alliance  
Musicians-Filmmakers-Animators-Engineers  
Video Artists-Scene Simulation-Laser Prod.  
JOIN US...Monthly Meetings (213) 861-3887

## COPYIST

U-WRITE-IT!  
I COPY IT!  
JEFF (213) 781-8748  
Lead sheets  
Arrangements-Etc.

## PROFESSIONAL PROMOTIONAL VIDEOS

REASONABLY PRICED  
BETTER THAN A DEMO!  
POP TWO PRODS.  
**(213) 653-9893**

*Leadsheets*  
Inexpensive, Neat And Accurate  
**(213) 506-7238**

"BURGANDY WISNAP" seeks talented women for market development, production and promotional ventures. If you are multi-disciplined and have great audio/video appeal, vocalists, lead and background rhythm musicians, For interview/appointment call now:  
**Leonard (213) 873-6284/997-8100**



VANTAGE VIDEO SERVICES  
One-Stop Video Production From Creative Concept To Completed Product  
Reasonable Rates  
**(213) 985-6866**

## VOICE LESSONS

Prevent cracking, pushing, tightness, breathiness.  
Sue Fink  
**452-1222**

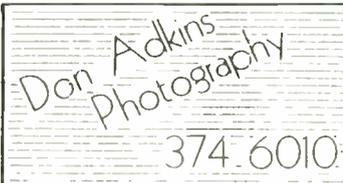
## REHEARSAL SPACE

for the Discriminating Professional  
DHU-RON STUDIOS  
**(213) 461-3380**

New from Eubanks Conservatory of Music and Arts  
**Musicianship Vol. I and II**  
A definitive method for mastering the art and theory of musicianship for players of all levels  
Call (213) 291-7821 or write:  
4928 Crenshaw Blvd., L.A. CA 90043

## AUDIO SPACE INC.

Special Introductory 20% Discount  
Air Conditioning, Stage, PA  
Centrally located in W. L.A.  
For booking info call:  
**(213) 478-2337 (213) 473-8132**



**374-6010**

## IF YOU LOVE TO SING

Get superior professional vocal training. Increase your range, pitch control, tone, stamina and creative freedom.  
Misty Johnstone (213) 664-4905  
1 1/2 hr. intro session \$12.00

## 882-8888 MUSIC HOTLINE

We Connect U Free!  
With Everything in Music!  
Advertisers call: (213) 709-0447 and Get Instant Advertising by phone!

24 Trk Recording \$25/HR  
Includes Prophet V and Linn Drum Machine

Simmons Drums & OBXA also available  
PAUL SILVA (213) 851-8427

## PROFESSIONAL MUSIC SERVICES

• original compositions  
• film scores • arranging  
• orchestration • copying  
• lead sheets • takedowns  
**(213) 396-7539**  
636-C Pier Ave Santa Monica, Ca 90405

## —ARRANGEMENTS— LEADSHEETS

• Hot up-to-date Pop, Rock, R&B Charts  
• High Quality—Low Rates  
K & M MUSIC  
**(213) 506-7798**

**SUPER SOUND STUDIO**  
SPECIALISTS IN STATE OF THE ART 1" 8-TRACK RECORDING & MIXING!  
**713-836-4028**  
CALL FOR OUR FREE TAPE SPECIAL!

# California State University LONG BEACH Student Union Programing AND Associated Students

IN COOPERATION WITH  AND  
**Music Connection Magazine** PRESENT

**April 19, 9AM-4PM**

IN THE STUDENT UNION PLAZA AND  
MULTI-PURPOSE ROOM

# EXPO *Music* '83

MEET WITH THE PROS!

**Demo Tape Screening** MUSICIANS AND SONGWRITERS  
BRING YOUR DEMOS! MUSIC INDUSTRY PROFESSIONALS WILL SCREEN YOUR SONG  
AND GIVE YOU IMMEDIATE FEEDBACK.

**Music Connection Survival Session** THE PUBLISHERS OF MUSIC CONNECTION  
MAGAZINE WILL DISCUSS MUSIC AND THE MEDIA, SURVIVING THE "L.A. HUSTLE,"  
AND EXPANDING YOUR KNOWLEDGE OF HOW THE INDUSTRY OPERATES  
ON ALL LEVELS—FROM THE STREET TO THE BOARD ROOM.

**Music Style Fashion Show** SEE THE LATEST IN MUSIC FASHION FOR THE '80s.

**Music Industry Exhibits** A VARIETY OF BOOTHS EXHIBITING PRODUCTS  
AND SERVICES FROM ALL ASPECTS OF THE MUSIC INDUSTRY.

**Rock Concert** WITH ONE OF SOUTHERN CALIFORNIA'S  
HOTTEST ROCK BANDS!

FOR MORE INFORMATION AND BOOTH SPACE CONTACT **Michael Neipris (213) 631-1283**



"Creating A Better Music Industry For The '80s"