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Music CONNECTION[®]

THE ALTERNATIVE TRADE PUBLICATION

THE THREE O'CLOCK

Core of the Paisley Underground

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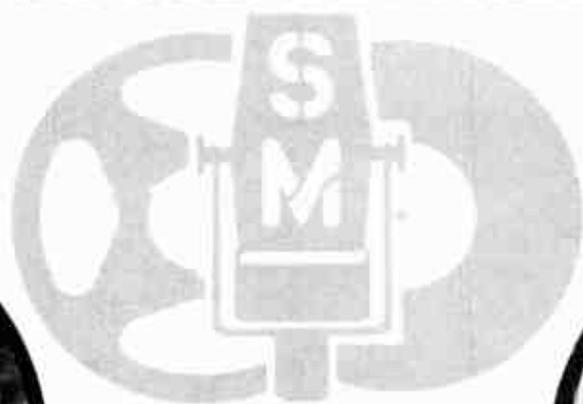
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M A C A Z I N E



The Core of the Paisley Underground, The Three O'Clock, are the cover subjects of this issue of *Music Connection*. Morgan Fisher's story, "The Three O'Clock: Don't Wave The Flag And You Won't Sink With The Ship," is on page 12. *Cover Photo by Glenn Gross / JAI.*

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COMMENTARY

Likes and Dislikes

A strange phenomenon has been in effect for years in Los Angeles, one so pervasive that nobody even questions it any more. When you go to a movie, play, sporting event, seminar, demolition derby, parade, whatever, the event starts at the time it's supposed to. This is a simple rule of thumb with almost universal application. Almost. The sole exception? The rock show—in particular, the club gig. Rock shows almost always start from 30-to-60 minutes later than advertised, with the side effect that no one even shows up for a gig—often including the bandmembers themselves—until well after the supposed starting time. This situation is purely bush league, and *I don't like it.*

I also don't like . . . the Walkman jogging boom. Somebody's gonna get run over one of these days, because sonic isolation/reverie doesn't mesh with action on the public thoroughfares of Our Town. Even if you're running in the park to private musical accompaniment, you're surrounded by danger in the form of dogs, lawn mowers, soccer players, and other aurally enhanced joggers. So be careful—or just walk, man.

But I do like . . . the precedent-setting open-studio-door policy for aspiring R&B writers and artists set up at Motown's Hitsville Studios by Benny Medina, the label's bright young A&R director (a Bryant Gumbel lookalike and soundalike). In a

town with hardly any grassroots venues for aspiring R&B artists, Medina's brainchild is a potentially revitalizing spark, and the project—dubbed the Motor City Crew—can't do Motown any harm, either.

I don't like . . . many of this year's crop of rock videos. What happened to wit and taste and restraint? This stuff is worse than prime-time TV. A few more years of this junk and we'll have weaned a generation of glassy-eyed video savants. Musicians and directors contemplating video projects should be required to watch Nicholas Roeg's *Performance* and Robert Frank's *Cocksucker Blues* for authentic inspiration before they get near a camera.

I like . . . "Heartbeat City," title track of the Cars new album. You might think of the Cars as all surface gloss and production flash, but here's one Cars song with unmistakable grit, sweat, and pathos to it. In its vivid evocation of nocturnal obsession and desperation, "Heartbreak City" makes a fitting companion piece to Steely Dan's '72 classic, "The Boston Rag."

But I don't like . . . the homogenization of L.A. radio. With a huge number of stations to choose from, you'd think the listener had a choice. But noooo! I'd rather hear evidence of someone's bad taste than the anonymous non-taste of today's radio. The only alternative is to make your own cassette compilation tapes and trade them with your friends—that's the only way you're likely to hear anyone's taste in action.

I like . . . the naked challenge Elvis Costello has set up for himself by playing a series of solo dates at Universal and other medium-sized halls. Imagine: one guy on

stage singing songs to his own accompaniment! What could Elvis be thinking of? I can't wait to see it.

But I don't like . . . having to make the choice at any Universal concert of either leaving early or facing a pair of traffic jams—the first pedestrian, the second automotive—of epic proportions. The new overpass alleviates the latter somewhat, but it does nothing for the former, which makes each concertgoer feel like a side of beef on a cattle drive. Am I gonna have to miss Elvis's encore to escape this fate?

I like . . . Wang Chung. Here's a band that couldn't quite get anything right on its first album—not even its name (last year it was Huang Chung), but has made all the pieces fit perfectly through the classic combo of talent and determination. For my money, Wang Chung's '84 model, *Points on the Curve*, is as strong as anything I've heard this year, and it marks the coming of age of a Major New Voice in Jack Hues, who somehow manages to integrate the most striking vocal aspects of both David Bowie and Daryl Hall into one tremendously effective persona.

I don't like . . . that new Style Council album, even though the concept and musical execution of *My Early Changing Moods* are inherently appealing. The problem is—and it's so obvious on an album of original soul music—Paul Weller can't sing, not well enough to pull this project off. He never could sing the neo-mod stuff, either, but he made up in attitude what he lacked in vocal ability. Not here. He should have hired Felix Cavaliere to sing the leads on the album.

I like . . . Chrissie Hynde.

—Bud Scoppa

Feedback

No Kudos For Cohen

Dear *Music Connection*,

Let me tell you one prime reason why I am no longer active in the music business: It is because of people like Jamie Cohen, who currently works for EMI.

I refer to your Vol. VII, No. 24 issue, where Cohen states that he got his start in the music business by being an associate of Rickie Lee Jones' manager. When he (her manager) "F--ked Up", he shopped her tape around and Warners "eventually threw me a bone," he recalls.

Music Connection knew full well that Mr. Cohen is incorrect about this part in rock & roll history *vis a vis* Rickie Lee Jones.

Mr. Cohen was associated with me briefly in the spring of 1978, where I met him at A&M records. I was shopping Rickie Lee at the time. Jamie Cohen was newly hired there at A&M and was eager to be a part of everything, and quick to remind everybody that his dad was the owner of 40 record stores in the Midwest.

He offered to buy into my company with a loan from his father for a small interest. I agreed, as I needed capital to continue promoting Rickie Lee. In a few short weeks, he showed he could not follow directions, and all his connections fell through. I fired him and paid him all of his (father's) money back in full.

I went on not only to shop Ricky Lee at Warners, but created intense interest at Portrait, CBS, the Johnny Carson show, A&M, Horizon, and negotiated her three album, two-year deal with Warners.

Mr. Cohen never "shopped" Ms. Jones' tape at Warner Brothers, as he claimed in your article and was out of the picture months before Rickie Lee ever signed with Warner Brothers.

For Mr. Cohen to take credit is a blatant falsehood and to say "(I) F--ked Up," is not only rude but slanderous. The record shows full well that I was responsible for the intense promotion that resulted in Rickie Lee's signing with Warner Brothers.

Nick Mathe
Hollywood, CA

Keep The Local Focus!

Dear *Music Connection*,

I've always read *Music Connection* since I came here from New York five years ago. I think you tap onto acts that are hot quite a bit earlier than everyone else in town. Thanks to your coverage of bands like Bang Bang, X, Armored Saint, and Camouflage, I always know my ticket money will be well-spent. I think L.A. music and *Music Connection* deserve more credit.

James L. Robinson
Hollywood, CA

Night Tracks Tricks

Dear *Music Connection*,

If the writers of your article, "Around the Dial, Rating the Rockvid Shows," had actually taken the time to watch *Night Tracks* instead of just presuming that any show broadcast by a station based in the deep South, (i.e. Atlanta) must be top-heavy with Alabama and Oak Ridge Boys, they would have discovered that *Night Tracks* has very eclectic tastes and is Top-40 oriented. As a matter of fact, I can't even recall the last time the Oak Ridge Boys were on our show (and I really can't be bothered looking it up). Here, then, is how your article should have read:

"Although *Night Tracks* is broadcast twice a week on the Atlanta-based Superstation WTBS, it is in fact put together from start to finish here in Los Angeles. The show, produced by Tom Lynch and Gary Biller of Lynch/Biller Productions, is nearing its first birthday, and the main reasons for its popularity have been its not-VJ format (no chatter, just music) and its broad audience due to a diverse playlist that can feature new wave, heavy metal, soul, rock & roll, pop, new romantic, and R&B played back to back. The latest news is that *Night Tracks* is adding a Top Ten countdown show to precede the regular program. Stay tuned."

Giles Ashford
Associate Director, Night Tracks, Inc.
Hollywood, CA

The Oak Ridge Boys, Alabama, and other country videos were very much present on the nights we watched Night Tracks. On the other hand, we appreciate your re-writing of our copy, and encourage you to send us any other Music Connection articles you have re-written. —Ed.

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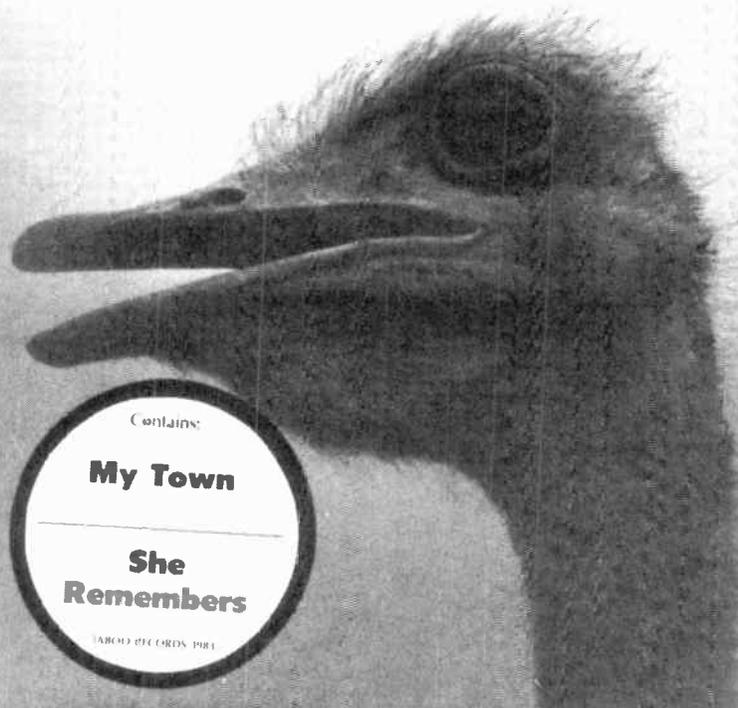
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News

SCOOPS

Scam Prods. Launches Scab Record Label; Plans Scar Video Prod. Co.

by Joshua Shane

HOLLYWOOD—Minneapolis-based Scam Productions has announced the formation of Scab Records and Tapes. The label was formed to provide exposure for young, new talent, in coordination with Scam Productions' booking and promotional divisions.

The company, headed by P.J. Letofsky (lead singer of P.J. and the Terrorists), with partners Doug Herkenhoff and Larry Case, have been handling new bands for both tours and recording. Currently, Scab's roster includes the Specimens, P.J. and the Terrorists, the G-Spots and the Rodents.

To date, the Specimens' first tape, entitled "Specimens Tape," has sold out. Presently the band has been on hiatus after completion of a year-and-a-half tour throughout the United States. P.J. and the Terrorists' album, *Terrorist*, has received airplay in Texas, Cleveland, and Boston with its singles "Sandra" and "Bitter." Sales are moving up rapidly.

The G-Spots', originally from Dallas, will be coming out with a single, entitled "Rich Girl." To promote their song, they will be going to a 10-day tour with the Terrorists, May 18-28th, and will play Dallas, Boston, New York, Cincinnati and Chicago. P.J. said, "The tour will support the sale of the record, and give them additional exposure." The Rodents are known for their Residents-like improvisational music.

Scam Productions is expanding their horizons and penetrating the European market. P.J. recently returned from Europe where he met with record producers to discuss a tour. "As an artist, I feel it would be easier to be accepted in Europe. The people seem to be more relaxed, and enjoy the music more than putting the heavy pressure on the record sales." He continued to say, "We want to go to Europe as artists for acceptability and creativity, more than as a record label or a production company."

Though Scam has no acts playing in Los Angeles, P.J. has been in Los Angeles talking to record companies about his own music, and those he represents.

Scab Records and Tapes plans to extend their roster in the next year. "Once we get the machinery in good working gear, I would like to help other bands. I'm very resourceful on clubs, tours, and where independents can get reviewed. Besides having Scam and Scab, in the near future we will be starting up Scar Productions, which will be involved in videos for television. In conclusion P.J. said, "The purpose of our company is to set up everything that an artist would need."



Lene Lovich: Extensive video promotions

MARKETING

Second Vision Video Plans Major Saturation of Rock Music Market

by Ron Stone

LOS ANGELES—Second Vision, a new company headed by former Stiff America president Bruce Kirkland, recently announced three separate and specialized marketing services "not previously available in the music industry."

In its first nine months of operation, Second Vision has undertaken video and promotion projects for Madness, Yello, Lene Lovich, Girlschool, Motorhead, Bronze Records, and Beggars Banquet Records.

The first of Second Vision's new services, said Kirkland, is a full marketing, promotional, and tour service for foreign-based recording artists not represented by a traditional management structure in the United States.

Second Vision will represent the interests of its clients by liaising with the domestic record labels, booking agents, publishers, and other key contacts for the emerging artist. According to Kirkland, their comprehensive orchestration of marketing, in concert with the labels, will provide a vital impetus for artists' careers.

"It is a quasi-management function... for those at a crucial stage in their development—

basically we're guns for hire," he said.

Second Vision presently works with Lene Lovich (Epic Records), Adele Bertel (Geffen Records), Kraftwerk (Warner Bros.), as well as Girlschool (Mercury Records).

Second Vision plans significant, ground-breaking new video promotion. And, according to Kirkland, Second Vision was the first independently operated video promotion company, which "pioneered the placement of video promotion packages in clubs to spearhead a label promotion in a target market."

Said Kirkland, "We undertook some pretty successful work with Yello and Elektra. I think we revealed that the strategy was as effective as having the band in the market."

Second Vision is currently producing a video tour for Thomas Dolby (Capitol Records) entitled "Hyperactive Nights."

Kirkland and Second Vision have, for the project, united Capitol, Thorn EMI, Picture Music International, and Sony Video 45 to effect a coordinated push of Thomas Dolby's multi-level product resources.

Kirkland explained by stating that "By presenting a complex program including exclusive video

footage and combining energies of a healthy radio/retail tie-in with an exciting national competition. Second Vision has in effect cross-merchandised all of the current Dolby product: new LP, *The Flat Earth*; new Sony Video 45 package; and Thorn EMI video cassette."

Second Vision will introduce what Kirkland termed a "sophisticated" approach to heavy metal marketing. Through their work with acts such as Girlschool and Motorhead, they have focussed "on the street. All successful metal acts have a heavy word-of-mouth credibility.

"We've generated an alternative 'metal network' that we find works well in tandem with the label's normal marketing activities," explained Kirkland.

Second Vision currently works with metal-oriented label Bronze Records, distributed by Island Records, as well as new Arista signing Bullet, a Dieter Dierks production.

For further information on Second Vision's video and promotional services, contact Margot Core at (212) 334-9260, Telex 238566, or write Second Vision, 5 Crosby Street, New York City, New York 10013.

News

SALES

1983 Record Shipments Surpassed By Cassettes; CDs Chart First Time

by Ron Stone

NEW YORK CITY—Audrey B. Strahl, public relations director of the Recording Industry Association of America, recently announced her resignation from the post she held for the past two years. According to officials at the RIAA, a successor has not yet been chosen. Strahl will move to a "more artist and music-oriented" position with a management firm.

Strahl made official her withdrawal from the post by accompanying her statement with comprehensive 1983 shipment figures. Through her offices, the RIAA announced a five-percent dollar volume increase in shipments of records and prerecorded tapes, in comparison to 1982 figures. The figure was based upon suggested retail prices, said Strahl. There was no significant increase in the number of disc units shipped, but prerecorded cassette units increased by 30-percent over 1982, surpassing LPs for the first time. In addition, 1983 marked the first time digital audio Compact Discs (CDs) were tracked in the product mix.

There were 578 million units shipped in 1983, compared to 577.7 million units in 1982, according to the RIAA. Calculated at suggested retail prices, 1983 shipments were valued at \$3.8 billion, compared to 1982's \$3.64 billion.

The figures presented to the industry by the RIAA evidence only a slight advancement upon the record set in 1978, during which 726.2 million units were shipped. By comparison, a difference of 20-percent exists. The dollar volume dropped eight-percent points from 1978's record \$4.13 billion, as well.

Strahl and the RIAA noted that prerecorded cassette shipments surpassed LP/EP shipments in 1983 by 13 percent. In 1983, 236.8 million cassettes, valued at \$1.81 billion were shipped, a 30-percent increase over 1982's units figure of 182.3 million, and a 31-percent increase over the correlating suggested retail list value of \$1.38 billion.

LP/EP shipments amounted to 210.4 million units, valued at \$1.7

billion, a 14-percent drop from 1982's figure of 243.9 million units, and an 11-percent drop in dollar volume from \$1.92 billion.

The LP/EP figures include the first digital audio CDs shipped in the marketplace. There were 800,000 CDs shipped, with an accompanying value of \$16.5 million. Breaking the CD segment out of the disc configuration results in traditional LP/EP shipments of 209.6 million units, with a value of \$1.68 billion, further illustrating the decline of records in the marketplace.

Singles have declined, with 124.7 million units shipped, with a value of \$268.9 million. This represents a nine-percent drop from 1982's 137.2 million units, and a five-percent drop from the correlating value of \$283 million.

In a continued decline in overall market share, 6.1 million eight-track units were shipped in 1983, with a value of \$28.2

million. This represents a 57-percent decline from 1982's 14.3 million units, and a 42-percent decline from accompanying dollar volume of \$49 million. Though eight-tracks have little impact at the current retail level, they still play an important role in the direct marketing sector.

While a few superstar releases have, according to the RIAA Market Research Committee, brought much excitement to the prerecorded music business, the overall unit volume has not significantly improved. The pervasive and escalating problem of home taping still affects the industry.

A complete table listing U.S. manufacturer net shipments and dollar value of discs and prerecorded tapes is available from RIAA, 888 Seventh Avenue, New York, NY 10106, or phone (212) 765-4330.

VIDEO

HBO & MTV Announce Duran Duran Shows

by Lawrence E. Payne

NEW YORK CITY—MTV and HBO/Cinemax jointly announced that the two have entered into a licensing agreement with Duran Duran for the exhibition of both a documentary and concert special.

That announcement, made by Les Garland, vice president, Pro-



Russell Mulcahy

gramming, MTV, and Bridget Potter, senior vice president, Original Programming, HBO/Cinemax, outlined the content, production and air schedule for the documentary. The program will premiere on MTV, with telecast scheduled on Cinemax or HBO at a later date. The Duran Duran concert will be seen initially on Cinemax in July, with telecast scheduled at a later date on MTV. Michael and Paul Berrow, of T.D.V. (Tritec Duran Vision Ltd.), will act as producers for these concurrent projects.

The Duran Duran documentary, directed by Michael Collins, will chronicle the group's 1984 U.S. tour, and provide the first insight the world has had into their everyday lives. Their concert special, directed by Russell Mulcahy, is being filmed while the band is on tour in the U.S. Mr. Mulcahy was largely responsible for the success of the band's Grammy-winning video album.

SIGNINGS & ASSIGNMENTS

by Lawrence E. Payne

In this issue, Music Connection inaugurates a News Department column designed to keep the music industry informed about important signings and business dealings. All information presented herein is collected through Music Connection's editorial offices at 6640 Sunset Blvd., Hollywood, CA 90028.

Herb Alpert, vice chairman of A&M Records, announced the addition of engineer/producer **Lee DeCarlo** to the recording studio staff. DeCarlo co-produced and engineered the *Footloose* LP.

"Video Beat," originally picked up by KTLA-TV Channel 5 for a four-week test run, has been awarded a 26-week extension. The show, hosted and co-produced by KROQ-FM air personality **Richard Blade**, airs Saturday mornings, 10:30-11:00a.m.

Roy Thomas Baker is Elektra Asylum's new senior vice president of Worldwide Productions.

FM radio pioneer **Bob Kardrey** has retired from Drake-Chenault after seven years and a multi-million dollar sales career. The vice president of sales was given a plaque honoring his achievement of nearly \$6 million sales during his tenure with Drake-Chenault.

Frank Military, executive vice president and general manager of Warner Bros. Publications, will now head the New York professional staff for Warner Bros. Music, in addition to his current responsibilities, announced **Chuck Kaye**, chairman.

Mirage Records, distributed by Atco Records, has announced the signing of vocalist **Toni Tennille** to a solo recording contract. Tennille will soon debut her new solo LP, *More Than You Know*.

L.A. metal band **W.A.S.P.** have signed a worldwide recording deal with Capitol Records. The band will tour the U.K. and Europe in July, before the commencement of a nationwide U.S. tour in mid-August.

I.R.S. Records have announced the promotion of **Tom Corson** to the position of West Coast sales director for the label. Corson was previously I.R.S. National Merchandising coordinator. He will retain his original responsibilities.

Brave New Music/Modern Art Music, Los Angeles, have announced the sale of its print operations and choral music catalog to **Son-Key, Inc.** of Denver.

TSOL have signed to Enigma Records of Torrance, Calif. Upcoming from the band are a new album and nationwide tour.

Tex and the Horseheads have signed to Enigma/Bemisbrain Records. A new release is forthcoming.

L.A.'s **American Girls** will accompany **R.E.M.** on an eight-city tour of England, which will include two nights at the London Marquee club.

News

THE OLYMPICS

Los Angeles Olympic Arts Festival Reports Brisk Ticket Sales

by Lawrence E. Payne
LOS ANGELES—Acknowledgments in confirmation of approximately 20,000 orders for more than 165,000 tickets to the Olympic Arts Festival will be mailed next week, it was recently announced by Los Angeles Olympic Organizing Committee (LAOOC) vice president Robert J. Fitzpatrick, the Festival's director.

Refunds totalling \$700,000, or roughly 35,000 tickets, for those who did not receive all the tickets

SAN CLEMENTE 50,000 WATT RADIO STATION GOES AOR

by Martin Brown

SAN CLEMENTE—An innovative format introduced by San Clemente-based radio station KWAV, which was introduced about one year ago, is proving very successful. At that time, they switched from 24-hour Adult Contemporary Easy Listening, programmed in-house, to the Star Station program for the hours midnight to 2 p.m. Between 2 p.m. and midnight, they have been broadcasting new music in a request show format.

General Manager, Jack Bell, says that the format change was "prompted by the phenomenal success of KROQ and the fact that KWAV is situated about half way between the Pasadena-based station and its San Diego clone, 9IX. KWAV's 50,000-watt signal can be picked up throughout Orange, Los Angeles, Riverside San Diego and San Bernardino Counties."

The change has proven very successful both on a listener response level, and in the Arbitron book. In the fall '83 book, KWAV was surpassed in the 12 to 17-year-old, 7 PM to Midnight slot only by KIIS, KIQQ, KMET, KLOS, KROQ and KKHR. This is quite an achievement for a station that remains unfamiliar to the majority of AOR listeners. Bell says there is a possibility of expanding the new music air time in the future.

they ordered will be mailed later this month. To date, more than half of the tickets available to the general public have been sold for a total of about \$3 million. According to Fitzpatrick, there are still about 150,000 tickets available to 300 Olympic Festival performances. Said Fitzpatrick, "We are delighted with the response we have received so far. The average order of ten tickets has exceeded our expectations."

"We are especially pleased by the popular response to theatre pieces performed in languages other than English," he added. "It's gratifying to see audiences try something unusual. That's part of what the Festival is all about."

To date, eight of the performing arts companies in the Festival are sold out for all performances, while a number of other events have sold out individual performances, or have only a few tickets remaining. In all, 97 of the Festival's nearly 400 performances are already sold out. Those performing arts companies whose events are completely sold out are the "Demon Drummers" of Kodo from Japan, Australia's Circus Oz, the China Performing Arts Company, Radeis International from Belgium, the Goodman Theatre/Flying Karamazov Brothers, Sausalito's Antenna Theatre, the Groundlings Theatre, and the L.A. Actors Theatre. The latter two are of ten L.A.-area theatre companies participating in the Festival.

Fitzpatrick said there remain many good seats for a variety of performances including dance events at the Pasadena Civic Auditorium and those companies having longer runs, such as Piccolo Teatro di Milano.

The deadline for mail-ordered ticket purchases is May 1, and the actual tickets will be sent out later that month. Brochures and order forms can be picked up at any First Interstate Bank branch in Southern California until May 1, and more information can be obtained by calling (213) 741-7777. The Olympic Arts Festival is produced by LAOOC, with substantial financial support from the Times Mirror Company, the Festival's sponsor.



Rick James: Repped by Norby Walters Associates

PUBLISHERS

LeFrak & Norby Walters Launch Publishing Co.

by Lawrence E. Payne

HOLLYWOOD—The LeFrak Entertainment Company, Ltd. announced the formation of a joint venture publishing company with Norby Walters Associates, which will be engaged in the development of Black/Urban contemporary music. Their plans include the signing of new writers, and the acquisitions of existing catalogues.

The LeFrak Company has been actively engaged in the music publishing and record production business for the past eight years.

Norby Walters Associates, considered the country's foremost exponent in the development of Black/Urban contemporary music, currently represents such artists as Rick James, and the Commodores.

LeFrak and Norby Walters predict that black music will continue to expand its influence in radio and record sales.

The new publishing company will operate out of LeFrak World Headquarters, 40 West 57th Street, New York, NY, 10019. Interested parties may call Herb Moelis, (212) 586-3600.

CLUBS

Concerts By The Sea Showcases Local Talent

by John Bitzer

REDONDO BEACH—Concerts By The Sea, the popular jazz nightclub on the Redondo Beach pier, has opened up every Tuesday and Wednesday nights for showcasing "all kinds of local musical talent," according to manager Roy Rollins. "We're looking for original, innovative groups, including all types of rock and roll, fusion, new wave, and surf," says Rollins. "There will be one band on each night, and the two-dollar admission fee will go strictly to them. My goal is to break even."

Concerts By The Sea features theatre-seating of 200, and has, in the past, catered exclusively to

jazz and Latin-flavored artists. But Rollins, who is the nephew of owner Howard Rumsey, says he has "always been into various kinds of music. I wanted to do this about five years ago, but I was a little green. Now I'm ready. I worked it out with my partners Bob Ramey and Ted Keffalo, and finally, Howard agreed that the time was right, so we started the word-of-mouth. So far we've received more response than we could handle, but we still have some slots to fill."

The Talent Nights begin Tuesday, May 1. Bands already scheduled include Stroxx, the East-West Band, and Abracadabra.

News

AGENCIES

Avalon Productions and Rosebud Agency Announce Cooperative Effort

by Joshua Shayne

SAN FRANCISCO—Dick Waterman of Avalon Productions, and his clients Bonnie Raitt and Sleepy La Beef, are joining forces with Mike Kappus, owner of the Rosebud Agency.

Mike Kappus stressed the point that two agencies are not merging, only joining forces. "Avalon Productions will remain an ongoing entity. The only significant change is that Dick will be working under the structure of the Rosebud Agency."

In addition to Avalon's clients, Dick Waterman will represent all of the Rosebud's clients. J.J. Cale, The Skip Castro Band, Willie Dixon, the Chicago Blues All Stars, and John Hammond are included in the roster.

The majority of artists on the Rosebud roster concentrate upon regional tours. These activities will be the major focus of the Rosebud/Avalon cooperative effort.

According to Kappus, the only difference will be Waterman's financial arrangement, the details of which were undisclosed.

There were several reasons why the two men wanted to work together. Said Kappus, "It's hard to find an honest and competent agent anywhere in the United States. I've been an agent for 13 years, and I can count on my hand the agents that are effective and trustworthy. Out of the hundreds that I've met, Dick's one of the best."

According to Kappus, their arrangement poses no threat to either company's own interests, as he is both a big fan of Bonnie Raitt's, and a long-time friend of Waterman's. "Our music interests, as well as the artists we work with, and the artists we appreciate, are in the same vein."

Another compelling reason for combining talent was Bonnie Raitt's recording of both NRBQ and the Whole Wheat Horns, and Mose Allison songs; two artists that the Rosebud Agency handles. Said Kappus, "Most of our roster were opening acts for Bonnie Raitt and then later in her career those acts supported her. We have extremely complimentary tastes and goals."

"Dick Waterman was looking for another situation, and we were looking for another agent. We were happy to take on Dick and Bonnie, and it was helpful for Dick because he no longer needed to be concerned with the administration of an agency."

Over the last year, the Rosebud Agency has doubled its roster from seven to 14 artists, including Avalon Production's artists Bonnie Raitt and Sleepy La Beef. Newly signed to the Rosebud agency is John Mayall's Bluesbreakers featuring Mick Taylor, formerly the guitarist for the Rolling Stones.

A misnomer about the San Francisco based agency is that they handle Bay Area acts. This is not true, according to Kappus. Presently, the only Bay Area act is John Lee Hooker and the Coast to Coast Blues Band. In fact, the majority of their artists are from the East Coast. Mike stations himself in San Francisco because

it is his favorite city. He is a native of Wisconsin.

Some of the upcoming events handled by Rosebud Agency/Avalon Productions in the Southern California area will be twice-daily performances by Los Lobos during the Cinco de Mayo festival.

The Robert Cray Band and the Nighthawks will also appear in the Los Angeles area this month.

Recently, the agency has been doing a great deal of overseas work. The Robert Cray Band has been booked to play in France, and then will go to Japan on tour with John Lee Hooker. Los Lobos, presently touring in Europe before the release of their album, *And A Time To Dance*, are doing very well.

Mike said in regard to the new association, "It gives us another person with a real strong background in roots music, an area we also specialize in. He has given us more visibility worldwide."

PROMOTIONS

Sasson Sponsors Elton John's Upcoming Tour

by Lawrence E. Payne
BEVERLY HILLS—Sasson Industries will sponsor the forthcoming Elton John 1984 North American concert tour, in conjunction with Elton's new album, *Restless*. The announcement came from John Reid, Elton's manager, and Stephen Wayne, president of Sasson Industries.

Wayne said, "Elton John's



Elton John: Sasson appeal

charisma, talent and widespread notoriety prompted our approach to join forces. He best represents Sasson's widespread appeal." The tour will be Elton's first in association with a corporate sponsor.

According to Wayne, Sasson will launch a multi-million dollar campaign which will incorporate all aspects of marketing, promotion, and publicity. There are plans for tie-ins on every retail level, including in-store and on-air promotions, as well as select giveaways. In addition, Sasson will implement an extensive local and national advertising campaign encompassing television, print, radio, and specialized areas such as MTV.

Sasson Industries is the first apparel manufacturer to venture into concert tour/corporate sponsorship.

The summer dates for Elton John's tour will be announced shortly.

RADIO REPORT

Compiled by Kenny Ryback
Listed below are Southern California bands currently being played on Los Angeles AOR/Modern Music stations. New additions to the playlist in regular rotation are marked with an asterisk. In addition, local talent being featured on the specialty shows are noted.

KROQ 106.7

Dean Ray * Dickies Rockwell Broken Edge Three O'Clock Josie Cotten Invisible Zoo SSQ Go Gos Twilley No Questions Berlin	Jimmy & Mustangs Missing Persons Local Music Show Sea Weed Sand Crabs The Joneses Shadow Minstrels Widow's Peak Scott Arvia MFA Kera Romans Coroner's Report Vandals Social Distortion
--	---

KMET 94.7

Motley Crue Berlin Mr. Mr. Great White Twilley Go Gos Ratt Missing Persons Van Halen	Local Licks John C. & Vice Quota Parallel Love Affair Chambermaid Max Havoc Mark Stone The Flascats Indigo Jet Rolley De Vore Crystal Image
--	--

KLOS 95.5

Van Halen Quiet Riot Go Gos Ratt Twilley Kidd Glove Great White Motley Crue	Mr. Mr. Berlin Missing Persons Metal Six Pack Keel Leather Angel Nu Haven Legs Diamond Pandemonium
--	---

KNAC 105.5

Agent Orange Dickies Code Blue Broken Edge Go Gos Cramps Baxter Robertson Rain Parade Berlin Roommates 77s	Invisible Zoo Josie Cotten Greg Chapman Mr. Mr. Jimmy & Mustangs SSQ What's New For Lunch Plugz Mighty Flyers Rave-Ups The Actors
--	--

Late Breakers: In the latest ARB ratings (Winter '84), the AORs looked like this: KMET up to 3.9, KLOS down at 3.3, and KROQ rebounding at 3.0. However, according to the Birch report, the AOR race is tighter, with KLOS at Number 1 with 5.0, KMET at 4.6, and KROQ up to 4.2. The CHR race is still dominated by KISS-FM, followed by KRTH, KIQQ, and a strong showing by newcomer KKHR... Frazier Smith has left KLOS. You'll be waking up in the mornings with Shana, and David Peary will carry you through midday.

LOCAL NOTES

WHAT GIVES? It was likely to be one of the most unusual double bills of the season, but it didn't happen. The Circle Jerks, one of the few survivors of the original L.A. punk movement, opened for Alcatrazz at Perkins Palace on April 21. Citing a lack of security, Alcatrazz refused to play. Refunds were given to the

LESLEY THE GREAT: For our readers who are curious about who snapped that outrageous shot of Mr. Billy Idol for our last MC issue, page 12, it was none other than Ms. Lesley Campbell. C'mon, you know Lesley... she provides us with many of our *Local Notes* pix, such as Translator, Red Wedding, and Psychedelic Furs. So, keep your eyes open, and read on.

CHU KOW DUNG, HU FOT: L.A.'s heavy metal band RATT would like to express their humble and sincere appreciation to the government of the Peoples' Republic of China for declaring this the Year of the RATT. Said Stephen Pearcy, RATT's lead singer, "I heard the news on the radio, and couldn't believe it. We know we're big in L.A., but we had no idea we were that big in China. This will be a big boost to our sales." Chimed guitarist Robbin Crosby, "This is great. I love their food."

JUMP!: Local (if we may be so bold) stars Van Halen are experiencing unprecedented success with their latest LP, *1984*. The record, which features their hottest selling single, is well on its way to quadruple platinum status in the U.S. and Japan, and double platinum in Canada. Other hotbeds of Van Halenmania are Mexico and Germany.



Michael Nesmith received the American Video Awards' Hall of Fame Award.

where wall-jumping is a well-known activity.

OH, GOOD: Ready To Rock Records is now accepting 16- and 24-track master recordings for release on its indie label. Heavy metal bands are especially encouraged to submit between eight and twelve tunes on a cassette. Enclose S.A.S.E. if any recorded materials must be returned. Send tapes to P.J. Birosik, Ready To Rock Records, 6253 Hollywood Blvd., No. 1010, Hollywood, CA 90028. No phone calls, please.

RHINO RECORDS kicked off their new line of video products with the Rhinex Film Festival premiere of Andy Kaufman's "My Breakfast With Blassie." Taped entirely at Sambo's restaurant in downtown Los Angeles, Andy K. and Freddie B. are shown during an in-depth discussion of the intricacies of wrestling, waffles, and hair tonic. A must-see.

LET'S JUST BE FRIENDS: After final reorganization, Perfect Stranger is going into the studio to record with producer J. Thompson, with an eye toward a record deal. New band members are Al Derise, percussion, vocals; Danny Taddei, synthesizers, vocals; and Robert Trajillo, funk bass, vocals.

PLANET, recently signed to Sterling Productions Unlimited. Under the management of David Sterling, the group is currently in pre-production with producer Kim Richards, of Allieu Artists Records. Sessions are shaping up at Allied's studios in Santa Fe Springs, CA. For information, call Sterling Productions at (714) 947-1095.

"NIGHT TRAIN TO TERROR," a flick upcoming from Security Pictures, features four local

musicians: Laurie Bell and Marleigh Clark of Tantrum; Richard D'Arbuckle of Zen Daddy-O; and Richard Sandford of Great Buildings. The movie



White Animal whose latest release is

is set for June 1 release, and from the looks of it, we're in for another classic. Plan Nine, anyone?

THE AMERICAN LADDS recent performance at Wong's West was attended by over 200 music lovers, including Rodney Gordy and David Webster of Morocco Records. Here's hoping.

Blackie Lawless and his W.A.S.P. cohorts signed a deal with Capitol Records... What the hell is that thing???



Van Dyke Parks and Dom DeLuise carousing at McCabes.

many disappointed disciples. Leather Wolf and the Jerks went down a storm.

WHO ARE YOU, BUDDY?: Double, a local twin brother act, are busy recording their inaugural EP at an L.A. studio. It should be released on a major label before summer.

WHODPS!: We goofed. Video Circuits, mentioned in our last issue charge \$130 for their three-camera shoot, not \$30, as advertised in *MC*, April 12-25. It was our mistake, but they loved all the phone calls.

CLASSIFIED INFORMATION: It is not necessary, as was incorrectly stated in a recent LP review, to mail-order Steve Vai's *Flexible*. That album is available at record stores all over the planet, and at Steve's incendiary performances.

KICK THOSE BALLS!: Betty Boop and the Beat will provide half-time entertainment at an upcoming Coliseum soccer game. The New York Cosmos go against Mexico's top-rated team.



'BYE FRAZE: Just before his last stint at KLØS, Frazier Smitn and fellow DJ Bob Zany took to the hardwood, oval track at the Olympic auditorium. Their



Photo by Lesley Campbell

RADIO CITY offers to any band who draws 75 people on any weeknight three hours recording time, plus 1 hour setup time at Gopher Baroque Studios. Sounds like a good deal to us. Bring your friends.

JODY M. SHOCHET announced the formation of J. Schochet Public Relations, 2001 Wilshire Blvd., Santa Monica. Prior to her previous position as Account Exec at Paladino and Associates, Schochet worked in the music division of Rogers & Cowan, and travelled as tour publicist for Rod Stewart. Billy Vera and the Beaters have already signed to her new company.

RENEGADE'S producer and manager Kim Richards was lucky to have escaped injury during a plane crash March 9 at Palomar Airport. Richards was a passenger on a single-engine Grumman which crashed at 4:15 at North San Diego County's Carlsbad Airport. Undaunted by the incident, Richards made it to a Renegade recording session by 6:00! Whoa, Nellie!

CREDIT DUE DEPT.: The Stray Cats set rendering and Ramone's storyboards pictured in "Francis Delia: Rock-Video Auteur" in our last issue should have been credited to Carole Marie Hossan, who (along with Christa Munro) was a storyboard contributor to the Stray Cats project.

DRUMMER Richie D'Ablis made his L.A. debut with the Wildkatts a few years back before that group split up. Now Richie is back, this time De Riguer.

OF ALL PEOPLE: Musicians' Wives, Inc., in cooperation with Cal State University Northridge, Dick Grove School of Music, the Percussion Institute of Technology, and Private Drum Teachers of L.A., are hosting the Chuck Piscitello Jazz Drum Scholarship Competition, April 28, at 10 p.m., at the Cal Northridge campus, 18111 Nordhoff Street. Jazz drummers from high school age through age 21 are encouraged to register for this scholarship competition, first prize for which is \$1,000 in awards, plus bonus offers from several co-sponsors. To sign up, call (818) 506-0537.

CAHN YA DIG IT: Songwriter Sammy Cahn, one of America's most successful songwriters, will be honored in L.A., Wednesday, May 2, with the presentation of the American Guild of Authors and Composers prestigious Aggie Award. Our mayor, Tom Bradley, will present Sammy with an official proclamation declaring an official Sammy Cahn Day. No protestors allowed.

LOOK SHARP: Orange County's Bowtie Records is pleased to announce the release of the debut album by Tux Dentist. *Tux Dentist-The First Five Years* is a



Mike Ness was featured in a full-length documentary.

on Dreadbeat Records.

mission? To see an end to what is surely the most historic grudge match of this century. The unthinkable event, in which



Who is this man? See the next issue's Local Notes for the answer.

the unthinking Frazee and Zany courted disaster, was attended by well over 500 KLØS fans.

JOKERS WILD: On their final performance date with Scots sensations Big Country, Wire Train drummer Federico Gil-Sola took the stage, only to find his drum sticks had been glued together. Later, as the band loaded their equipment into a van, they discovered a colony of mice in mysterious habitation therein. There was much laughter, as fresh sandwiches and pop were doled out, along with ample retribution, to the culprits. 'Tis a big country, when ye see it by train.

compilation of past of singles and EP's. For information, contact Llewellyn Communications, PO. Box 64383-JB

Street, St. Paul, MN.
A lively Tony Basil, shown here with local celeb Rodney Bingenheimer at the official presentation of her "Mickey" gold record award.



THREE O'CLOCK

DON'T WAVE THE FLAG AND YOU WON'T SINK WITH THE SHIP

Photo by Glenn Gross/JAI



by Veetdharm Morgan Fisher

When Danny Benair, drummer and originator of witty quotes with the Three O'Clock, came up with the above title,

I got it. This blossoming young band, so often written about as Sixties revivalists, are a lot more than meets the ear. For the present, they are happy to be part of "The Paisley Underground" (a name, in fact, coined by founder member Michael Quercio), and for the future, they're supremely confident they have the talent to outlive this latest fad. As a writer, I am reluctant to pop them in a convenient revivalist pigeonhole and forget about them. Others have attempted to do this, and have even criticized the band for not making it easy! States Benair, "Some people say we're too Sixties, and some say we're too Eighties. And, you get those really hard-core types who can't relate to us, because we use synths. We feel the great style of Sixties songwriting has been dead for a while, and we're trying to bring it back, *simply because that's what we like*. Simplicity is great! And with equipment—think about it!—in 1967 all those bands were using the best gear they could get, like we do.")

In 1967, Quercio was four years old, but it was only a year later when his mom took him to a record store and he pointed with a little finger to "Lady Madonna." Says Quercio, "I still have the plastic Beatles case, which, when you open it up it has a picture inside. Little things like that, you remember. When I was in junior high, I got into heavy metal—Led Zep, Aerosmith—I still like them."

When the Sixties players were children, all they had was Doris Day and Bing Crosby—they created their music totally new. "True," says Quercio, "somebody had to discover America—then people came and lived on it!"

"Yes," agrees guitarist Louis Gutierrez, who writes all the band's material with Quercio, "we are covering those areas, but we're trying to expand and be

a band for all people. We're not ignoring the psychedelic kids, but we're not going to cater strictly to them."

Enjoins Quercio, "It's all pop music: you can do a Twenties ragtime song, you can do 'Penny Lane,' 'Hey Jude'; it's an infinite style!"

"I'd rather cater to the kids who buy Culture Club records," says Benair. "I think they're really positive, sincere. Boy George seems real down to earth. They're like us in a way, using lots of different instruments in the studio—keyboards, backup singers, although they're basically guitar, bass, and drums. They get played on all the stations, which is our goal, too. Another rarity is Michael Jackson—he crosses over way beyond the black market—housewives, new-wave kids, even heavy metallers; 'cos of Eddie Van Halen's guitar solo on 'Beat It'."

Their current album, *Sixteen Tambourines*, includes a white-soul dance number, "When Lightning Starts" (which incidentally features a super-authentic Vox Continental sound created on a Prophet by keyboardist Mike Mariano). However, it'll be a long time before this band ever gives Earth, Wind & Fire a run for their money. There is no need to try, as is obvious from a listen to the album.

TWANGG!! A random guitar note. **WHEEE!!!** spiralling feedback. **RATITAT! RAT-TA-TAT!!**—drums beat out an age-old

'...Sixties song-writing has been dead for awhile, and we're trying to bring it back, simply because that's what we like. Simplicity is great.'
—Danny Benair

rock rhythm beloved of headbangers. . . Earle Mankey pushes a fader up to add distorted, air-to-ground communications . . . five seconds into the album, and we're already rocking out! There's more. Mariano's insistent high synth riff joins the barrage. . . singer Quercio's bass adds thunder to the lightning . . . and, at last, Gutierrez confidently scales up his guitar, hits us in the solar plexus with a power-chord, and we're into a full-scale attack with all the power and joy of Cheap Trick's "Surrender." Which cloth-eared

reviewer compared this band to the Lemon Pipers???

NOW! With no-nonsense, one-word-to-the-quarter-note bravura, Quercio spells out the message: "Jet-figh-ter-man-that's-what-I-am-'cos-tanks-go-toooo-slow, airrr-planes fly-and-yet-I-feel-so-low," a theme common in psychedelic music, a healthy case of world-weariness. . . "I'm a jet-fighter man. . . and the reds, they go. . . protect the land that fills my hand with nothing to show. . . and on the day when duty calls, I don't think I'll go." Once again, the music thunders forth, the pilot gets crazier and more hysterical. **RAT! TATIRA-TA-TAT!!** into a vast explosion, and we fade out on a supremely positive chorus, complete with sirens, that overwhelms us with the wild beauty of flying for its own sake, without cause or reason.

"Jetfighter," already blasting out of L.A. radios daily, is destined to become the band's first video. With characteristic humor, the band relates their plans: "We're gonna go up in an airplane and a, whaddyacallit? a flight simulator, and Gutierrez is gonna hang upside-down from a helicopter." "Yeah," says Gutierrez, "I'd like to do those daredevil stunts. Why not? It's safe! Bill Fishman will direct it—he's worked with Wall of Voodoo and Culture Club.

Continued on page 21

HANICH MUSIC WORKSHOPS

May 1—Rick Latham, top studio and recording drummer presents a clinic on studio drumming.

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PRODUCER EARLE MANKEY

BOSS OF LOW-BUDGET

by Bruce Kaplan

There must be *some* reason why a steady stream of Los Angeles musicians (including Three O'Clock, the Long Ryders, the Weirdos, M.S. Que, and Kim Fowley) have headed 30 miles up Highway 101 to record at Earl Mankey's Shock the Mankey Studio in Thousand Oaks.

It certainly isn't the studio itself. Setting it up in the guesthouse behind his quintessentially suburban home, Mankey has made almost no concessions to the usual studio vibe. No natural wood paneling, no high-tech carpeting, no soundproofing, not even a window between the control room and main room. The decor is 100 So. Cal guesthouse: yellow walls with orange shag carpeting.

At first glance, the control room isn't much more likely to impress the casual observer. A somewhat antiquated 3M 16-track recorder, a console of uncertain (to this reporter) manufacture and JBL home-studio type monitors are apparent. Taking a closer look, however, some high-tech goodies are to be found: an Eventide Harmonizer, Delta DDL's, Roland JX3p, Oberheim DX, and an Apple II computer.

Despite the studio's funky appearance, Mankey makes the best sounding low-budget records around. The magic ingredient that makes it work is Mankey himself. And the studio fits him just fine. "Anything I can do in a 24-track state-of-the-art studio, I've got all the equipment to do it here. In fact, going into a strange studio is a disadvantage for a while, because you have to learn the acoustics of the room and the speakers. The results here are more predictable."



Earle Mankey

Mankey, a former guitar player with Sparks, met up with the Mael brothers while studying electronic engineering at UCLA. After recording three albums for Mercury in the early Seventies, they failed to generate much interest with U.S. audiences, who were crunching on a steady diet of bands like Led Zeppelin, Bad Company, and the Stones. Interest from English audiences wasn't enough to sustain the band, and when that incarnation of Sparks disbanded, Mankey was happy to land a job as a recording engineer for the Beach Boys.

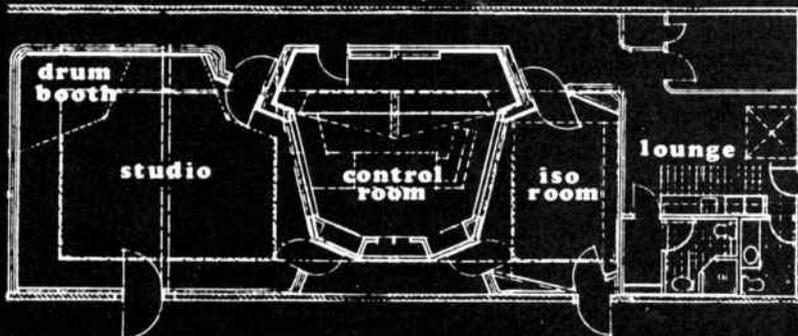
While working for them, inspiration to become a producer hit him in the form of five teenage girls. "I was listening to the

Ronettes over and over—this one summer I must of listened to their album a thousand times. Then I saw the Runaways and I thought, 'GIRLS!' They were great, plus they had the rock & roll element. I thought, 'This is gonna be terrific.' So I called up Kim Fowley and said, 'Let me produce the next Runaways album.' He said 'Are you crazy? I invented these girls. I'm the genius! I built this group from nothing.' He basically said I was full of shit and hung up. A little while later he called me asked me if I wanted to do the Quick album."

The Quick was a seminal L.A. band that recorded one album for Mercury Records. Although short-lived, they were one of the first and youngest local bands to get a record deal at a time when almost no attention was being paid to the local scene by major labels. In the seven years since, the members of the Quick have turned up in other notable bands: Ian Ainsworth and Danny Wilde in Great Buildings, Steve Hufstetter with the Plugz, and Danny Benair with the Weirdos and Three O'Clock, both of whose records Mankey produced.

He worked on other Fowley projects: the second Runaways' album and a Helen Reddy album, *Ear Candy*. By the time of post-Knack boom of 1980, it seemed as if Mankey was the up-and-coming L.A. rock producer to watch, having produced the Dickies first vinyl, and debut albums for 20/20 and the Pop. But having to please both nervous record companies and bands was too high-pressure for the easy going producer. "I began to get paranoid—am I doing the right thing? Is the label gonna like this? Is it something everyone is gonna buy? There were a lot of things that I was uncomfortable with. Being a major-label situation, all the enjoyment

Photo by Lesley Campbell



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was gone. It was a job." The situation came to a head when Mankey recorded an album with Elton Duck. Both he and the band thought it was a really good album, but Arista refused to release it. He stopped seeking out major-label production gigs and started spending more time in the home studio he'd been assembling since his days with the Beach Boys.

"Making low budget records has been all right. I make enough on each record to sustain this idyllic middle-class existence in Thousand Oaks and just make music. When I get up in the morning it's not like I have to dread what's gonna happen that day. I can't complain."

While Mankey's absence from the high-priced studios on and off Sunset Boulevard may not have sent shock waves through Hollywood, his entrance into the independent recording business has had a very beneficial impact on the scene. By offering his production, engineering, and studio services on a set free, per-song basis, regional bands can make professional sounding recordings at about one-tenth of the cost usually spent on masters. "Normally," he explains, "almost every band that does a demo or an independent record has a tight budget, and they have to rush through and finish, hoping they can make a decent record before their

money runs out. Here, it never happens that way. We make a set fee and we just forget about the money and we take as long as it takes. You come in and you battle the music until you like it. You don't have to come in over-rehearsed to make it work so that you're so locked in to something, that if it doesn't work, you're dead."

Mankey's degree of creative input with bands varies from project to project. "I'll do as much as the band will let me, but I'm not a pushy guy. I think the band knows better than anyone else what they are. You can't say 'I'm the producer, I know what Berlin did, here's what you're gonna do.' You get the band as it is and you take what they are and try to build it into something good with basic music elements. You need a good structure dynamically. It's got to go somewhere and the drums underneath have to be solid so that when you overdub or redo things, it'll hold together. But as long as you have those structures and you know that you have to come in hard in the chorus and you got breaks here or whatever you want to do, you're pretty safe in putting it down.

"Some of the bands I get, I'll think, 'These guys could really be better musicians.' But when the record is done and we've smoothed out all those things that were offensive, meaning bad notes and being off the beat, and we pump up the

things that count musically, like the chorus—the normal things you do when you're in a band and working songs out—it makes me feel good, because I can help the band, take them to some sort of semi-polished record and they'll say, 'Hey, Earle, we sound all right.' If they are maybe poor musicians, it translates to a raw band. But a lot of the bands I've liked in the past were raw bands."

The most important consideration for a band, according to Mankey, is the material. It is in choosing songs that bands are most likely to need an outside opinion. "When they write a song, they know every line and where every interesting change is. A lot of times they think that this interesting change is enough to carry the song, when it's not. The musicians and the writer often can't see that, so I'll lean on them and take that as far as they'll accept. If they insist, then my job is to find the most important ideas is in the song and make sure that at least those important ideas stand out, by maybe having other parts be dynamically small compared to it or pumping it up or having a break before it comes or going into a different beat or something like that. Admittedly, that's a compromise solution. A lot of people would rightly say that music by democracy is not always the

Continued on page 20

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Reinventing the Sixties

by Robit Hairman

It's your typical club night in L.A. On one side of town, a band with 12-string guitars and country harmonies chimes away, while over in Chinatown, the wah-wah wail of the Cream and Hendrix wafts through the air, and on the Strip you could swear Jim Morrison was doing his acid incantations. The year? If you guessed 1967, you're way off. It's 1984, and, once again, the palm-lined boulevards are being prowled by shamans and guitar wizards. Los Angeles can now finally lay claim to its own "new music," but local musicians had to dredge back through nearly 20 years of rock culture in order to find it. What's happening is an all-out revival of the spirit that fueled the music of the Strange Days of the Sixties.

Take the aptly named What Is This, for example. Their sound has the unmistakable ring of guitar-dominated bands like the Cream and the Jimi Hendrix Experience, but to the guys in the band this music is brand new: None of the members is over 23 years old, so they couldn't have experienced the music that now inspires them at the time of its invention. Alain Johannes, lead guitarist in What Is This, responds openly when asked about the over Sixties influence on his band's music: "I learned about the 20-year cycle of history in high school. That's what's happening now. Things go bad in music for a while, but whenever things get bad, a strong counter-movement develops." To Johannes, the optimistic spirit of the Sixties provides the antidote to the cynicism of the punk movement, which has led to a great deal of hollow and calculated music.

The band members grew up together in the L.A. area, and—like the Sixties bands that inspired them—they see themselves as a family: "We function together almost as different parts of the same guy," Johannes says, "and we want to present a strong positivism." With a mini-album about to be released by MCA, What Is This has a lot to be positive about. As a casual listener to the record will make clear, they're a band with chops—but chops are not what motivates the music: "We always try to get the feeling and the motion through first," Johannes explains. Nevertheless, with this band, guitar reigns king, and the band's songs are happily introspective, in contrast to the *angst* that has characterized musical introspection since the mid-Seventies.

What Is This are not alone. The Sixties and its musical mythology are enjoying a powerful underground resurgence. While What Is This have focused on breathing new life into old forms, for others the mythology itself is the thing.

Case in point: Mark Francis, lead singer and chief shaman of Francis X and the Bushmen. Before each performance, Francis "centers himself" by tapping out an eccentric tattoo on an immense hand drum. "It's not the musical sound that's important," he explains. "The drum is a meditative device." Then, going onstage, he'll sing, declaim, chant, and scream in a way that evokes Jim Morrison. The Bushmen play wildly and loudly behind him, and there's room for the band to jam within each song. To Francis, the music is his means of psyching out his audience—"tribal ritual," he calls it. Living completely in a mindset that's been out of fashion since the late-Sixties, Francis hopes to awaken the sleeping demons inside us. He'll give Van Halen equal billing with Morrison in his list of influences, and his music incorporates equal doses of arcane mysticism and punked-out powerplay.

The music the Bushmen use to propel Mark's poetry and incantations puts a stress on spontaneity. The band extends songs into elongated energy bursts of six-to-ten-minute duration during which the players "communicate" instrumentally rather than playing fixed parts. This makes for a wild and precarious spectacle.

Francis is another L.A. native, and he's staked out the area as his psychic turf. He believes in his own shamanistic



The Long Ryders

power to create energy—and now that he has A&R people from Capitol and other labels showing an interest, he believes the voodoo is beginning to work.

Francis X and the Bushmen recreate a time when all music was doing its utmost to be "heavy"—when musicians were trying to get huge sounds across the airwaves and onto vinyl, and when all styles were regarded as the means to an emotional end. "Music vibrates your flesh," Francis states. "It's a *religion* of the flesh."

More down-to-earth in their emulation of Sixties musical elements are the Long Ryders, who are consciously picking up where their idols—the Byrds and the Flying Burrito Brothers—left off (check out their 10-5-60 EP on PVC/Jem for aural specifics). Founding member Sid Griffin isn't content to merely write and play music in the Byrds/Burritos mold, he's ever: writing a book on the legendary Gram Parsons, a seminal member of both bands. Defending the Long Ryders against accusations that they're merely aping their idols, Griffin states that "These elements are wonderful and there's no reason for them to become extinct. . . We have the most marvelous heritage; people should never forget that.

"My most recent songs are about a distillery and a horse race," Griffin says proudly. "Now, this isn't like a white guy singing the blues, goddammit—my people have lived in Kentucky for 200 years. Bourbon and horses are Kentucky. It's authentic, it's different, and nobody can say I'm lying."

According to Griffin, the Long Ryders and their revivalist fellow bands feel a

Photo by Michael W. Marks



Mark Francis sans Bushmen

real sense of community: "Whether we're part of this so-called 'Paisley Underground,' these people are our big pals. I mean, I live with one of the Bangles. Steve Wynn of the Dream Syndicate formed the Long Ryders with me. Tonight I'm borrowing an amp from the Three O'Clock, whose manager and road manager once lived at our house. Rain Parade needed an echo unit and used mine. . . . All these people know each other, they date, they see each other socially. I think there's a definite wave, with all these bands going toward the same point from different origins. It's not like the Normandy Invasion or anything dramatic, but there's a lot of interplay among us."

For the Long Ryders, Sixties music takes the form of a rich vein to be mined. For Mark Francis and his band, that era represents a source of myth and magic that has lain dormant for a generation. For What Is This, the Sixties stand for a purity of approach that the band is spontaneously rekindling. Talk to any of the other revivalist bands in Los Angeles—Rain Parade, Green on Red, Dream Syndicate, the Three O'Clock, Public Display of Affection—and you'll get a different explanation. But this crop of bands—all a generation or more younger than any that formed during the Sixties—somehow manages to maintain a lifestyle and a musical attitude that gave



Photo by Ed Colver

What Is This

that earlier era its identity, and it comprises a community that is flourishing despite the fact that there's strong anti-Sixties social pressure among members of the same age group.

What all these bands have in common is that they're simply and naturally inclined to a past time for their inspiration. Johannes puts it this way: "We didn't set out to be anything. We've just been together so long that [the musical direction] developed subconsciously. I was the outcast Chilean in high school and I played guitar. . . and we all just started jamming."

Yes, people are indeed jamming again—jamming, incanting, and jingle-jangling into the night. This is no nos-

talgia cult but an actual revival; whereas a nostalgia cult merely apes the antecedent form, a revival is a re-energizing of the spirit of that form—a significant distinction. It remains to be seen whether this revival will prove itself in the marketplace (although there are early signs in that direction), but it is a real and still-growing phenomenon. So, while you're at the Lingerie watching some local band showing off the latest trends in musical and sartorial style, remember that—not far away—another group of players is jamming away toward a musical communion, holding out for that stoned, gifted moment when they become a channel for some deeper, wilder inspiration. ■

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RHINO BY THE HORNS

by Michael Fremer

There are nostalgia stores on Melrose Avenue that are actually retail works of art. Totalities. You don't want to buy anything—not even a vase. To remove it from the store would be like breaking off the finger of a statue, so detailed and perfect is the execution of the piece.

Rhino, the record label—as opposed to Rhino the record store—is like one of those Melrose Avenue establishments. The store is, too, but that's another story. Everything about Rhino—from the roster, which features artists like Gefilte Joe and the Fish, Wildman Fisher, the Three Stooges and Freddie (“Pencil Neck

Geek”) Blassie, to the catalog itself, a comic book called “Tales From the Rhino”—fits the Rhino decor.

So much parody and good humor surround Rhino Records that when you come across a release like *Ritchie Valens Plays Pacoima Jr. High*, your first reaction is to laugh. But that would be a mistake, because Rhino Records isn't as much like a store on Melrose as it is like the 1972 kitsch classic film, *The Thing With Two Heads*, starring Ray Milland and Rosey Grier (in which a bigot gets a large black football player's head grafted onto his neck), except that Rhino is more like having Rodney Dangerfield's head grafted onto the neck of



the president of Folkways Records. This is because behind Rhino's frivolity, behind the die-cut picture disks shaped like fish heads, footballs, Stars of David, Christmas trees, and turtles, behind the LP's of Elvis Presley impersonators and Devo parodists is a label for whom *Ritchie Valens Live At Pacoima Jr. High* is very serious stuff.

While the catalog probably features more parody and novelty records than any major label, Rhino's masterplanners, Harold “El Ejecutivo” Bronson and Richard “I'll Call You Back In Ten Minutes” Foos (as they are referred to in their catalog), seem most proud of their efforts chronicling Fifties and Sixties music and championing unsung heroes of rock & roll. Two academicians dressed in jesters' clothing run Rhino, a company that began by accident with a backdoor novelty hit.

Back in 1973, Rhino had become street-poet Larry “Wildman” Fisher's favorite record store—it was the only one that wouldn't kick him out. One day Wildman improvised a jingle for his favorite alternative record store. Former Rhino employee Jeff Gold, currently assistant to the president of A&M Records, “produced” the jingle in the back of the store on a 29-dollar ghetto blaster. Rhino pressed it up and gave it out as a Christmas present to its customers. What happened next surprised everyone—even



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Wildman. Somehow, a copy reached fabled English disc jockey John Peel, who played it on his show. The reaction was immediate and intense. "Go To Rhino Records" by Wildman Fisher became one of the most requested songs of the year, finishing behind "Brown Sugar" and "Stairway to Heaven" to be sure, but number 48 for the year isn't bad.

Meanwhile, back home, requests for copies of "Go To Rhino" poured into the store from England. Peel played it for two years and the orders kept coming. It's hard to imagine a more appropriate beginning for Rhino Records.

The first official Rhino Record, by Wildman Fisher, of course, was released in January, 1978. "My Name Is Larry" became Dr. Demento's number-two record of 1978, although it wasn't a big seller. Rhino's first hit was an EP featuring songs like "Whole Lotta Love" and the opening to *2001: A Space Odyssey* played by the Temple City Kazoo Orchestra. Thirty promotional copies were allotted for the entire country. The Orchestra, which was recorded in Michael Sembello's garage, went on to become the best-selling novelty record of 1978 and a Number One song on KROQ for a solid month.

Six years and over 100 releases later, Foose and Bronson have built a small but successful record company, geared

'RHINO IS . . . LIKE HAVING RODNEY DANGERFIELD'S HEAD GRAFTED ONTO THE NECK OF THE PRESIDENT OF FOLKWAYS RECORDS.'

toward record collectors, musicologists, and comedy enthusiasts. While the corporate record world must place a premium on profits, Rhino can afford to maintain a consistency of style and taste in its releases. Sales of five-to-ten-thousand units can justify a Rhino release. The majors have to do 50,000 minimum and these days that's not enough.

Talking to Bronson and Foos, one gets the feeling that they would turn down the next Van Halen album, even if it was offered to them for free. Not because they don't like Van Halen, but

because such a release wouldn't be right for Rhino. Van Halen live at Gazzari's in 1976? Perhaps they'd be interested.

This idealism has produced a fascinating collection of reissues and greatest hits albums from local bands who made it big for a few hits then disappeared and relatively obscure but key contributors to the rock idiom. The predilection for local phenomena results in Rhino's tilt towards California music from bands like the Turtles, the Beau Brummels, and Love. Every possible recording from local hero Ritchie Valens, whose 1958 hit "La Bamba" firmly grafted the Latino sound into the roots of rock & roll (and who died in the plane crash that killed Buddy Holly) are featured in the Rhino catalog. There are packages of all the great surfing hits of the Sixties, as well.

But other areas are represented, with a greatest-hits package from the Box Tops, whose song, "The Letter," was a late-Sixties classic, an imminent Lovin' Spoonful collection, and reissues of Todd Rundgren's three Nazz albums. The Ohio Express, New Englander Freddie Cannon, whose biggest hit, "Palisades Park," immortalized a New Jersey amusement park that's been low-income housing for 15 years, and Slim Harpo are all in the Rhino catalog, and they all belong there, too.



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Turn the page and it's the thing with two heads again—the Wildman Fisher collection, an album of "Louie Louie" covers, a Beatle novelty-song collection, a group called "Big Daddy" that covers Rick James' "Super Freak" as the Everly Brothers would and "Star Wars" a la Duane Eddy, and a group called the Valley Girls singing about "Marina Men."

Turn again and there's a rhythm & blues selection including *James Brown Live At The Apollo* and *Gary U.S. Bonds' Greatest Hits*. Turn again and you get records shaped like pumpkins and bats.

Although Bronson occupies the "presidential" office at Rhino while Foos works out of a bright white cube filled with computer equipment, it's obvious that this is a democratic partnership. Both appreciate the light touch and love musical parody, but they're equally serious about how music must move them if they are to make notice. Bronson says that many of today's groups "seem to us to be more like 'shrug, well they're pretty good,' but it doesn't really move us, it doesn't really affect us or change our lives to the extent where it gets the adrenalin flowing."

Very little Seventies material will be reissued by Rhino. "Too serious," says Foos. The Rhino philosophy seems to be to take fun music seriously and serious music not at all. No Moody Blues or Billy Joel allowed.

This year finds Rhino in new, larger Santa Monica headquarters. Despite recent growth, Foos and Bronson vow not to change Rhino's operating philosophy. They've got to feel passionate about the music. When they do, they'll seek out original master tapes and pay attention to packaging details like on the Nazz reissues, where they retained the gatefold sleeve on the first album and pressed the second with on red vinyl.

Rhino will continue to support local L.A. talent by releasing rock samplers like *Saturday Night Pogo* and *L.A. In*, which gave bands like Oingo Boingo, the Motels, and Quiet Riot their first exposure on an album.

Novelty and comedy will continue to

be an important part of the Rhino mix. A release from Kosher Club is due any time. The winter supplement lists *The Three Stooges Christmas Record* and *The Best of Dicky Goodman*, king of the "break-in" records, whose "Flying Saucer Parts 1 and 2" is a novelty classic, and there's also *Annette's Muscle Beach Party* and *The Little Shop Of Horrors* soundtrack.

A book entitled *Rock Explosion—The British Invasion in Photos 1962-1967* is hot off the Rhino press and it's a winner, but of all the Rhino accomplishments, the one that seems to give Foos and Bronson the greatest satisfaction is the recently created Zyanya Records, manufactured and distributed by Rhino, which explores the history of Latino rock. There's a look back at *The East-Side Sound of 1956-65*, featuring Ritchie Valens and Cannibal and the Headhunters, and a look ahead at *Los Angeles*, featuring "new wavo" favorites like the Plugz and the Brat.

Heading up the new label is Ruben Guevara of Ruben and the Jets fame. Ironically, his doowop version of "The Star Spangled Banner," pressed on red, white, and blue vinyl and released on Rhino, is out of print, and Foos and Bronson don't have a copy.

When asked about Rhino's attitude toward unsolicited tapes, Bronson says, "Things we don't like to get are people who don't have any concept of what Rhino is all about—and we're just another record company on a list. I don't want to hear from people who don't understand what we're about."

Rhino Records is a company that looks back and organizes the musical past, looks forward and tries to influence the musical future, and generally ignores the musical today. Maybe it's this: If you saw Jim Morrison, Echo And The Bunnymen don't matter that much; or, as Richard Foos says of heavy metal, "I don't think you can parody it. A lot of people are going to see *Spinal Tap* and not get the joke." The past and the future. That's enough for Rhino, for the present. ■

MANKEY

Continued from page 15

best music, but the results I've come up with have had strongly the element that it originally had. The band may die on those elements, but at least it's true to the band. I know that's not the way to make a commercial pop song and be the next Beatles, but in a way I've given all that up. I really enjoy myself out here, being in control, making records that the bands like."

"You can ask why there hasn't there been a major hit from here, as if there is some secret that will make a big hit, but I firmly believe that there is no secret. The trick is you've got to have that song. If you present it to enough people then it will catch on, if it's good music to begin with. Unfortunately, for most of these people, their only real outlet for promoting their record is playing live, which is a pretty small-scale thing.

"Is the type of music that Three O'Clock is doing gonna be the next big thing? They don't know and I don't know. And they don't want to change their music and I don't want to change them. If I used the legitimate guidelines of reading *Billboard*, I could say that Three O'Clock doesn't have a chance, but that's stupid, because there have always been things that came out of nowhere and you didn't have a clue as to where it came from. But when it came on the radio people liked it, because it was a neat song. The labels don't know anymore what things are gonna catch on than anybody else."

You could call that sour grapes. After all, everyone in the music has to hassle those sort of things all the time. But Mankey can hardly be called bitter. He's having too much fun doing what he's doing. Still, even this laid-back guy thinks about taking another shot at the rat race. "I kick myself sometimes. I'll read one of those help-yourself books that say get out there and do it. That's as far as I get: I read the book." ■



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THREE O'CLOCK

Continued from page 13

Halfway through side one, Quercio, in his ethereal, childlike voice, enunciates, over a strange birdlike sound, the sentiment that permeates this band's music and outlook, moving into a classic arrangement that features harpsichord and splendid melodic guitar lines, with a gentle chorus catchy as a Coke ad. The lyrics speak clearly. . .

WE ARE YOUNG WE HAVE NO
FEAR
TAKE THE OLD FROM IN OUR
EARS
'CAUSE WHAT THEY SAY IS WHAT
WE NEVER HEAR TODAY
AND SO WE RUN WE'VE
BEGUN TO THINK AS WE
WANT TO
WE'VE BEGUN
TO DO AS WE WANT TO
WE'VE BEGUN

Quercio: "You know how it happens. You're vacuuming your room for your mom, and you get an idea and put it on tape. We've a great mono cassette with a built-in limiter. It compresses everything and picks out the vocals—that's the important thing. Everything else can sound iffy, as long as the melody line comes out on top. The song



Photo by Irene Krupa

The Three O'Clock on location for the "Jetfighter" video.

comes first; what's best for the song and not what's best for someone's ego. A lot of new-wave artists compromise the melody for the statement—the statement comes first, rather than making the melody beautiful, and I don't think that's right."

Says Gutierrez, "We're trying to make it so that a good time is had by all. Live, too. We did three shows in the last month, and two of them were really wild! Our songs are getting more exciting—part of our personality is our youthfulness, and the excitement we can create. With each record, we're going to learn more! And gigs—I like a nice spacious stage, a good sound system, and good viewing for the fans. Like the

Exit Inn, in Nashville. Storyville in Boston is pretty neat. It's what I picture the Cavern Club was like."

Benair: "It's funny. We'd rehearse in this little room, and then—go straight to the Palace in front of 1300 people—it was great! Before that, we did the Roxy, and the Bangles sang with us. Of all the cities I've seen, L.A. has the most life. But, it's a little difficult for us to play here. Sure, there are great places like the Lhasa Club, but we're drawing more people than that now. It would be unfair to play a place and have a bunch of people outside who couldn't get in. In other parts of California, we can do smaller clubs."

Keyboardist Mike Mariano, who inci-



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dentally programs his Prophet far more intelligently than most techno-freaks, doesn't say much. Says Benair, "He's sitting there getting, like marimbas, bells, a 'Baby You're A Rich Man' oboe—it's unfair! We couldn't get a kettle drum in the car, so he faked the sound of that—he even did a roll!" Mariano's a good listener, and was content for most of the interview to sit, smiling, in a corner. When he did speak, it was usually in a forthright manner:

"People say we've sold out, people say we've mellowed out. It's a good to get constructive criticism. But mainly, you have to do it for yourself and what you believe in. I also feel the press can create a 'scene' very quickly. When we first started out as the Salvation Army (before I joined the band) we did a show one night with the Bangles and the Dream Syndicate—and from then on there's, you know, a 'psychedelic scene' happening—a Sixties revival. It was created by the critics."

On "Fall to the Ground," the piano is superbly imperfect. Whether he intended it or not, Mariano's slightly out-of-time piano is the ideal accompaniment for a tender-tragic song about the sublime suicide of a new-age Eleanor Rigby.

The album continues with "A Day in Erotica," the lead vocal almost Gregorian, superbly underlined by contrapuntal harmony lines... then a tapestry of

tapeloops of snatches of conversation, and some memorably contradictory lines: "When you're without her, life's cold as rainbows." The band does not hesitate to praise Mankey's production, saying it saved some of the songs from the reject pile. In truth, they all pull together when they arrange. There's no, "Hey man, where's my solo?" And, in this approach, their musicianship shines. Quercio's McCartneyesque bass punctuations on "Tomorrow" are as crisp as a catapult. Indeed, the soft lyrical nostalgia of that song ("remember a sound that you knew once, O and I knew once") reminds me just how much heart has gone into this album. The more I listen to it the more I feel it, though it wasn't so apparent during the interview.

In "My Own Time" is a cover of a track from the first Bee Gees LP, released in, yes, That Year, 1967. A cynical critic negatively said it features the most amateurish brass section he'd ever heard. For me the light, lively, raw sound gives the track its charm—amateurish in the best sense of the word.

Sixteen Tambourines closes with "Seeing is Believing," a track both crystalline and cozily warm. Quercio's voice is at its most pristine; the band is simple, tight, and egoless. The Fool on the Hill is back, and welcome.

Benair: "We call our fans the Clock-watchers. They call us the Clock, and

sometimes they do this [holds up left hand with forefinger up and thumb out like the hands of a clock at three]. The first time I saw it, I thought, 'What's their problem?' It looked like nine o'clock to me!"

Adds Gutierrez, "You know what? Right after we took the pix for our last LP sleeve, we went on tour. My hair was shaved, except for a little patch on top. Our roadie was really worried. He said, 'Put a hat on. You'll get us beat up.' And, guess what? People thought I was a Marine!"

Jokingly, Quercio says, "Here's a final quote: 'OUR MUSIC IS PURPLE AND IT VIBRATES!' No... 'WE WANT TO BE FRIENDS TO THE FRIENDLESS!' No..."

"Listen," interrupts Louis Gutierrez, "WE'RE GOING TO THE TOP AND NOBODY'S GONNA STOP US—WE HAVE SO MUCH CONFIDENCE IT'S PATHETIC! ONCE WE ARE GIVEN MAJOR DISTRIBUTION, WE'RE GONNA GO TO THE TOP!!!"

The last word has to come from Danny Benair. I asked him if the Three O'Clock was prepared to accept that they are part of a movement that will inevitably fold, one day. He put me in my place, fair and square:

"WE'RE NOT WAVING THE FLAG. DON'T WAVE THE FLAG AND YOU WON'T SINK WITH THE SHIP!" ■

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Product Profile

► MIDI Drum Machines

Two drum machines featuring MIDI (Musical Instrument Digital Interface) were recently introduced: Roland's TR-909 Rhythm Composer and Sequential Circuits' Drumtraks (which will be covered in the next issue of *Music Connection*). Other manufacturers that will soon have MIDI-equipped drum machines on the market include Yamaha, MXR, and Oberheim. MIDI facilitates the interfacing of drum machines, sequencers, synthesizers and personal computers, enabling the synchronized operation of MIDI-equipped instruments made by different manufacturers. The percussion sounds of a drum machines with MIDI may be triggered or programmed from the keyboard of a MIDI-equipped synthesizer with a velocity sensitive keyboard or from touch-sensitive electronic drum pads. The dynamic response of the drum machine will vary according to the velocity with which the keys or pads are struck, allowing real-time programming of dynamics and accents. These drum machines may also be triggered by a sequencer or another drum machine. As software becomes available, it will be possible to program drum tracks in step mode using a personal computer, then to store them onto disk.

► The Roland TR909 Rhythm Composer

The TR-909 contains both analog and digital sound sources. Roland's three-stage analog sound sources are designed to effectively reproduce high harmonics and provide a wide tuning range. Analog sounds include bass drum, snare drum, low tom, mid tom, high tom, rim shot and hand clap. The closed and open hi-hat and crash and ride cymbals are digitally recorded sounds.

Each percussion sound may be independently modified with analog controls, including level controls for every instrument. In addition, bass drum controls include tune, attack and decay; snare drum, tune, tone and snap; the low, mid and hi toms each have controls for tune and decay; open and closed hi-hat have separate decay controls; and crash and ride cymbals each have tune controls. The bass drum, snare, low, mid and hi toms, and closed hi-hat are each provided with two main keys, for palying normal and accented sounds. The rim shot, hand clap and crash and ride cymbals are each triggered by a single key; the open hi-hat, by pressing two keys simultaneously.

A fully programmable drum machine, the TR-909 has two separate memory banks, each with a capacity of 48 rhythm patterns (entered into three pattern groups, each containing 16 patterns), which may be sequenced in any order. Four rhythm tracks may be programmed into each bank, with a total of 896 measures per bank. Each measure may contain from one to 16 steps. Rhythm patterns and tracks may be programmed, played back and edited.

Two methods of programming rhythm patterns may be imple-



The Roland TR909

mented: step write and tap write (real-time programming). When in the step write mode, each sound is entered individually, using the 16 main keys to trigger the sound in the appropriate steps of each measure; all of the voices within a step may be accented, and the intensity of the accent adjusted; shuffle or flamm may be activated, and the shuffle bounce speed or flam interval controlled. In the tap write mode, the rim shot clicks at quarter-note intervals, Drum sounds may be entered simultaneously and by overdubbing.

In either mode, one of four scales indicating the number of steps per beat must be selected: four quarter notes (four steps per quarter note, equivalent to 16th notes), two quarter notes (eight steps per quarter note, equivalent to 32nd notes), 16 eighth notes written in triplets (each step is an 8th note); and 8 eighth notes written in triplets (2 steps per 8th note, equivalent to 16th notes). It is not possible to enter note of shorter duration than that indicated as the equivalent for a given scale. The last step must also be entered to determine the number of steps in a rhythm pattern. These two factors combined determine the time signature.

Playback functions include cycle play (which causes the rhythm track to play repeatedly), playback from a selected measure, real-time accompaniment, overall volume control and variable tempo (37 to 290 beats per minute). Editing functions include insert, delete, replace, copy and clear.

The TR-909 also features a cassette interface and RAM cartridge port for storage and retrieval of rhythm patterns and tracks (a digital display that indicates measure number and tempo; MIDI in/out and through; master outputs (mono/right and left); individual outputs for each drum sound; sync in/out; and trigger out with foot-switch control).

For more information on Roland's TR-909, contact Roland Corp., 7200 Dominion Circle, Los Angeles, CA 90040.

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Audio/Video Update

AUDIO

by Jeff Janning

Boogie Hotel, Port Jefferson, NY. Producer Vinnie Ponce is in with engineer Bob Schaper working on an album for Capitol Records act Industry. Atlantic Records disco artist Casper McClown is in with producer Rafael Torres and engineer Carla Banvini tracking a new album. Detroit rock group Adrenalin is in working on their debut album for Orange County's Rocshire Records. Vinnie Ponce is producing with Bob Schaper and Chris Isca at the boards. French artist Stevie is in tracking material for CBS with producers Rosetta Stone and Jan Mulaney. Don Berman is at the controls with Jim Sparling assisting.

Ground Control Studios, Santa Monica, CA. Studio Manager Lisa Roy tells *MC*, "Oingo Boingo is in working on two sides for the 20th Century Fox movie 'Bachelor Party.' The group is producing the tracks in conjunction with producer/engineer Paul Ratajczak." The film's soundtrack will be released on IRS Records.

Studio Sound Recorders,

North Hollywood, CA. Producer Jerry Marcellino is in with pop country singer/actor Mayf Nutter tracking four sides to be label-shopped. Steve Mitchell is engineering the project. Mayf explained to *MC*, "I really enjoy working with Jerry, as he has a way of making the time in the studio fun. I'm also singing two of the songs in 'The Stone Boy' starring Robert Duvall and Glenn Close."

Future Disc, West Hollywood, CA. Producer/artist Joey Ocean was in to have his latest single, "Hum Drum," mastered. The single is due out on Cold Fish Records. Ocean offered rather strong approval of Future Disc's work, saying, "they do better work than anyone who I have mastered with in the past." Producer Freddie May of Starpath Records was also in to master his latest effort, and EP on artist Mycle Brandy. (see picture)

Sound City, Van Nuys, CA. Los Angeles-based band Animation is currently tracking a five song EP for Polygram Records with producer John Ryan.

John Thomas Studios, North Hollywood, CA. Power-pop group Modern Made is currently tracking a self-produced five-song EP.

Fantasy Studios, Berkeley, CA. Heavy metalists Y&T are in beginning work on their new album for A&M records. Tom

Allom, their producer, had this to say, "I think that this is going to be an even heavier sound for Y&T, but at the same time it's going to be tempered with more commerciality." Say What!

Prime Track, North Hollywood, CA. It's no laughing matter, but A Bunch Of Clowns are in tracking four sides with producer Robert DiGiorgio and engineer Graig Berbitch.

New River Studios, Fort Lauderdale, FL. Self-produced artist Viola Wills Ashum is tracking her upcoming single for RVA Records. Eric Shilling is at the boards with Ted Stein assisting. The same engineering team is working with producer Emilio Estefan who is completing mixes on CBS act Miami Sound Machine's new album. Fort Lauderdale-based group The Terminals are tracking a single for label shopping with producer Greg Kimple, engineer Ted Stein, and second Teresa Verplanck. Also tracking a single is QL Records artist John Mulcahy. Robb Burr is acting as producer and engineer, and is assisted by Ted Stein. Music A La Carte artist Yvette is in with producer Rene and engineer Ted Stein working on a mix for her current project. Stein is also at the board for Miami-based group Sunlending who are tracking a single with producer Eric Schilling for label

shopping. Vocalist Susie Carr is self-producing an album for label shopping. Barry Mraz is engineering the tracks.

Sound Image, North Hollywood, CA. Producer/songwriter Lemont Dozier is in tracking basics for an album on the group Satin Doll for Megaphone Records. John Henning is engineering the tracks. (see picture)

Larrabee Sound, Los Angeles, CA. Solar Records act Midnight Star is in tracking a single with producer Reggie Calloway and engineer Taavi Mote, who is assisted by Sabrina Buchanek. Sabrina is also assisting engineer Leonard Jackson, who is at the boards for Solor act Lakeside, who are cutting a single with producer Steve Shockley. O'Bryan is finishing up his latest album for Capitol Records with producer Don Cornelius and engineer Barry Randolph, assisted by Toni Greene. CBS act El Chicano is laying down tracks for their new album with producer Aaron Ballesteros and engineers Randy Tominaga and Sabrina Buchanek, who are assisted by Brad Coker.

Frank Jones Studios, Calabasas, CA. Pop R&B group Xpress Male is in with producer Jerry Marcellino and engineer Steve Mitchell tracking sides for Lakeside Productions. "Jerry describes the group as 'a Gap Band-type of act.'"

The Village Recorder, West Los Angeles, CA. Producer Gary Katz is in tracking an album for Capitol Records artist Joe Cocker. Daniel Lazerus is at the boards with second Robin Laine. CBS artist Kenny Loggins is in with Alby Galuten and engineers Elliot Scheiner, Jack Puig, and Ed Thacker. Rodney Crowell is in with producer David Malloy and engineer Peter Granet tracking overdubs for his new Warner Brothers project.

VIDEO

by Iain Blair

R&B TV, an innovative music-video variety show that spotlights rhythm and blues/pop music, recently completed production on a one-hour pilot program for television syndication, according to producer Don Butler. The series is hosted by actor Joe Williams, and features 'live' performances and in-depth interviews as well as current R&B/pop music video clips.



Satin Doll: Lemont Dosier, John Henning, Linda Brown, Valinda Brown, and Kim Kimbru



Joey Ocean of Future Disc

The pilot features an interview with R&B/pop superstar Rick James and a live in-studio performance and interview with the group Lakeside. It also includes a premiere showing of the brand new video featuring a duet between Rick James and Smokey Robinson singing their smash hit, "Ebony Eyes," as well as video clips by such superstar artists as Michael Jackson, Lionel Richie, Donna Summer, Paul McCartney, The Gap Band, Musical Youth, Wham U.K., and others. The show has received strong interest from television and radio stations across the nation, as well as from major distributors, syndicators and national advertisers, and stations in 36 of the top 100 TV and radio markets are currently negotiating for clearance. R&B TV will be simulcast in stereo on local FM stations.

Keith Joe Dick, the undisputed King of Neo-Schmaltz, and his Dickettes have just completed shooting a video of their "Hungry Man" number. It was produced and directed by Richard Noble and recently premiered on the new television show "Cheese Ball," airing on ON-TV. Dick has also been hard at work on a project for Empire Pictures, entitled "The Ghoulies."

The Post Group, in Hollywood, has been very busy with a number of recent projects. The company transferred Andy Frazer's new music video, "Do You Love Me?" from film to tape. The clip, which was directed by Don Letts and pro-

duced by Simon Fields for Lime-light Productions, was transferred by The Group's Howard Sisko. The company also recently transferred the new video for The Stray Cats, "Look At That Cadillac," from 16mm to 1" tape, and completed editing for The Wolfe Company. Sisko again did the transfer using the Ultimatte system to create a dream sequence. Francis Delia produced and directed the clip, which was done for EMI. The Post Group's Peter Cohen did the on-line editing, and Clay Baxter, director of artist relations at EMI, consulted. "Look At That Cadillac" recently aired on NBC's "Friday Videos" show, and is also on rotation on MTV.

The Post Group also completed editing on Rockwell's new video, "Somebody's Watching Me," for The Wolfe Company and Motown Records. Francis Delia produced and directed while Mike Dennis edited and Phil Caston, international manager of Motown, consulted. The clip is currently airing on MTV and other music video outlets.

MCA/Curb recording artist Linda Susan has released "Lipstick," her debut music video to promote the single of the same name. The clip was shot on location at Sweetzer Castle, the historical Hollywood mansion overlooking L.A.'s Sunset Strip, and was produced by John Weaver and directed by Joe Clarke for Keefco Productions, the well-known company whose credits include videos and concert performances for such artists as Culture Club, The Who, Paul McCartney and Barry Manilow.

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Reviews

CONCERTS

Midnight Oil

At the Palace
Hollywood

Australia's newest musical offering to the U.S. may be one of the best to come from Down Under. Midnight Oil, is a politically aware, melodically pleasing and rhythmically insistent group. They kicked off their first tour of the States with two shows at the Palace in Hollywood.

When writing about the band, physical descriptions are inevitable. Lead singer Peter Garrett is a startling six-foot-five, and has the shaved, naked scalp of Telly Savalas. His wild, impassioned stage moves make him look like a cross between Mick Jagger and Herman Munster. But far more is going on here than just an act with interesting looks.

Opening with the eerie techno-thump of "Outside World," the Oils delved into manic vein-jutting tunes like "Only The Strong," as well as their highly danceable "Power And The Passion" ("It's better to die on your feet than live on your knees") and softer efforts. Oddly (and quite wonderfully), some of their best songs were political—"U.S. Forces," "Short Memory." Mixing politics and commercially accessible music isn't utterly unique, but few do it as brilliantly as this. (The Oils have been compared a great deal to the Clash.)

As far as my vote goes: let's leave Men At Work to their work, and let Midnight Oil shine through with their rousing songs, bright, quirky stage presence, and heartfelt passions.

—Randal A. Case

Big Country

At the Palladium
Hollywood

The word for this show is exhilarating. The twin guitar attack is what distinguishes Big Country from the crowd, not because they have two guitarists,

but because they play with immense feeling, and feature strong melodies. They provide an excellent canvas for Stuart Adamson's highly complimentary vocal skills.

Drawing heavily on material from the debut album, *The Crossing*, the band paced the show well, and elicited a strong audience reaction at the sold-out Palladium. The live sound they created was very close to the studio sound, a factor that came as something of a relief after their abysmal performance at the Grammys. Why any self-respecting band even plays at that event baffles me.

The obvious highlights of the show included "In a Big Country," "Father & Son," and the new single, "Wonderland." All were performed with great power, but also in a subtly ethereal way. The stage design was good, as well. The band exhibited a lot of energy, and Adamson's minimal rapport with the audience was sincere.

It is becoming increasingly difficult to sound original. However, Big Country is one of the few to have achieved that distinction.

—Martin Brown

The New American Orchestra

Guests: Eddie Daniels,
Bud Shank, The New
Swingle Sisters
At Santa Monica Civic
Auditorium

St. Patrick's Night may not have been the best choice for the second of the New American Orchestra's concerts this season, since the Santa Monica Civic was less than half-full. However, those who did attend were, no doubt, glad to be there. Five new works were presented, all specially commissioned by the Foundation for New American Music.

The opening, "Hello from the North," by the Canadian



Midnight Oil

trombonist/bandleader, lost something in the interpretation by this giant-size orchestra, although it was capably conducted by its director, Jack Ellicott. Having heard the Rob McConnell Orchestra's version myself, this composition obviously needed the brassiness and brashness of the jazz ensemble. There were a couple of good solos, notably from saxophonist Victor Monosco and clarinetist Bill Perkins.

"Aspirations," composed by Nan Schwartz, had all the marks of her film-writing career. The music was very lush, romantic, and mysterious. In parts, it reminded me of some of the classical composers, such as Handel, or Romanticist Ralph Vaughan Williams. The writing was excellent, and the orchestra interpreted it splendidly. However, it lacked a certain spark of *joie de vivre* one often finds in so-called "jazz" writing.

"The Concerto for Jazz Clarinet and Orchestra" was the most disappointing offering of the evening. While Eddie Daniels, played his clarinet masterfully. The material he had to work with really did not do him justice. The work was written by Jorge Calandrelli, and though it was interesting enough compositionally, there was simply no opportunity for

improvisation, as one would expect from jazzman like Daniels.

The evening came alive after intermission, when alto saxophonist Bud Shank put all his heart and soul into the Manny Albam work, "Concerto for Alto Sax and Orchestra." Albam's jazz credits are formidable, and the two-part concerto swung from the very first note. Bud Shank never ceases to stun his audiences with his clarity of tone and his unquenchable flow of ideas. This piece, in contrast to the previous one, gave more than ample space to improvisation, and Shank made use of it. It was heartening to see one of our "very own" jazzmen steal the evening's honors.

The concert closed with a fairly long set by the Swingle Singers. This octet dates back originally to the Sixties in France, but was reincarnated by Ward Swingle in 1973 with seven new English singers. Their program consisted of Mozart, Bach, Rimsky-Korsakov, Miles Davis, Thelonious Monk, George Gershwin, and a couple of traditional English pieces. This group is one of the best of its kind around today. The finale was another specially commissioned work by Jeremy Lubbock, entitled "The Quest," to which the Swingles vocalized.

—Frankie Nemko

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Reviews

CLUBS

Sharks

At the Country Club
Reseda

The Players: Spencer Sercombe, guitars; Ric Czerny, vocals; Jim Volpicelli, bass; Dave Bishop, drums.

Material: The Sharks play classic, gut-crunching, wall-cracking rock & roll—the kind that must be played loud to be fully appreciated. Although much of their material is played at the same breakneck pace they've managed to intertwine powerful riffs, unusual melodies and some memorable hooks into strong, new songs like "Secret Lives" and "Tell Me Why," which augment their older classics like "L.A. Rocks," "Puss 'n' Boots," "Automatic Girl," and their anthems of teenage angst and rebellion, "Tell Me Why," and "Here Comes Trouble." Their hiatus a few months back has given them a stronger, tighter set overall (although I do miss their wonderfully quirky rendition of "Mack The Knife").

Performance: Their performance is an 180-proof distillation of raw energy, high decibels, sex and rebellion—all the things parents don't like about rock & roll. Czerny has a magnetic, powerful presence, and prowls the stage like a graceful, sexy cat—*Dangerous* is written all over him. The band as a whole follows his lead, and comes across as eccentric; a little decadent, with a razor-sharp sense of humor. The show is tightly paced, and their professionalism shows in the way they handle technical problems (hardly missing a beat). As a measure of the power of their performance, they can take a tired old garage-band standard like "Highway Star" and resurrect it with such energy and intensity that I felt like I was hearing it for the first time all over again.

Musicianship: The band as a whole is very tight, well-rehearsed and professional, and each member is quite proficient in his own right, as demonstrated beautifully in their newest piece, "Deja Vu." Although much of their material is in the same tempo, inventiveness on the part of Volpicelli and Bishop



Sharks: Gut-crunching, wall-cracking rock & roll.

keeps the songs from sounding much the same. Sercombe plays guitar fluidly, with the right combination of flash and subtlety, and did a moody, ethereal solo on "Deja Vu" that was quite memorable. Czerny sings with a classic, gravel-throated growl that's perfect for the material. With the echo, however, the lyrics sometimes get lost in the mix.

Summary: This band is easily one of the best unsigned bands left in Los Angeles. I hope someone gets them soon, because the next best thing to seeing them play live would be dropping the cassette in the car stereo, turning up the volume, rolling down the windows and tearing off into the sunset—running all the red lights

—Melinda Lewis

Les Dudek

At the Country Club
Reseda

The Players: Les Dudek, guitar, vocals; John Humphrey, bass; Paul Mabrie, drums.

Material: Guitarist Les Dudek is a veteran in the field of music. His credits include working closely with the Allman Brothers when they were at their vintage best, as well as having tunes recorded by Boz Skaggs (of whose band the masterful guitarist was a one-time member) and Steve Miller. Today, Dudek's sound is decidedly blues-oriented, but with a biting rock & roll edge, and an occasional Southern vocal snarl. His songs are solid and catchy—commercially accessible, without losing their dignity. Two tunes,

"Good Times," and "I'm Okay," were, however, easily the least engaging of the set.

Musicianship: Grab your thesaurus and look up all the words under 'great.' Dudek is an expert guitarist. He churned out heartfelt vibratos with the perfection of a pro and the soul of someone who understands. And Dudek could leap into dizzily fast lines with perfection. He does it all with some of the best phrasing I've heard in a long while. Drummer Paul Mabrie is marvelous: graceful and in control, yet capable of all-out white-knuckled attacks. (Mabrie has lent his efforts to projects by Leon Russell, the Gap Band and Etta James.) A sloppy mix obscured much of bassist John Humphrey's work. However, his lead bass on "The Law" was exceptional.

Performance: I've got no criticisms here. This band is sincere and charismatic. There's a sense of fun that stops just short of "Let's-Party!" It helps the band deliver its tremendously skillful playing without seeming haughty. All three members are agile, excited, and exciting.

Summary: At a time when many are trying to guess which new trends are on the rise, Dudek's crew present straight-forward, immensely enjoyable music. The funky "Central Park," as well as the breezy rocker, "New Blues," were among my favorites. The rock instrumental "Bees," with its deft use of dynamics and impressive display of accomplished musicianship, was stunning. Catch this group.

—Randal A. Case

Albert Heath/ Clifford Jordan Quintet

At Dontes
North Hollywood

The Players: Al "Tootie" Heath, drums; Clifford Jordan, tenor sax; Ray Fuller, guitar; Joe Gaines, piano; Keith Rouster, bass.

Material: Home style funk from Philly, giving way to sounds of sanctification, cool bop and blues. The evening's first two selections kicked off electrically without the presence of Jordan's Selmar 7, providing guitarist Fuller ample space to stretch on familiar hooks by illustrious crossover moguls Grover Washington and the Crusaders. This portion of the program provided the most juice, but didn't completely stir until Clifford came on to blow sweet and lyrical melodies much like those of the late Lester Young. The music that ensued proved a great deal more than standard four-four, as Fuller often played in high register unison while Rouster fingered the electric bass left-handed with perfectly spaced intervals, and occasional gut bucket accents. His exaggerated facial expressions were an added delight.

Musicianship: The quintet forged ahead with "Blues for Muse," a Jordan original that dates back to his mid-70's association with Muse records. Originally recorded on flute, Jordan played tenor sax with scales climbing and falling in a deliberate manner. "Prayer for Peace," written by pianist Stan Cowell (not to be confused with "Search for Peace" by McCoy Tyner) dates back a bit further to C.J.'s days with Max Roach. (He and Cowell were part of that innovative ensemble) "P for P" was an 88 key showcase for Joe Gaines as he went with Monk, using angular flutter tones, and interjecting bits of "Straight No Chase."

Performance: C.J. invited trumpeter Freddie Hubbard to sit-in, but Hub Cat was digging the bar scene and instead requested the tune, "The Highest Mountain." C.J. acknowledged Hubbard's request as Hub Cat blurted out, "I am the highest mountain," confident of his position as the self-proclaimed number one trumpeter in the business. Drummer "Tootie" Heath

jumped on the piece by immediately jamming fills, trading fours and just playing the drums in a very uncompromising and musical way. The set continued with "Blindfold Taste," a Leonard Feather parody that seemed instead to say Lady Day's "Lover Man." The evening's closer was the somber and reflective dedication, "John Coltrane," truly the evening's most infectious composition. Here C.J. dug deep, eulogizing the words "First newborn-black spirit," as Monk's "Evidence" provided the closing theme.

Summary: Here is a quintet that shows a lot of promise, utilizing young artists to recreate the past and improvise on the fresh sounds of today. Give credit to Heath as all members compliment each other perfectly. Look for them next time around just before the Olympic games.

—Don Lucoff

De Riguer

At the Troubadour
Los Angeles

The Players: Tim P., lead guitar, vocals; Steve Deitrich, bass guitar, vocals; Kurt La Bean, synthesizer, vocals; Art Goethals, drums.

Material: De Riguer offers a dynamic approach to traditional heavy rock. Their Rolling Stones influence was confirmed when they covered "Under My Thumb" fairly well. Later, highlighting their own confident style with Deitrich's own "Not For Long" and the outre hard-hitter "Black Uhura" (Tim P.), these two writers exposed their bold outlook, and a tinge of old-school rock irreverence.

Musicianship: Competent. They don't assert any particular mastery, but Goethals did stand out with solid chops and interesting concepts, not to mention an excellent snare sound. While Tim P. fronts De Riguer, he shares vocals with Deitrich and La Bean in an often razzle-dazzle switchoff.

Performance: De Riguer's forte. Seasoned, energetic performers, they actually got away with an irreverent off shoot of heavy rock at The Troubadour on a Saturday night. They seem to grasp the guts of their craft enough to play this metal oriented venue without placing themselves at the mercy of their audience.

Summary: Probably capable

of inspiring an audience cross-over, their draw might stem from the fact that they know what they want to say, and how to play it. You can't fault a band with the guts to work on a new approach with good material, and the confidence to play out.

—Murdoch McBride

Bobby Hutcherson

At Hop Singh's,
Marina Del Rey

The Players: Bobby Hutcherson, vibes; George Cables, piano; Tony Dumas, bass; and Billy Higgins, drums.

Material: The beauty of seeing "Hutch" live is his exhaustive songbook, chock-full of material, offering the listener a well balanced program of swinging, straight-ahead, no-nonsense jazz. Conversely, when working with a pick-up band (by no means is this a cut to his sidemen), the material tends to meander toward a middle ground. Instead of "Hutch's" poetic hand-crafted's, the audience was highly receptive to a couple of catchy ballads, "Someday My Prince Will Come," "I Can't Get Started," John Coltrane's interpreting "Mr. P.C." (written by Trane for the late bassist Paul Chambers), and the saxophonist's own work, "Trane's Blues."

Musicianship/Performance: For over twenty years "Hutch" has played and recorded with the hippest in the business. But Cables, Dumas and Higgins are a rare and beautiful sight behind the vibist. How effortlessly they complimented each other while Bobby unselfishly spaced atmospheric passages, and constantly shifted his dissonant but lyrical open-pedaled sound. Solos were modest in length, intuitive in conception, and masterfully executed. Most interesting was Cables interjection of a playful parody on "The Ritz" during "Mr. P.C." Shortly thereafter, the quartet launched into the classic finale, "Theme."

Summary: Mr. Good Vibes was also a good sport! On the brink of cancellation due to a serious illness, and recent recuperation of a hand injury that nearly ended his musical career, Hutch more than held his own before an audience that has been with him many times before on the stages of his native Los Angeles.

—Don Lucoff

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Reviews

CLUBS

Lazer

*At the Palace
 Hollywood*

The Players: Bill Trudell, lead vocals; Bobby Arechiga, drums; Kirk Alley, bass, vocals; Tommy Meugnoit, keyboards, vocals; Steve Calvano, guitar; Donnie Fawcett, guitar, vocals.

Material: Despite flashy/futuristic name, Lazer plays rather conservative mainstream rock. The set had a healthy variety of material, from piano ballads like "The Story's Over" to twin guitar riff-rockers like "You've Got Me." Aside from some interesting touches here and there, like the keyboard intro to set-opener "I Hear Voices," the songs needed a shot of originality. The arrangements, also, could have been tightened to eliminate needless repetition.

Musicianship: Lazer's wall of sound is firmly anchored by Arechiga and Alley, who seem to power the rest of the band along. Meugnoit added some tasty synth textures to color the sound, but while Fawcett and Calvano's dual guitar harmonies were effective, their rhythm playing was limpid. Trudell has a wide vocal range and a flexible voice, but he'll have to work on eliminating as many Steve Perry mannerisms from his vocal style as he can.

Performance: Drummer Arechiga gave the most intense and exciting performance, followed by Alley and Trudell, who covered the stage well and had the right ideas but whose execution was rather stiff. Fawcett, Meagnoit and Calvano had no stage presence to speak of. It would have been a relief to see more life on stage, as rock 'n' roll is not for the mild-mannered.

Summary: Lazer is a solid band with commercial instincts and a tight sound, but they take absolutely no chances. The band needs to get radical on-stage to breathe life into material that could use some spicing up to begin with. Rather than burning with the concentrated intensity of a laser, this group is closer to the heat of a light bulb. Lazer will need a jolt of electricity if they want to rise to the next level of success.

—*Stu Simone*



Lazer: Solid, commercial instincts and a tight sound.

Collector's Item

*At Madame Wong's West
 Santa Monica*

The Players: Jean McClain, lead vocals, rhythm guitar; Marcellina Hawthorne, vocals; David Dominguez, guitar; Kevin Moore, rhythm guitar; Douglas Gurwell, bass. George Harvey III, drums; Bobby Lockett, percussion.

Material: Collector's Item delivers a vital blend of rock and soul, laced with boogie, blues and funk. Highlights included: "Love Is Knockin'," a rousing rocker with a strong melody and excellent backing vocals; "My Imagination," a fine tune with a Clapton feel; "Baby Be Mine," classic funk, with a fluid guitar line rendered by Dominguez, syncopated disco rhythms and slap bass; "Never Hold Back," with a sweet lead guitar break by Moore and nice changes; and "Fire in My Heart," a strong rocker with a fine vocal line.

Musicianship: An excellent lead vocalist, Jean McClain has range and power, subtlety, and a vocal quality reminiscent of Donna Summer. Hawthorne's lovely, pure soprano joins McClain's alto to create a fine vocal blend. Guitars provide the dominant instrumental force, with fluid lines rendered by Dominguez, a fine blues/rock lead guitarist; tight rhythms and melodic lines by Moore; and occasional rhythm guitar added by McClain. Gurwell keeps the energy pulsing with bass playing that ranges from tight to funky. Tight, though not terribly imaginative rhythms are laid down by Harvey on drums, with

some color and flow added by Lockett's percussion.

Performance: McClain is an energetic performer who obviously enjoys her work. The band's visual image is not likely to appeal to consumers of today's pop culture and could definitely be improved.

Summary: While nothing about this band is strikingly original, they have managed to recapture the essence of the Sixties with music that cooks and grooves. A night in clubland with Collector's Item is an enjoyable experience.

—*Pabini Gabriel*

Taboo Zoo

*At the Club Lingerie
 Hollywood*

Players: Glenn Doty, guitar, vocals; Orlando Sims, bass, backing vocals; Billy Murrell, guitar; Pat Donohue, sax; Ron Wood, drums; Mark Adler, keyboards.

Material: Taboo Zoo combine various commercially prominent musical styles into a steamy, off-color brew. Their material is hook-oriented, and rather inconsistent. Writer Glenn Doty knows a good title when he hears one, but fails to concentrate upon a reasonable resolution to any musical statement. "My Town" was easily the highlight of their set. Though I can think of a wholly superior song of the same title, this little number conveyed all of the excitement Glenn intended. "The Bigger They Are," with both Doty and Sims on vocals, was very nice. A good song should

not, however, be so overextended.

□ **Musicianship:** Taboo Zoo's weak point must surely lay in the area of musical competence. While Ron Wood played very well, his talent was not complemented by the band as a whole. Sims was energetic and likeable in his role as bassist, but was forced to play counter to untuned guitars. No band will register a good impression without proper preparation, and accuracy is essential. Doty, when pressed to the limit, handled his guitar well. Murrell, however, should forget his looks and get some tuition. The core of a band is what makes the impression, and a sense of unity is needed here.

□ **Performance:** Any band that loves music as much as this one would be proud. To say Taboo Zoo lack desire is a mistake. Their mood is definitely rock & roll. "She Remembers," which once again lacks planning, showcased Doty and company at their most exuberant. Wood had his work cut out for him, with respect to overall balance. Doty looked confident, and sang well. He aimed his attention too often toward his new band, as they depended upon his direction. An audience pays to see a band, and can expect more of a show.

□ **Summary:** Taboo Zoo will surely improve. They have a good label with which to work, and the desire to persevere. Professional direction and quality rehearsal time will bring this young band to a point where

they can compete with local headliners. And Taboo Zoo will be competitive, eventually.

—Lawrence E. Payne

Ten Inch Men

At Madame Wong's West Santa Monica

□ **The Players:** James Schumacher, keyboards, lead and backup vocals; Mark Templin, guitar and backup vocals; David Coutts, guitar, lead, a backup vocals; Rusty Riopelle, base and backup vocals; Steve Coutts, drums.

□ **Material:** New Wave-flavored dance tunes are this band's forte. The opening song was "Girl for Me," a tight rocker which clearly set the pace of the evening. The mood was sustained throughout the night with gems such as "You're Not My Type," in which David Coutts took over with some impressive lead soloing, and "Time Out," a spicy reggae-based tune that showed the strengths of the band, both musically and lyrically. There is a lot of lighthearted rocking here. It's obvious there is some serious thought that goes into the music. The only setback I could see was a lack of rhythmic variation on a couple of the songs, and the fact that one or two ballads should be included to balance the performance.

□ **Musicianship:** This band is tight. It's hard to believe they've been together for less than a

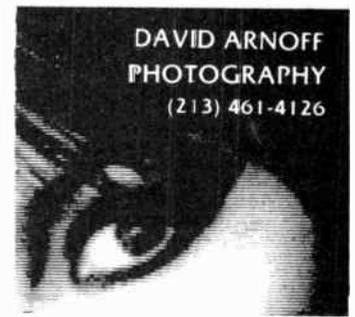
year's time. Steve Coutts is the backbone of the group, with his relentless driving skills as a drummer. Riopelle holds his own on bass with unusual flair. I found myself watching him a lot to see what he was up to. Dave Coutts takes command on lead vocals and guitar. Schumacher is more than fine on keyboards, with the adept Templin completing the group with guitar and vocals. Speaking of vocals, these guys weave some beautiful harmonies in songs such as "Pink Champagne," and "Together As One."

□ **Performance:** Ten Inch Men are high energy, talented musicians. They include the audience from the beginning, and keep it going. No inflated egos here. One oddity I noticed was, at times they were aligned with each other as the parts of a well-oiled machine, while at others each one seemed to be into his own world so much that I could swear they were on stage without the others. Is this technique, or oversight? During these times the connection got lost.

□ **Summary:** Everything looks and sounds to be in good working order. They just need the seasoning of time and experience to take them where they seem to be going. By the time this goes to print, they will have opened for X at Cal State Long Beach, and they have plans to open for the Blasters in the near future. It will be interesting to see where this band goes.

—L. Butin

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Ten Inch Men: High energy, and audience participation.

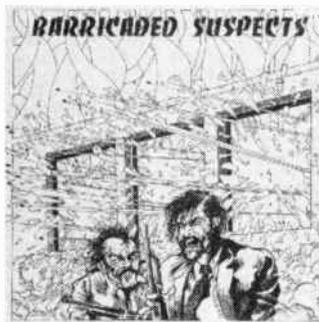
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Reviews

LP



Barricaded Suspects

Barricaded Suspects
Toxic Shock Records

Punk is alive and well and living—well—all over the place. Barricaded Suspects, a "hard-core sampler," features 18 bands, who hail from such diverse areas as Ames, Iowa and British Columbia, Canada, as well as a generous portion of L.A.-area talent. Toxic Shock Records, the self-proclaimed "Assassin of Mediocrity," unfortunately, has not quite killed off all the mediocrity on this album.

The first side is definitely the stronger, with tracks by Red Tide, Human Therapy and The Dull standing out as the strongest tunes. "No More" by Human Therapy has some Jim Carrol-ish talk/vocalizing, and Red Tide's "Mary's Black Analog Chop" has some pleasantly grungy guitars and a heavy, voodooish beat. Production on most of these songs is adequate, and Geza X did a good job with The Dull's "Motorcyclist," a song with gravelly, inflectionless, but effective vocals, and some humorous lyrics. One band, sounds like it was recorded on a ghetto blaster, in mono, at best.

Side two, for the most part, sounds young. That is, the bands have potential, but lack in finesse, production and musicianship. This is not to say hardcore is necessarily the place for these values, but the end result is that the cuts don't grab the listener—they suffer from a lack of intensity and buried vocals.

Two songs, however, area bit different, and worth mentioning. Locals Mad Parade sing "Real Horror Show," which makes an attempt at real harmonies and choruses. Their lyrics, too, are fairly original. The band Hue

and Cry is also unusual. It's slightly slower, with some synth overtones that are a relief after the vocal bombardment that permeates much of the album.

All in all, Barricaded Suspects is a valiant effort, but with too much filler. With ten bands, the LP would be great. But, as it stands, there is too much mediocre sameness to make it a classic. It is quite a relief to know that music does exist in Boise, Idaho in the form of Septic Death, and in Carolina Beach, North Carolina. But, for the most part, the bands are nothing to write home about.

—Katherine Turman



Rockinitis

Andy Just & the Defenders
Rock-it Records

Andy Just has been paying his dues on the San Francisco Music Scene. His mentors include Muddy Waters, Jimmy Reed, and Little Walter, to name a few. He plays a mean harp, and his latest album, *Rockinitis* is a delight to blues and rock lovers alike. I don't know about you, but good blues put me in another world, and this man knows what he's doing. This is not a mellow album. It takes you in and up at the start, and keeps you there until the end.

I especially liked "Excuse My Blues," a sizzling instrumental which spotlights Just's talent as a harp player. Backup drumming by Pat Ford is steady and tight, along with some hot guitar and bass by Chris Cain and Bob Ortiz. He lets it fly during "Rock to the Top." Here he plays some mean ivories, the perfect accompaniment to his smooth vocals. Just try and sit still through this one.

There are a couple of disappointing aspects to the album. When Just slows down for Muddy Waters' "Honey Bee," it's the record's only mellow moment. This creates an imbalance. I would like to have heard

one or two more heart-wrenching blues tunes. Just is certainly up to it. Despite the slight repetition in the lyric content, such as his overuse of the word baby, the music is so good that this is easily overlooked. This is a good album.

—Laurie Butin

Love Life

Berlin
Geffen

When Berlin released their breakthrough single, "Sex," in late '82, most of my friends objected to the song. Depending on who I talked to, the song was either dumb or exploitive. But I've got to confess: I liked it. So what if John Crawford puts words in Terri Nunn's mouth? That's what made the song great: It was an illuminating and accurate description of all those imaged men project onto women in the heat of passion. "I'm a whore, I'm your mother..." indeed! "Metro" was a fine follow-up with at least one great line: "I remember hating you for loving me."



Love Life, Berlin's second album release, continues the theme of *modern love*. Maybe my friends were right. Maybe "Sex" was just a happy accident. In any case, it proves a hard act to follow. "When We Make Love" could be called "Sex II," it sheds no new light on John Crawford's or anyone else's sexual fantasies and is neither imaginative or compelling. Besides the standard come-fuck-me stuff, there are assorted tales of betrayal, revenge, and impersonal sex, such as the cynical "Touch." "You can buy me a Daiquiri/ You can take me home and tear my clothes off/ Here I am. Married? No, I'm celibate. Ha Ha." Poignant, huh?

Musically the record sounds fine. I won't fault these guys for ripping off Kraftwerk and Moroder—they do it so well. By

naming the band Berlin, they're obviously paying tribute where tribute is due. And Moroder has produced the two probable hits on the album: "No More Words" and the vapid but catchy "Dancing In Berlin." Nunn's powerful, sensuous voice is well-suited to these little three-minute melodramas. If only the script were more interesting.

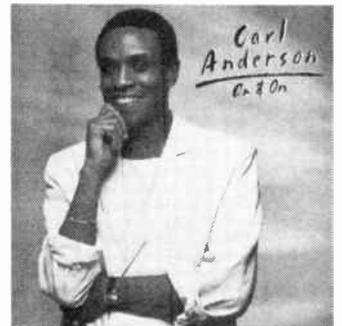
—Bruce Kaplan

On & On

Carl Anderson
Epic Records

Carl Anderson's "On and On" is an electrifying experience, not dominated by mechanics designed to shelter lesser vocals. His second solo effort with Epic is a collection of up tempo, jazzed flavored things you can dance to, including the hit single, "Magic," and tender heart-felt ballads like "It's The Love." Each performance is every bit as exhilarating as his "Judas" in Jesus Christ Superstar, or all those live weekends at the Bla Bla. A splendid exhibition of something genuine, comparable to Mathis, Ingram, or Jarreau.

From the very beginning, a pure and powerful tenor seizes the listener's attention, and holds on until the last song has played. A seasoned singer/performer, Anderson has graced the tracks of such notables as Wonder, Herbie Hancock, Teena Marie, and is currently featured on Weather Report's *Domino Theory*.



Lyrically and musically, the LP presents a good choice of material. Bold, brassy flugel horns, strings, flutes, and pianos belt out memorable melodies, and echo simple but thoughtful phrasing and verse. In contrast to "Try... just name your price... I'll give you paradise... we've got to try a little harder

Reviews

LP

now," the instrumental solo here could have been more diverse. The perfect harmony of Anderson and Vaneese Thomas is appropos for the most poetic piece offered, in "It's The Love . . . my heart anticipates . . . this evening's warm embrace . . . holding hands, as we plan our lives together . . . shape one future for two."

Produced by John "Skip" Anderson and Steve Williams, this is a refreshing and energetic work, a quality package that is also commercial. Here, Anderson confirms that he has earned the right to continue, "On and On."

—Andell Mc Coy

EP FILE

THIS WAR—(Enigma Records) In the realm of art and aesthetics, those with unique vision often convey their personal impressions through battered lenses. And so it is with Dino Archon's EP. He doesn't, however, convey any particular strength, as one would expect of an anti-Apartheid refugee. To his credit, the lyric content presented herein is of a distinctly poetic quality. His personal imagery is sharply focussed, though the picture is not pretty. But prettiness is not even necessary in cases such as this. Perhaps this is why he accompanies his soft-spoken prose with such ordinary modernist gruel. If music is the vehicle, then let music be the fuel. Dino has come this far, both environmentally and culturally. His drastic transformation to U.S. urbanite should reflect further growth in that direction.

—Lawrence E. Payne

SINGLES FILE

Trisign's "Love Among The Ruins" comes off as a Berlin clone. A reasonably catchy synth line and a powerful vocal performance combine in a pleasing, if derivative, song. It must be coincidental that the very next record in the pile is an even closer match to Berlin. "Goner" from Lisa Lee, has a good dance beat, simplistic synth lines and average vocals. The overall effect, though, is of a distinct lack of feeling. "I'm Taken By You" is more of the same. "Waiting On Angel" from Batteries is a throwback to the late Sixties blues of bands like Ten Years After. It has a suitably repetitive riff, but the lyrics are too repetitive to distinguish the song. "Do What You Will" attempts to merge the era of "Waiting . . ." with today's synthesizer rock, with strange sounding results. . . The Crackers' "What Did I Do" goes back even further. With it's singalong chorus, peppy beat, pretty harmonies and tame guitar break, it sounds like Herman Hermits. "Tell Me All The Time"

sounds like a parody of every pop song from 1965, but I'm afraid it isn't. . . "Left Side Of The Bed" from Mark Gray is a compelling

country ballad, sung with conviction and well arranged. . . Female country is represented this week by Kay Rives' "Why Can't It Be Me." She plods her way through this essentially dull song with a decent voice. . . More of the Sixties from The Last Mile's "Candy Little Girl." A slow (very slow) blues with some good harmonica blowing, predictable (very predictable) guitar work and Joe Cocker style vocals. The production could be a lot better, but there is definitely promise. "Stand Up Straight" is less effective, as it lacks atmosphere. . . "The Wake" from Moon Tears sounds like it was cut in one of those booths in an old railroad station. That aside, the song is a little too basic to merit comment. "Dreamlife" prompts me to comment that Moon Tears have a lot of hard work ahead of them. . . Finally, and this week's victor, is Lisa Nemzo's "Control Myself." An upbeat song with excellent vocals and a fine arrangement. Pleasant background vocals, a convincing guitar break and first rate danceability combine to show a lot of potential. I'll see you all again before Ozzy joins the SPCA."

—Martin Brown

CASSETTE FILE

SEX GANG CHILDREN: ECSTASY AND VENDETTA OVER NEW YORK (ROIR). I'm confused. Is this positive punk, batcave music, or death rock? Just what fad is this supposed to be a part of? I have a hard time keeping track. Oh well, it's from England, so at least I know it's supposed to be important. It's not as good as any of the death rock, post-punk music from right here in Los Angeles, and when it come to that trend, LA had the jump on Limeyland a full three years before the cockney contingent. To their credit, the band plays well, and has a full sound for a three-piece. They play some well arranged, dramatic breaks, which is a part of this style. The title track, "Ecstasy and Vendetta," has an Arabian feel that is refreshing. The band injects the necessary dream-like qualities into the more melodic "Draconian Dream," which is one of the tapes, better songs. After a while, the sound SGC emits gets a bit tiring, as does Andi Sex Gang's wearying voice. He is the weakest member of the band, at least musically. And, as is common with raw, live recordings (this one from new York's Danceteria), we can't understand any of the lyrics. It's worth checking into if you like to keep up on everything that comes down the pike. But remember, just because it's from England doesn't mean it's good. Order from: ROIR, 611 Broadway, Suite 214, New York City, NY 10012.

PARALLEL 5TH: PARALLEL 5TH (Parallel 5th). This three song tape features a bare-bones recording quality and some basic, basic playing that doesn't create any excitement. The songs are undeveloped, simple pop rock, with no new ideas to speak of. "The Snowbirds" is a Chuck Berry rewrite, of all unwanted things. It takes on even stranger proportions when one hears the excessive piano glissandos the pianist plays, all from the play-like-Liberace-big-note-book. The other two songs, "Foamy" and "The Forgotten Lunch Boxes," must have been over my head, 'cause I just couldn't get any value from them. It just goes to show ya: just because it's from Rhode Island doesn't mean it's good. Order from: Parallel 5th/P.O. Box 3272, Providence, RI 02906-0272.

—Bruce Duff

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Club Data

by Murdoch McBride

A big week for the club circuit, especially for country venues. One heartwarming story was the successful Chuck Seals benefit that took place simultaneously at the Country Palace, Golden West and Fontana Inn. Three hundred volunteers (musicians and supporting staffs) entertained close to two thousand fans to aid the recuperating performing songwriter. Chuck is probably best known for writing the hit 'Crazy Arms' and while he is known for supporting other worthy causes as well, he has never been the beneficiary of one. Determined to reach a 'nearly full recovery' he has his heart set on at least singing a number or two at the Crippled Children's Society Benefit on May 6th at the LA County Fairgrounds. Chuck

sounded optimistic talking about the benefit and his future saying, "I'm just happy and proud to have so many great friends."

These bands should contact MC concerning serious label interest inspired by this column: Cowboy Maynard, Gary Hanley, Geary Baze & Touch 'o Country, Duke Davis & Buckshot, Reunion, Red River, Western Union, Bull Durham, Travis Young, The Constables, Mardy Macy and Bittercreeke, California Express, and Susanville Stage. By serious interest I mean a nice young lady in a reputable A&R Dept inquired about you having seen you appear frequently on the Live Action Chart. They'd like to hear some material and I have the address so let's not keep the little lady waiting too long. Call 462-5772 and mention this column to the receptionist.

The single biggest draw this

week in LA's clubs was the German metal band, Accept. They are scheduled to appear in next weeks MC as part of a special 'Breaking In' feature. Meanwhile you get to drool over this exclusive shot of Udo Dirkschneider as captured by Kevin Winter at the Country Club.

Catch the Madame X gig at the Troubadour, this New York import is a veritable circus of metal show-woman-ship. A must see on this circuit.

Mario Magana of IV Stix never heard the crowd howling with laughter as they covered Quiet Riot's 'Metal Health' at the Troubadour. The local drummer didn't even see Franki Banali take a front row seat along with Blackie Lawless. But he did get a laugh out of it at the end when Franki introduced himself and complimented his playing. I asked Franki how they did and he gave a typically good natured shrug and said,



Udo Dirkschneider

"They played it better than we do sometimes."

Final notes: We are still waiting for Joshua listing verification (due in the mail), and updated SIN/S.I.N. information is also forthcoming. Later days.

Music Connection Exclusive

LiveAction_{CHART}

April 3 to April 16, 1984

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

ROCK/POP

This Issue
Last Issue
Cumulative '84

Large Venues

1	—	1	Accept
2	—	1	Spinal Tap
3	—	1	Delbert McClinton
4	—	2	W.A.S.P.
5	—	1	Steve Vai
6	—	1	Agent Orange
7	—	2	The Plugz
8	—	1	True West-Del Fuegos
9	—	2	Pandemonium
10	3	3	Gun Club

Smaller Venues

1	6	8	Steppin Lazer
2	—	1	Top Jimmy & the Rhythm Pigs
3	—	5	Exposure
4	—	1	Youth Brigade
5	—	1	Flipper
6	—	8	Billy Vera & the Beaters
7	—	1	Cynthia Manley
8	—	2	Stryper
9	—	1	Angie Bowie (w/Broken Edge)
10	—	2	Witch

Keep An Eye On

1	Jimmy Z Band
2	Secret Service
3	11:11

Non-Local

1	Madame X
2	Accept
3	The Bobs (A Capella)

COUNTRY/FOLK

This Issue
Last Issue
Cumulative '84

1	14	7	Western Union
2	14	7	Western Union
3	—	1	Ray Price
4	—	2	Bobby Bear
5	—	3	Ayce
6	17	5	Travis Young
7	—	1	Tom Wopat
8	—	2	Bobby Bear
9	6	3	Susanville Stage
10	7	3	Revmon
11	11	1	11:11*
12	—	1	Jan and Dean*
13	—	1	Gary Lee
14	5	3	Doo Wah Riders
15	—	6	Odyssey
16	—	2	Johnny Weeks
17	—	1	John Faire & His Allstars
18	—	1	Gary Lee
19	—	2	Bill Erickson
20	—	5	Gerald Ray

*Rock crossovers.

Keep An Eye On

1	Western Union
2	Mardy Macy and Bittercreeke

Non-Local

1	Kingston Trio
---	---------------

JAZZ/BLUES

This Issue
Last Issue
Cumulative '84

1	—	1	Jimmy Witherspoon
2	—	1	Mark/Almond Band
3	17	7	Don Randi & Quest
4	—	2	Harold Land Quintet
5	8/19	6	Dog Cheese
6	—	8	Billy Vera & The Beaters
7	—	5	Koinonia
8	—	3	Shelby Flint
9	—	2	Ollie Mitchell
10	—	1	McDonald's High School All Star Orchestra
11	—	1	Shelly Manne
12	3	6	Hayden/Higgins/Bradford/Carter
13	—	1	Super Sax
14	—	1	Dee Dee McNeil
15	—	1	Expose
16	—	1	Tolu
17	—	1	Slowburn
18	—	4	Lenny Breau
19	—	1	Oregon
20	10	3	Bob Florence's Ltd. Edition

Keep An Eye On

1	Emmett Chapman
2	Levie/Burnett/Williams

Non-Local

1	Mark/Almond Band
---	------------------

Showcase

by Lawrence E. Payne

Brooklyn Brats

'**B**rooklyn Brats have been together, as a unit, all the way through. We have an 'all for one, one for all' attitude. We believe in what we're doing, and we're not going to sway from our chosen path."

Rock & roll as a path to success is surely not the most leisurely one. But, for Dane Rage, dynamic drummer for L.A.'s Brooklyn Brats, there is no other way. Dane and his band typify the dedication and positivity found in the best rock & roll bands.

Dane founded his group 19 months ago, after sojourns with local bands Brenda Starr and London. Along with 19 year-old Bobby Stevens and vocalist Scott ("Free") Frazina, the drummer led many grueling songwriting sessions. He says, "I wanted to build a band around our singer, to enhance his forte." Guitarist Paul Hanson, 24, was chosen from 200 auditioners. The G.I.T. graduate has since been featured in *Guitar Player's* "Spotlight" column.

Dane met businessman Bill Forster during a visit to a mutual contact. They



The Brooklyn Brats, Dane, Bobby, Scott, and Paul.

Photo by Julian Wasser

discussed the needs of the band, and reached an agreement. Flatbush Express was born soon after, and the Brooklyn Brats were provided many necessities which they had earlier considered luxuries. But, when the time comes, a major management company will handle business matters. "Being a musician is a full-time job, if you're going to do it right," says Dane. "I play my drums 16 hours a day and it's not easy to get other things done."

The Brats are nearing completion of their inaugural EP, under the guidance of producer/engineer Billy Cioffi, guitarist with the Monte Carlos. Dane says, "Billy

was like a God-send. We were looking for a producer/engineer, to keep down costs. He came down to a rehearsal, and within ten minutes there were marked changes in our sound. And, when we come out of the studio, we'll have a real party on our hands."

For the Brooklyn Brats, success is inevitable. Their intense dedication to their ideal will see them to their goal. "Rock & roll, to me, is energy. It has to come from the heart. If it doesn't it may still be music, but it's not rock & roll. We love to play 'live'. Right now, we have our priorities. We have to sign a deal, and get our record out there." ■



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LOS ANGELES

OFF SUNSET

1433 N. La Brea, Hollywood, CA 90028
Contact: Gary, (213) 874-2254 or (213) 650-2120
Type of Music: Danceable pop, funk, wave, blues, glam and glitter. Originals preferred
Club Capacity: 350
Stage Capacity: Max. 12
PA: Yes
Lighting System: Limited
Piano: No
Audition: Send tape and bio to above address; include phone number
Pay: Negotiable

THE BETSY

1001 N. Vermont, Los Angeles, CA 90029
Contact: Derrick Lewis (no calls)
Type of Music: Supper club/cabaret; jazz, standards. No originals. House band. Seek vocalists only
Club Capacity: 175
Stage Capacity: 4
PA: Yes
Lighting System: Yes
Piano: Grand
Audition: Send photo, resume, tape and SASE
Pay: Negotiable

TODD'S

5371 Topanga Canyon Bl. (at Ventura Bl), Woodland Hills
Contact: Carol Jae Scott, (213) 347-8900
Type of Music: Thursday Night variety showcases, music or comedy. No drum sets. Weekly winners called back for final competition. Originals OK
Club Capacity: 80
Stage Capacity: 3
PA: Yes
Lighting System: Yes
Piano: Yes
Audition: Sign up at door, 7:30 pm Thursday nights
Pay: Cash or prizes

PIPPIN'S MUSIC EMPORIUM AND CHILI PARLOR

814 Broadway, Santa Monica
Contact: Katia Tenka, (213) 451-3241
Type of Music: Rock, new wave, heavy metal, R&B. Reggae on Sundays. Originals OK.
Club Capacity: 200
Stage Capacity: 10
PA: Yes. Band provides mics, stands and cords
Lighting System: Yes
Piano: No
Audition: By tapes and appointment
Pay: Negotiable

THE SILVER SADDLE

801 N. Beach, La Habra, CA
Contact: Joni Foster, (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

TRISTAN'S

16109 Vanowen, Van Nuys, CA 91601
Contact: Myrle Winn, (818) 781-3810, M-F 7-9 pm; Sat. 11-6 pm.
Type of Music: Easy listening, jazz, soft R&B, comedy; basic drum sets only.
Club Capacity: 50
Stage Capacity: 5
PA: Yes
Lighting System: Limited
Piano: No
Audition: Send cassette, bio, pics, SASE to club.
Pay: % of door

COMEBACK INN

1633 W. Washington, Venice, CA 90291
Contact: Will Raabe or Jim Hovey, (213) 396-6469
Type of Music: Original acoustic jazz, pop, contemporary folk, ethnic
Club Capacity: 100
Stage Capacity: Indoors, 6; Outdoors, 10
PA: Yes
Lighting System: Yes
Piano: Yes
Audition: Send cassette, LP or 1/2" video to above address; live audition Monday nights, 8:30
Pay: Negotiable

FM STATION

11700 Victory Bl, No. Hollywood
Contact: Billy, (213) 769-2221
Type of Music: Original new music, pop, reggae. No heavy metal
Club Capacity: 500
Stage Capacity: 12-15
PA: Yes. Compelet JBL Alan Heath 16 channel console
Lighting System: Yes
Piano: No
Audition: Send tape, promo pack, SASE
Pay: Negotiable

CARMELLO'S

4449 Van Nuys Bl, Sherman Oaks
Contact: Ruth Hoover (213) 784-3268
Type of Music: Jazz
Club Capacity: 150
Stage Capacity: 6-18
PA: Yes
Lighting System: Yes
Piano: Yes
Audition: Send promo with SASE
Pay: Scale

DANCING WATERS CLUB

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

DIMPLES

3413 W. Olive Ave., Burbank
Contact: Rick Unland or Clyde Lucas, (213) 842-2336.
Type of Music: All styles except heavy metal and punk. Originals OK.
Club Capacity: 200.
Stage Capacity: 5.
PA: Yes.
Lighting System: Yes.
Piano: No.
Audition: Showcase Mon.-Sat., 10 p.m. 400 soundtracks available for appointment.
Pay: Complimentary cassette of performance. Call for details.

COMEDY STORE ANNEX

8430 Sunset Blvd., Hollywood, CA 90069.
Contact: Debbie Dean, (213) 650-6268.
Type of Music: Jazz, jazz fusion, pop, pop rock. Originals OK. Bands with following. Wed.-Sat.
Club Capacity: 75.
Stage Capacity: 6.
PA: Yes.
Lighting System: Yes.
Piano: Yes.
Audition: Call above number.
Pay: Half of door.

SAWTOOTH TUESDAYS

5138 Zelzah Ave., Encino 91316
Contact: Alan Carl Eugster (12-5 pm), (213) 996-7224.
Type of Music: Any original new music. Dance-oriented or electronic preferred.
Club Capacity: 200.
Stage Capacity: 7.
PA: Yes.
Lighting System: Yes.
Piano: Yes.
Audition: Send cassette or promo package to above address.
Pay: Negotiable.

ICE HOUSE

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

BRASS RAIL

233 So. Brand Blvd., Glendale, CA.
Contact: Louie, (213) 242-2227.
Type of Music: Rock and roll, Top 40. Some originals.
Club Capacity: 175.
Stage Capacity: 8.
PA: No.
Lighting System: Yes.
Piano: No.
Audition: Call Lou.
Pay: Negotiable.

GIO'S RESTAURANT

7547 Sunset Blvd., Hollywood, CA
Contact: Sam Silvers, 656-6461
Type of Music: Sun. and Mon. Showcase —R&B, jazz, no heavy metal.
Club Capacity: 150
PA: Yes
Lighting System: Yes
Piano: Yes
Audition: Call 656-6461
Pay: Half of door

CLUB 88

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

TROUBADOUR

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

THE STAGE WEST

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

THE STAGE

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

CATHAY DE GRANDE

16090 N. Argyle, Hollywood.
Contact: Michael, (213) 461-4076.
Type of Music: Rock and roll, R&B and original.
Club Capacity: 200.
Stage Capacity: 8
PA: Yes.
Lighting System: Yes.
Piano: No.
Audition: Send tapes.
Pay: Negotiable.

THE SAGEBRUSH SALOON

7931 E. Firestone Blvd., Downey, CA 90241
Contact: David Brumbaugh, (213) 923-0023
Type of Music: All country styles
Club Capacity: 150
Stage Capacity: 6
PA: Yes
Lighting System: Yes
Piano: No
Audition: Call for appt.
Pay: Negotiable

THE GRAND STAR RESTAURANT

943 N. Broadway, Los Angeles
Contact: Michael James, (213) 463-5016.
Type of Music: Friday Night Showcase, "Comedian's Night Out" starring Michael James. Singers, comedians and self-contained acts. No drum sets. No heavy metal, punk. Pianist available—performers provide charts. Originals OK. There is dress code
Club Capacity: 60
Stage Capacity: 3
PA: Yes
Lighting System: Yes
Piano: Yes
Audition: Call for appointment
Pay: No

SARDO'S

259 N. Pass Ave., Toluca Lake
Contact: Gabriel, (818) 846-5175
Type of Music: Top 40
Club Capacity: 150
Stage Capacity: 4 to 5
PA: No
Lighting System: Yes
Piano: No
Audition: Send pic, tape of VHS to Allstar Talent, P.O. Box 1444, Burbank, CA 91507

A NEW STAR CAFE

1447 Second St., Santa Monica, CA 90401
Contact: Leslie Holmes, (213) 395-2122 after 2:00 pm
Type of Music: Pop, jazz, R&B, funk.
Club Capacity: 200
Stage Capacity: 6
PA: Yes
Lighting System: Yes
Piano: Yes
Audition: Monday showcase from 5:30 pm, sign up at door
Pay: Negotiable

ORANGE COUNTY**RADIO CITY**

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

MUGSY MALONE'S

1731 S. Harbor Blvd., Anaheim, CA
Contact: Dave (714) 947-1095
Type of Music: Rock and roll, new, all types but heavy metal or punk. Originals OK.
Club Capacity: 350
Stage Capacity: 15
PA: Yes, w/operator
Lighting System: Yes
Piano: No
Audition: Send press kit w/tape, pic and bio to: Sterling Prods, Unltd., PO Box 1273, Chino, CA 91710
Pay: Negotiable

MARTI'S STEAK & LOBSTER HOUSE

3753 Van Buren, Riverside, CA
Contact: Mike Miller (714) 992-6860
Type of Music: Top 40. No new wave or punk. Originals OK
Club Capacity: 200
Stage Capacity: 6
PA: No
Lighting System: Yes
Piano: No
Audition: Call above number. Do not call restaurant
Pay: Negotiable

VIA MARIA

9969 Walker, Cypress
Contact: "Hurricane" David (714) 776-4912
Type of Music: Top 40, dance, rock; Variety Showcases
Club Capacity: 200
Stage Capacity: 5
PA: Yes
Lighting System: Piano: No
Audition: Tape and pics
Pay: Negotiable. Showcases, \$300 weekly

GOODIES

1641 Placentia Ave., Fullerton 92631.
Contact: Aprile York, (714) 524-7072.
Type of Music: All types of new music, originals.
Club Capacity: 300.
Stage Capacity: 7.
PA: Yes.
Lighting System: Yes.
Piano: No.
Audition: Yes.
Pay: Negotiable.

THE POMONA VALLEY AUDITORIUM

235 W. 3rd St., Pomona, CA 91766
Contact: Dick Becker or Leonard Harper, media coordinator, (714) 620-4384
Type of Music: Various, all styles. Originals OK
Club Capacity: 1177
Stage Capacity: 10-15
PA: Yes
Lighting System: Yes
Piano: No
Audition: Send press kit
Pay: Negotiable

THE FRENCH QUARTER

919 S. Knott St., Anaheim, CA
Contact: George or William Nichols, (714) 821-3412
Type of Music: '50s and '60s. Originals 3 nites a week—no punk.
Club Capacity: 180, over 21 only
Stage Capacity: 6
PA: No
Lighting System: Limited
Piano: No
Audition: Contact above number
Pay: Negotiable

FIREFLY

11316 Beach Blvd., Stanton, CA
Contact: Wayne or Tom, (714) 891-4015.
Type of Music: R&R
Club Capacity: 200
Stage Capacity: 5
PA: Yes
Lighting System: Yes
Piano: No
Audition: Send tape, bio & pics. Club will contact act for line audition.
Pay: Negotiable.

SAN DIEGO**SPIRIT CLUB**

1130 Buenos, San Diego, CA
Contact: Madalene Herrera, (213) 276-3993
Type of Music: Rock, powerpop, pop, national acts. Originals OK
Club Capacity: 350
Stage Capacity: 10
PA: Yes
Lighting System: Yes, w/operator
Piano: No
Audition: Tape and bio
Pay: Percentage/negotiable

DISTILLARY EAST

Mission and Metcalf Sts., Escondido, CA 92025.
Club Capacity: 600.
Stage Capacity: 8.
PA: Yes.
Lighting System: Yes.
Piano: No.
Audition: Call for audition and send bio and tape to P.O. Box 28, Solana Beach, CA 92075.
Pay: Negotiable.

DISTILLARY NIGHT CLUB

140 S. Sierra, Salano Beach, CA 92075.
Contact: Kevin, (619) 481-6383.
Type of Music: Rock & Roll, new music.
Club Capacity: 300.
Stage Capacity: 7.
PA: No.
Lighting System: Yes.
Piano: No.
Audition: Call for audition.
Pay: Negotiable.

SONG MARKET

ORIGINAL SONG NEEDED for theme for Count Area Show, a weekly comedy/variety cable TV show. Song should relate to vampires, ghouls; can be humorous; should be high energy rock. Song will be played on show every week. Send tape to: P.O. Box 46123, Hollywood, CA 90046. For further info call Bill Hooley, (213) 666-9099.

SPECIALTIES: Santa Fe, N.M., concert piano tuner/songwriter available for name act touring. Industry credentials include Stevie Wonder, Grateful Dead, Leonard Pennario, Roslyn Tureck, Lorin Hollander. PTG craftsman. Yamaha, Kimball & Bosendorfer trained. Call David Second Keyboard Service, (505) 982-8284, or write Box. 123, Santa Fe, NM 87504.

MISCELLANY

NEW HAT MUSIC is currently reviewing all styles of unsigned original music for national distribution. Send promo pack to: New Hat Music Co., Box 291-087, Hollywood, CA 90029.

BAND NEEDED for Rock/New Wave TV video to play international folk song. Send cassette and picture to Gaiath Talhouni Prds., 8961 Sunset Blvd., Ste. "D", Hollywood, CA 90069.

FEMALE ROCK AND ROLL Singer Wanted. Must be attractive with star potential. Powerful, emotional, expressive voices only. Material, record label and promotion available. end tape, pic, resume and SASE to MRM Enterprises, 21115 Devonshire St., Ste. 250, Chatsworth, CA 91311.

BAND WANTED for commercial recording on 45. Also need back-up singers. Pay or percentage. Send audio cassette with two slow MOR ballads and SASE to Norman Temple, P.O. Box 2327, Hollywood, CA 90078.

PRODUCER seeks male and female singers, all styles of music, and bands for record production and U.S. tours. Send audio or video cassette (1/2" or 3/4"), bio, pics, and song list and SASE to: A&R Dept. 1680 N. Vine St., #606, Hollywood, CA 90028. Personal deliveries OK. Label all materials sent.

UCLA ASSOCIATED STUDENTS seeks all types of entertainment (no punk or heavy metal) for performances during pre-Olympic & Olympic activities (July 14-Aug. 12). Sound & lights will be provided. Send bio, promo pak and audio cassette to: Lee Zeidman and Stephanie Yost, UCLA, A-216, Ackerman Union, 308 Westwood Plaza, L.A., CA 90024. No phone calls please. Label all material sent.

McDON PRODUCTIONS is currently accepting tapes, bios & pics for recording and management consideration. Hard rock and heavy metal preferred, but all types considered. Send material to Jeff Gordon, 5245 Whitsett, #17, N. Hollywood, CA 91607.

IMMEDIATELY WANTED OVERSEAS by major English recording and promotion company. All types/styles (rock/pop/R&B/Jazz/Country/folk/instrumentals, etc.) of American, label-ready, artists/groups for recording contract/international distribution. Submit complete promo (leave off address and phone #'s, exc. on cover letter (video preferred, 3 song min.: London Star Promotions & Film Productions, Div: Eng/Rec, 7131 Owensmouth Ave., #C116, Canoga Park, CA 91303-2092 USA.

MANAGEMENT Company seeking to develop teen rock band for recording and touring. Great looks are a must. Ages 15-21 can apply. Send photos to: MANAGEMENT, 8033 Sunset Blvd., Suite 5013, Los Angeles, CA 90046.

DO YOU LOVE MUSIC AND WORDS? Want songwriter in L.A. with coast-to-coast industry experience has formed an exciting, new musical organization for songwriters. Don't miss it! Tuesday nights, 8:30. Call Don (213) 466-0668

THREE YEAR OLD TALENT AGENCY with connections seeks all types of bands, singers and unsigned material to submit to booking agents and record companies in U.S., Canada and England. Send video or audio cassettes, bios and pics to: Nevada Talent Bookings, 550 E. Plumb, #101, Reno, NV 89502.

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

NEXT PRO PLAYER DEADLINE
THURS., MAY 3, 12:00 NOON

SESSION PLAYERS

GREGO DEL ARROYO

Phone: (213) 221-7354, (213) 227-5279.
 Instruments: Congas, Timbales, numerous hand and percussive toys.
 Styles: Rock, R&B, Pop, Latin, Jazz, all styles.
Read Music: Yes.
Qualifications: Recording and concert experience, U.S.A. and Latin America, Playing Experience composer and arranger for the Steve Miller Band, Willie BoBo, O.C. Smith, Benny Powell, Raphael of Spain TV Appearances: ABC, NBC Dick Grove Musical School, Excellent attitude
Available for: Sessions, concert tours, gigs, clubs

CLARK GARMANS

Phone: (213) 457-4539.
Instruments: Acoustic and electric guitar, lead and rhythm, and synthesizer guitar.
 Style: All forms of rock, especially hot.
Read Music: Yes.
Qualifications: 20 yrs recording experience. Can also produce and have own 8 trk studio with all effects. Satisfaction guaranteed I have my own rhythm section if needed.
Available for: Demos, session work, songwriting, arranging and producing, gigs

IVO EEKMAN

Phone: (213) 453-6351.
Instruments: Prophet T-8 Oberheim-OB8, Synergy, Yamaha DX7, Drum 5, Moog, Clav, Dyno-my Rhodes, DMX Drum machine, DSX Sequencer, Piano
Styles: All.
Available for: Sessions, arranging, DMX & DSX programming, complete demos in my own 4-track studio, gigs
Read Music: Yes.
Qualifications: Recorded and performed in various situations around the globe for past 12 years

REEK HAVOK

Phone: (213) 532-9159
Instruments: The new Simmons Digital/Analog drum set, Drumulation w/Apple II interface, Simmons electronic drums, drum machines and programming, syndrums, Synare, Claptrap, misc onboard sound processing equipment.
Styles: Pop-R&B-fusion, rock, wave, future
Read Music: Yes
Qualifications: 6 years working on synth-drums and drum sound processing, extensive recording experience and discography 16 yrs playing drums schooling at Dick Grove, California Institute of the Arts, extensive recording dates playing and/or drum-synth tech, engineer and programmer w/Tommy Tutone, Randy Crawford, Pointer Sisters, Herb Alpert, Great Buildings, Melissa Manchester, Chain Reaction, Julio Iglesias, Molly Crue, Sergio Mendes, Eddie and the Monsters, Nina Hagen, Greg Phillinganes, Stephanie Mills, etc Also extensive video acting and asst production
Available For: Recording, soundtracks, tours, consultation, equipment, rentals, pro band situation.

PERRY A. CELIA

Phone: (213) 477-8915
Instruments: Simmons Electronic Drums, Acoustic Drums, DX Oberheim drum machine.
Styles: R&B, Rock, Pop, Wave, dance.
Read Music: Yes.
Technical Skills: Extensive recording and programming experience.
Qualifications: Extensive learning and working experience on synthetic drums and programming of drum machines, Extensive recording experience playing or programming acoustic and/or electronic drums for The Stingers, King Cotton & The King Pins, MD-3, Test of Time, Curves, Frank Stallone, Allan Dysert, Tuesday Knight, The Rays, Robby Benson and Karla DeVito, Many national TV appearances, extensive video experience, Solid playing, keep time like a metronome Very pro attitude.
Available For: Recording sessions, equipment rental, tours, video, TV and club dates, fill-ins, Call anytime.

JIM HART

Phone: (213) 988-9279
Instruments: Piano, Rhodes, Prophet 600, Moog and other synths
Styles: All.
Read Music: Yes.
Technical Skills: Keyboards, arranging, orchestration and studio production
Qualifications: 6 years conservatory, 8 years European studio and touring, LP and film credits both arranging and keyboard work, i.e. Tom Scott, Lalo Schiffrin, Marc Snow, John Davis, Randy Crawford.
Available For: All recording, arranging and live situations.

ROY OKUMOTO

Phone: (213) 789-6670.
Instruments: Yamaha DX-7 and CE-25; Roland Jupiter-8, Moog Liberation, Fender Rhodes; Midi Interface, effects, Drumulator digital drum machine.
Vocal Range: Baritone to tenor
Styles: All.
Read Music: Yes.
Technical Skills: Playing, arranging, and composing (all styles) programming
Qualifications: Several solo LPs in Japan, recorded with Jeff Porcaro, Jay Graydon, Steve Lukather, David Foster, etc, Dick Grove graduate, synthesis and programming expert
Available For: Paid playing and recording situations, programming DX-7's; rental and programming of above equipment.

SHELLY SCOTT

Phone: (213) 534-2679, (213) 533-0264
Instruments: Simmons drums with all seven modules including cymbal and hi hat module, Oberheim DMXB with memory expansion and complete Trigger interface system available, and any other drum equipment desired Simmons clatprap with audio & Video studio equipment available.
Style: All styles
Read Music: Yes.
Qualifications: Credits include Eric Calpton, Air Supply, Mohammed Al, Grace Slick & Paul Kantner, Les Brown, Jr., Tom Jones, Billy Burnette, Tim Bogart, Dorsey Burnette, the Knack, Bay City Rollers, Lowell George (Little Feat), Steven Stills, JoJo Gunne, Bobby Whitlock and recordings with MGM, Elektra, Brunt, Rolling Stone, ABC and RCA.
Available For: Sessions, demos, casuals, live performances, movie sound tracks. Equipment also available for rental.

ANDREW GORDON

Phone: (213) 379-1568.
Instruments: Oberheim OB8 polysynth, DX digital drums, DSX digital sequencer, Fender Rhodes, Kawai Grand Piano, Fostex 4-tracker, Korg Poly 6 synth.
Styles: Versatile in all styles, especially pop, R&B.
Read Music: Yes
Qualifications: Played keyboards for 23 years Worked in Europe for 10 years in different situations before moving to L.A. 4 years ago. Worked touring Europe and U.S.A. Wrote commercials and music for TV
Available For: Session work, commercials, live work, producing and arranging, teaching, songwriting, demos, casuals

BURT SHUR

Phone: (714) 539-2802
Instruments: Drums
Styles: All Rock, Pop, R&B, Jazz, Funk, Reggae, Country.
Read Music: Yes
Qualifications: 20 years of experience, from stage shows to clubs and studios, College of hard knocks, Hard-hitting Solid time. Don't drink or smoke. Good listener.
Available For: Recording, tours, demos, shows, concerts, videos and possible club.
Dates: Pros only.

CRAIG SADLER

Phone: (213) 655-0762
Instruments: Electric and acoustic guitars.
Styles: Rock, pop, R&B, MOR, fusion, country.
Vocal Range: 3 octaves
Read Music: Yes.
Qualifications: 18 years playing experience. ASF quarter-finalist '83. Many years club and concert experience. I will work with you to create that guitar sound and hook you've been looking for Will also sing lead vocals
Available For: Live work, session, demos.

WILL RAY

Phone: (213) 876-0443
Instruments: Electric and acoustic guitars, vocals.
Styles: Country picker.
Qualifications: Raised on Virginia country music, stud.ed and transposed steel guitar to electric guitar, developed unique country style using mini slide and string bender, have done extensive recording on East and West coasts
Available For: Sessions, demos, live work

CHUCK O'STEEN

Phone: (818) 841-3464
Instruments: Prophet 600, Fender Rhodes, Clavinet, have played all types of synth in studio.
Technical Skills: Recording, producing, arranging, sound-tracks, composing and producing done at home on 4-trk with playing and singing arranging done by me.
Styles: All
Qualifications: Last 5 years extensive touring around the world with Tina Turner, 15 years recording experience, 5 years producing experience, album project with Stephen Stills 1978, top ten record 1973 RCA. Did recording around the world for various artists, currently working on a movie soundtrack for many TV shows for Tina Turner, have ability to easily create whatever is needed and wanted for any musical situation.

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Phone: (818) 906-7245
Instruments: All brass and reeds
Style: All.
Available For: Any record/film dates. Reasonable rates

MIKE LAWRENCE

Phone: (213) 506-0935.
Instruments: Emulator OBXa, Linn drum
Styles: Rock, techno-pop.
Read Music: Yes
Qualifications: Credits include the Drifters, Chambers Brothers, Pointer Sisters, Ambrosia, Grant Goodvee (Eight is Enough), Zing Cheese and United Airlines commercials, single and album credits, B.M. Univ. of Texas. Other credits on request.

BLAKE LEWIN

Phone: (213) 661-7107, (213) 656-6878.
Instrument: Chapman stick.
Technical Skills: "'Stickist!'", orchestration, arranging, transcriptions
Styles: Rock, New Wave Fusion
Read Music: Yes.
Qualifications: B.M. composition, BS Music and Audio Technology-Indiana University, Associate Instructor of Electronic Music, I.U., Director of Indiana University Electronic Music Ensemble; considerable playing and recording experience; transcribe for Allan Holdworth
Available For: Sessions, scoring, lessons, transcriptions

LARRY KLUG

Phone: (213) 854-3036.
Instruments: Keyboards.
Technical Skills: Arranging, composition, synth programming, Yamaha DX-7
Vocal Range: Tenor
Styles: Jazz, Fusion, Rock, R&B, Classical
Read Music: Yes.
Qualifications: Worked with top bands in Boston area
Available For: Demos, concerts, showcases

VOCALISTS

CAROL WEBER

Phone: (213) 841-5055
Vocal Range: 3 octaves
Styles: R&B, pop, blues, jazz, R&B, C&W
Sight Read: Yes
Qualifications: 9 years clubs, studio work, TV, radio commercials, concerts
Available For: Sessions, demos, casuals, some club work.

JIM MANDELL

Phone: (213) 667-1234
Vocal Range: Baritone to tenor
Styles: Pop, rock, MOR, R&B
Sight Read: Yes
Qualifications: 15 years live and studio experience, with major credits as a solo recording artist, group, and jingle vocalist. Big, contemporary sound, from sensitive melodic stylings to hard edged drive. Reliable and imaginative, skilled in arranging and production, and committed to the success of each project. Tape on request.
Available For: Sessions

GINA ECKSTINE

Phone: (213) 710-1696.
Vocal Range: Alto and 2nd soprano
Styles: Pop, rock, R&B, jazz, MOR
Sight Read: Yes, also instant harmonies
Qualifications: Extensive stage and recording experience, Toured with Billy Eckstine, Count Basie, and Sammy Davis Jr Performing 5 nights a week in the L.A. area. Tape on request
Available For: Sessions, demos, casuals

TYSA GOODRICH

Phone: (213) 769-7214
Vocal Range: Alto to high soprano a la Motels, Heart, Sheena Easton.
Instruments: Piano, OBXa
Styles: Pop, rock, R&B and soulful New Wave
Sight Read: Yes.
Qualifications: Best at pocket simplicity. Songwriter, now collaborating with No. 1 hit writer and already with major label interest
Available For: Sessions, casuals, part-time live

TECHNICAL

PETER R. KELSEY

Phone: (213) 837-7939
Technical Skills: Recording engineer and producer.
Qualifications: 11 years experience in top studios with producers Ken Scott, Roy Thomas Baker, Dennis MacKay, and artists Elton John, David Bowie, Jean-Lu Ponty, Graham Parker, etc. Tape and resume available.
Available For: All studio engineering and production

JOHN RANDO

Phone: (213) 462-1944.
Technical Skills: Orchestrator, Arranger, Composer, Producer
Read Music: Yes
Qualifications: Wide-ranging composing/orchestrating and arranging experience, including entire sound tracks for feature films, television commercials, and recording sessions
Available For: Soundtracks, commercials, recording sessions, demos and club work

EDWIN MOORE

Phone: (818) 506-5930
Technical Skill: Producer, Composer, Arranger.
Qualifications: Extensive Master and Demo projects for independent labels and artists. Produced, composed and arranged for major TV, shows film projects and The Fifth Dimension. Have access to budget studio and great players
Available For: Master and demo projects, 4 trk to 24 trk Low budget no problem.

ALLAN "BLAZE" BLAZEK

Phone: (213) 275-7038
Technical Skills: Recording engineer and production.
Qualifications: 10 years experience assisting Bill Szymczyk in top studios, artists, Eagles, J&E Walsh, J. Geils Band, Production credits, The Elvin Bishop Band, Mickey Thomas, Martin Briley, Outlaws, Jack Mack and the Heart Attack, and Glenn Frey
Available for: All studio engineering and production

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

NEXT CLASSIFIED DEADLINE THURS. MAY 3, 12:00 NOON

2 PA'S AND AMPS

- Sansui 5000 stereo receiver & amp, \$495 obo, 213-908-0383
- Ampeg SVT bass amp, good condition, amp only, \$400, Bob, 213-282-1631
- Carvin PA amp, 8-channel, 200-watts, \$225, Bob, 213-282-1631
- Celestion speaker, G12, 16-ohms, 80-watt, brand new in box, list \$110, sell for \$70, 213-659-8755

- Peavey speakers for sale, \$100 per pc. Karma 213-892-1943
- Fender Princeton reverb amp, pre-CBS, 25-watts, boogie-styled, 80-watt Celestion speaker, many extras, mint condition, \$275 obo, 213-659-8755
- Marshall 50-watt combo, 4210, split channel model, 80-watt Celestion speaker, brand new, footswitch & vinyl slipcover, lists \$1300, sell for \$575 obo, 213-659-8755
- Bi-amp model 683B, six-channel stereo mixer w/reverb, like new, \$500, 213-838-4180
- JBL 4680s, Cabaret Series, stage monitor, 500-watt capability each, birch enclosures, xlt shape, \$1700 obo Call Richard after 5 p.m., 213-997-8064
- Fender Super Reverb, black face w/new road case, xlt condition, original great sound, veteran of many recorded hits, \$375, Aaron 818-344-0552
- Musicman RP100 w/two 12-inch Musicman speaker cabinets, \$450, Bob, 818-761-0502
- Ampeg BT22 w/two 12-inch Altec speakers, \$300, Bob, 818-761-0502
- 1962 Fender blonde Bassman w/bottom, perfect condition, \$250, 818-856-3206
- Carvin PA system, recording board, 16-in, 8-out, \$1750, xlt shape, very clean, factory modified, 213-762-9962
- Fender Twin Reverb w/master volume, xlt condition, \$300, 213-392-8160
- Yamaha G100 w/parametric EQ, one 12, xlt condition, \$300, 213-392-8160
- PA equipment, amps, speakers, consoles, Steve, 213-274-5865
- Mesa-Boogie, 60-watt, 12-inch EV speaker w/EQ, footswitches, hardwood cabinet, wicker grill, xlt condition, \$700, Jay, 213-650-1204
- Peavey Project 1W speaker system for medium/large rooms or outside use, 3-way, 2 sides, 6-pc, new \$3500, will sell \$2000, 213-839-9523
- Cerwin Vega bass equipment, four 12-inch speakers, xlt condition, barely used, \$250, Andy, 619-481-1505
- Altec PA 8-channel head, 400-watts per side, \$275, Joel, 213-871-8054
- Ampeg V4B bass bottom, good condition, Hisashi, 213-388-2731
- Monitor speakers w/12-inch speaker capacity, slanted front, 2 only, 12-inch Altec speaker free to buyer First \$35 takes them Call John after 6 p.m., 213-391-3813
- Peavey SP2 PA speaker cabinets, 15-inch Black Widow speaker & horn, extra diaphragm & wires Xlt condition, \$600 for both 213-653-4243
- Lab Series L7, 100-watts, great amp, \$300 obo, Mark, 213-691-2088
- Fender Champ w/new speaker, xlt condition, \$110, 213-766-0876
- Yamaha G100 w/one 12 & parametric, very good condition, sounds great, \$290, 213-823-5763
- Two flag-styled Eddie Van Halen custom 8-12 cabinets w/speakers, like new, \$600 obo for both, Gary, 213-422-8670
- Roland Jazz Chorus 120, very good condition, \$500 obo, 213-652-5843

- Tangent 2402-AX, 24-channel stereo mixer, like new, \$1950, xlt condition. Call Jim after 12 noon, 213-344-4209
- JBL horns, 2350, w/2328 adaptors, like new, w/o drivers, \$175 each, in cabinets, JBL 2405 tweeters, like new, \$85 each, Call Jim after 12 noon, 213-344-4209
- Sunn Coliseum bass cabinet, w/18-inch JBL speaker, xlt condition, \$275 obo, 213-343-7919
- Sunn PA6 mixing board, w/200-watts RMS built-in power, 6-band graphic, reverb, Xlt condition, \$400 obo, 213-343-7919
- Fender Twin Reverb, 1968, modified boogie distortion, mid-boost, presence, tremolo, cover, \$375, Bruce, 213-823-6473

3 TAPE RECORDERS

- Tascam 80-8 recorder w/DBX, \$3000, Mike Shaffer, 213-999-4850
- Teac C-3 cassette deck w/Dolby & memory return, \$350 obo, 213-908-0383
- Teac V9 cassette, computer logic-controlled, never used, in box, \$275, 213-390-6352
- Ampeg 300 1/2-inch 4-trk tape recorder, simu-lync, w/patch bay & extra wiring, xlt sound, \$1000 obo, Call after 6 p.m., 213-780-3710
- Teac Model 2 Mixer, \$125, 213-650-6738
- Tascam 234 4-trk cassette recorder, brand new, \$400, Rich, 213-471-3195
- Teac Model 2A audio mixer, brand new, in box, \$200, Richard, 213-471-3195
- Tascam Model 38 8-trk, hardly used, \$1700, 213-465-8159
- Tascam Model 30 8-channel console, \$650, 213-465-8159
- 3340S, good condition, \$500 obo, 213-780-6126
- Spectrasonic 610 comp limiter, \$190 obo, 213-780-6126
- Complete studio sacrifice, Scully 1-inch 8-trk, Ampex mastering deck, 16x20 board w/parametric EQ, custom oak furniture, stereo reverb w/graphic EQ, \$2000 worth of tape included free, \$5500 obo, Call evenings, 805-496-8837
- Nakamichi 600 cassette deck, perfect condition, \$200, Ron Fleming, 213-278-4700
- Sony TCK 777 top-of-the-line cassette deck, still under warranty, new \$1000, will sell \$375, 213-762-2232
- Fostex Model A2 1/2-trk mastering machine, new, never been used, \$800 obo, Leroy Buxbaum, 805-522-1525

4 MUSIC ACCESSORIES

- Tascam Model 3 mixer, \$1500, Mike Shaffer, 213-999-4850
- DBX 155 noise reduction, \$350 obo, Ampex AM-10 stereo mic mixer, \$250 obo, KLH dynamic noise filter, model 1201-A, \$250 obo, Stereo 10-band graphic equalizer, \$225 obo, Drum user, \$200 obo, 213-908-0383
- Two 80-C Soundshaper IIs, 12-band EQs, never used, in boxes, \$225 each, 213-390-6352

- Teac Model 2A mixer, w/MB-20 meter bridge, never used, in box, \$500, 213-390-6352
- Two Electrovoice stereo speakers, oak cabinets, \$325 obo, 818-348-6870
- 50 used 1/4-inch reel-to-reel high-quality tapes, make offer, 213-874-2032
- Shure microphones, \$50 each, Byer microphone, \$125 studio light dimmer, \$40, 213-784-0388
- Two 12-inch Fender special design speakers, never used, \$100 for both, 213-397-4016
- Levinson professional quality stereo pre-amps, \$1500 each obo, Sheldon, 213-668-1590
- Krumar Orchestrator, \$250, 213-650-6738
- Nadi Pro 410 cordless microphone system, \$450, 213-650-6738
- Roland programmable bassline, 303, \$195, 213-397-2312
- Roland bassline, TV303, \$175, 213-884-8016
- EV-V16-B studio monitor, \$70, Electroharmonic slap-back echo, \$45, Humbucking pickups, \$25, Shallor tuning keys for Strat, \$25, 818-761-3735
- 2-inch Ampex 456, 2-inch Scotch 250 recording tape, xlt condition, \$35, Peter 871-8054 ext F3
- 1/2-inch & 1/4-inch Ampex 456 recording tape, xlt condition, from \$5, Joel, 213-871-8054
- Drum riser, 8x8x3/2-ft heavy duty anvil case-type design, packs up small, brand new, \$150, 213-839-9523
- Boss TH-1R phase shifter, used once, in box, \$60, 213-653-4243
- Peavey KM4 keyboard mixer, 4-channels w/reverb, hi-lo inputs, channel 1 has 5-band EQ, very good condition, \$125, 213-653-4243
- Two speaker stands, adjustable, for studio or home, xlt condition, \$150 for pair, Peter, 871-8054 ext F3
- Lightweight black satin jacket, red trim, Fender logo on back, brand new, large, \$45 obo, Ray, 818-848-6720
- Sony compact disc player, new in box, \$500, Ron Fleming, 213-278-4700
- Kahler bass tremolo unit w/locking nut, \$130, DiMarzio key bass pickups, \$25, SDS-1, \$26, Fat Strat, \$25, PAF, \$26, All new, 213-240-5829
- Oberheim short crash & ride cymbal voice card for DMX, Not a drum machine, brand new condition, \$75, 818-793-3937
- Ibanez HD1000, \$350, 213-393-6821
- Roland Space Echo, model RE-101, mint condition w/extra tapes, \$225, 213-313-2391

5 GUITARS

- 1966 Fender electric XII, great condition, look, sound & feel, case included, \$400, Dave, 213-652-9454
- Aria 6-string acoustic blonde guitar, new, \$300 obo, 213-874-2032
- Hagstrom Swede, xlt condition w/case, \$350 obo, 818-506-0578
- Fender '58 Musicmaster, blonde, all-original, \$200 w/case, 213-851-9734
- Acoustic Ovation 12-string, Model 1115, brand new, xlt condition w/case, \$400, Kevin, 213-473-8050
- Classical guitar, nylon string, w/case, \$100, xlt condition, Amy, 213-827-2033

LEAD GUITARIST

With strong vocal ability wanted by original band with management, producer, & production arrangements. Must have clean pop look and versatile chops.

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'79 Gibson ES-335, CRS, sunburst, stereo w/pickup splitter, hardshell case, like new, rarely played, \$690 Tim 213-762-5647
 BC Rich B38 acoustic guitar w/Barcus Berry, \$250 213-650-6738
 Martin 10-string guitar like mandolin, new, w/case, \$625, 213-397-2312
 Martin D12-28 12-string, perfect condition w/hardshell case, paid over \$1000, asking \$600 Jeff 818-998-6600
 1958 Martin acoustic guitar D-28, mint condition, \$1750 818-998-3206
 Gibson Les Paul Custom, hardshell case, \$500 Fender Strat, maple neck, DiMarzio's, hardshell case, \$500 1967 non-reverse Gibson Firebird, three P90 pickups, hardshell case, \$450, 818-761-3735
 1963 Gibson Flying V, completely restored, xlt condition, must see, \$2000 or trade for convertible spiccar 818-761-3735
 Mosrite guitar, rare, w/original hardware & case, serial no K5, xlt condition, \$500 obo Rick 213-848-6720
 Raco acoustic guitar, dreadnaught type, brand new w/case, \$150 213-410-1178
 Gibson 12-string acoustic guitar, like new, \$150 Leroy Buxbaum 805-522-1525
 Crown flamenco guitar, xlt condition, w/case \$125 213-410-1178
 Musicman Sabre II guitar, natural finish, maple neck, very fast On-board preamp, very powerful, \$250 obo, Jeff 818-343-7379
 1973 Hernandez classical guitar, model No 2, w/hard case, immaculate, hardly played, incredible sound, \$495 213-766-0876
 Ibanez AS50, semi-acoustic, tobacco sunburst, w/case, xlt condition, \$430 213-291-4122
 Gibson Les Paul Custom, black beauty w/hardshell case, Seymour Duncan PAF lead position pickup included, brand new condition, \$550, 818-793-3937
 Mid-60s pre-CBS Fender Strat, sunburst, all-original w/remolo, xlt condition w/case, \$925 obo Call Jim after 12 noon 213-344-4209
 Steel-string Aria 6-string new guitar, \$300 obo 213-874-2032

6 KEYBOARDS

Rhodes 88 suitcase w/custom flattop cover, \$595 obo 213-908-0383
 Fender Rhodes electric piano, 73-key, xlt condition, \$600 818-703-5150
 Prophet 5 sequential circuits synthesizer, latest revision, still new, in boxes, \$1290 818-703-5150
 Yamaha CE-25 FM digital touch-sensitive, velocity-sensitive keyboard, \$900 Ryo 213-789-6670
 Musician seeks to trade Casio MT-45 keyboard for MT-41 818-506-0578
 Fender Rhodes, 73-key stage, totally modified, includes pre-amp w/stereo vibrato & two-band EQ sliders, action modification, new tips, tynes & flat-top, \$1000 obo 213-838-4180
 Yamaha FM digital CE-25, fully polyphonic, touch sensitive, great sound, great shape, \$850 Rich 818-988-5235

Yamaha DX9 synthesizer for sale, \$1100 obo, 818-289-7053
 Oberheim OB-8 synthesizer, \$2800 obo, Rich 213-876-6570
 Yamaha CP30 stereo electric piano w/anvil ATA case w/casters, both \$795, Derek 818-501-7119
 Yamaha CP70 stereo grand piano, like new w/anvil cases, \$2950, John 818-765-8707
 Hammond B3 super organ w/complete accessories, Leslie 122, dolly & custom modifications by Keyboard Products. Great sound, \$2500, 213-313-2391
 Moog Prodigy synthesizer, two oscillators, great for lead &/or bass, \$275 213-313-2391
 Prophet 5 synthesizer, 120 programs on tape, Rev. 3, anvil case, xlt condition, \$1750 213-313-2391
 Emu emulator, 8-voice keyboard, user multi-sample, analog interface, w/100-sound library & anvil case, xlt condition, \$3995 818-905-0130
 Korg Lambda polyphonic synthesizer, w/anvil case, \$700, Wuritzer 200A electric piano, recently tuned, xlt condition, \$450 818-761-3735
 Oberheim DX drum machine, new in box, \$980 Oberheim OB-Xa 8-voice polyphonic synthesizer, perfect condition, \$2200, Kawai 6-ft grand piano, polished ebony, perfect condition, \$3800, Ron Fleming 213-278-4700
 Casio Tone MT31 polyphonic keyboard, w/22 preset sounds, \$110, Joe 818-769-3046
 Yamaha YC45D portable organ, Two manuals plus bass pedals & effects Cost \$2700, sell for \$800, Leslie 145, sell \$300 or both for \$900 obo, Leave message, 213-761-8329
 ARP Odyssey synthesizer, 2 voices plus operation manual, \$300 obo Leave message, 818-761-8329
 Poly Moog, Poly pedals & multi-Moog w/crazy road cases. Must hear to believe, First \$1995 takes all Albert 213-508-0609
 Rhodes 73 stage electric piano, good condition, \$550 obo, Jo 818-901-1488
 Fender Rhodes 88, good condition, \$1200 obo, 213-467-0421
 Yamaha CT30 piano, \$600 Roland RS09, \$300 Vox organ, \$200, Mark 213-764-0494
 Korg CX3 organ, xlt condition, \$700, 213-392-8160
 Yamaha Portasound PS3, auto-rhythm accompaniment, \$130, 213-392-8160

7 HORNS

Selma Mark VI tenor saxophone, xlt condition, \$1000 213-506-8395

8 PERCUSSION

Simmons 5 brain w/six modules, \$1600 213-306-4147
 Two North drums, size 8 & 10, \$100 both, Steve 818-361-3765
 15-inch Ludwig power tom, chroma wood finish, \$100 Mark 818-761-8482
 18-inch Zildjian swish cymbal, \$60, Mark 818-761-8482
 7-pc Pearl drum set, rototoms, heavy-duty hardware, black lacquer, brand new, played twice, cost \$1500, will sell for \$900 obo, 213-457-7509
 Large gong stand, custom-made, chrome-plated, \$10 obo Jim 213-376-8453

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King congas, xlt condition, \$300, Peter 213-871-8054 ext F3
 Paiste 20-inch Sound Creation ride cymbal, new, \$120, 714-871-9834
 Slingerland 5-pc rock drum set, Zildjian cymbals, Rogers throne, includes all stands, barely used, \$1000 obo Mark 714-970-5939
 Two Zildjian 20-inch medium crash cymbals, \$100 each 714-871-9834
 Tama Imperial Star, color blue satin, 26-inch double-bass, 12-, 13-, 14-, 15-inch toms, 16- & 18-inch floor toms All Tama hardware, cymbals, leather bags & synthesizer included, \$1500 213-476-8767

9 GUITARISTS AVAILABLE

Pedal steel guitarist seeks working band into jazz, fusion, swing, rockability & of course country Doubles on lead guitar, Doc 213-469-7745
 Guitarist seeks modern rock group w/focused original sound & strong concept Have pro gear, originals & commitment to success, 213-384-7922 213-833-7758
 Progressive jazz rock guitarist, 25, formerly w/MAIN, S.w.s progressive rock recording band Expressive, good improvisation, Dale 213-942-7944
 Guitarist, 29, lead & rhythm, infl by Queen, Police, seeks working band Xlt equipment, stage presence, club & studio experience, vox & originals, In West L.A. 213-559-8575
 Guitarist, new in town, will do session work free in order to meet the right people, Age 27, experienced in rock, new wave, reggae, R&B, blues, '50s, '60s & country, Ron 818-989-6241
 Ambitious & qualified guitarist seeks band of the same, T40 or original, 213-664-7050
 Guitarist influenced by music of today wishes to join band in process of planning out or recording, Micky 213-478-2468
 Guitarist, 33, strong backup vox, some lead vox, pro 18 yrs, experienced most styles, read & fake, xlt arranger, seeks working band, full-time & part-time situations considered, 818-985-4159
 Powerful lead guitar player w/vox, just off tour, looking for high performance rock band, pros only, Jeff 818-989-6600
 Excellent mandolin player available for studio work, group work, and/or other working situations. I have recently completed projects with Norton Buffalo and with Mike Marshall of the David Grisman Quartet. All styles. Tom 213-767-2170
 Pedal steel guitar available for club work & sessions. Can read, play any style, 15 yrs experience, Bob 818-761-0502
 Lead guitarist seeks original heavy metal hard rock band currently playing, Stage & recording experience, pros only. Infl Van Halen, Scorpion, Eddie 213-838-2776
 Technically educated guitarist, 7 yrs experience w/demo of originals & video, seeking musicians or band of the metal caliber. Working for recording contract & tour Have pro gear, van, Marshalls, serious attitude 714-841-4064
 Guitarist, 22, lead or rhythm, can read or arrange chord charts, good chops, good equipment, willing to travel, backup vox, seeks T40 band Serious inquires only, Robert 805-529-3058
 Blues guitarist looking for other musicians into playing blues, preferably in Santa Monica or Venice area, Jeff 213-829-4962
 Loud, aggressive, heavy metal lead guitarist w/album & movie credits seeks pro band Have Marshalls, sing lead, star image, late twenties, 818-761-3735
 Guitarist seeks original band, infl ELP, Asia, Moody Blues, Pink Floyd Serious only 213-410-9429
 Rhythm guitar/keyboardist seeks hardworking musicians to join or form rock n' roll band infl by Berlin. No smoking, drinking or drugs. Serious only, 213-479-8942

Guitarist, hot show stopper, ready to unveil, killer talents w/designs on the overthru Great equipment, HM-HR only, Kelly 213-769-1930
 Guitarist Robert Cromwell seeks metal band, infl Paganini, Bach, Chopin, Beethoven, Ritchie Blackmore & Oleg Ross 213-659-8189
 Lead guitarist, 20, looking for very melodic hard rock heavy metal band w/female vocalist Have priceless equipment & unbelievable contacts 213-762-0449
 Lead guitarist available for working band, infl by Clapton, Edmonds, Sommers. Also vox & keyboards J.T. 818-343-7679
 Lead guitarist seeks heavy metal or mainstream rock band, xlt equipment, experience & image. Formerly with rock band Zeus, 818-795-2790
 Heavy metal lead axeman w/classical infl seeks complete metal band w/rehearsal space No two-guitar bands or flakes. Serious only need apply Neal 818-896-1846
 Guitarist, 29, lead & rhythm, infl by Police, Motels & new wave T40, seeks working band Xlt equipment, stage presence, club & studio experience, vox, West L.A. 213-285-0658
 Don't call me! It's your loss! I play guitar! Melodic but very heavy Victor 213-285-0658
 Lead guitarist/vocalist available w/tour, club & studio experience, good equipment & transport, seeking working band Call Jim after 12 noon 213-344-4209
 Hard rock heavy metal guitarist seeks pro band w/management. Equipment, experience, Adam Turner 714-859-4252
 Guitarist with vox, doubles on bass, harp & mandolin, well-equipped w/experience, seeks pro rock project w/backing Bruce 213-833-6473

9 GUITARISTS WANTED

Male or female guitarist needed to back singer/entertainer w/jobs beginning May 21, 1984 Each individual must show a true professional attitude & backup vocal ability. Alan 213-451-1983
 Singer/songwriter/multi-keyboardist seeks guitar player for newly forming melodic techno rock band. 213-469-6754
 Female vocalist w/45, arplay, video, seeks creative guitarist for original new music band. No pay, just great music & attitude Send resume to, 10765 Landale, No. Hollywood, CA 91602
 Speed metal guitarist from hell wanted for grinding heavy metal band SAVAGE GRACE. Call after 1 p.m. 213-501-7069
 Guitarist wanted for new music/swing band Dave 213-470-1465
 Guitar player wanted for signed, Scorpions-style band. Must sing strong backup, have rock image & preferably right Send picture, tape & bio to, Box 896, No Hollywood, CA 91603
 Guitarist wanted for professional rock act w/major record label interest Equipment & great attitude a must, vox a plus Write DCS, P O Box 896, No. Hollywood, CA 91603 or call Phil Lawrence. 213-907-6283
 Female guitarist wanted for female band, some vox necessary, w/80s energy & image, The Clash/The Stones, Pam 213-699-8763
 BOB DYLAN: STORIES & MUSIC is casting guitar players, Auditions Monday, April 23, Noon-3, at The Latest Stage, formerly The Cast Theatre, 1653 S La Cienega at Airdrome 213-392-4708
 Heavy metal musicians wanted for all-girl group, need guitarist, must have equipment, into Sound Barrier, Judas Priest, Van Halen Gene 213-874-1994
 LITTLE TOKYO seeks professional modern guitarist, into originals, record deal, showcasing, Must have attitude, equipment No flakes 213-338-1522 714-595-7083
 Guitarist wanted w/writing & vocal abilities, for aggressive dance original band, South Bay rehearsals, serious only 213-530-8019

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Acoustic guitar player wanted w/ltl vox for group w/management 213-276-7299
LAMAMBA, Afro/Reggae group, is looking for a versatile guitar player We play around town, have demo, airplay on KCRW Call 2-10 p.m. 818-506-5578

Female guitarist/songwriter sought by female vocalist/lyricist to form all-original high energy rock band Must be hardworking, sincere & have sense of humor Stavc 818-887-7389

Guitarist needed for recording act w/credited gold records for imminent European tour. Marvin 818-908-1242

Guitarist with equipment wanted to form original pop rock band w/female singer, into groove, parts, arrangements, harmonies Singer has strong original pop tunes, great industry contacts, dynamic stage presence & energy. Must love to play, be willing to rehearse Lis 213-656-8250

Lead guitarist wanted for the group FOREIGN LANGUAGE All originals, infl by Pretenders, Iggy Pop & the Fixx West L.A. area, serious inquiries only Leave message for Tim 213-396-9980

South Bay band looking for guitarist to join original wave dance band. Rick 213-530-8019
SPEAKEASY, all original high energy rock band, seeking lead guitarist w/great image, good equipment, pros only Demo available. 714-781-6690

Lead guitar player needed for all-girl band Michael 213-750-6633

Rock guitarist wanted by gigging electronic rock/new music band in West L.A. area Grooming & education helpful, experience & commitment a must R.J. Marshall 213-460-6016

Guitar player wanted to fulfill LITTLE TOKYO band, infl U2, David Bowie, Ultravox Pros only, call 10 a.m.-5 p.m. 818-337-8613

Christian singer w/material looking for guitar player w/energy for punk groove-oriented dance band a la Gang of Four, Danse Society, Iggy Pop, etc. for immediate secular gigs. Michael (work) 213-938-8866 (home) 213-820-1062

Female lead guitarist for original rock music. 213-346-1075

Guitarist wanted by professional mainstream rock band, has management, rehearsal & recording studio Looks, attitude, xlt equipment a must, exceptional players only, ability of Geraldo, Sommers, Shawn Send tape, bio & picture to P.O. Box 241649, L.A., CA 90024

Lead guitarist w/strong vocal ability wanted by original band w/management, producer & production arrangement Must have clean pop look & versatile chops Straight Ahead Management 213-469-4081

Forming new wave original band, need guitarist Rehearsals, then the world Call Arigon after 5 p.m. 213-436-1170

Looking for guitarist w/good recording experience, into rock, new wave, pop, to work on demo project All studio & rehearsals paid Steve Bertell 818-982-3155

Wanted: guitarist for session work 818-982-3155

10 BASSISTS AVAILABLE

Bassist seeks heavy metal or hard rock outfit, have equipment & image Call after 6 p.m. 213-392-6157

Heavy metal bass player, club experience, pro gear & image. Looking for metal bands/seeking professionalism Geoff 213-225-6201

Bass player/synthesizer bassist, 28, w/ltl chops, pro attitude, some backup vox & strong desire to make it, seeks original band w/record deal Dan 818-782-9791

Bass player seeking musicians, working band or soon-to-be working band in L.A. area Experienced in reggae, funk, T40. Have equipment & transportation Richard 213-757-8980

Bassist with good attitude seeks heavy metal or hard rock band. Have equipment & image & desire to succeed. Call after 6 p.m. 213-392-6157

Bass player, doubles on Chapman stick, experienced, dedicated & creative, seeks innovative band w/management &/or backing. Pros only. 213-901-0716

Bassist with 16 yrs experience seeks established group &/or recording situation. Professionals only. 714-521-5355

Heavy metal, 6'5" experienced bassist, looking to form a unique rock band Tall, goodlooking, serious rockers please call Randy, leave message 213-705-6830

Bass player seeks keyboardist or guitarist who needs accompaniment on casuals, standards, etc. 213-461-7836

Bassist & lead vocalist w/experience, range, style & the best gear, seeks hard rock or aggressive pop or modern rock group w/record deal &/or top-notch management. Serious inquiries call 1-5 p.m. 213-343-7919

10 BASSISTS WANTED

Bassist wanted for BORDERLINE, vocal ability preferred, all-original rock, xlt tunes, new sound, pro situation, label interest. Ron 213-316-0158 Scott 213-376-7775

Bass player needed to complete original commercial hard rock band. Image important, thin, goodlooking, Vox & original songs preferred. Must be serious & professional & ambitious Are you ready to rock? Call Ron or Steve 213-285-4628

Singer/songwriter/multi-keyboardist seeks bassist for newly forming melodic techno rock band. 213-469-6754

Female vocalist w/45, airplay, video, seeks creative bassist for original new music band No pay, just great music & attitude. Send resume to 10765 Landale, No Hollywood, CA 91602.

European-style metal band seeks professional bass player w/image for video & live play. Mark 213-761-8482

Rock'n'roll brothers need a good bass player No jazz, no heavy metal, no T40, just straight ahead rockers Must be ready to go 213-475-2215

Color 213-459-4626
 NicNac
BOB DYLAN: STORIES & MUSIC is casting bass players. Auditions Monday, April 23, Noon-3, at The Latest Stage, formerly The Cast Theatre, 1653 S. La Cienega at Airdrome. 213-392-4708

Heavy metal musicians wanted for all-girl group, need bass player Must have equipment, into Sound Barrier, Judas Priest, Van Halen Gene 213-874-1994

Professional concert rock band w/management seeks bassist w/solid, aggressive style Must have good image & dedication Currently recording. Bill 213-663-5586

Bassist wanted for commercial hard rock band immediately, gigs pending, management pending. 213-763-8057

Rock style bass needed, LP recording in progress. Pros only please Jeff 213-893-4155

RELIABLE SOURCE, the band, is looking for the best bass player money can eventually buy Leave message for David. 213-241-6022

Bass player wanted for original pop rock group. Pro attitude. Video in completion. Mike or Neola 213-665-3855

Serious high-caliber female bassist wanted for original all-female pop/rock/fusion band. Must be willing to travel, must read. Call anytime. 213-871-8054 ext H13

Bass player wanted for original new music/swing band Dave 213-470-1465

Bass player wanted to form original melodic metal 3-pc. ages 18-20. 818-784-4549

Bassist wanted who has unusual experimental jazz style Acoustic/electric desired for recording & performance group, L.A. area. Jim 213-631-5346

Bassist wanted for original & marketable band, from rock to synthesized orchestral sound. Castle 213-471-3280

Bass guitarist needed for original rock band. 818-848-6066

Bass player needed for Christian hard rock band Call Irma 7-11 p.m. 213-945-5397

Acoustic bass player wanted w/ltl vox for group w/management 213-276-7299

Female bass player/vocalist wanted for soon-to-be-working T40 band Rob 213-249-1642

Barbaric bassist into Kiss, Dolls, sought by all-original metal glam-band. No flakes 714-774-5674

Bass player needed for recording act w/credited gold records for imminent European tour. Marvin 818-908-1242

Bass player wanted for unique original band, must be business-minded and be able to count to 4. Must have good attitude, record deal pending on you! John 714-240-2180 Kent 714-891-9436

Carmine Appice looking for aggressive, young, goodlooking, blonde bass player for killer band Must sing harmony Send tapes, photo & resume to Carmine Appice, P.O. Box 69780, L.A., CA 90069.

Bass player wanted, age 14-20, by all-original melodic heavy metal guitarist & drummer Must be image-conscious, have good equipment & transportation, have working attitude Vox & songwriting a plus. Mike 213-484-2566

Bass player wanted, infl by Santana, The Police & Rush, w/vox. Immediate work. Lenny 213-734-3028

Bass player wanted, infl by Santana, The Police & Rush, to join trio w/soon-to-be-released LP. Immediate work Sabina 213-371-2030

Chapman stick/bass player to complete aggressive trio EARTHSHINE. Vox helpful, good attitude a must. Tony 213-716-7072

Bass player needed for all girl band Michael 213-750-6633

Rock bassist wanted for gigging electronic rock/new music band in West L.A. area. Grooming & education helpful, experience & commitment a must. R.J. Marshall 213-460-6016

Bassist/vocalist wanted by lead guitarist & drummer who both sing, to form a rock/hard rock trio or foursome group We're both highly motivated, consistent & very bright individuals w/refreshing contemporary rock music & lyrics, harmonies & melodies. Must know how to color songs w/o being too tonic or rooted to every chord, able to do it when called for Jef 213-338-1522 Steve 213-962-0239

Bassist wanted by classic European-style heavy metal band for video & live play. Must have technical capability & image Mark 818-761-8482

Bassist/singer wanted for established all-original pop rock band. Songwriting a big plus, no heavy metal please. 818-896-0458

11 KEYBOARDISTS AVAILABLE

Multi-keyboardist looking for T40 group 213-542-7944

Multi-keys seeks modern boat aloft OB-X, Yamaha CP-80, Wuritzer, clavinet, ARP etc., lead vox, also BA from UCSC Riser Services 213-396-4443

Pro heavy metal keyboardist w/image, chops & state-of-the-art equipment seeks original metal band a la D.O. Night Ranger, Alcatraz, for touring & recording Call after 5 p.m. 714-759-1345

Dynamic, extremely competent & experienced female multi keyboardist w/backup vox & original material, seeks intelligent hard rocking band w/label interest, management &/or local gigs & following Leave message 213-843-6392

Piano/synth singer/songwriter, 22 yrs training & experience, seeks working or original project Call Marc days 213-306-5188

Keyboardist who's got what it takes looking for working T40 band Please leave message for John. 818-845-9418

Keyboardist/vocalist w/Emulator, OB-Xa etc., seeks professional situation Mike 213-506-0935

Synthesist/keyboardist/composer w/Chroma, Memory Moog, Source, Linn Drum, mucho experience, w/chords, screaming or mellow leads, rhythmic bass, throbbing drum groove Looking for recording & live situation, no pay, no play Kurt Otto 213-784-1289

Experienced pianist/accompanist, showtunes repertoire, West L.A. area, 12-15 hours per month Carol 213-894-8385

Keyboardist seeks established working T40 band, prefer So Bay area Have Poly, will travel 213-534-3256

Multi-keyboardist w/OBX, CP80 Selena, Wuritzer, BA UCSD major credits, sings lead, seeks modern pop sound w/management & backing 213-396-4443

11 KEYBOARDISTS WANTED

Avant-garde conceptual lyricist seeks skilled, innovative polyphonic synth musician w/equipment for collaboration in composing, to begin forming modern group w/neo-primitive textures. For personal interview call Michael after 7 p.m. 213-851-1588

Keyboardist wanted by rehearsal band w/guitar, piano, violin & drums to play music by Dregs, Bruford & Ponty etc & originals for fun 213-763-9368

Keyboard/synth player wanted for original new wave rockabilly band, vox a plus, writers preferred, dedication & good attitude essential Dani-o 213-763-8115

Male or female keyboardist/synthesist needed to back singer/entertainer w/jobs beginning May 21, 1984 Each individual must show a true professional attitude & backup vocal ability Alan 213-451-1983

Original jazz fusion band PANACEA is currently auditioning keyboardists Occasional casuals Dick 213-841-5879

Female vocalist w/45, airplay, video, seeks creative keyboardist for original new music band No pay, just great music & attitude Send resume to 10765 Landale, No Hollywood, CA 91602.

Synthesist needed for good original rock band w/heavy producer involved Jeff 213-667-1334

Piano player into old groove, Billie Holiday, needed for duet. Shayne 213-656-2736

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GUITARIST/VOCALIST seeks established mainstream rock band.
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Serious high-caliber female drummer wanted for original all-female pop/rock/fusion band. Must be willing to travel reading abilities preferred. Call anytime 213-871-8054 ext H13

Seeking female drummer for working group in town, steady work. Must be versatile in jazz and all other styles. Dawn 213-650-4518

Drummer wanted for working T40 band. Must sing background, good time, pro attitude only. Dore 818-769-4778

Drummer wanted, innovative & image-conscious for Irish group a la U2 Big Country etc. Age 21-26, experience of any kind helpful. Call Lee 6 p.m.-midnight 213-361-2039

Drummer needed for original rock band. 818-848-6066

Drummer wanted for gigs recording & rehearsal. Reggae, calypso, funk. Please don't call unless you have solid experience playing roots reggae. Hiam 213-989-6004

Wanted: female percussionist, experienced in either classical or jazz to work w/guitarist in experimental framework towards possible recording or art performance. Paul 213-513-6463

Powerful metal band into Kiss & theatrics seeks pro drummer w/mage & attitude to go straight to the top. No flakes 714-774-5674

Drummer needed for original hard rock band w/female singer. Must have experience, xlt equipment & other source of income. No session type players please. John 818-342-1977

Drummer wanted for band, originals & some covers. Inff Beatles, Byrds, Badfinger, Todd Rundgren, Simon & Garfunkel, Cheap Trick etc. Major label interest. Honest, responsible & amiable people call 213-665-1050

Drummer wanted w/acoustic & Simmons or digital drum programming experience for modern dance band w/major market accessibility & xlt connections waiting for finished product. 213-705-2602

SKIN needs groove drummer, solid, simple, aggressive, a la Cameo, Simple Minds 213-462-3407

Drummer needed for recording act w/credited gold records for imminent European tour. Marvin 818-908-1242

Drummer wanted to form original melodic metal 3-pc. ages 18-20 818-784-4549

REDEMPTION, Christian reggae, looking for drummer. Should have good reggae rhythm feel & nice attitude. Gigs & recording very soon. Leary 213-413-2579 / 213-299-5229

Danceable rock/new music drummer wanted by gigging band in West L.A. area. Simmons drums a plus, experience & commitment a must. R J Marshall 213-460-6016

Forming new wave original band, need drummer. Rehearsals then the world. Call Arigon after 5 p.m. 213-436-1170

Female drummer needed for all-girl heavy rock band w/Aerosmith-type look into Zeppelin, Sabbath, Aerosmith, no punk or new wave. Dianna 213-476-4204

African/reggae/funk style band seeking percussionist w/a lot of African percussion type equipment. Jerry 818-891-4866

14 HORNS AVAILABLE

Saxophonist/flutist/percussionist available seeks band, T40 R&B or jazz/jazz fusion, travel OK, experienced in all styles. Call anytime 213-731-2829

Flute player w/backup vox seeks band, any style. Fully experienced, classically trained, very creative. Ben 213-463-5269

Saxophonist & flute seeks band or creative playing situation. Bill 714-542-9705

Highly qualified professional trumpet player seeks work in funk, salsa T40 general business etc. Tim Morrison 213-477-4102

Trumpet player seeks working band, experienced all styles. Bruce 213-462-2592

Chromatic harmonica, plays all styles, solid pro 213-989-6004

14 HORNS WANTED

Male or female horn player needed to back singer/entertainer w/tops beginning May 21, 1984. Each individual must show a true professional attitude & backup vocal ability. Alan 213-451-1983

Trumpet player needed for recording act w/credited gold records for imminent European tour. Marvin 818-908-1242

213-506-8376—Band with recording contract & management wants sax player w/keyboards knowledge. 50s British rock rockabilly techno pop styles, modern image. Juno 60 provided. Rehearse in Valley 213-506-8376

WANTED: Miles Davis of the '90s, Trance-inducing trumpet player wanted. 213-659-8270

BOB DYLAN: STORIES & MUSIC casting horn players. Auditions Monday April 23, Noon-3, at The Latest Stage, formerly The Cast Theatre 1653 S La Cienega at Airdrome 213-392-4708

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FEMALE VOCALIST w/45, airplay & video, seeks guitar, keyboard & drums for original new music band. No pay, just great music & attitude. Send resume to 10765 Landale, No Hollywood, CA 91602

FEMALE VOCALIST w/45, airplay & video, creativity & good attitude seeks label/production deal. 818-506-0578

LOOKING FOR BANDS to participate in a series of 15 community & youth benefit concerts. Bands will be paid. Please send bio to Rob Davis Productions, 430 South Burnside, Suite 10G, West L.A., CA 90036 213-857-8935

PIANO PLAYER wanted for duet into old blues, Billie Holiday, Body and Soul. Shayne 213-656-2736

45 GRAVE needs soundman for local shows & tour. Call Michael eyes 213-479-2570

MUSICIANS W/ORIGINAL MUSIC wanted for video dance movie. Martin 805-648-2233

BOB DYLAN: STORIES & MUSIC is casting folksingers & rock musicians. Auditions will be held Monday, April 23, Noon-3, at The Latest Stage, formerly The Cast Theatre, 1653 S La Cienega at Airdrome. Looking for guitarists, bassists, keyboardists, vocalists, drummers, horn, flute & harmonica players, violinists. Musical director John Vester 213-392-4708

THE SARRMAN COMPANY is looking for rock & R&B talent for possible management & production contract. Send bios & tapes to The Sarrrman Company, 414 N. State College Blvd., Suite C123, Anaheim, CA 92805. Greg 714-832-2444

ANYONE KNOWING the whereabouts of Mimi Betnis please call Joe 517-792-1643

DYNAMIC ATTRACTIVE BLACK female vocalist needs musicians for soon-to-be-working & recording band—drums, guitar, bass, keyboards. Call for info 213-731-2829

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LATIN AMERICAN PERCUSSIONIST looking for a few good hand drummers wanting to study or students of the drum J.C. 213-344-7669

TALENT MANAGEMENT, TOUR Coordination, artists relations, 11 yrs experience, college grad. Rich 213-484-1270

WANTED: PIANO LOUNGE GIG, have experience. PJ 213-938-4790

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MUSICIANS WANTED: bass, lead & drum machine for home 4 trk demos. 213-874-2032

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MANAGER LOOKING for various bands, vocalists for gigs. Call Steve Johnson of Damon Productions after 6 p.m. 213-599-1682

RHYTHM GUITARIST/KEYBOARDIST seeks hardworking musicians to join or form rock'n'roll band inff by Berlin. No smoking, drinking or drugs. Senous only 213-479-8942

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 11 a.m.-5 p.m. 213-980-1098
27-YEAR-OLD PRO MUSICIAN wirecords & tapes seeks band into rock/jazz Plays guitar, keyboards, & does vocals Jon 213-784-0388
COUNTRY SINGER & daughter of a DJ seeks DJ work at any C&W radio station I also do voices Monica 818-284-8503

GUITAR WORKSHOP given by pros
 Shwana 213-644-7902
 Gigi 213-631-9270
RAINFIRE MUSIC is looking for talented knowledgeable contact person w/major record company contacts to help in song & artist placement 213-784-0388

GARY FARMER has a new number in N. San Diego and is available to top pay pro situation as singer/songwriter/drummer/guitarist Will travel (619) 942-7230

VIBES PLAYER wanted for original new music/swing band Dave 213-470-1465
MANAGER, BOOKING AGENT sought by serious modern rock group GLASS HOUSE, w/unique fresh sound & strong single potential Bob 818-897-4805

MANAGER wanted for electrifying classical pianist from New York to help pianist's early reputation Joseph 213-942-1920

DRUMMER seeks rehearsal space for group, lockout security sensible hours important Stan 213-655-2777

THE ORIGINAL "EAT IT" singer/writer/actress seeks Rick Derringer producer to bring comedy/dance project to fruition Have many resources Marcia 213-508-7994

ATTRACTIVE, EXPERIENCED actress/model available for music video work, paid only Dianna 818-882-4376

SRO MARKETING & PROMOTION needs persons w/good phone voice & label, retail or radio experience Part- or full-time in L.A. Scott Martin 213-558-1554

FREE REHEARSAL SPACE in return for use of PA Must be good, in good condition, available on Fri-Sat nights Steve or James 213-465-5224

WANTED: MASTER QUALITY tapes for film scoring Send to QSI Inc Attn Laurie 5625 Melrose Ave Hollywood CA 90038 Laurie 213-467-7154

HOT STEEL DRUM PLAYER seeks working-type band Paris 818-761-2570

WANTED: MANAGER for band coming to L.A. area for L.A. & West Coast gigs Tom O'Brien 702-677-2905

ROCK MOVIE BEING MADE, need 5 investors at \$20,000 apiece Johnny 213-652-1286
THE BEST SINGER/SONGWRITER in L.A. seeks persons or band w/access to video equipment Johnny 213-652-1286

WANTED: BASS ROADIE wanted for professional L.A. female heavy metal band w/EP, must be experienced Cathy 213-650-0060 ext 17

WANTED TO RENT: Small recording studio w/o equipment 213-989-0608

WANTED: DRUM MACHINE player in exchange for studio time 213-874-2032

JAPANESE AMERICAN male keyboard player or guitarist w/vox, over 25, needed for special duo w/female performer Leave message for Sandy 213-666-1350 ext 59

AVAILABLE: OUI 3, versatile 3-girl group Goodtime 50s-60s rock'n roll, 40s swing, R&B & everything in between Gael MacGregor 213-659-3877

REHEARSAL STUDIO needed by responsible adult band in L.A. area Must be available for permanent setup 213-275-0884

16 SONGWRITERS

Avant-garde conceptual lyricist seeks skilled, innovative polyphonic synth musician w/equipment for collaboration in composing, to begin forming modern group w/neo-primitive textures For personal interview call Michael after 7 p.m. 213-851-1588

Drummer/vocalist seeks lyricist Rob 213-395-6844

Mature songwriter, has 52 original songs, can easily be crossed over to pop looking for producer or publisher DBA Dutch 818-786-6789

Honky-tonk piano player wanted for rockabilly trio Recording & future gigs Mick 213-874-2873
Lyricist seeks composer/collaborator to help compose songs for recording Contemporary T40, mellow rock Doug 818-444-3626

Bassist available for recording sessions Payment not necessary but appreciated Have references & tapes available on request All styles Alan 213-460-2990

Male singer/songwriter seeks male singer/writer for original pop act 818-782-8779

Wanted: producer for singer/songwriter/guitar player in L.A. w/video & recording project for a hit song trip Please call Eve for information, 213-650-1694

Writer of No. 1 million seller Born to be Wild would like to collaborate w/artist or group who has record or production deal Dennis 213-462-8781

Songwriter seeks openminded business-oriented punctual composer for T40, T20, T10, No. 1's don't care about credits or contracts, this is Hollywood & everybody knows somebody Reqqe 213-665-5328

Singer/songwriters: drummer will do your demo or recording in exchange for copy, or totally on spec No psychedelic metal punk 818-761-0363 ext C304

Songwriter/singer/musician looking for other musicians infl by Beatles, 60s music, major label interest. Honest, responsible & amiable people call 213-665-1050

Unique original band seeks investor or investors for marketable commercial music Already have had record contract consideration, very business-oriented unit John 714-240-2180 Kent 714-891-9436

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Songwriter, plays 4 instruments, club experience, infl Ricky Lee Jones, Loggins & Messina Jay 213-949-7229

Creative writer, new to scene wishes to collaborate w/songwriters or bands in search of lyrics all styles Brian 818-440-9283

The other "Eat It" writer/singing actress needs magnetic producer to activate master plan Marcia 213-508-7994

Crazy Jonathon, Chicano humorist, seeks investors & producers. Crazy Jon, P.O. Box 2415, Pomona, CA 91769 714-629-6166

Pro keyboardist/arranger seeks R&B pop & rock lyricists for collaboration Aaron 213-469-1684

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