

Overseas Rock Groups Chart A Course For U.S.

Musik CONNECTION[®]

T H E A L T E R N A T I V E R A D E P U B L I C A T I O N



THE BANGLES

JAY BOBERG & I.R.S.
Teaching The Big
Boys A Lesson

Are They The
Real Thing?
You Bet!

MIDNIGHT OIL
THE ALARM
SLADE
WINSTON REEDY
PRODUCER DAVID KAHNE
& MORE

Christmas Is Almost Here

WORDS AND MUSIC BY R. P. BISHOP

WHIS-PER A SONG TO ME LET IT SOUND OF THE CALM-ING SEA SING ME OF JOY TO
ALL GIRLS AND BOYS TELL THAT CHRIST-MAS IS AL-MOST HERE. CHRIST-MAS, A TIME FOR CHEER IT'S A
TIME WE SHOULD ALL BE NEAR, WITH NO NEED TO CRY OR UN-SAID GOOD-BYES, IT'S A
TIME WE SHOULD ALL BE DEAR FOR CHRIST-MAS IS AL-MOST HERE AND IT BRINGS US
CHEER WITH HOPE FOR TO-MOR-RROW AND MANY HAP-PY YEARS CHRIST-MAS IS AL-MOST HERE
CHRIST-MAS, A TIME FOR JOY IT'S A TIME FOR BOTH LAUGH-TER AND NOISE WITH FUN AND GREAT TOYS FOR
ALL GIRLS AND BOYS IT'S A TIME WE SHOULD ALL ENJOY FOR CHRIST-MAS IS AL-MOST HERE AND IT
BRINGS US CHEER WITH HOPE FOR TO-MOR-RROW AND MANY HAP-PY YEARS CHRIST-MAS IS AL-MOST
HERE. CHRIST-MAS IS AL-MOST HERE

© copyright 1984 by R. P. Bishop

First it was **White Christmas** with **Bing Crosby**
And then came **The Christmas Song** with **Mel Torme**
And now

Christmas Is Almost Here

By R. P. Bishop

CONTACT R. P. BISHOP (213) 258-1025

In This Issue

The Bangles

by John Bitzer

12

Jay Boberg & I.R.S.

by Bud Scoppa

16

Breakin' In: Overseas Rockers

edited by Lawrence E. Payne

18

FEATURES

- 6 News
- 10 Local Notes
- 23 Product Profile
- 24 Audio/Video Update
- 27 Concerts
- 28 Club Reviews
- 32 Albums
- 33 EP/Singles/Cassette File
- 34 Club Data/Live Action Chart
- 35 Showcase
- 36 Gig Guide
- 38 Pro Players
- 39 Free Classified

Cover Photo by Kristin Dahline/JAI Studios

COMMENTARY

Who'll Be the Next in Line?

Music: There is perhaps no other entity within the realm of human understanding that is so vital, or so confusing. It seems we can develop a need for music that borders on addiction, yet when asked exactly what we find so enticing, we are loathe to explain it. We drift into lazy rhetoric, and terms undefinable.

Do we really know what we like? Is it entertainment, art, or rebellion? And why are those musicians we so readily glorify made so vulnerable once their novas begin to fade? Are not our personal heroes immune to the effects of lagging popularity?

Elective affinities, as they are called, tear apart and recombine chemical combinations. They are at once beneficial to those elements combined and damaging to those separated. Like a double-edged sword, that which clears a path can easily injure the man who wields it. Already we see the process in action. While history's most extravagant tour sweeps across the nation, tongues are set wagging, and another mortal is prepared for ascent. Unreasonable ticket prices, unreasonable expectations. If we don't hear or see exactly what our preconceptions dictate, we move on. Recombination: so vicious, so

vital. The industry creates a *context* for stardom. Their candidates, culled from an endless list of nominees, are expected to break records. We are told, 'This performer will be the next messiah! The promotion is on!' We learn names like Nik Kershaw and Bon Jovi. As density increases, the inevitable death and recombination process begins again. The star collapses, and the energy disperses.

How many times have we read the words of prominent critics, only to find their hypocrisy exceeds their musical understanding? A brilliant lyricist or singer, once the object of unquestioned admiration, is now a tired old fart. The critics cannot afford the luxury of extended loyalty. Common respect does not enter into the matter, nor does artistic curiosity. Survival is a personal concern, and he who cannot stand the pressure is trampled underfoot. The ability to innovate, or convey important musical ideas is therefore, after initial impact, of no consequence.

In a world full of gifted musicians, we are presented with a field of choice that is severely limited. In the case of those whose livelihoods are dependent upon their musical abilities, such neglect is a sin. It is, nevertheless, not confined to the musical world, nor is it a habit confined to the young. In film, literature, science, and politics one can see the process in action. Is an individual's motivating force any less potent or ge-

nuine after he reaches his plateau? The Seventies, for instance, are largely maligned as a wasteland of excess. Perhaps this is so, in consideration of the survival rate. But there was so much more to hear then, and we were not made aware of it. Now, in the more fashionable Eighties, we command a series of visual, social, and sexual criteria. We discard past merit in favor of immediate gratification. One's third album is never good as the first, and the artist is thrown on the pile.

A talented musician once likened his art to good conversation. His analogy is a useful one, for it encompasses both the art of expression and never-ending curiosity. We might as easily learn something new from an old friend as a new one. Our personal experiences, when shared in retrospect, recombine, and new information is synthesized and multiplied. We must place our music within the confines of a group arrangement. Extraneous musical pulses only cloud the proceedings and are better discarded.

Today, as always, we can go out and see a number of performers place their bids for the spotlight. Fewer will do much more than squint under the glare of close examination, and retreat. We should keep in mind the value of accumulated experience. Whether one is at the top, or waiting in line, we can all contribute more than our base instincts demand.

—Lawrence E. Payne

Feedback

Dear Music Connection:

Thank you for your recent article highlighting Columbia Pictures' and Polygram Records' excellent policy of using developing local bands for the soundtrack of the film, *Karate Kid*. My friend Brooks Arthur did an excellent job but is incorrect when he says that St. Regis signed to Polygram Records as a result of their involvement with the film. Negotiations with Polygram were underway prior to our successful relationship with the *Karate Kid* project.

Mr. Leslie Leaney
Manager, St. Regis
Santa Monica

Dear Music Connection:

I am a woman heavy-metal fan and I am very mad. In the last year 37 West Coast heavy-metal bands have gotten record deals. Out of all of those bands, not one single member is a female!

I work at a music store now, but I used to work for Capitol Records. When I was there, I heard one high-ranking person complain about "Bitch." This same man later became instrumental in signing W.A.S.P. What I would like to know is how a person can think that slitting a woman's throat and throwing raw meat at the audience is less offensive than a girl in a sexy costume?!

Another example of unfairness is Hellion. First, they win numerous reader's polls and then their self-produced EP goes to number six in England. If an all-male band did this, they'd have a record deal in five minutes.

What about Leather Angel, Melody Slater, Lady Fox, Vixen, Rude Girl, etc.? This situation is not fair to the fans or to the bands. If your magazine does print my letter I would like to urge other people who feel the same way to voice your opinion on the subject to local magazines, radio stations, and whoever will listen! Heavy metal is not just for guys to enjoy or play!

Cindy Baywater
West L.A.

Dear Music Connection:

Re "Night Moves" by Tom Sturges (Vol. VIII, No. 12): A helluva piece: evocative, provocative. Give us more Sturges... a lot more Sturges.

P. Lorrillard
Los Angeles

Dear Music Connection:

I have seen both Sin and Rik Fox's Sin and don't think Mr. Fox has a right to blame the clubs for booking both bands (*Music Connection*, July 19, Letters). I enjoyed both and think the other fans have a right to hear both and make up their own minds. Actually, I think Mr. Fox's ego showed more than his musicianship during his last Troubadour show (July 13) and he only makes himself look dumb with his letter. Maybe his band will let him go, then he could be onstage alone and be happy!

Keep rockin'!

Susie Martin
Van Nuys

Dear Music Connection:

Thank you for the article on Tom Vickers (Vol. VIII, No. 13). Aspiring black talent that could bring down the color barrier in music has absolutely no outlet. The family concept mentioned in "Motown Revives Its Roots" (No. 12) is the first barrier that needs breaking. Someone please tell that young man [Benny Medina] that there are blacks who write, arrange, and produce as well as sing, and he should be ashamed to admit that he passed on someone more talented to sign the boss's son. And please ask Mr. [Kerry] Ashby if he's heard the latest Dazz Band album? We're hearing the third version of "Let It Whip." Please, *Music Connection*, no more patronizing, brown-nosing black-men articles, even if you have to interview Tom Vickers every issue. More press for those who want to progress and none to those who try to keep blacks "in their place."

Alias Jack Foxxx
Los Angeles

Music CONNECTION
M A G A Z I N E

Published every other Thursday since 1977

PUBLISHERS

J. Michael Dolan
E. Eric Bettelli

GENERAL MANAGER/ADVERTISING DIRECTOR

E. Eric Bettelli

EXECUTIVE EDITOR

J. Michael Dolan

SENIOR EDITOR

Bud Scoppa

ASSOCIATE EDITOR

Lawrence E. Payne

ASSOCIATE EDITOR

Bruce Kaplan

ACCOUNT EXECUTIVE

Gary Allen Shay

ACCOUNT EXECUTIVE

Jeffrey Jampol

PROMOTION

Steve Sattler

OFFICE ADMINISTRATOR

Laura Ramos

ASSISTANT TO THE PUBLISHERS

Karen Burch

CLUB EDITOR

Murdoch McBride

RADIO EDITOR

Kenny Ryback

PRODUCTION

Graphics To Go

6640 Sunset Blvd. #106, Hollywood, CA
(213) 464-6976

CONTRIBUTORS

John Bitzer, Iain Blair (video file), Ben Brooks, Martin Brown, Randal A. Case, Bruce Duff, Pleasant Gehman, Sue Gold, Ron Gales, Richard Imamura, Jeff Janning (studios), Sally Klein, John Payne, Paul Van Name

PHOTOGRAPHERS

Sherry Rayn Barnett, Lesley Campbell, Ed Colver, Glenn Gross, Debbie Leavitt, Janet Van Ham

CORRESPONDENTS

Bonnie MacKinnon (S.F. Bay), Brian McGuire (Wash.), Lane Medina (Orange County), Andy Schwartz (N.Y.)

FIELD AMBASSADOR: Guy Babylon

NEWSSTAND DISTRIBUTION: Mader News
(213) 559-5000

COUNSEL: Donnenfeld & Brent A Law Corporation

Music Connection Magazine (U.S.P.S. 447-830) is published every other Thursday except the last week in December. Single copy price is \$1.50. Subscription rates: \$20/one year, \$35/two years. Second class postage paid at Los Angeles, CA and additional mailing offices. POSTMASTER: send address changes to Music Connection Magazine, 6640 Sunset Blvd., Suite 201, Hollywood, CA 90028.

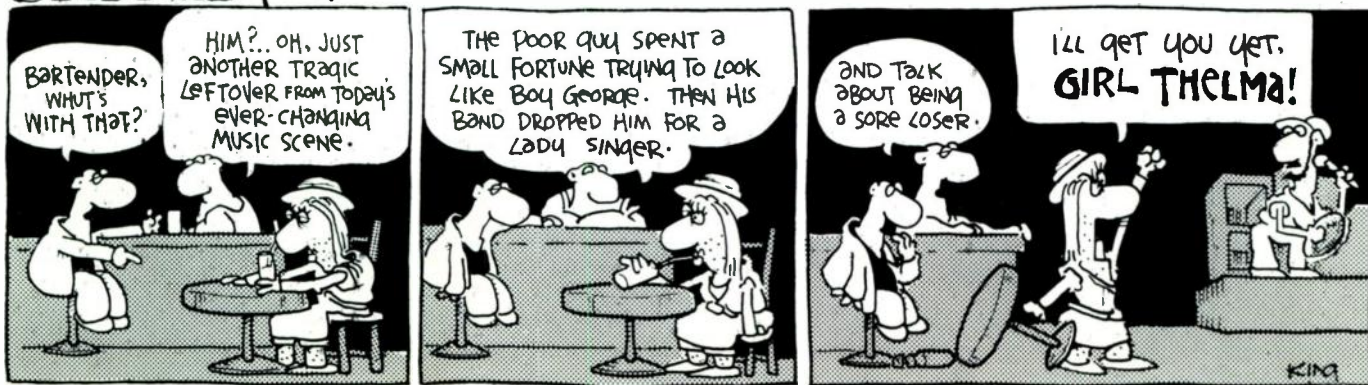
We are not responsible for unsolicited material, which must be accompanied by return postage. All rights reserved. Reproduction in whole or part without written permission of the publisher is prohibited. The opinions of contributing writers to this publication do not necessarily reflect the views of Music Connection, Inc. Copyright 1984 by J. Michael Dolan and E. Eric Bettelli. All rights reserved.

MAIN OFFICES

6640 Sunset Boulevard, Suite 201
Hollywood, CA 90028 (213) 462-5772
24-Hour Free Classified Hotline: (213) 462-3749

Member: **namm**

SKETCH by KING



Simply Superior.

More hit songs are *written* with the LinnDrum, *demoed* with the LinnDrum, *recorded* with the LinnDrum, and *performed* with the LinnDrum than any other digital drum machine – maybe more than all of the others combined!

Why? The sounds are simply superior. Listen to the long decay of our adjustable hi-hat, the crystal clear quality of our cymbals, and the full frequency response of our drum sounds.

And we now offer over 100 alternate sounds, including electronic drums and a wide variety of sound effects (so the LinnDrum can sound like most any drummer or drum machine). These

sounds come on plug-in sound chips and are easily changed by the owner.

Because of the LinnDrum's advanced design, most alternate sounds cost only \$40. Custom sound chips – made from your own sounds – are available too on a special order basis.

- Now with new price – \$2495 list.
 - Now with single step programming.
 - Now with an extensive alternate sounds library (over 100 new sounds)
 - Now with expanded song capacity (up to 250 steps per song)
 - Now with selectable 24, 48 or 96 pulse per ¼ note clock output (for direct syncing to most popular sequencers)
 - Now with optional memory expansion (more than doubles memory capacity)
- LINNDRUM OWNERS: New features can be added to your unit for a small charge.

Call or write us for a free demo record, brochure, and the name of your nearest dealer.

From the inventors of the digital drum machine:

Linn LINN ELECTRONICS, INC.

18720 Oxnard Street
Tarzana, California 91356
(818) 708-8131





The Fiction Label Explores Self-Contained Approach to Record Production, Distribution

by Katherine Turman
NORTH HOLLYWOOD—The Fiction Label, Incorporated, is a "communications company with the first thrust being recorded music, but we're equally operating in video and print," according to Mark Petach, president and co-founder of the privately-held California corporation.

The two-year-old label is currently presenting two bands, Midnight Fiction and Hunter. Midnight Fiction, described as "elegant rock of the Eighties," has released one album, *The Lady From Mars*, as well as an accompanying video. Hunter, fronted by Texan Sonny Hunter, is slated to release its album, *Lady Electrical*, by September.

These two bands also feature principals of the company, who work together on all their projects to get an identifiable "Fiction Label sound," said Lawrence Schwedler, secretary, singer/songwriter, and co-founder of the company. "We've got a house style with both bands; a rich, melodic feel with intelligent lyrics and echoes of the

stations, and are negotiating for a distribution pick-up deal. The "Lady From Mars" video is currently awaiting an air date from MTV, and a second video is in the works.

The North Hollywood location, their corporate headquarters, boasts a full graphics and photography department for in-house as well as outside packaging projects, warehousing space, and two rehearsal halls, available for outside rental, which helps to finance their many endeavors. Their video department, too, is set up to get into feature films by late 1985.

Coming this summer from this broad-based company is Fiction Magazine (FM). This industry-oriented giveaway magazine will appear quarterly, and will feature "our point of view on entertainment arts," said Petach. Fiction label staffer Scarmack is the managing editor of the publication, which will function first as a "nice looking calling card," and will feature industry interviews.

This "small, high-quality label" said they're "in for the long haul." While they feel there is competition, "I don't think most of them have the guts that we do," said Petach. "We've done it all ourselves without much in the way of a major investment. The company is co-owned by the staff, and we carry the ball," he said.

"It's not necessary to become a mercenary bastard in order to be successful," said Petach. "If you can make something marketable and artistically pleasing that sells, Hollywood doesn't have a choice except to listen," he added. "We're a group of people committed to each other and to this group of people making it. You don't have to sell your soul to succeed," Petach said. The staff of approximately 30 persons, including free-lancers, includes Brenda Haas, director of public relations, Carla Hall, treasurer and Midnight Fiction vocalist, and John R. Douglas, musician and musical director.



The Fiction label

Sixties, combined with a contemporary sound."

At the present time, Schwedler said, "we're not looking to pick up other acts, we're going the full circuit with these two, to whatever lengths we need to make them suc-

cessful. All functions covered in larger record companies are done from scratch."

As for distributing their products, they have been covering the Los Angeles area themselves, getting airplay on about 16 area radio

PROMOTIONS

Moody's Mystic Records Pushes Local Underground

by J. Caroline Cocciardi
HOLLYWOOD—Mystic Records president Doug Moody literally grew up in the music business. Moody recalled, "There were musicians and songwriters at our house on a 24-hour schedule." His life hasn't changed much. Moody, 55, is as involved as ever helping unknown talent. "I do first recordings with people, and then they either take off or they don't," stated Moody.

Founded in 1964, Mystic Records has in the past three years concentrated on hard-core punk and underground groups. Moody is in the business of grooming new talent. "We're like a farm for bands. We grow them from scratch. They're not under contract to me. If they want to stay, they stay. If they don't, they don't. Each one gets some sort of personal supervision in the studio. Mainly, we're looking for kids (13-23) with a certain attitude—just really being into it."

Last year he took on 114 bands, four of which stayed together and made it. They were Dr. No, Grim,

False Confessions, and Ill Repute. Moody starts the bands on compilations albums. He recorded 40 artists on one album entitled *We Got Power--Party Or Go Home*. "It's one of those albums that is ageless and collectible. It's a documentation of garage underground punk bands of 1983."

At one time Moody was vice president of Mercury Records, but became discouraged with the bureaucracy of working for a major label. Moody said, "They had no heart or soul. Look at Warner Bros. It was set up to merchandise, like Kinney Shoes or Atari Games. It's one huge merchandising company. They're not going to find talent; talent has to find its way in and be merchandised."

Moody plans to help keep local pressing plants alive, something he feels is neglected by major in-town labels. "If we put out enough groups and sell enough records, the plants, recording studios, and stores will stay in business. If not, it's all going to go. We are just one little

Continued on page 7

TARSHA'S PRIME TRACK RENOVATES

by Jeff Janning
HOLLYWOOD—Prime Track Studios recently underwent a drastic, ground-up renovation designed to bring the latest technology within reach of local musicians.

Studio owner Danny Tarsha said, "We always had a great sounding room, and much of our client list was made up of street bands. Over a period of a few years, a lot of them got their records into the marketplace and would keep coming back. Although most of the capital was made went back into the studio, clients often wanted equip-

Continued on page 7

News

VIDEO

I.V.M. Distributes British Punk Videos in U.S.

by J. Caroline Cocciardi
LOS ANGELES— International Video Music (I.V.M.) has announced the release of three British punk videos in America by Bauhaus, the Stranglers, and UK/DK. I.V.M. has converted these videos to our video system to facilitate distribution of bold, new-wave music and music video.

Unlike American four-minute video clips, I.V.M.'s videos are unique, according to spokesperson Timothy Kroes. "It's the next step in video. Instead of just watching a commercial music video for the sole purpose of selling records, our idea is to put out videos to sell videos. The experience is like watching a TV show or a visual album."

According to I.V.M., the videos represent a significant artistic departure from the norm. Bauhaus' video is made up of brilliant lighting and visual effects. "Shadow of Light," is an entertaining collection of their best works, as both live work and

innovative music video. Included is a version of their hit single, "Ziggy Stardust." Their video album contains several songs from their five albums to provide a comprehensive history of the group.

Available on both VHS and Beta formats, the Stranglers' U.S. video release looks at the group's history. Stated Kroes, "The video is a compilation spanning five progressive years as Britain's premiere new-wave band." The Stranglers have a gold album in England, and were the first band within their genre to have a number One single and album. The video version of their hit, "Golden Brown," became one of the most-shown clips in England. The collection utilizes a variety of video techniques to provide a complete biography of a group that evolved with its music from the raw beginnings of 1977 through its polished, Eighties form.

All three videos run an hour in length and retail for \$29.95. The third American-released video is

from the band UK/DK. It is a documentary presentation about the punk movement. "The video is a sociological study of the movement. It takes a look at the English punk movement, its people, music, fashions, clubs, and lifestyles. It's an entertaining piece for audiences, whether they're into that type of music or not," recommended Kroes. Nine different groups are shown on this compilation video. Included are performances by such groups as the Exploited, Vice Squad, and the Adicts, as well as a Jimi Hendrix parody performed by Captain Sensible of the Damned.

Simon Goodman, vice president and manager of I.V.M., has handled U.S. distribution of English records for years. With this new division of foreign videos, the company is staying in the underground esoteric markets. Stated Goodman, "We're going directly to the record and video stores, and that hasn't been done before."

"We believe these releases are only a small representation of those yet to come from other unique artists in today's progressive music scene. We're a record label, but we're in videos. No other company has done that."

MYSTIC RECORDS

Continued from page 6

niche here in Hollywood, trying to salvage that from happening. Yet, every month another recording studio goes out of business, and every other month another pressing plant goes out of business."

Moody is following his hunch, and according to him, his hunches have been accurate. "We have a new root happening in American music that the majors can't see. They didn't see the value in the blues or the funky music when it first came out, and they can't see hard-core punk. Kids grew up to the sounds of washing machines and TV commercials. They see Cal Worthington screaming at them, so they think that to be heard they have to yell their messages, like in a commercial. Couple that with a washing machine beat with bass drums, and you have white ghetto rock. I don't care how rich or how poor the kid is, he is affected by this washing machine beat. Most of these kids are uneducated. They are like the black kids I recorded in the Fifties; they can't even spell, and when they sing they can't even form their words properly. They are developing a new language and

and new beat, and it's white. There's an underground like there was in the Fifties. The only difference is that it's white, and it's going to integrate itself in the music business."

Moody feels distribution of his product is no problem. There are 1100 stores in California that will sell unknown product. "25 percent of all records are sold in California. You can make a comfortable living, and you can deal with local money. It's one hell of a great market." They also ship to 32 other states, as well as Japan, Australia, and Germany.

In the last month Mystic Records put out seven projects involving 30 groups. One piece was a compilation of 18 Hollywood groups with all the songs dealing with the police. His upcoming compilation is entitled *Slamulation*.

Moody concluded, "The people around me and the people that believe in the music business are doing something that hasn't been done since we first got into the business. We're putting the fun back into it. And we're putting belief back into it. When a kid comes in here, he gets a fair shake."

PRIME TRACK

Continued from page 6

ment we just did not have. The only logical thing to do was to jump in with both feet."

In addition to a cedar room and a new Sound Workshop 32-track board, fully-automated systems have been installed. According to Tarsha, entire program mixes can be computer-stored for reference and final production. "It's really just an extension of the way I feel about my clients. It's their studio, so this makes it easier for them."

Let's say they mix down and store the information in the computer. I give them a print-out telling them exactly where everything was. This way, when the manager or record company wants to hear more vocals, or wants the guitar or keyboard track re-cut, there is no problem. It may cost a little more to run everything through the computer, but in the long run, it saves time and money."

Tarsha reaffirmed his commitment to local bands, and said his engineering staff orient themselves toward up and coming talent.

SIGNINGS & ASSIGNMENTS

by Lawrence E. Payne

Hooker Enterprises has announced the exclusive signing of the *Sharks* to personal management. Spencer Serconbe, Rick Zzerny, and Jim Volticelli join a list of clients that includes Rick Derringer, Lorna Luft, and Adrian Zmed.

SRO Marketing and Promotion, the firm specializing in independent marketing research and radio promotion, has announced the appointment of **Bob Cahill** as national marketing research manager. Cahill was LP and tape buyer for the Wherehouse chain until 1982.

General Public have signed to I.R.S. Records in the U.S. and Canada. Their first I.R.S. release, *All the Rage*, will debut September 17. Their United States tour details will be announced shortly.

Steve Vai has been named lead guitarist with Alcatraz. He replaces Yngwie Malmsteen, who left to pursue solo recording projects. Steve spent three years as a guitarist/transcriber for Frank Zappa.

Warner Bros. recording artists the **Blasters** have announced new management. After a year and a half, the *Blasters* have rejoined forces with their previous management, Vision Management.

KMET/KLAC general sales manager Karen Sanchez has announced the appointment of **Don Stein** as KMET local sales manager. Stein was an account executive at Young & Rubicam and KFWB prior to his five years with KMET Radio.

MGMMO's director, **Brian Grant**, recently taped videos for Tina Turner (Capitol Records) and Kenny Loggins (CBS) at Los Angeles' Beverly Theatre and the downtown district, respectively.

Ron Kramer has been elected president of the Los Angeles chapter of NARAS. Kramer is a producer and co-owner of KII Management, Incorporated.

OmniSound Recording School/Studios, Culver City, has announced the addition of **Gary Coppola**, former instructor at University of Sound Arts to the current staff. Westwood One, official Spanish broadcaster for the 1984 Olympics, is utilizing OmniSound's production facilities for all phases of their broadcast.

☆ NEWLY REMODELED & DESIGNED! ☆

PRIME TRACK

RECORDING



PRODUCTION

\$55 PER HOUR • 10 HOUR MINIMUM

• REG. RATE \$85 PER HOUR •

32x32 Automated X-Formerless 4-Band EQ

(Sound Workshop 34)

1/2" MASTERING OTARI MTR 2 TRK/AUTO

3M-79/24.16.8, TRK.3M & STUDER REVOX 2TRK TASCAM 80-8 & 34-4TRK + NAK&TEAC/CASS DECKS 2 EVENTIDES-HARMONIZER & INSTANT FLANGER 2 LEXICONS-PCM 41 & DELTA/DIGITAL DELAYS EXR EXCITOR / AKG BX-20E REVERB + ECHO'S 4 UREI 2 KEPEX 2 GAINS BRAINS/LIM.COMP'S 1/2,1/3,P-METRIC EQ'S + KLH BURWEN FILTERS DE-ESSER + VSO'S + CLICK TRK + ISO BOOTHS ORBAN PARASOUND / VOCAL STRESSER F769X-R NEUMANN + AKG + SENN + BEYER + EV + SHURE + ALTEC JBL 4430 4311, UREI, AURATONES / MONITORS / MARSHALL, YAMAHA, ROLAND-CELESTION / Amps

LINN DRUM & PROPHET-5

24-16-8 TRACK RECORDING

(213) 469-SONG ☆ (818) 765-1151

**LAUREL CANYON BOULEVARD
NORTH HOLLYWOOD, CALIFORNIA**

the *Sound Solution*

Photo by Steve Epstein



**Steve Barncard
Staff Producer**

Steve has an outstanding ability to capture the artist's musical expression into its highest form and capture it on tape quickly and efficiently. "I like to create an environment that allows the technical aspect to be absolutely transparent."

His skill and experience at putting people at ease in the recording environment has resulted in many gold and platinum records. We're honored to have Steve on The Sound Solution team.

1211 Fourth Street, Santa Monica, CA 90401
(213) 393-5332

YOUR OWN MULTI-TRACK STUDIO

TAC 10/4/2 Recording Console

- + 4 db professional output
- + 25 db headroom
- Swept equalization
- 4 echo sends/8 groups/8 track monitor



**OTARI MX 5050 Mark III/8
Eight Channel Recorder**

OTARI's latest full featured
1/2" 8 track with professional
output levels



Packages
from
\$9,600⁰⁰

**EVERYTHING
AUDIO**

16055 VENTURA BLVD., SUITE #1001, ENCINO, CA 91436
(818) 995-4175 / (213) 276-1414

News

CONCERTS

Costa Mesa Citizens Battle Pacific Amphitheatre

by Kevin Alber

COSTA MESA—It seemed somewhat ironic that the only complaints of noise at the Pacific Amphitheatre during a recent production of "Camelot" featuring Richard Harris were from patrons inside the facility, who were complaining about the constant din emanating from the Orange County Fair, then in progress. The Pacific, which sits on a section of land inside the Orange County Fairgrounds, had tried to expand its roster during this second season by not only bringing a wide variety of musical acts to the complex, but legitimate theatre productions, as well. However, during every scene of the Tony Award-winning musical that did not feature song, the steady input of various bands playing the fair could be heard very clearly.

The irony in the situation was that the Pacific has been the target of complaints and lawsuits from its surrounding neighbors and the City of Costa Mesa regarding excessive noise levels since its premiere season in 1983, the most recent being criminal charges filed against the Amphitheatre by the City of Costa Mesa.

The Nederlander Organization, which operates the Pacific, had hoped to solve the inaugural season noise complaints by redesigning the facility's sound system for the 1984 season. However, charges were filed at the Orange County Harbor Municipal Court in Newport Beach on May 1 by the Costa Mesa city attorney's office claiming the second concert of the new season, an April 28 show featuring heavy metallers Scorpions, violated Section 4-6-5(b) of the Orange County Municipal Code regarding noise levels. The city based its case on a 1980 agreement it had made with the 32nd Agricultural District Association (the state's governing body over the Orange County Fairground site) which established county noise level ordinances at the fairgrounds.

Deborah M. Nessel and Neil Papiano (Papiano is also a partner in the Amphitheatre venture), the two attorneys for Nedco, the Nederlander branch named in the

suit, responded to the alleged violations with a procedural objection based on sovereign immunity. They claimed there was no basis for the suit on the grounds that the city was attempting to enforce a county ordinance, which they have no authority to do, nor does the city itself provide for enforcement of a county ordinance on state property by the city attorney. The city also has no authority over district land, since no statutory authority grants

such power. Furthermore, the city was attempting to enforce an agreement of which the Nederlander Organization was not a part, the Amphitheatre having made its own agreement with the state.

On June 14, Judge Selim S. Franklin dismissed the charges against the Amphitheatre, agreeing with the defense. "The city was attempting to prosecute an ordinance which they had no authority to prosecute," Judge Franklin said. "There was no case, because of a lack of a prosecutor." A similar civil action brought against the Amphitheatre by the Concerned Citizens of Costa Mesa was also found to be insufficient in basis and therefore dismissed.

The city has now filed a second set of criminal charges against the Pacific for six counts of alleged violations of the Costa Mesa residential noise control ordinance, during the June 30 Jefferson Starship concert.

LEGAL

BMI's Cramer Opposes Jukebox Fee Exemption

by Katherine Turman

WASHINGTON, D.C.—Edward M. Cramer, president of Broadcast Music, Incorporated (BMI), the world's largest performing rights organization, vigorously opposed a bill to exempt the jukebox industry from annual copyright royalty fees for music the operators play for pay.

Cramer voiced opposition on behalf of BMI's more than 70,000 affiliated writers and publishers, and testified before a hearing held by the Senate Subcommittee on Patents, Copyrights, and Trademarks.

For 70 years, a legal loophole allowed jukebox operators to use copyrighted music without payment or permission, Cramer said. In 1976, Congress closed that loophole, and the task of setting an annual jukebox license fee was given to the Copyright Royalty Tribunal.

After hearings and consideration of the industry's economic situation, the Copyright Royalty Tribunal set a phase-in annual fee of \$50 per box, which Cramer called modest in comparison to fees paid in most countries.

The response of the majority of jukebox operators to the new copyright system has been blatant

noncompliance and contempt for the law, said Cramer, and efforts toward enforcement and compliance with the Copyright Act have been frustrated.

Cramer says these same operators are asking for legislative relief from a "burden" (a fee equalling the price of one play per day on a jukebox), which most of them have never paid.

When the new copyright fee was being phased in, between 1980 and 1982, the industry's own economic studies said that average per-jukebox profits rose 81 percent, said Cramer.

Cost figures supplied by the industry also prove that for the few operators who comply with the law, the increase in copyright fees during the phase-in period was insignificant when compared to the increases in other operating costs over the same time, said Cramer. Why, then, he said, should the creators of music be required to bear the entire burden of subsidizing or rescuing the jukebox industry?

Thus, Cramer concluded in his subcommittee testimony, if jukebox operators are suffering, it is not as a result of the small copyright fee required under the Copyright Act, because it is a fee most operators have never paid.

RADIO REPORT

by Kenny Ryback

Listed below are Southern California bands currently being played on Los Angeles AOR/MODERN MUSIC radio stations. New additions to the playlist being broadcast on a regular rotation are marked with an *. In addition, selected local talent being featured on specialty shows are noted.

KNAC 105.5 FM

Angel & the Heruns*
Blasters*
Darius & Magnets*
Busboys*
Oingo Boingo*
Bangles
Jamie James
Untouchables
Green on Red
Outer Circle
Josie Cotten
Mighty Flyers
Go-Go's
X
Roommates
Berlin
Mr. Mister
Missing Persons
Dream Syndicate
Jimmy & Mustangs
Sparks
Dial M
Rain Parade
What's New For Lunch
Mal & Val
Shadow Minstrels
Chill Factor
Zuma 2
Monopoly
Camouflage
Prime Movers
Spirit

KLOS 95.5 FM

Quiet Riot*
Go-Go's*
Lita Ford
Ratt
Alcatraz
Sound Barrier
Van Halen
Local Music Show
Lizzy Borden
Stryper
Young Lords
Sardonyx
Flashback
Sedation
Robin Evans
Caravana
Silent Partner
Philistines
Arcana
Hellion
Metal Six Pack
Lizzy Borden
Legs Diamond
Max Havoc
Joshua
Stryper

KMET 94.7 FM

Quiet Riot*
Lita Ford
Ratt
Mötley Crüe
Go-Go's
Missing Persons
Berlin
Van Halen
Local Licks
The Jiggambobbers
Kinetic Edge
Pyramid
The Lawyers
Saint Vitus
Vision
Force Field
Carole Mayedo
The Chromotones
Raz Nasty
Mighty Metal Shop
Lizzy Borden
Road Work
Warrior
Malice
Stryper
Abba
W.A.S.P.
Keel
Sound Barrier
Hellion
Rough Cutt

KROQ 106.7 FM

Carole Mayedo*
Bangles
Sparks
Jamie James
Tupelo Chain Sex
Darius & the Magnets
The Brat
Untouchables
Go-Go's
Oingo Boingo
Berlin
Missing Persons
Chequered Past
Dream Syndicate
Local Music Show
Painted Willie
Redd Kross
Rave Ups
Lax
Shadow Minstrels
Don Trubee
T.S.O.L.
Dickies
Party Boys
Symbol Positiv
Rain Parade
Minutemen

FINE TUNING:

NEW BLOOD ON THE AIR: KNAC's new evening jock is Phil D'Void, and KROQ introduces Van Johnson to their weekend schedule. Meanwhile for those of you in the Valley, Cal State Northridge's own KCSN (88.5 FM) has been at it for about three years now with "The Rock Shift." Emphasizing local music, "T.R.S." runs Monday-Friday, midnight to 5 AM, and various hours on the weekend. They welcome records or tapes, do interviews, and are always willing to give a hand promoting local gigs with ticket and LP giveaways. Contact: Diane Tamecha, KCSN Rock Shift, 18111 Nordhoff Street, Northridge, CA 91330.

LOCAL NOTES

CORRECTING A CORRECTION:

Last issue, rocker Michael McMahon's name was mistakenly spelled McMahon. Once and for all, if anybody noticed, it's McMahon. So there!

THE D.I.s are nearly finished with their five-song EP, produced by Billy Zoom. The D.I.s have roots

in such legendary groups as the Gears, Levi and the Ripchords, and Ray Campi. Look for it on PeeVee Records.

TIM ROOT, Simmons drums factory clinician, is making available his programming, performance skills, and systems to the public for the first time. For further information, call 762-7360.

KENTUCKY FRIED RATE They may not have been Steven Spielberg's gremlins, but whoever they are, they sure know how to mess up a show. During RATT's performance at New York's Beacon Theatre, fifty pounds of flour were dropped on the band from above the stage. Then, disguised vandals stormed the stage and covered Stephen Percy and friends with whipped cream, just

to complete the look. Motley Crue will get theirs, say the band. We're betting it won't be flour, either.

BIG FOOD ON THE FRONTIER:

After a recent rake job by writer Karen Burch in *MC*, local rockers Big Food have decided to "initiate bold new steps, a stronger focus, and fresher ideas," as bassist Jimmie Hill so aptly put it. They've decided to listen to people who really know the poop from the scoop—y'know, real insiders. Hence, the thoughtful four-man combo have decided to change their name to the Karen Burch Band, after our effervescent k.B. We hear Ms. Burch intends to reciprocate, and call herself Big Food Burch Fair exchange.

KKHR is the first L.A. area radio station to give away tickets to the Jacksons' Forum and Anaheim Stadium shows. 700 tickets are offered as prizes, in association with Licorice Pizza and Pepsi Cola. The Jacksons will appear at the Forum September 2-4, '79, and 11-12, and at the Anaheim Stadium November 7-8.

IT'S A BOY! Christopher Joseph was born July 3 to Jeff and Susan Porcaro. Jeff, as some of you may know, is drummer for Toto. Cedars-Sinai Medical Center, L.A. did the honors.

REGIONAL LUMINARY and sometime *MC* contributor Spike Marlin and his band, the Slaves to Fashion, have begun rehear-

Head Head David Byrne and scrumptious Rosanna Arquette pose during production of a Jonathan Demme-directed episode of upcoming PBS series, *Survival Guides*.

sals for what Spike calls "a local club showcase blitz." His music is described as white intellectual R&B. They plan to start shopping their *Cool Art* EP before the Christmas rush.

PHILIPPE WYNN, former lead singer of the Spinners, suffered a tragic, untimely death in San

A recent Filmfair reception for Oley Sassone by his peers in the publishing, music, and media industries found locals hubbubbers Red Rockers in attendance.

OTHER VOICES have a new lead guitarist, Ron Fullerton, late of the group Style. The band can be seen and heard at the upcoming UCLA Entertainment Festival, which—like practically everything else in L.A. of late—has a tie-in with the Olympics. Commemorative Other Voices T-shirts and buttons will be available to concertgoers, it says here.

BELIEVE IT OR NOT! According to her bio, Columbia artist Karen Kamone played a little trick on husband Phil Ramone (producer of Billy Joel) that led to both her record deal and to Phil's producing her album. After surreptitiously recording a demo tape and labeling it with the alias of Stephanie Boyle, she slipped said tape into her hubby's listening batch. Would you believe Ramone got blown away by Karen's tape, never realizing the voice he was hearing was that of his own wife? "He was just stunned!" Kamone recalls.



Photo by Lesley Campbell

Francisco. He collapsed during a performance there, and died 45 minutes later. Wynn was the singer of such hits as "Rubberband Man," "One of a Kind (Love Affair)," and "Mighty Love." He was also a wonderful performer, and will be missed. His funeral was held in Los Angeles.

OOPS: In our last issue, we mistakenly (or blatantly, depending on one's outlook) credited a David Hermon photo to Lesley Campbell (Tex Jones), and failed to credit Lesley for her Jim Kerr shot. Apologies from the crew.

Not a clown but an incredible simulation! That's singer Monkey of English combo APX, in L.A. for some concerts.

SINATRA sings L.A.'s praises his way. Having put the Big Apple on the musical map a few years back with the ubiquitous "New York, New York," the venerable crooner now sets his sights on Our Town: "L.A. Is My Lady," a new ditty written by a virtual committee of pros, will be released at the end of this month, along with the album of the



Photo by Mitzi Trumbo

same name, produced by Quincy Jones. Sinatra's first video, to be tied with the single's release, will feature various Missing Persons, most of all Dale Bozzio, who will debut her plexiglass rendering of an Olympic-style swimsuit. Should be a feast for the eyes and ears.

THE FOSTEX RECORDING Group is stepping into the thick of things with a new series of Fostex Recording Workshops September 15-16. The seminars treat demo production theory and technology in exact detail, and will feature top industry professionals. If you're at all serious

YEAR OF THE MET: For the third time in ten years, KMET Los Angeles was voted "AOR Station of the Year" by *Billboard* magazine. The album outlet was named at *Billboard's* Annual Radio Awards presentation in Washington, D.C. July 7. The station won in 1973 and again in 1977.

QUOTE OF THE BI-WEEKLY:

"Family man, with your Christmas lights already up/You're such a man when you're putting up your Christmas lights, first on the block/I want to crucify you on your front door with nails from your well-stocked garage." This handy little note comes from Henry Rollins, of somewhere near Lawndale, Ca. We can see he's a forward-looking guy. We're only angry about Thanksgiving.

HEARING WITH THE EYES: TV analyst Ron Powers was discussing docudramas in the June GQ, but it could just as well have been rock videos. Paraphrasing media theorist Tony Schwartz, Powers describes the "peculiar collaborative function of the human eye as it watches a TV screen. The eye functions like the ear, 'anticipating' complete images from a shifting, incomplete pattern of dots—just as the ear has always anticipated whole words, whole musical phrases, from a shifting, incomplete series of fragmented sounds. With the eye enlisted as a participant in the video image instead of a detached analyzer, the viewer is drawn, as if in a dream, into the tube's own imaginary universe. Watching TV, in short, evokes a

memory of TV..." So that's why we're hooked on ZZ Top.

CHECK YOUR ROSTER: In a recent press release from the Post Group regarding a video for the Glenn Frey song, "Sexy Girl," one of the guest stars is identified as "Harry Long, one of the star linebackers of the L.A. Raiders." Huh? Well, sports fans, our hunch is that the Raider in question is actually All-Pro offense tackle Howie Long; what's yours?

LONG WRITERS: Rhino Managing Director Harold Bronson, an erstwhile rock critic, has returned to the typewriter, writing and compiling *Rock Explosion—The British Invasion in Photos*,

Randy Bachman—not the former B.T.O. leader but the diminutive Bay Area photog—made such a big impression on Spinal Tap that the band brought him onstage as the centerpiece in the climactic "Stonehenge" section of their show at Wolfgang's.

1962-1967 The book, remarkably, has been published by Rhino Books. . . . And Sierra is putting the finishing touches on *Grievous Angel*, a biography of the legendary Gram Parsons by head Long Ryder Sid Griffin. . . . Speaking of legends, be on the lookout for Charles White's authoritative *The Life and Times of Little Richard: The Quasar of Rock*, due in the fall from Harmony Books. . . . Finally MC contributor David "Cat" Cohen gives the lowdown on Our towns best diners and greasy spoons in his gastronomic opus, *Dining Out in L.A.*, just published by Savory Publications.

ROCKET SOUND: Herbie Hancock has finished his latest album for Columbia. *Sound System* will be released August 10. It's a Herbie and Bill Laswell/Material production, so be on the lookout for ethnic tonalities and innovative electronics.

Photo by Joyce Silverstein



OH, WHAT A NIGHT: San Francisco's Pier 45 was the site of a mammoth party for the Democratic Convention delegates. Romeo Void's Debora Iyall joined Greg Kihn in a rousing version of "Twist and Shout," during which an appreciative Pat Paulsen (former candidate for prez) looked on. It was cool.

Herbie Hancock, Bernard Fowler, Grand Master D. St., and Bill Laswell.

Caught in a heated discussion after a recent Wong's West gig are Jef Scott, club booker Jonathan Daniels, and the Madame herself, Esther Wong.

about music, check it out. For info, call the Geller Group, (213) 933-7113, or 936-8281.

Photo by Lester Cohen



THE BANGLES

On the Brink of a Breakthrough

by John Bitzer

It's five o'clock on a Friday afternoon in a photography studio in West Hollywood. K-Earth is on the radio playing Sixties "Supersets" from the Mamas and the Papas, Love, and the Beatles, as if the station were hired exclusively for this photo session to draw out the essence of the Bangles. Those songs from the Sixties, you see, are the cornerstone of Bangedom. When these girls hear them, they are inspired not only by the sheer soulfulness of the performances, but by their own childhood memories attached to each song. The resulting playfulness is infectious, and they begin to clown around with the poses as they sing under their breaths to each one. They even cheer when the deejay claims, at the end of Love's "Alone Again Or" that, "You're not a native if you don't know that song."

"Those songs remind me of things like when I was seven years old walking around jingling my parents' keys and wondering when I'm gonna have my own car and drive it," reveals singer/guitarist Susanna Hoffs. "We have these images of what it was like to be a per-

former during the Sixties." The fashion, for instance, was very eye-catching to a kid. "We were watching all these mod things occur. . ."

The love for the look of that era, in fact, is what drew the Bangles together in their early days. When guitarist/singer Vicki Peterson and her sister Debbi (who plays drums and sings) met Susanna through an ad in the *Recycler* in 1981, they discovered they were not only thinking the same thoughts, but were dressing the same, as well. Vicki recalls, "When we started out, we realized we had these likes in common. We were wearing vinyl dresses and plastic skirts and fish nets and bright colors because we liked that look. It was so outrageous and graphic and striking."

Not surprisingly, then, they called themselves the Colors, and, with the addition of Annette Zilinskas on bass, they played local parties and clubs in the Valley, taping flyers to streetposts everywhere. But they discovered legal problems with their name, and so changed it to the Bangs. "We were tired of going through traumatic name changes," Vicki relates, "so we went into Radio Tokyo Studios to record a single, hoping to protect the new name with a product. (As it turned out, that didn't work either.) When we asked Ethan James how to put out a record, he said, 'You call yourselves a record company.' So we sat down and said, 'We're a record company.'"

That first single, "Getting Out of Hand," received local airplay from Rodney Bingenheimer at KROQ. But it was their Faulty-released *Bangles* EP, with its Rickenbacker guitars, Mamas-and-the-Papas harmonies, and Standells rawness that perked ears nationwide and solidified their connection with the local Paisley Underground. (Certainly Susanna's participation on last year's *Rainy Day* album, with members of the Dream Syndicate, the Three O'Clock, and Rain Parade, didn't weaken it either.)

But it's a new band now, with a clearly defined purpose. Annette left last year to join Blood on the Saddle, and was replaced by ex-Runaway (and Vicki's roommate) Michael Steele. They then joined the big leagues by signing a Columbia Records contract. "There were several labels interested, but they were the most persistent," says Vicki. "They followed us



Susanna Hoffs

while we were touring for the EP, and showed an understanding of what we were doing, with no intention of changing it." So, now they feel it's time for critics to stop flogging the dead Paisley horse and just listen to the music. "It was fun for awhile," Sue reflects about the Paisley scene, "but when it became a category to stick the music into, we got bored with it."

They also got bored with their other publicity leadweight—that of the all-girl-band syndrome, also known as Go-Go's-little-sister-itis. It has simply never occurred to the Bangles to be singled out merely for being female. "I don't think girl bands have ever been a thing or not a thing," Vicki surmises. "Maybe some people think that when the Go-Go's were number one on the charts it was a thing, but that's taking validity away from them. They're just a band—a good, honest band that started out just like we did."

"Back in 1978," Vicki continues, "there were four or five all-girl bands in this town. I remember the Troubadour would want [the band Debbi and I were in] to do an all-girl night with the Go-Go's and the L.A. Girls. We were more defensive about it then than we are now. We said, 'We're not gonna play that because you're just exploiting the fact that we're female.' Obviously, we still believe that gender shouldn't be an issue, but we're not militant feminists."

"You know what's really frustrating?"



Debbi Peterson

Photo by Kristen Dahline/UA

Photo by Kristen Dahline/UA

enjoins Susanna. "You go backstage or into a music store and everybody assumes you're somebody's girlfriend or a groupie, like, 'Look at that chick, she's trying to pick up on me.' In the rock & roll world, you do feel some discrimination until somebody knows who you are. You don't want to have a sign posted on you, so it's annoying."

Michael concurs: "Once I was sitting around with a friend talking with this fellow who was in a major band. He was ignoring me—I did not exist, until the guy I was with said 'Oh, by the way, this is Micki, she plays with the Bangles,' and the other guy suddenly changed, so that it was, 'Oh, I'm sorry, I'll talk to you now.'"

"Other bands just assume," Susanna adds. "They probably have so many groupies after them. That's one thing we don't face. We don't have male groupies."

Vicki: "We're taking applications."

But these, they admit, are minor gripes. They've actually encountered few obstacles of the gender nature. In fact, they even grin when they mimic James Brown's "It's a Man's World" during a pose. And, says Debbi, "When

people ask us about these roadblocks, we just start making up stories."

The Bangles' own story, then, is not necessarily one of the Little Band That Could overcoming the male establishment on their climb up Mount Platinum, atop which the Go-Go's are still the only band to plant the flag of femininity. But the Bangles will succeed, and on their own terms. After all, the new album, *All Over the Place*, should shift the group smoothly into national prominence. It's a rich, durably listenable record that's garnering strong reviews from coast to coast. As Susanna puts it, "I feel like we're on this train and it's not stopping, and nothing's gonna stop it."

Not even record company compromises? Uh-uh. "The Bangles will never sell out," Debbi confesses. "We always wanted to, but they wouldn't let us."

Sue: "We kept pleading, 'Can't we wear gold lame suits, *please*? Can't we play Vegas?'"

Vicki: "'Can't we play disco, *please*? Can't we use synthesizers, *please*?'"

Michael: "We asked, 'Well, when do we have to compromise ourselves?'"

Sue: "Yeah, we're still waiting."

In fact, the only matter over which they had to fight CBS was a lyric sheet. "They really wanted one," Vicki recalls, "but we refused." Michael adds, "It's more fun to listen to the record and try to figure the lyrics out. Then the listeners can't understand them and they make up their own weird ideas about them." Vicki concludes: "That way they'll come up with better lyrics than we'll ever think of."

Sometimes the Bangles have that problem themselves. On the original version of Merry-Go-Round's "Live," for example, Emmitt Rhodes often mumbles his lyrics, causing Debbi, who sang the cover, no small amount of frustration: "Personally, I couldn't figure out what the hell he was saying, so I made up my own words." But then, that might have been producer David Kahne's idea, as well: "He said to try to imitate Emmitt, so I did."



Michael Steele

Kahne, the noted San Francisco boardman whose credits include Rank and File, Romeo Void, and Translator, may have crafted his finest work on *All Over the Place*. Vicki describes how "He has training as an arranger, so there were certain times when he could make very specific suggestions that helped. And when we were actually recording, he was very involved—he engineered most of the album himself, and he mixed as we went along so we could get a guitar sound right away. We didn't want to wait and fix it in the mix. If someone came in with a vocal part that interfered with the guitar line, we'd change the guitar line."

Susanna adds, "One thing that was interesting is we, as vocalists, were like instruments. There were times I found very exciting when he'd get four of us into the studio and use our voices to make different chords and progressions. If you listen closely to 'More Than Meets the Eye,' you'll notice some really



Vicki Peterson

Photo by Kristen Dahline/UA

KEYBOARD SERVICE

STRICTLY SYNTHESIZER REPAIR

CUSTOM MODIFICATIONS
SYNC, MEMORY EXPANSION, ETC.
CUSTOM CABLES MADE
(818) 508-9550

ONE DAY SERVICE!

SYNERGY RS-232	190.00
DX-7 CONVERSION	60.00
PROPHET 5 MIDI	250.00
OB-8 MIDI	150.00
POLY 61 MIDI	199.00

AUTHORIZED WARRANTY SERVICE

- SEQUENTIAL CIRCUITS
- OBERHEIM
- E-MU
- UNICORD
- KAWAI
- SYNERGY



ALL WORK GUARANTEED
OPEN MON-SAT 10 TO 7

(818) 508-9550

MUSICIANS KEYBOARD SERVICE
5337 LANKERSHIM BLVD.
NORTH HOLLYWOOD

strange vocal arrangements, and there's a lot of that on the record."

"And," Sue continues, "he plays our songs in Muzak." Vicki elaborates: "We'd get psyched out about something that upset us, and then he'd go to the piano and start playing the song, like 'Hero Takes a Fall' with all these gross arpeggios."

The trick must have worked, because the root of the album's charm lies in the attitude of the songs. Each performance belies a strength of character that amplifies the honesty, intelligence, and independence evidenced in the lyrics. Songs like "Hero" (the single), "James," and "Restless" all betray a survival instinct that is rare in female recording artists.

Vicki explains, "It's a very strong viewpoint. There have been men who have become slightly freaked out by the lyrics, thinking, 'Uh-oh, castrating Bangles.' But we're just saying, 'I'm gonna leave you 'cause you fucked up.' We're certainly not saying, 'I'm gonna sit around and wait for the phone to ring.'"

Susanna, ever the collaborator, muses, "Johnny just walked out with what's-her-name and I'm gonna cry all night, even though it's my party."

Since those with the ability to inspire are equally moved by others who can, Susanna herself takes inspiration from many disparate sources. The case of "Dover Beach," a song based on Matthew Arnold's poem of the same name, illustrates how she and Vicki conjure up ideas. "I had this typical batty old English teacher in high school," Sue recalls. "She loved that poem. And the way she read it, it moved me. So when Vicki and I got stuck working on the idea of 'If I had the time,' my mom—who is a writer—handed me the Norton Anthology of Poetry and said, 'This is what I use when I'm stuck.' I found 'Dover Beach' in it and said to Vicki, 'Oh yeah, have you ever read this poem?' And we both dug it."

She continues, "And you know what's beautiful about that poem is that

the two people are married. . . . It's their wedding night, I believe, and they're standing looking out on the cliffs and there's this intense loneliness. They're feeling like, 'Well, we're living, we're sharing this moment together, but really we're alone. We were born alone, and we're gonna die alone.' That's what moves me about this song—can you ever share anything with anybody? You're in your own body, you're in your own mind. It's about the two things, sharing and loneliness, fighting each other."

"THERE HAVE BEEN MEN WHO'VE BECOME SLIGHTLY FREAKED OUT BY THE LYRICS, THINKING, 'UH-OH, CASTRATING BANGLES.'"

—VICKI PETERSON

The Bangles' own experiences with introversion and extroversion between onstage performance and offstage reality also bear out this contrast. Debbi relates: "I'm a very shy person, and I think being a performer has helped me, because I get up onstage and I feel like a completely different person. People are looking at me and I'm thinking, 'Okay, somebody's noticing me.' I think that's why a lot of people get into performing, because it's like another outlet; a creative outlet where shy people can really show themselves to other people.

It's much better being onstage than being in normal life talking to some stranger. I have a hard time doing that."

Debbi continues: "I've only sent food back at restaurants once, and that was very brave of me. Usually I get too scared to do something like that. I'm afraid of not getting accepted or somebody yelling at me."

Micki concurs: "That's like getting an 'F' in your self-assertion class. I'm the same way.

And since I am really shy, being onstage is a release. Where else can you wear weird clothes and make all this noise and have people yell, 'This is great!' I mean, you get to jump around and act like a totally crazy person. The rest of your life is not like that. It's a pretty constricted society we're in."

"On the other side of the coin, though," Susanna interjects, "I've found the reverse happening to me. A lot of times in normal life I can talk to people, but when I get onstage and I have to sing songs that are very personal to me, I get uptight. I feel very shy sometimes. For instance, I can't start cracking jokes right before I sing a song like 'Dover Beach.' It reminds me of my English Lit class in high school—I hated oral reports. You're sitting there with sweat dripping down your arms—that's the way I sometimes feel."

"It's a vulnerable situation," says Vicki. "Even though you're putting out for an audience who has, ideally, come to see you, they're also judging you. It's like standing up there naked."

Sue agrees: "There are all kinds of audiences, and that affects my mood about a certain song. I'm definitely less shy when the audience is opening me up, and has arms open to whatever we do."

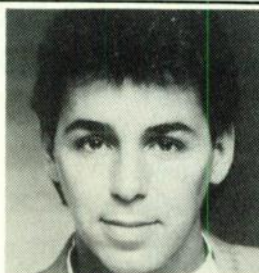
What they're doing now is entertaining masterfully, both with an addictive pop album that blends imaginative melodies with sincere, gitty lyrics, and with a vibrant live show that readily extends their personalities. Judging from this, audiences would be crazy not to embrace them. ■

Cat My Place

WEDNESDAY, AUG. 15
7:30 P.M.



HOLLY RUTHERFORD



JOE MOLINARO

1026 Wilshire (3 blks East
of Lincoln) Santa Monica

MANAGEMENT
GLENI TAI (213) 393-7709

EST. 1957 27TH YEAR
DOUG WESTON'S World Famous

Troubadour

THE INDUSTRY'S
MOTLEY CUE
QUIET RIOT
RATT
GREAT WHITE
ARMORED SAINT
BLACK 'N' BLUE
WAST
WARRIOR
ROUGH CUTT
WHITE SISTER
BROKEN EDGE

SINCE 1957

For Show Info, Call:
(213) 276-6168

For Booking Info, Call (213) 276-1158

PRODUCER DAVID KAHNE:

Bangles' Ticket To Ride

by Bruce Kaplan

The Bangles have come a long way since they recorded their initial EP for IRS. While the raw material has always been there, CBS staff-producer David Kahne deserves credit for taking the band out of the garage and into the studio.

As producer of choice for Howie Klein's San Francisco-based 415 Records, Kahne developed solid credentials recording many of S.F.'s best bands, including Romeo Void, Translator, the Red Rockers, Pearl Harbor and the Explosions, and the original cowpunks, Rank and File, for Slash Records.

Maybe it's his Bay Area upbringing, but Kahne defies the usual record business clichés. While many A&R reps have an affinity for designer clothes, fast cars, and faster women, Kahne dresses comfortably in Levis and button-down shirts, drives a twenty-year-old perfectly-restored Volvo, and has been married (to the same woman, no less) for 16 years.

His office is the typical CBS cubicle, but for one exception: Instead of posters

of Bruce Springsteen, Billy Joel, or Romeo Void, three acupuncture charts grace his wall, along with a plastic-lined envelope of the sort they give you on airplanes, marked with the inscription: 'Music Sickness Bag.' His sense of humor is best described as somewhere between dry and sick.

Kahne is an accomplished arranger, with at least a basic facility on most instruments. When called for, he does tend to do a lot of arranging, and in the case of Red Rockers and Romeo Void, he co-wrote some material with the bands. But the point, he says, is to define, rather than change the inherent sound of the band. "I try to figure out what a band sounds like, or what they want to sound like, and then get the record to sound that way. A lot of producers don't do that. They do certain things they know will always work. I don't want to say it's formularized. I would rather, let's say, change a melody on a guitar part, to get something that the guitar player can play, than get another guitar player who I knew could play the part.

"So sometimes, instead of doing things that would be better from a certain standpoint, I'll do them in a way that keeps the band's sound. The thing to do is to take those basic general relationships and maintain them in some way. You don't end up with something that sounds pat, and you don't hear the same things happening over and over."

Though most of Kahne's pre-CBS work was done on miniscule budgets, a number of his records have ended up on critics' year-end lists. But up until the Bangles' *All Over the Place*, none of his records have made substantial impact on the charts. In fact, it would be easy to stereotype Kahne as a producer of esoteric acts. But he insists that the artists he's worked with as a producer do not necessarily reflect his taste as an A&R man. "I like those artists, but I like hits, too. It's hard to find a band that plays commercial music who are also very creative. It's easier to find bands that are different but not commercial. I'd rather work with a band that is trying to do something different, but aren't obviously commercial, than with somebody who is just trying to get a hit.

"That's why I get so many hits," he adds with a laugh. ■

SOUND MASTER YOUR AUDIO/VIDEO ONE-STOP

Are you a producer, manager, musician, vocalist, actor, entertainer, interviewer, inventor?

Do you produce a variety, cable TV, or rock show?

We have a complete Color Video Studio, equipped for up to an 8-Camera shoot with Ikegami and JVC K-Y 2000 cameras, lighting, computer editing, two TBC's, computer titler and unlimited special effects.

Our facilities include an in-house 24-track State of the Art automated recording studio to satisfy all your audio needs.

We are offering special 1/2-price Audio/Video rates from July 28 through August 20.

For Information Contact: Barbara at
SOUND MASTER AUDIO/VIDEO RECORDING STUDIOS

(213) 650-8000

10747 MAGNOLIA BLVD., N. HOLLYWOOD, CA. 91601



THE SYNTH ROOM

**A FULLY EQUIPPED, 24 TRACK,
SYNTHESIZER BASED RECORDING STUDIO**

- Complete Selection of Analog and Digital Signal Processors
- MCI 24 Track
- Up to 15 Keyboards featuring Emulator, DX-7, Drumulator, Memory Moog, etc.

SPECIAL INTRODUCTORY PACKAGE

10 Hours—\$450 (Engineer included)

Video Interlock, Production Services Also Available

(818) 843-4762

JAY BOBERG & I.R.S.

Joe College Turns Record Executive ... Maverick Label Goes Big Time

by Bud Scoppa

The key-lime bungalow nestled into a corner of the A&M lot may look becalmed from the outside, but, within this hut, the commandoes of revisionist rock and avant-garde video beat their drums, dream their dreams, and man their phones with the bright-eyed fervor of pilgrims entering the Holy Land. Welcome to the headquarters of the International Record Syndicate, Inc. Starting out as little more than a running joke among A&M staffers, I.R.S. has—in just five years—become the label's primary force in uncovering, nurturing, and breaking new talent (to the likely consternation of A&M's "official" A&R department). Its relatively small roster now sparkles with left-field-to-mainstream phenoms the Go-Go's and R.E.M., along with such inspired young artists as the English Beat, General Public, the Alarm, Wall of Voodoo/Stam Ridgeway, and Let's Active. This David now sits squarely—one might even say smugly—in the midst of the vinyl Goliaths. Lord knows, it wasn't always so.

While sauntering around the A&M lot one day in '79, his head full of new music and big ideas, UCLA student/college rep/resident pest Jay Boberg was approached by Police manager Miles Copeland, who made this eager young fellow an intriguing offer. "A&M had just let the college department go, and Miles asked me if I wanted to help him start a new label—a new-wave label," Boberg says with retrospective facetiousness. "He handed me three tapes—the Buzzcocks, Fashion, and Brian James—and

said, 'Listen to this stuff.' I said sure. We worked out our deal: seventy-five bucks a week. So Miles and I worked for six weeks in that little bungalow over there that's now the telex room—no "hold" buttons, just two lines. Then Miles split back to England for two months, and it was sort of a sink-or-swim period for me: a 'Throw him in and if he drowns I'll find somebody else' type of situation. We put out our first record in September of '79, and it was just the biggest joke on the lot—'Buzzcocks, hah-hah-hah,'" Boberg recalls with obvious relish. "It was *Singles Going Steady*, a brilliant record, which I think is still my favorite I.R.S. record, although R.E.M.'s *Murmur* is right up there, too, along with the Wall of Voodoo record."

When the laughing stopped, Boberg was in charge of a frisky little label loaded with fresh ideas. "Over the years, we grew to nine people and we got 'em to give us a bigger office. Finally, they gave us these offices a year-and-a-half ago," he says, waving his hand, "and we're at capacity now. We've got 17 people working for I.R.S.: four in New York, one each in Dallas and Chicago, and the rest here. The reason we opened our two Midwestern offices is that touring is an integral part of our concept—we spend our money and build our ties with college radio and the more aggressive XRT's and KROQ's of the world with the personal-appearance thing."

This approach emanates directly from Copeland, whom Boberg describes as "a visionary and a real smart businessman. As far as what he

saw in me, I know he wanted somebody who was young and too naive to even begin to get involved with the sphere of music-industry politics and rhetoric. And he was smart enough to say, 'I'll give you a piece of the company if you'll work for nothing.' He knew he didn't have the time to run the record company, so he knew he had to find somebody whom he could convince to do it for him, give him enough to keep him interested. I think he saw me as live bait for that sort of proposition. And I was. I was looking for a chance to prove to myself and to other people that I could do it—and I was also into the music. He'd sit me down and give me direction, but on a philosophical level, never on a detail level. Then he'd leave me to implement it, so I learned by doing. We employ the same approach with everybody else around here."

Copeland must be pleased with his collegian-turned-executive. Earlier this year, he appointed Boberg I.R.S. president.

"The main thing," Boberg continues, in his turbocharged SoCal manner, "is that we really have fun... we really do. Everybody who works at I.R.S. [does so] because he wants to. We try—I try—to create an environment where, if they're not getting paid as much as they think they could or would like to, they are getting to work with acts—actually work with them on a person-to-person basis—and they also get to innovate."

According to Boberg, Copeland's original conception of I.R.S. was that of a U.S.-based worldwide distribution outlet for the records of unorthodox and/or peripheral British bands who were being ignored at the time by major American labels. No initial thought was given to the signing or development of bands from scratch. At most, I.R.S. was considered nothing more than a "farm team" for A&M. "But that changed," Boberg relates, "with the Go-Go's

Cat My Place

WEDNESDAY, AUG. 15
7:30 P.M.



LINDSEY MERRITT



JUDY STARKS

1026 Wilshire (3 blks East
of Lincoln) Santa Monica

MANAGEMENT
GLENI TAI (213) 393-7709

Juniper 24-16-tk.

Recording



24 TRK—\$38/HR
16 TRK—\$33/HR

(818) 841-1249

MCI 24/16 Track
Amek-Matchless Console
Lexicon 224X Digital Reverb
Tannoy, Yamaha NS10, EV100 Mon.
Neumann, AKG, Sennheiser Mics
Korg/Delta Labs DDL
Eventide Harmonizer
MXR Pitch Transposer
Limiters, Noise Gates
Aphex Aurel Exciter
Full Drum Kit/Synthesizers
Steinway "A" Grand
2 Isolation Rooms
Live Chamber, Large Control Room

SYNTHS AVAILABLE

and Oingo Boingo, where we actually signed the artist, worked on the recordings, and came out with them with a career in mind. Then we started making the transition from being a facilitator to being a full-fledged record label."

To the outside world, the success of the Go-Go's took place virtually overnight. But to the I.R.S. task force, such was hardly the case. The first album, *Beauty and the Beat*, and single, "Our Lips Are Sealed," took ten months of arduous pushing and shoving, hyping and hollering to hit the top of the charts. With the Go-Go's project, Copeland, Boberg, and their fellow workers were required to put their noble philosophy on the line, to "put up or shut up," in Boberg's words.

The promotion and marketing—the actual life of *Beauty and the Beat*—was when we became a record company," claims the prez. "We built that record—through college radio, in-stores, meeting people, and building that grass-roots situation as the band went through the entire country twice, playing probably 75 dates in 400-seat clubs during that five months. Meanwhile, Michael [Plen, New York-based VP/promotion] was able to build it on Top-40 radio, which was our first experience in that area, and we learned how that whole thing worked. Then we started selling some records, and we learned about dealing with racks. Of course, A&M was very instrumental in selling the real *tonnage*."

While the gung-ho I.R.S. staff—in love with the record and firmly convinced of its potential—banged away, minutely focused the smallest increments of its growth, A&M required plenty of convincing along the way. The big label, used to working records heavily within much shorter timespans, more than once suffered a loss of faith in "Our Lips Are Sealed" and the Little Label That Could.

"Our building block theory was in fine form," Boberg says, boyish smile slightly askew. "We thought it was going great, and A&M at many different times



The Prez

I.R.S. IS SHOWING THE BIG BOYS HOW YOUTH HANDLES THE RECORD BIZ IN THE EIGHTIES.

thought the record was over. We ended up having to go out and hire outside promotion to help us on a Top-40 level to break 'Our Lips Are Sealed.' I must say," he adds diplomatically, "that from that point on A&M needed no convincing.

As the kids of I.R.S. were learning the ropes, A&M, then, was being educated as well—educated to a new way of measuring success. "Our definition of success," Boberg states, "[was based on] signing acts at a lower level—our ad-

vances were lower, our overhead was lower, everything was lower, so that we could sell 30,000 records and make money. To the major labels, who had higher investments in terms of recording and overhead expenses, 30,000 was an absurd number. And it still is. We are still doing that. As I've said before, the key to longevity with I.R.S. is to take a record from zero to 30,000 units. That's the most critical step.

Boberg in action is an incongruous figure, with those lanky, boyish looks and equally boyish enthusiasm having to continually come to terms with the mover-shaker talk he's spouting. He simply doesn't look like the kind of guy who should be saying words like "tonnage" so casually. He looks more like the kind of guy who blushes when he gets checked for proof at an over-21 club. "Not yer Gold Card, kid, your *driver's license*." At the same time, though, Boberg seems to enjoy the bewildered responses of people who, meeting him for the first time, discover that this fresh-faced kid is the *president* of a record company. President, yes; fat cat, not on your life. The guy's on a crusade:

"I still say it wasn't the music," Boberg asserts, "it was just *youth*. A new generation of people on all levels: new age group of managers, musicians, record company people like myself, the whole shootin' match. We have brought back music that was more topical, more emotional, and that had *energy*. And the music industry at that point was so decadent, so comfortable—I mean, they had such success and were making so much money. The inevitable partner to that success is usually laziness. Meanwhile, there was this whole new burgeoning group of people, and they had to give it a classification. And the fact they ignored it for so long was to all of our benefits. Because it allowed us to really *fester* and get to the point where we had so much momentum going that it just came bursting onto the scene.

"So now," he advances, "these ma-

Continued on page 22

OMNISOUND RECORDING AND ENGINEERING SCHOOL

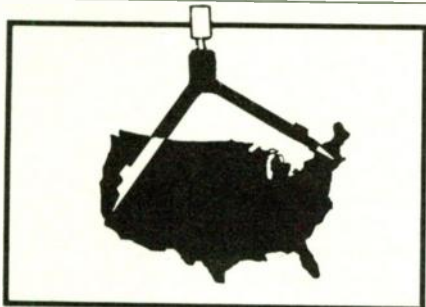
Where engineers *and* musicians learn the art of recording in the '80s at a fraction of the cost of other full service schools.

For free orientation,
Call 24 Hours: (213) 857-8214 ext. 7

*Limited to ten students per class to insure personalized training.

'BREAKIN' IN

Overseas Rockers Chart A Course For U.S.



How does a band from overseas conquer the vastness and variety that is the U.S.? How does a musician relate his art, his *job*, with the prospect of notoriety nearing mythical proportions? Fame and fortune aside, they would undoubtedly continue undaunted. Still, here they are, in pursuit of that transoceanic connection.

The following series of interviews addresses that prospect, and the various reasons such influence is less easily cultivated elsewhere. The strength of their statements gives testament to the willpower necessary for success in America. One may have a master plan, another may not. It takes guts anyway, as we'll see. . . .

Compiled by Lawrence E. Payne; with John Brice, Randal A. Case, John F. Payne, Paul Van Name, and Murdoch McBride

Cary Sharaf

Cary Sharaf, 30, came to the U.S. four years ago. Born in Hammersmith, England, and raised in Sweden, the guitarist/composer recorded four albums with his band, Wasa Express, previous to his emigration. Cary has worked with Britain's Eddie Jobson (*The Green Album*), and Billy Squier (*Don't Say No*).

"After leaving my band in 1980, feeling I couldn't get any further in Sweden, musically and financially, I decided to go to New York. I landed a gig with Billy Squier about three days before my visa was to expire. Suddenly, I went from nothing to an established position with a good salary.

"You can be the best player in Sweden, and nobody outside of Sweden will ever know of you. If you're considered one of the best in America, people around the globe will know of you. There is a difference in perceiving musicians in America. Over here, music is so much a part of daily life. In Sweden, they get to know you only through concerts. The government controlled media don't focus on music the way they do here."

Cary's attitude and natural appeal seem to open doors for him, regardless of where he is. "I've always felt confi-

dent, and I think that is the essence of success. You must know what you have, and use it to your advantage. If you go to auditions, you have to come across



Cary Sharaf

in a confident way. There is no game plan. Just keep an open mind, and love your music."

Sharaf, having lived in a socialist

federation, sees his American musical career as a golden opportunity. "The American way of looking at music is more business-oriented than anywhere else. When you break here, you break on such a scale that it's difficult to imagine. In Sweden or England, you can't make that much money. The free-enterprise system does not exist there. The last time I went home, I had an opportunity to look at Sweden, and see what I had left behind. I saw my friends, many of whom did not express any interest in moving on in life. I could have been a total failure in New York. But, it was an experience I could not get any other way. I had to take the gamble.

"Now, I'm recording songs at Westwind Studios, Thousand Oaks, and negotiating with three labels who have expressed sincere interest. I'll definitely get a deal. If perhaps I don't, I'll keep doing what I love. Music is in my blood."—LP

Slade

Noddy Holder, lead singer of veteran British rock band Slade, doesn't worry about whether or not his group can break into the huge American market. Now that Quiet Riot's versions of "Cum Feel the Noize" and "Mama Weer All Crazee Now" have sparked an interest here in what its originators may have to offer, Holder feels content to play it as it lays, and just keep doing what Slade has always done well: rowdy, three-



(818)
989-0866
5928 Van Nuys Bl.
EASY ACCESS

VALLEY CENTER STUDIOS

Two New Rehearsal Studios

Sound Proofed and Air Conditioned

- ★ 4 Rehearsal Studios
- ★ Great P.A. Systems
- ★ Pro Atmosphere & Privacy
- ★ Showcase Room
- ★ Plenty of Storage
- ★ Excellent Location & Parking

Starting at \$6.00/hr.

Call for Further Information: (818) 989-0866



HIT CITY WEST
6146 West Pico Boulevard (213) 852-0186
Los Angeles, California 90035



Slade

minute rock & roll anthems, no frills. "We haven't got any set plan in mind," says Holder. "It wasn't until about February that we signed a deal with CBS. We'd been without an American deal for a long time. We found out that "My Oh My" had been picking up a lot of radio play over here, but as an import record. And CBS decided to go with "Run Run-away" as the first official single release. So, we're just over here to promote the album (*Keep Your Hands Off My Power Supply*). Just see if it happens. We just want to be us. We don't want to change anything radically to fit how it's got to be in order to have success here."

After 19 years on the road with his band, Holder feels comfortable with the fact that he'll never really be guaranteed success, and in fact now enjoys music more than ever. "It's a funny thing, rock & roll. There's something new happening every day. The business changes so quickly, but it never really stagnates. You can't guarantee success in this business. There is no magic formula. You can only go out and do what you do best, and hopefully the public will pick up on it. But we always had something to aim for. We realized we were getting complacent at one point, 'cause it creeps up on a band and takes you over before you know it. But we could see it coming. If you don't have those ups and downs, it gets boring. You've got to have that fight."

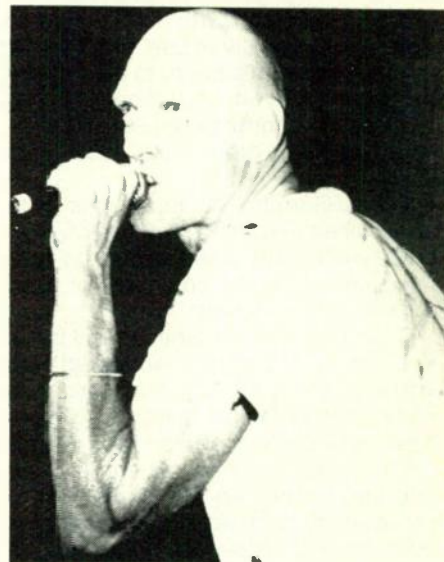
Slade will continue to assault the American charts, but won't let Yank indifference worry them too much. Holder: "We never think too positively, because you can get very disappointed quickly. We don't have any grand illusions that we're going to make it here, because we could get disappointed again. But we know we can come over here and perform for an audience and they'll get off on it. Whether the records sell is another story. Nobody can tell." —JP

Midnight Oil

Midnight Oil's politically conscious

and melodic LP, *10,9,8,7,6,5,4,3,2,1*, their first to be released in the U.S., has already gone triple platinum in their homeland. And now they've decided to try America out for size. After releasing *10,9,8* in the States, the Oils embarked on a nine-city tour of the U.S. and Canada.

"We're not out to crack America really," says Peter Garrett, lead singer. "As far as the band goes, we've always existed as songwriters and performers,



Midnight Oil

Photo by Joel Geifland

Professional Audio Duplicating
115 Hollywood Way, Burbank, California
(818) 842-9162

**Real Time, High Speed
Cassette Copies
State of the Art Computerized Equipment**

**Custom Distribution and Mailing Services
Complete line of stock and materials available**

Save \$ on Fostex

See The Complete Line Of 1984 Fostex Recording Equipment Now In Stock



Fostex B-16 16-Track Recorder
FEATURING

- B-16—The Most Affordable 16 Track in the World • Model 8090 16 Track Controller optional • A-8—The 8 Track for the 80s • 250 Multitracker—The Complete Portable Studio • X-15—The Musician's Notebook •

COMPLETE STUDIO PACKAGES AVAILABLE
INCLUDING KEYBOARDS, DRUM MACHINES,
GUITARS, AMPS, OUTBOARD GEAR, ETC.

ACTION MUSIC

11049 Balboa Blvd., Granada Hills, CA 91344
(818) 368-6667 (818) 368-3137

IN HOUSE SERVICE

and we've never been chasing that pot of gold. If you can look at yourself in the morning and be happy and think, 'Ah, okay,' then you're going to be happy. And the Oils can do that. We've never compromised our ideals, and we never will."

Uncompromising is as good a word as any to describe the Oils. They've put their stamp of approval on causes ranging from Save the Whales to Nuclear Disarmament to Movements Against Uranium Mining, as well as performing many benefit concerts. This, coupled with their politically astute, at times asstringent lyrics ("It's better to die on your feet than live on your knees"), has earned the band comparison with another popular group—this one from England.

Says Garrett: "Comparisons with bands like the Clash are really inappropriate—although there's the political thing—because we come out of such different environments."

Live, the band is tremendously forceful... or is it angry? I wondered: did anything about the U.S. tour make him edgy? "No, not in the least. Never have been, never will be. I enjoy what I'm doing, so I'm not uptight. The only thing that has concerned me is, when they see a photo or a video and they think we're an aggressive band, which we're not. Concerned. But not aggressive."

"I think you've got to have hope," says Garrett. "I think you've got to enjoy living, nowadays. I get hope from singing in a rock & roll band. I see a lot of things the Oils react against as overcome-able. And if you think they're not, then they've sort of beaten you from the start. I'm never going to be beaten, personally. And I hope everyone I'm with won't, as well."

—RC

The Alarm

The Alarm's David Sharp had spent the early part of the evening behind an acoustic guitar, and the applause at the close of their opening set was long and loud, indicative of the sellout crowd's approval. Having now toured the U.S. four



Photo by Ed Colver

The Alarm

times, these four young men apply their love of music to an adventurous attitude about touring the States. They recently appeared on Dick Clark's *American Bandstand*, something they are excited about, and very proud of.

"We have worked very hard to get here," said Mike Peters, lead singer and songwriter on the latest album. "American Bandstand is a great show which has showcased rock & roll for years, and it's not easy to get invited on. We have worked for it."

Work is something the Alarm have never been afraid of. Their goal, according to Sharp, is to create an example for their contemporaries. "We had a whole generation that was depressed and apathetic toward themselves. We started to encourage a feeling of enthusiasm. Now we are seeing Britain's young looking for a new way. They are saying, 'We

are not going to spend our whole lives on the dole. We are going to do something.' If we can help create that kind of optimism, we'll be really happy about it."

The Welsh musicians originally targeted London as their working base. "We had to go down to London if we were really serious about success, which meant getting over to America," said Sharp. The group hit Britain's capital on the rock bottom; even deeper, playing in the tube to earn a living.

Their lyrics often reflect their intimacy with down-and-outers. They tend to make a political statement, because they are concerned about what the politics of Britain are doing to the young in a country where unemployment is the rule rather than the exception. They note a disparity between their life in London and the comparative luxury enjoyed by American youth. But, their realistic at-

TASCAM
1/2" 8 TRACK
\$75
SUMMER CALIBRATION SPECIAL
* WITH THIS COUPON



1620 W. Foothill Blvd.
Upland, CA 91786

(714) 985-0701
985-5307

7127 Balboa Ave.
Van Nuys, CA 91406

(818) 781-2537
781-2604

Quality & Economy...

Expect it from
MAD DOG STUDIOS

24 TRACKS IN VENICE

(213) 306-0950

titude is one of positivity.

Sharp: "If you have true feeling, then you can follow through. We don't write about America's politics, because we don't understand them yet. I do understand you have a better standard of living." —JB

Accept

Accept's five-year climb through Europe to successful import status in the U.S. market certainly wasn't quick and easy. The controversy they stir brings new perspective on breaking in at the very start; from their scattered lyrical references to *nouveau sexuality* to their peculiar problems as a struggling group in modern Germany.

Reflects Stefan Kaufman, their drummer, "You know, it's hard: The German people can't imagine that a heavy-metal band coming from Germany can be good. We've got to work hard so they

mal human being, or a normal part of society. They think, "Okay, he's a musician, he doesn't want to work.' "

It is clear talking with Wolf and Stefan that even album airplay is limited for rock and metal. "There are maybe a few radio stations who play heavy metal," claims Wolf, "for maybe two hours each night."

Stefan elaborates: "But these are not German radio stations, these are on the American or English radio stations based in Germany (American Armed Forces Radio).

One might wonder whether there is any market for metal or rock in this situation. Kaufman explains, "The kids are there, so the audience exists in Germany. There are a lot of heavy-metal concerts that are sold out. But there are not that many, like you have here. Tonight, you've got Golden Earring, Accept, and Saxon. This is impossible in Germany." —MM



Accept

come to the gigs. We were very successful in the whole of Europe, except now we are successful in Germany, too. Yet, one year ago, we had been successful like we are now, but not in Germany."

Wolf Hoffmann, lead guitarist, adds, "Rock & roll and heavy-metal music in Germany are not as big as you probably think. In America, rock & roll is very common; it's a huge market. But that's not so in Germany."

Not only do German audiences pick up a new group cautiously, there are social pressures lying in wait for bands like Accept. Says Hoffman, "They don't accept you, they don't treat you as a nor-

Winston Reedy

Since hitting the number-One slot on the Jamaican charts in 1975 with the Bob Marley-penned single "Talking Blues," Winston Reedy has enjoyed a whirlwind of success abroad, as the driving force behind the Cimarrons, culminating with the BBC Radio London "Best Male Vocalist" Award in 1982, landing a reggae deal with Paul McCartney's MPL organization, and releasing a solo album last year called *Dim the Light*, which soared to the number-One position on both English and Jamaican reggae charts. Now, his sights are set on the U.S.

THIS IS THE PLACE TO BUY!

KEYBOARDS
SYNTHESIZERS
AMPS • DRUMS
GUITARS
PROAUDIO • P.A.'S
ELECTRONIC
ACCESSORIES

HANICH MUSIC

WE THINK ENOUGH
OF **YOU** TO GIVE
THE BEST ADVICE,
SELECTION,
SERVICE & PRICE.

235 N. Azusa Ave
West Covina, CA 91791
818 966-1781
Toll Free 800 423-6583

"The key is promotion, and with the exposure in the press and on the air, it does give me a stronger foundation to build on, because people usually listen to the critics. It was especially difficult to break as a reggae artist in England because of the limited hours given reggae music on the airwaves. Two stations



Winston Reedy

have a reggae show which runs for two hours twice a week. With only four hours total air time, how does one expect to gain enough exposure to sell records? Luckily, Radio Luxembourg and some of the mainland European stations boost the market for reggae, but it's a slow process."

The decision to split from the Cimarrons and go the solo route was a giant step. The phenomenal commercial success of his 1983 LP, *Dim the Light*, attests to the fact that Reedy made the right choice.

Radio airplay notwithstanding, touring is inevitably the best way to link up with the American audience. "By early 1985, after our next LP has been completed, we hope to tour the States, concentrating on the major cities: New York, Chicago, Dallas, etc. But the focus will be in Southern California, playing San Francisco, Los Angeles, and San Diego." Rather than playing back-up to big acts, Reedy strictly prefers headlining. "When you play second bill, you are in danger of being branded with warm-up status. Consequently, you get second-rate sound, lighting, and promotion from it. Using the headlining act's crew and sound system would be a mistake, because it wouldn't show Winston Reedy."

The message is clear: If you're going to do it at all, do it right. —PVN

BOBERG

Continued from page 17

major labels are all dealing with 'new' music, except they're still doing the same goddamn thing. They're signing an act, spending way too much money making the record—for the act's good and the record company's good. The reason why I say the act's good is it's *their* money, man, in the end. And then they throw it out, and if it doesn't happen in six weeks, it's over! Maybe, the major labels aren't even *capable* [of doing it the way I.R.S. does]."

Perhaps we'll eventually see the day when major labels are composed *entirely* of I.R.S.-type satellites, each funneling its specialized product into a central outlet for nothing more than distribution—the boys in "tonnage," as it were. But this kind of speculation is too theoretical for Boberg and I.R.S. This gang is too preoccupied with the matters at hand: "implementing" their theories in an ever-more sophisticated way, getting growing gratification out of the inevitable breakthrough of astral-rockers R.E.M., developing a hip video catalog, showing the big guys a thing or two about how *youth* handles the record biz in the *Eighties*. By changing the rules and having *fun* at the same time, Boberg and his feisty gang are causing the big guys to turn key-lime green with envy. ■

BANDS—SINGERS

Major "Music Video" Production Company will finance 100% of the production costs of producing your music video for broadcast & distribution, in exchange for a percentage, plus a co-operative distribution agreement. For consideration send cassette-photo-bio to:

Video Department MV
474-J W. Arrow Highway
San Dimas, CA 91773



24-TRK STUDIO

TRIDENT CONSOLE

OTARI • 24 TRK WITH AUTOLOCATOR

28 INPUT 56 LINES REMIX, 4 SENDS, 4 BAND SWEEP EQ.

- DIGITAL REVERB • MXR DIGITAL 1500 • ECHO PLATE • DBX-NOISE GATES, D'ESS
- PRIME TIME • DBX-PARAMETRICS-900 RACK • LEXICON PCM 41 • ASHLI PARAMETRIC
- EVENTIDE HARMONIZER • EXR & APEX EXCITER • DBX 160X & 161 LIMITERS
- UREI 1776 LIMITERS • JBL 4411, 4401 • YAMAHA NS 10 • AURATONES
- 6" KAWAI GRAND • SYNTHS & DRUM COMPUTERS AVAILABLE

25 MINUTES FROM HOLLYWOOD • LOUNGE • CASSETTE DUPS
TWO-3/4" OFF-LINE VIDEO EDITING SUITES
(818) 991-5452

GRAND OPENING

SHEPHERD & JILL'S

FAST FORWARD RECORDING

6428 SELMA AVE., HOLLYWOOD, CA 90028

24 TRACK
\$26 PER HOUR

A beautiful, modern studio featuring: brand new A.C.E.S. UK console & recorders, 30 ips, 1/2" mastering, plate reverb, & many outboard effects.

CALL: (213) 465-3457



\$20/Hr.
Includes Engineer

DREAM MAKER
RECORDING

805-529-5148

Product Profile

Compiled and Edited by Lawrence E. Payne

► Echotron ADM-4096

DeltaLab introduces the Echotron, designed for DeltaLab's consumers who have requested a solid state digital delay loop with long delay capability.

The delay range is from 256ms (¼ sec) to 4096 (4 sec), all at full bandwidth (16Khz), allowing the instrumentalist to produce "short" to extremely "long" high-quality echoes.

The unit also offers Infinite Repeat capabilities for storing sound digitally, without any signal degradation. Sound on sound can be added by using the feedback control, in conjunction with the Infinite Repeat, allowing the user to produce over four seconds of repetitive high quality audio, digitally. The unit may also be used with any popular drum machine.

The suggested retail price is \$699.00.

□ For further information, write DeltaLab Research, Incorporated, 19 Alpha Road, Chelmsford, MA 01824 U.S.A. or call (617) 256-9034.



Echotron

► Bassman® 120

Fender Musical Instruments announces the addition of the all-new Bassman 120 to their line of musical instrument amplifiers.

At the top of the 120's list of features is a built-in, footswitchable, Fender designed, "feed-forward" limiter which can be used to increase apparent loudness, eliminate dynamic distortion, and create special effects.

Other features include full four-band EQ with active cut and boost, a pre-amp/power amp patch loop for effects and direct recording, and a "bright" switch for additional high-end boost.

Rated at 100w RMS into four ohms, the amp, which has an all-steel, welded, cadmium-plated chassis, drives a 15" Fender-designed professional quality speaker mounted in a Thiele aligned enclosure. The box-joint constructed cabinet is of ¾" solid wood.

Paul Rivera, renowned amp designer and director of marketing for Fender amplifiers, said of the new bass amp, "It has what the players want most. For instance, it can tolerate the large inputs delivered by today's high-output pickups, active electronics, and the percussive bass styles that are popular now. And, it has the limiter and lots of power supply headroom. But the net of it all is that it's extremely versatile and has exceptional low frequency response for its size."

□ For more information, write Fender Musical Instruments, 1300 East Valencia Drive, Fullerton, CA 92631 U.S.A. or call (714) 879-8080.



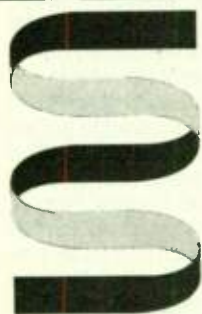
Fender
Bassman® 120

► Synergy II Plus/GDS

Digital Keyboards has announced its newest developments with the release of the Synergy II Plus/GDS. This model uses the same panel of controls as Synergy I, but has an additional set of hardware and software changes which provide the following new features: Complete programmability and tone generation with the voicing software from the GDS and a recommended computer using CPM 2.2 operating system; Cartridge arranging from the 600 sounds provided in disk; Voice documentation software; RS232C and programmable outputs to other devices like digital drum machines, light switches, etc.; Midi in, out, and through; Extended programmer allows for on stage call up of twelve sets of 24 voices, twelve sets of 4 combined programs, and twelve four-track sequences. All are called up in real time from the front panel using a computer. Additionally, hundreds of musical features have been added, such as the ability to record both digital and analog information into the Synergy sequencer, multiple forms of compound transposition and musician-oriented manipulation of the synthesis programs from the front panel.

The Synergy II Plus/GDS is now the once \$30,000.00 General Development System, brought into an expanded system for under \$7500.00, including computer, a Kaypro II. Owners of earlier Synergy products can upgrade their instruments as promised by the company for appropriate costs. Cartridges are still available, along with other options. A new album by composer Wendy Carlos will be released this summer, using many of the above features, all performed on the Synergy.

□ For further information, contact Digital Keyboards, Inc., 105 5th Avenue, Garden City Park, NY 11040 U.S.A.



**Skip
Saylor**
RECORDING

RECORDS—FILM—COMMERCIALS QUALITY EQUIPMENT • REASONABLE RATES • 24-TRACK

Ampex MM 1200 24 Track
Customized 38 Input Console
JBL, Yamaha, Hemisphere
And Auratone Monitors
Ampex ATR 2-Trk ¼" & ½"
Ampex ATR 4-Trk ½"
Yamaha Grand Piano
Mini Moog
Lexicon 224-X w/Larc
Tube LA-2A Limiter

3-Stereo Ecoplates
2-Studio Technologies Reverb Processors
Eventide Harmonizer 910
Lexicon Prime Time
Eventide DDL 1745 M
Roland DDL w/Chorus
Roland Chorus Echo
3-UREI 1176 LN Limiters
2-DBX 160X Limiters-Stereo
UREI LA-4A

6-KepeX
Roland Phase Shifter
Roland Stereo Flanger
Roland Dimension-D
10-API 550A EQ's
Orban Parametric EQ's
Neumann, AKG, Sennheiser, Beyer,
Shure, Electrovoice Microphones
SMPTE & 60Hz Sync
UREI 550A Hi-Lo Pass Filters

IN HOLLYWOOD

CONTROL ROOM TUNED BY GEORGE AUGSPURGER



(213) 467-3515

Audio/Video Update

AUDIO

by Jeff Janning

American Recording Company, Studio City, CA. After all these years, it's time to change the address book concerning this studio. They are currently in the process of relocating to 22301 Mulholland Highway in Woodland Hills, CA. In case you're wondering exactly where that is, it's just off Topanga Canyon going north from Venture Blvd. According to owner/producer Richard Podolor and his engineer and partner, Bill Cooper, the construction is scheduled for completion at the end of this summer. They described the new facility to MC: "We are installing a Trident A Range console, the last one built in England. It's hand wired with 40 inputs, one of only five in the U.S. and thirteen in the world." A little history on the board is that Randy Bachman of BTO and Guess Who fame had it in his studio in Canada." Ritchard went on to explain, "When I heard it was for sale I was on the first plane for Canada I could get. As fate had it I got the board. The new control room is being built around the board because it's twelve feet long. We will be hooking up two recorders to the board, our 3M and a new MCI which we will be taking delivery on shortly. Rudy Skedel, who built a lot of the Westlake rooms, is putting our new room together. He built Lion's Share and Giorgio Moroder's new studio. Our old studio in Studio City is soon to become a shopping center. I'm sure the new room will more than replace the old one. Why, our echo chamber in the new studio is the same size as the old studio."

Preferred Sound, Woodland Hills, CA. Producer/engineer Paul Sabu tells MC: "I'm currently in with Precious Metal, a five-piece, all-girl band. We are tracking three songs for an *American Graffiti*-type film called *Drive In*, which is due out toward the end of the summer. The band can best be described as power rock. They have a sort of heavy sound with good vocals." (see picture)

Alpha Studios, North Hollywood, CA. This studio recently underwent a change, making

them adaptable not only to music recording, but post-production video sound. The control room is equipped with a custom API 32 x 24 console, two Ampex VPR-2 1" C-format recorders, and Tad TSM-1 Monitors (the second pair delivered in the United States). The BTX Softouch computer system will also be available soon, allowing various forms of interfacing, such as 72 audio tracks, 1" video and 3/4" video.

Bill Schnee Studios, North Hollywood, CA. Albhy Galuten is in producing three sides for CBS artist Barbra Streisand. Jack Joseph Puig is engineering the project.

The Plant Studios, Sausalito, CA. Survivor are in overdub-

bing NEVE NECAM II. This allows the user to create an edit list the system automatically acts upon. Currently, Barry Manilow is in working on his first jazz album.

Hyde Street Studios, San Francisco, CA. Ex-Doobie Brother Tom Johnston is in with his new group, Border Patrol, mixing down the group's latest effort with Paul Broucek, who is producing and engineering. Leslie Stuck is assisting. New Breed are in tracking a demo for 415 Records. Andy Scott and the Band are producing, and Ricky Lee Lynd is engineering. The Baltimores are in demoing two songs with engineer Garry Creiman. Capt. Lowell Graham is in with the 504th Air Force Band working

"We are doing well since we started business. Our latest project was turning out 300 cassette copies of a religious album. The client brought in a copy he had made somewhere else. We made a chrome master and ran off a copy for comparison. It was no contest, as ours was clear due to the chrome master, which keeps the highs. The vocals came through without being muffled like on his other copy. Needless to say, we got the job. We stand behind our quality."

Pacifica Studio, Culver City, CA. Jaynie and the Boyz are in tracking a four-song EP with producer Glen Feit, to be label-shopped.



Precious Metal

bing and mixing their new album under the direction of producer Ron Nevison, who is also engineering for Scotti Brothers Records with assistant Kevin Eddy. Producer John Hug is in tracking an EP on Bay area favorite Joe Sharino. Jim Gaines is engineering with Rick Sanchez seconding.

Prime Track Recording, North Hollywood, CA. Data Clan is in tracking a self-produced album for Swade Records. Glenn Aulepp is engineering, and Danny Tarsha is mixing. Artist Terry Wollman is in tracking demos with engineer Glenn Aulepp.

Premore, Inc., North Hollywood, CA. Best-known as a post-production house, Premore has expanded its facility with the addition of a CMX for auto assembly to enhance the

on a new album. Paul Freeman is at the boards with second Ricky Lee Lynd. Alternative Tentacles Records act Tragic Mulatto are in completing their EP. Klaus Flouride of the Dead Kennedys is producing, and John Cuniberti is at the boards.

Artisan Sound Recorders, Hollywood, CA. Disc mastering engineer Greg Fulginiti recently mastered albums for EMI act Corey Hart, RCA's Juice Newton, Geffen Records act Black 'n' Blue, Elektra Records act X, and Floy Joy on Virgin Records. Artists for whom he mastered singles include: Rick Springfield (RCA), Billy Rankin (A&M), Tracy Ullman (MCA), and Elton John (Geffen).

Mr. Speed Cassette Duplication, North Hollywood, CA. Engineer Steve Katz tells MC:

VIDEO

by Iain Blair

Skylight Productions has been busy working on several video projects with Triplane for the hair and fashion market. The first video, featuring Vidal Sassoon, is a fast-paced music video/documentary which follows the work-out regimes of several Olympic athletes across the country. Directed by Eric Jewett and produced by Jane Simpson and Sandra Harper, the piece will be used initially for the Sassoon in-house program. Skylight and Triplane have used this high-tech music video approach in another co-operative effort for designer Norma Kamali, and the resulting "Street Beat" clip has already played on Z-Channel

and ON-TV. Both pieces were edited off-line at Skylight by Bee Ottinger.

Although Supertramp the band has faded, the group lives on, thanks to a new video retrospective, appropriately entitled *Supertramp... The Story So Far*. The hour and a half-long special was directed and produced by **C. D. Taylor** and **Norman Hall**, and was edited over at Pacific Video by Russell Srole. The special combines live footage with various interview segments, and is being prepared for cable and broadcast airing as well as worldwide home video sales.

Streets of Fire, the "rock 'n' roll fable" directed by Walter Hill (*48 Hours* and *The Warriors*) for MCA, has given birth to a 30-minute "Music Video from 'Streets of Fire' cassette which features three songs/videos from the film. The home cassette will also include an eight-minute piece on the making of the film, and is due for release on MTV and other outlets this summer.

Wayne Isham, stage manager at the ever-popular A&M Chaplin Soundstage, has been branching out in the video field. He recently directed a new clip for What Is This, quirkily entitled "Mind My Have Still I." Produced by Glen Goodwin of Fault Line Films, the video is a joint venture between Overture, Screen Gems' newly-formed video division, and Fault Line Films, and makes use of a new process called xerography, according to Isham. "Basically, having shot the piece on 35mm, we took the film and xeroxed it onto large format Xerox paper before hand-painting each frame and then animating it. We don't think anyone has ever done anything quite like it before." The unusual results will be soon visible for all to see on MTV and other music video outlets.

Trans-American Video was responsible for post-production work on the "Super Birthday: A Worlds' Fair Salute to Bob Hope" special which was taped on location at the Louisiana World Exposition in New Orleans. This is the 21st Hope special to be completed at TAV in the last three years.

Seattle-based **Video Rock Unlimited**, one of the nation's first music video distribution houses, has just completed a merger with the two month-old Wavelength Video operation, a division of Wavelength Inc.

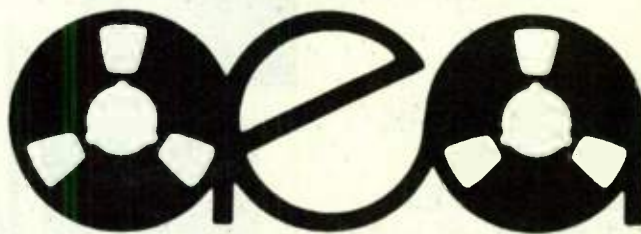
Created and run by Cayce Butler, Video Rock covers all types of video, including rock, new-wave, country, R&B, and movie soundtracks. The company presently supplies software for over 90 locations throughout the U.S. with a library that features over 50 one-hour tapes, and it creates two new tapes each month. The newly formed Wavelength Video is part of the ten year-old Wavelength Inc. operation, which is the largest designer and installer of audio/video/lighting equipment for hotel and restaurant chains in the country.

Famed British video company **MGMM** (Millaney/Grant/Mallet/Mulcahy) recently announced that their U.S. public relations for their new New York head office will be conducted by Morton Dennis Wax & Associates. MGMM director Brian Grant has been in Los Angeles to discuss possible feature film projects, while director David Mallet, who directed Queen's recent "Radio Ga Ga" clip, has again directed the band's latest video, "I Want To Break Free," which features all the group members dressed as women.

The **Post Group** recently completed three spots for James Kellahin Productions and Lang, Fisher and Stashower Advertising out of Cleveland, Ohio, for Ohio Electric. Post Group editor Steve Purcell used extensive multi-channel ADO effects for two of the spots: "Power of the Future" and "Lots of Reasons." Ultimatte was also used in the first to create the illusion of talent stepping out of a 3-D cube, the first time such an effect has been achieved. In the second spot, Purcell and assistant editor Larry Sherwood created a nine-way split using ADO effects. James Kellahin directed all three spots, which were produced by Linda Jones. Denise Jeffery was the associate producer, and Jane Cotes produced for Lang, Fisher and Stashower Advertising.

Alligator Records has compiled its first 'video press release' for artist Johnny Winter, coinciding with Winter's first album and tour in over three years. According to Mindy Gales, Alligator's vice president/marketing and sales, the five-minute clip promotes the Winter release *Guitar Slinger* via interview segments and live concert cutaways. It was produced by Tom Hilbe at Chicago's Eye and Ear Telecorp.

NEED MORE TRACKS?



Has The Answer



Tascam 85-16 B. 16 Track Tape Recorder

**DAILY, WEEKLY, MONTHLY
RENTALS**

**A full service, Pro Audio, Design
and Consultation Company.**

**CALL FOR
MORE INFORMATION**

audio engineering associates

**818/798-9127
213/684-4461**

1029 North Allen Ave., Pasadena CA 91104

THE CONCERT EVENT OF THE SUMMER

FREE

FREE

3RD ANNUAL ROCK-N-ROLL SUNBURN

FEATURING —

RINCON

SATURDAY
AUGUST 11
12:00 NOON



WITH SPECIAL GUESTS
BBB
WINTEROSE
ROULETTE

ARCEO PARK
EL MONTE
TYLER AVE.
1 blk. S. of I-10

—FOOD—MAGIC—
—COMEDY—

SPONSORED BY:
EL MONTE PARK & REC.
CALL FOR INFO:
(818) 575-2273

Fiddler's **RECORDING STUDIO**



Trident (tsm), Studer, JBL, EMT

#1 Single Cheryl Lynn,
Plimsouls, Klique,
Koko Pop, Wall Of Voodoo,
Pointer Sisters etc...

Newly Signed Bands:
Rough Cutt—Warner Brothers
Ratt—Atlantic
Bang Bang—Epic

“Best Kept Secret In Town”

(213) **655-6087**

#1

Reviews

CONCERTS

Berlin

Greek Theatre

Berlin's homecoming from a European tour proved to be a surprisingly impressive effort from the Southern California sextet. Any fears that the band's hi-tech studio sound would not translate well on-stage, a problem encountered by opening act Talk Talk, were swept away by the tremendous energy they put into their performance. Though a band as young as Berlin may be expected to reveal signs of immaturity and pretentiousness, the Greek show was steeped in admirable professionalism.

Berlin refused to let down; each song was belted out with similar gusto. Moreso than their hits, the song "Dancing in Berlin" benefited from this treatment. Of course, tunes like "Metro" and "No More Words" met with wild crowd appreciation, Berlin in turn feeding off this response and making their hits into absolute show-stoppers. Their best-known number, "Sex (I'm a...)" was accompanied by an eyebrow-raising *pas de deux* performed by singer Terri Nunn and keyboardist John Crawford, with choreography so realistic that the couple in front of me lighted cigarettes after "Sex." As a fitting encore, the band did a spirited version of Prince's "Controversy," a song they perhaps wish they wrote.

Berlin's show contained moments when their multi-layered synth sound revealed the potential to reach the sublime heights of Synthesizer Valhalla, as exhibited by groups like Ultravox or Tangerine Dream. But the Berliners seem content to curb the exploratory gestures of their keyboards to suit the mass audience. It may be mere pop, but if the reaction of the crowd at the Greek was any indication, the band is one of the best at what they do.

One cannot comment on Berlin without a few words on singer Terri Nunn. The little lady does not have natural pres-

ence; as John Houseman might say, she *uuurrrnnss* it by virtue of her atom-bomb energy. With the emotional dynamics of her voice, one is tempted to think of Nunn as a singing actress rather than a mere vocalist. Some have made comparisons with Chrissie Hynde, but I believe Nunn knows she has a way to go before she can reach that pinnacle. There is no doubt, though, that she is on the right track.

—Ron Gales

R.E.M.

At the Palladium

Forward, yet backward in time, the rock music merry-go-round goes! It's 1984, and one of the most critically acclaimed newer bands in the land has one foot very firmly planted in that Sixties time machine. The other foot, though, is right in the here and now, able to visit L.A. and conquer. Lead vocalist Michael Stipe's recent foot injury only served to enhance the prevalent college-gig atmosphere. R.E.M. drew a crowd of fans who were ecstatic in their appreciation for the band. They gave us a tight, but not *too* tight set. They are a competent, electro-folk rock quartet, with a lovin' spoonful of softly tingling, melodic, yet rocking songs.

Their music was often hot and sweaty in its execution, but was at times quite relaxing. It was uplifting throughout. I especially enjoyed "So Central Rain." With its great hooks, it got the audience singing along on the "I'm sorry" refrain. I also liked "Harbor Coat," which chugged along at an energetic pace.

Some visual energy was missing that night, due to Stipe's predicament. However, R.E.M.'s music could stand on its own, and did not



R.E.M.

suffer noticeably. This band is very fortunate indeed to have received such significant press. Within their field, they may well be among the most successful current practitioners of this distinctly American music. Some critics have gone over the top, though, proclaiming R.E.M. as America's best band! Come off it! No band is the best band! There's horses for courses, and that's as far as it goes! (Beware—media overkill could be fatal!) Personally, I liked the way these sincere-looking young gents performed without evidence of pretentiousness—just pure and simple songs delivered in a no-nonsense manner. I enjoyed guitarist Peter Buck's abundance of energy, and bassist Mike Mills' harmonizing with Stipe. Their enthusiasm came over well, and the audience was on their side all the way through.

—Richard Crowley

The Cramps

Perkins Palace

No, The Cramps are not Spinal Tap gone berserk. What the Cramps do, they do well, and unbeknownst to many, this eclectic, gruesome foursome has been doing the same thing for quite a few years now. But what, you may ask, do they do? Their unique sound and image may be best described as cartoonish, sleazy, psycho-voodoo-billy, delivered with abandon, and good humor. Frontman Lux Interior carries the show, with rhythm guitarist "Poison" Ivy Rorschach, resplendent in net stockings and piles of red curls, his perfect poker-faced foil. Although the Cramps have no

bass player, they still manage some compelling rhythms, with Interior using his voice to punctuate the songs nicely with some ghoulish howls.

At this performance, at least, the songs were definitely not the sole focus of the show, although Cramps' classics like "Garbage Man," "TV. Set," and the Count Five's "Psychotic Reaction" came across with their usual bizarre success. Interior, the night's focus with his already slipping, hip-hugging pants, grew progressively crazier with each song, justifying his antics with "it's rock & roll." Bands like KISS and Alice Cooper have used props and costumes in the name of rock & roll, but Interior, dropping his pants, climbing up on the wobbling PA, with his signature move of putting the microphone entirely in his mouth, needed nothing but his bizarre personality to mesmerize the audience.

The result was an entertaining show, especially during the encore of their infamous tune "Goo Goo Muck," when Interior dove into the audience of predominantly black-clad, multi-eared teenagers. Emitting a bloodcurdling scream, I was sure he had been knifed by a rabid fan as he disappeared into the multitudes, but he emerged alive, whole, and victorious.

While their material and approach, and therefore, their audience, may be somewhat limited, they are no flash-in-the-pan, trendy band. Their very lack of seriousness and songs with titles like "What's Inside a Girl?" make them palatable, although they have not enjoyed huge amounts of commercial success. While the gloom-oriented genre is very "in" now, the Cramps were the precursors of the scene, and they rely on their groove-oriented, heavy, swampy tunes as a basis for their shows, and not solely on their image and antics. It will be interesting to see if the Cramps change their style in the near future—though there is no need to, they're always a crowd pleaser (with the right crowd). Interior, too, should be commended for being so commanding a frontman (his between-song banter showed him to be intelligent, also)—perhaps he deserves the title of "hardest working man in the psycho-voodoo-rockabilly business."

—Katherine Turman

16 TRACK
8 TRACK
4 TRACK

A-CRASOUND
RECORDING STUDIO
(213)
936-7788

**LINN DRUM
RENTAL/PROGRAMMING**

COMPLETE WITH
SIMMONS CHIPS,
TRIGGER PADS
& OTHER MODIFICATIONS
TWO HOURS — \$20.00
BRYN (213) 481-0319

**BARRIES
ANSWERING SERVICE
24 HOURS**

\$15.00 PER MO.
ONE FREE MONTH
6546 Hollywood Blvd.,
Suite 201,
Hollywood 90028

464-8381

Music Attorney

Contracts, Corporations,
Partnerships, Copyrights,
Trademarks, Licensing,
Publishing, Merchandising,
and related matters.

Ted Gerdes

(213) 557-9081
INITIAL CONSULTATION FREE

A SINGER'S DREAM!



REMOVES VOCALS FROM RECORDS!

The THOMPSON VOCAL ELIMINATOR can remove most or virtually all of a lead vocal from a standard stereo record and leave most of the background untouched! Record with your voice or perform live with the backgrounds. Used in Professional Performance yet connects easily to a home component stereo system.

Not an equalizer! We can prove it works over the phone. Write or call for a free brochure and demo record on the Vocal Eliminator and our full line of audio products.

Write to: **LT Sound**, Dept. C, P.O. Box 338
Stone Mountain, GA 30086
In Georgia Call (404) 493-1258

TOLL FREE: 1-800-241-3005 - Ext. 23

Reviews

CLUBS

Eddie Hill

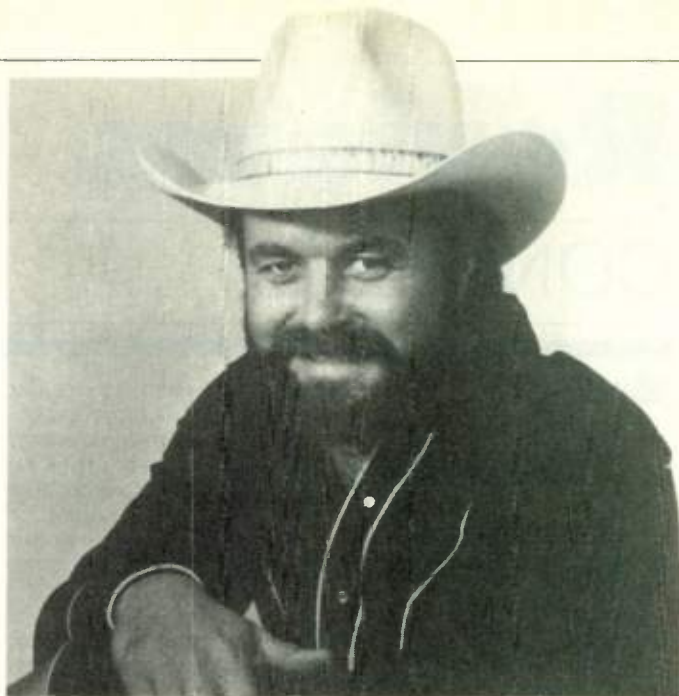
*At the Palomino
North Hollywood*

□ **Players:** Eddie Hill, keyboards, lead vocals; Laura Scott, lead and harmony vocals; Jack Daniels, lead and rhythm guitar; Keith Rosier, bass and harmony vocals; Steve Duncan, drums and harmony vocals; Sneaky Pete Kleinow, pedal-steel; Dennis Fetchit, fiddle.

□ **Material:** An energetic concoction of rockabilly, R&B-tinged country-pop, funk, and white soul, with some strong originals. Altogether, the material falls into a country-rock realm, although Hill is 'country' the way Jerry Lee Lewis is 'country.' Covers included Delbert McClinton, Jerry Lee Lewis, and a rip-snorting version of Joe Ely's "Fingernails." The popular Kaz/Meisner "Hearts on Fire" rocked powerfully.

Slower covers were stand-out choices: Billy Burnette's great R&B torcher, "The Bigger the Love, the Harder the Fall," was done memorably and soulfully by Hill. Among the originals, the sultry, "Somebody Must Have Loved You Right," was quite commercial, and done justice by Scott in a Crystal Gayle-gone gritty voice. Rounding out the bill were some of Hill's driving soul originals and some good-natured rockabilly shuffles, i.e., the snappy "Cut Back the Payroll," and (also original), in a Blues Brothers vein, "Go Away/Come Back." Hill's "Aliigator Skates" (sung as a duet) was a good-timey, novel piece of upbeat weirdness.

□ **Musicianship:** Hill is notable just for being one of the few keyboard player/frontmen to perform locally in some time. He's a strong one to boot, with most of his interpretations tough and gutsy a la Leon Russell or Elvin Bishop. Hill had a formidable set of vocal chops which became raw and fierce on the fast tunes, taking on a falsetto gospel edge, and went wonderfully soft and tremulous on the ballads. His keyboard attack was a playful, boisterous spill, at times Jerry Lee-manic. He could have lightened up and laid-back his



Eddie Hill

raspy-funk edge at times. The more relaxed readings were more affecting. But the chops were there. Scott, who did about four tunes, including some Delaney and Bonnie-type duets, was nearly as powerful as Hill, on songs like "Jailhouse Rock." She provided an interesting complement to Hill, with some angelic harmonies on the ballads. There was an obvious tough/tender contrast.

The rock-edged sound was forceful, with the seasoned players responding beautifully to Hill's spontaneous approach to set-planning. Jack Daniels played some wild Albert King-type leads. The rhythm section was rock solid, including some aggressive licks from Rosier, who kept on top of the beat.

What was interesting was how well the fiddle and steel guitar combination fit into the rock/R&B (sometimes country) fusion, i.e., McClinton's roadhouse "Honkytonkin' Guess I Done Me Some." Kleinow's indescribable blues or rock excursions and Fetchitt's even, restrained fiddle hand wove a lighter-edged influence.

□ **Performance:** Hill's quite the showman. This was, at times, sheer madness. He was barrelhousing one minute, and the next, stepping into the house for an intimate ballad. He engaged the audience hilariously by enlisting would-be Stooges for "The Curly Shuffle," and everyone (even hardened music-biz types) ended up screaming out answers to "Go Away/Come

Back." He ripped the lid off the piano for a finale. The show succeeded, in terms of dynamics. An extremely entertaining 45 minutes. Still, one wonders if he's aware he could get by on chops alone (and with far less work).

□ **Summary:** Hill's a terrific talent, with a niche all his own. He's mining commercial material with a danceable beat, and retaining the roots feel. It's not a line everyone can walk easily. He would seem marketable, aiming for a country-crossover label. A good producer to tame the edges could work some magic. See the show if you want to be in a good mood for a week.

—Judy Raphael

Laser Boy

*At Wolfgang's
San Francisco*

□ **Players:** Rick Lowe, guitars, vocals; Chris Holmes, keyboards, vocals; Jeff Curtis, guitar, keyboards, vocals; Paul Ojeda, drums; Ron Kimball, bass guitar, vocals.

□ **Material:** Laser Boy has its sights on the mainstream MOR side of the music biz. Whereas their energy is good, their vocals/harmonies tight, and their instrumentation crisp, the material is linked to a long line of no-risk pop. A combination of originals and covers kept the audience perky, and the covers—"Good Lovin'" and "Shout"—provided a comparison in terms of judging

Reviews

CLUBS

their bass-dominated sound. Their songs are neatly arranged, and were designed to entertain, not to challenge in a musical or lyrical sense. This is good-time party music. It's not particularly *ambitious*, but it is palatable and spirited.

□ **Musicianship:** Accomplished throughout. Perhaps what is most immediately impressive is their ability to extend their own individual prowess without the sound becoming muddled, confused, or crowded. Harmonies between the four frontmen acted as occasional sunbursts of coloration. In solo setting, Lowe, Curtis, and especially Kimball, exhibited a fair amount of vocal control and versatility. Instrumentation, stated earlier, was crisp. Ojeda pulled off a brisk, powerful, and blessedly short standard/Simmons drum solo.

□ **Performance:** These guys are perpetually happy. Their smiles are as important to them as their sounds. And for boosting the morale of the crowd, it certainly was effective. A good spatial balance between members lent a feeling of comfort and workability to the show, and the tightly-segued songs maintained an unrelenting pace throughout. All members have a professional and likeable presence,

and although there were no theatrics per se, they succeeded in creating an involving show.

□ **Summary:** Akin to the Twisters or the Heartbeats, Laser Boy dwells in the safe zone of pop commerciality. They're not destined to be an important or original band, but they obviously don't plan to. Laser Boy is fun, tight, professional—perfect for light party play.

—Bonnie MacKinnon

Bob Regan and the Bobcats

At the Palomino North Hollywood

□ **Players:** Bob Regan, lead vocals, guitar; Dave Fraser, keyboards, lead and harmony vocals; Mark Torsell, bass, lead and harmony vocals; Sneaky Pete Kleinow, pedal-steel; Steve Duncan, drums, harmonies.

□ **Material:** Eclectic in the tradition of some great Seventies bands, from Little Feat to the Amazing Rhythm Aces (closer to the latter in its cross-breeding of country/R&B/rock), with danceable, high-energy, rhythmic tunes appealing to a wide variety of tastes. 75 percent were originals, with half by Regan, the other half distributed among Torsell, Fraser, with one nice instrumental by Sneaky Pete.

Covers were some rarely done chestnuts, from the Fifties country-kicker, "Hot Dog," and "Fool Killer," to Tom T. Hall's wry and lovely tune, "That's How I Got to Memphis," sung with house-stilling conviction by Regan. Fraser provided some laid-back, bluesy authority with some Dr. John-ish tunes, some originals, and the Band's "The Shape I'm In."

Originals included Regan's Forties-styled swing, "Fast Train Boogie," which kicked off the set, followed by some upbeat pop tunes by Torsell. Strongest moments, however, came around midset, with Regan's Sixties-styled country weeper, "Stop Me if You've Heard This One Before," more original than the usual California-country. The best song in the set, however, came at the end with the country-rocker "L.A. Moon." It had dreamy harmonies, a theme of lost love and disillusionment in Hollywood, and was full of great musical hooks and changes. It may be the best country-rock original on this circuit.

□ **Musicianship:** Verve, polish, and versatility. The playing had a tasty, Sixties-styled sparsity, with a swing at the edge. Arrangements were together. Sneaky Pete got a chance to go from some incredible, lightning-fast boogie runs to lilting country on the weepers. Fraser played some trippy honky-tonk piano, dropping down for some pretty, double-



Laser Boy

RECORD LABEL DEALS!



★ **RECORD PROMOTION** ★
Regional & National—Airplay & Distribution
★ **Assistance in Starting Your Own Label** ★
★ **Record Pressing, Printing, Plating & Mastering** ★
(Lowest Rates)
(213) 467-8118

HUBBA HUBBA!

For a "funky but chic" look onstage and off!



1940's 'n 50's clothing, hats, jewelry, stiletto pumps, etc.
2114 W. Magnolia, Burbank
12 to 6 Tues. thru Sat.
(818) 845-0636

Mention *Music Connection* for 10% OFF

Singers! Songwriters!

★ BAHTADOODY MUSIC ★

Quick Demo / Audition Tapes
Piano / Synthesizer
Vocal Accompanist / Arranger
Charts / Lead Sheets

JOHN

(818) 765-8707

(818) 985-4004

GRAND OPENING SPECIAL!

STARWORKS

16 TRK RECORDING

\$16/hr.

8 TRK RECORDING

\$12/hr.

TASCAM • OTARI • JBL
DDL • DBX • PIANO
DRUM SYNTHS • MUCH MORE
ENGINEER INCLUDED

(213) 463-4707

Audio Cassette Duplicator Co

Real Time — High Quality



State-of-the-art equipment
No job too small or too large

Phone (818) 762-ACDC
5616 Lankershim Blvd., Suite 7
No. Hollywood Calif. 91601

ROCK VIDEO

3 CAMERAS BROADCAST
SWITCHER — STUDIO
AUDIO PLAYBACK — LIGHTING
TITLING & TAPE

\$400.00 COMPLETE

CALL (213) 837-5181

REHEARSAL STUDIO

in Hollywood
*Altec PA, Air Conditioned
Storage, Piano*
\$6 to \$7/hr.

Call (213) 463-4976 or
Michael at (213) 467-0456

LONG HAIR ROCKS!

Attention: Band Managers
& Band Members

We cut Rock—
the Exotic & Unusual (in long hair).
Cut to your wishes with precision.
Will trade cuts for promo considerations.

Natural Hair Care—Permanent Waves
FREE CONSULTATION

robert p richleigh
rocks you!

795-1272



8 TRACK \$18/hr

Includes Engineer & Use of All Instruments

- Otari Tape Machines,
- Dynamix 16 Input Console, AKG C414,
- Lexicon Super Primetime DDL,
- Urea Major Digital Reverb
- Yamaha DX7, Jupiter 6, MXR Digital Drums,
- Fender, Martin, Upright Grand Piano
- Comfortable Lounge

West Los Angeles (213) 838-4180

Entertainment Attorney

Partnerships • Publishing
Corporations • Copyrights
Contracts • Merchandising
Video Negotiations

Robert S. Greenstein

(213) 203-9979

Reviews

CLUBS

timed Nashville fills on the ballads.

Regan proved accomplished instrumentally and vocally—a hot lead player, and vocally quite arresting. His singing was several cuts above the norm. He handled upbeat tunes well, but the slow songs were notable for a mature, understated phrasing and a smokey tone reminiscent of Russell Smith (former lead singer for The Amazing Rhythm Aces).

□ **Performance:** Interest never lags watching a band like this; it was delightful to see instrumental and vocal chores distributed democratically in the manner of bands like NRBQ. Still, there was never any question that Regan was the focus and the frontman. A Buddy Holly lookalike, he had a certain cool-cat, un-flashy poise which was quite disarming. I'd like to have seen him do more. The slow moments were the high points of the set; a few more of Regan's country weepers could have added depth. Still, the name of the game is high-energy and dynamics, and this band had both.

□ **Summary:** Is an intelligent, original, and broad-based band like this difficult to place (label and club wise)? On your spiked hair it is! (They've already narrowed their focus, they say, from a year ago when they were doing Motown and southern rock, too!) Still, the appeal, if not trendy, is universal. And someone oughta pick up on "L.A. Moon." It could be his ticket to ride. Try and catch Bob Regan and the B-cats. They deserve an ovation.

—Judy Raphael

The American Ladds

*At Gio's
Hollywood*

□ **Players:** John Stutz, guitar, vocals, keyboards; Dave Hodgkins, guitar, vocals, keyboards; Keith Elder, bass, vocals; Ray Whitton, drums.

□ **Material:** These wide-eyed, perky American Ladds, aged 19 to 21, play bright, highly



American Ladds

polished powerpop. Especially enjoyable are their lively "Station One," "Take a Holiday," with its rousing tempo change, and the rockabilly ditty "Who's Sorry Now." As far as the band's covers of "I'm A Believer" and "Wild Thing" are concerned, they were garage-band quality, primarily due to flat, miserable vocals (a problem which reared its ugly head more than once during the evening), and sloppy playing.

□ **Musicianship:** The group holds its own. John Stutz dashed off impressive guitar work throughout; on "I Want You" his stinging, melodic leads lapsed into crunchy triads, and made for a perfect addition to the song. Drummer Ray Whitton kept the beat going admirably on his Simmons kit. Though a few monstrously burn notes were struck by others, the group played with a fairly competent hand overall.

□ **Performance:** Dave Hodgkins' lead singing on the

rockabilly "I Want You" was somewhat whiney and strained, while John Stutz managed great moments as lead vocalist on "Every Time You Smile" and "Tomorrow." For the initial third of the set, the band seemed ill-at-ease and immobile; then they began to relax and deliver with verve and self-assuredness; and by their encore they had become a parody of a group, overactive in their movement and slovenly in their playing.

□ **Summary:** Some of this band's tunes are quite well-crafted. Also, they ostensibly understand the power of good dynamic range, and show they know how to pace a set. And their Gio's show sold well, primarily attracting a young, female set. But if the Ladds want to attract a larger audience, they have some work to do. A good first step would be to hand the frontman reins to John Stutz more often.

—Randal A. Case

Reviews

CLUBS

Vicki McClure

At My Place
Santa Monica

□ **Players:** Vicki McClure, vocals; Red Young, keyboards; Rod Rozzelle, drums; Marc Levine, bass; Lon Price, saxes; Carmen Mosier, guitar.

□ **Material:** A jazz-rock fusion sound pervaded most of the set with brief interludes of funk, and even a hint of reggae. The set featured some Burn With Passion instrumentals, as well as originals by McClure and others, including: "The Kiss," an excellent tune, and a really cute tune called "South of Sherman Way." McClure has a lot of heart, and much that she wants to say, but was unable to consolidate her thoughts into meaningful words; consequently her lyrics came across as too intellectual and rambling. The band instrumentals had strong, interesting arrangements but didn't come across as special, mainly because in their playing they lacked a hard edge on cuts and riffs. They were too polished and slick to let any guts hang out in their playing.

□ **Musicianship:** At her best, McClure has a warm, lovely tone which is well placed, and can be at times sweet and compelling. Unfortunately there was only one tune where she maintained those qualities throughout. Inconsistent, self-conscious, and too often just slightly out of focus, McClure oscillated from professional to borderline amateur without reason or rhyme. Burn With Passion is a strong, competent, cooking band that lacks the grit and rawness to make them as powerful as their name suggests they could be.

□ **Performance:** Friendly and personable—McClure stops short of confident and professional. Too often uncertain, and not completely committed to the material, she lacks the charisma and intensity of a really special performer. She needs to settle on a style and identity as a singer and performer, and follow through without apology.

□ **Summary:** McClure has all the elements of a potentially successful singer. With more time and experience she should be able to develop her own unique style. But, right now there is too much inconsistency and uncertainty in her presentation.

—Sally Klein

Fugitive

At Madame Wong's
Chinatown

□ **Players:** Bruce Minjares, guitar, lead vocals; Dave Monroy, bass, vocals; J.R., drums.

□ **Material:** I suppose if we have post-punk heavy metal, we can also have post-metal power pop. Fugitive combines a hard-edged guitar sound with melodic hooks and a danceable beat, and comes up with a distinctive overall sound that, given the right exposure, could conceivably turn out to be very popular. Some of their material leans more toward AOR guitar rock (such as "How Could You" and "Don't Go Out Tonight"), while "Rock Radio" and "Asian Girl" could be quite at home on KROQ. I suspect that their lyrics may also be a cut above the ordinary, but with all that echo on the vocals, about half the lyrics were undecipherable.

□ **Musicianship:** All three players are quite good. Minjares artfully combines both rhythm and melody in his playing, handling rock and jazz licks equally well. His voice (as well as Monroy's) is basically good, but his delivery lacks power and control (and leaves him noticeably breathless between numbers). Monroy plays solid, no-nonsense bass, showing a good sense of balance between rhythm and melody, although at times he played a little too hard, emitting an obtrusive bass snap. J.R.'s drumming is powerful and deadly accurate. He plays with finesse and taste (knowing that a beat or two of silence is on occasion the best counterpoint).

□ **Performance:** Things didn't really start to come alive until midway through their set, although once they got started, they were quite lively, hitting the energy level they should try to maintain throughout the set. Once they loosened up, there was good interplay between Minjares and Monroy, although they need to work a little harder on their interaction with the audience.

□ **Summary:** Overall, quite an enjoyable band, with a lot of potential. With their Rush-meets-the-Plimsouls sound, they could very well be a band to watch in the future.

—Melinda Lewis



Vicki McClure



**EVENING SUN
RECORDERS**
8 TRACK \$15/HR
Phil Crenberg (213) 466-4211

SEEKING 2ND ENGINEER
For major L.A. 24 Track studio. Must have previous experience in pro studio — 16 Tracks or more. Also must read music.
Please call (818) 506-4487

360 Systems
DIGITAL KEYBOARD
WITH REAL ACOUSTIC
INSTRUMENT SOUNDS
ALSO
PROPHET-5
RENTED & PROGRAMMED
FOR SESSIONS
CUSTOM APPLE II SEQUENCER AND
DRUM MACHINE INTERFACE
AVAILABLE
ADDITIONAL KEYBOARDS
IN CARTAGE
(213) 891-6498

Public Relations

- ★ PRESS CAMPAIGNS for albums, demos, live performances.
- ★ PRESS KITS designed and developed.
- ★ CONSULTATION how to promote and present your music.

J. SHOCHET
PUBLIC RELATIONS
(213) 828-3481

L.A. RADIO WORKS

VOICEOVER
AUDITION
TAPE

★ ONLY \$275.00 ★

Produced for you by Raechel Donahue
Veteran of radio & over 100 commercials
One day service — everything included
— ALSO —
FULL SERVICE PRODUCTION HOUSE
L.A. RADIO WORKS (213) 392-8182

Reviews

LP

DUSAN BOGDANOVIC **Early To Rise**



Dusan Bogdanovic

Early To Rise
Palo Alto Jazz

Yugoslavian guitar virtuoso Dusan Bogdanovic brings to us a rare glimpse into the realm of instantaneous composition with *Early To Rise*. This is one of the finest label debuts I have had the pleasure to hear.

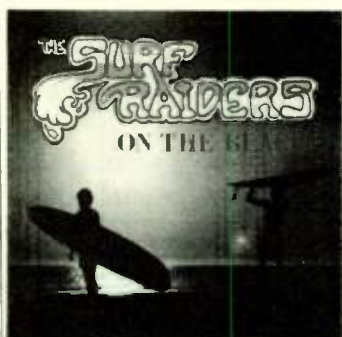
Unlike so many other musicians whose concentration is, by necessity, primarily technical, Dusan strives for a purely musical communication. His music is organic, and free of artificiality. His creative energy is herewith transformed into a real language that bespeaks the intent of its creator.

"Furioso" opens the album, with flutist James Newton playing in tandem with Bogdanovic. An immediate impression is of vitality and unstoppable coordination. The piece itself is cohesive, and their performance is magnificent. "Jazz Sonata (2nd movement, 4th movement)" calls to mind Erik Satie, with its gentle, emotive melody. His form is abrupt at first, but soon a soothing quality prevails. Perhaps the element of surprise is of value, when simplicity is the rule.

Charlie Haden, one of jazz' more intuitive bassists, contributes mightily to the music, as he both leads and follows in "Lullaby For Angel Fire." Percussionist Tony Jones, in "Compulsion," brings forth an international flavor that reflects Dusan's African leanings.

Dusan is not a jazz musician, per se. His earlier career as a classical guitarist and professor at the Geneva Conservatory balances his sensibilities. *Early To Rise* is a straightforward amalgam of world musics. Buy it.

—Lawrence E. Payne



The Surf Raiders

On The Beach!

Surf Wax Records

An unabashed joy ride through surf music's crest during the 1961–1963 gold period, the Surf Raiders have adapted eight classics and penned four originals into a well-sequenced, frothy little package of pure pop distraction. Side One ignites with a barrage of bubbling saxes flooding both channels, then the tribal shout "Ba-ha-ree-bah" green-lights a scathing, *Bond*-esque chase ditty employing double-tracked Fender Jaguar guitars, Farfisa organ, surf sax, and a steady succession of 1, 1:2, 1 snare poppers. Their tone has been set.

"Mr. Moto," a perfect vehicle for this revivalist pack of surf rats, lays claim to their *raison d'être*. This is great driving music for the open road, and is the perfect choice for summer barbeque muzak by the pool. "Ali Baba" and "Mizerlou" recall visions of 1001 Arabian Nights, minaret-towered condos rising over a beach which offers never-ending surf.

With their third album, the band have one upped themselves by setting the tone for a style which is now more centralized. They're at their best when creating a mood. Wistful keyboards or rapidly picked guitars paint in the mind lucid portraits of exotic places. "Long Boards at San Onofre" and "Sunset at Makaha" seem to recall an era of surf splendor that ended all too quickly, while "Penetration" revels in a youthful exuberance which says to get your boards wet while the surf's still high.

Self-produced, pressed, and marketed by band leader Robert Dalley, the cover art will even look good on the rack. For an indie project, he manages to get some watery sounds out of his vinyl, riding the tone controls like a master and capturing a sense of depth that may have been missing from the

original recordings of the early days of surf music. This record should be recommended not because it's great, but because it's *fun*. Let's hope Daddy never takes the T-bird away.

—Paul Van Name



Chequered Past

Chequered Past

EMI

All right! If you're a hard rock person, here's some good news for you! This, the first album from some ex-Blondies (bass & drums) and a Sex Pistol (guitar) is precious stone-hard rock; so hard it kills wimps at 100 paces!

This record kicks in hard, straight out of the cover with the first cut, "A World Gone Wild," locking into some classically solid guitar from Steve Jones, and boasts some atmospheric whoaaa-haa's at the end. . . . It sets the mood of the album just fine. Then we're into Waylon Jennings' "Are You Sure Hank Done It This Way." Now this is country rock for *real* men! Forget your country-punk types here. This version is a six-pack shooter. Now, don't get the impression I think this record is 100% platinum all the way through. For example, "Let Me Rock You," is rather normal Hollywood bar-band fare, and the album's only slow song, the penultimate cut "No Knife," whilst possessing good lyrics, comes off like a mid-Seventies Rod Stewart at his most melancholy. It's not quite raunchy enough for my taste—yet the acoustic guitar made a nice break in the record's pace. It ought to have been cut on Side Two, for better pacing. Where this album *really* scores maximum points is on its masterpiece songs: "Only the Strong (Will Survive)," has a good base-metal guitar intro and firmly builds into 14K quality. It's got great lines like "Got my desire in the palm of my hand." This should be a "must-add" for rock radio. The same goes for

my favorite song, "Underworld," where Michael Des Barres sings like an Eighties metalized Johnny Rotten! "Sounds Better On A Stolen Guitar," thanks to Jones' guitar-work and writing input, smacks of the Pistols' attitude—a scorcher indeed. I think it should have been sung by Jones, perhaps, with lyrics like "Steal a feel, anything at all," and words about rubbing up the English aristocracy sound real good here. "Never in a Million Years" is also worthy of mention ("You've got enough sick friends to fill a hospital wing!"). This is a very good debut outing from the band. It proves that Chequered Past aren't merely plotting their moves.

—Richard Crowley

T.S.O.L.

Change Today?

Enigma Records

Upon listening to this album all the way through, the first question I asked myself was "Why aren't T.S.O.L. signed to a major label?" Now, countless listenings later, I'm not only asking the same question, I'm belligerently *demanding* it of anyone—even innocent passersby who have never even heard of the band. If somebody doesn't rectify this situation soon, i.e. wake up and smell the coffee dudes, this band is *hot*—I'm probably going to wind up in Camarillo muttering "Why isn't this band signed" to padded walls.

T.S.O.L. have made a great record here—from the opening Doorsy cut, "Blackmagic," to the last song, the countrified twang of "How Do."

Change Today incorporates everything that makes a rock & roll band great—lyrics that are intelligent but not preachy, driving yet melodic guitars, Mitch Dean's pulsing drums, and Joe Woods' impassioned, raspy vocals. This record could be played on KMET as easily as it could be played on KROQ or KXL. T.S.O.L. has retained the spirit of their early hardcore days but refined themselves enough musically to pass as "commercial" without compromising a thing. Two other stand-out cuts: "Red Shadows" and "It's Grey." Produced by T.S.O.L. and Chris Grayson, this album is definitely a winner.

—Ruby Wheeler

Reviews

EP FILE

JULIE BROWN—I LIKE 'EM BIG AND STUPID—(Bulletz Records): Julie Brown may like 'em big and stupid, but she's no dummy when it comes to making a hit novelty record. Her 12-inch single features the title song, backed with a dance remix, and "Homecoming Queen's Got A Gun," an hysterical song that has been receiving a lot of airplay around the country.

The record, representing the combined efforts of actress/comedienne Brown, Charlie Coffey and Terrance McNally, is well put together and very competent musically, with some good saxophone and guitar. The back cover, too, a satire on the front page of a newspaper, featuring Julie in homecoming regalia with the heading "Sugar and Spice and Everyone's Dead," and accompanying copy, is also a clever idea.

The record is as slick as the packaging, with the irreverent lyrics of "Homecoming Queen" helping to clarify the song, commercially and aesthetically. In a Valley-girl voice full of inflection, Julie sings the role of Queen Debbie's best friend. "Stop it, Debbie, you're embarrassing me. Are you having a really bad period?" is just a sample of the sometimes sick, always funny words. Complete with a Fifties "Leader of the Pack," type of intro, sax and backup harmonies, this rap-style song works very well. I can hardly wait to see the video!

"Big and Stupid" also has amusing lyrics: "They say last call, I start shopping for a Neanderthal," but the song is not as original as the dance mix. Julie Brown now has the market cornered on novelty records, but hopefully this Van Nuys High graduate will not attempt to repeat her success too often. Although novelty records are charting these days, the fun can wear thin very soon.

—Katherine Turman

SINGLES FILE

"Re-Educate Everybody" from Data features something rare for this column: intelligent lyrics. There is certainly some potential here. The synthesizers are used tastefully in conjunction with a punchy guitar riff. Vocals are expressive, except on the chorus; the ending is weak, but it's overall a good song. "High Time" is more overtly commercial, with a soft, Alan Parsons feel to it. . . . A remake of the classic "Private Number" has been committed by two refugees from the Sixties, Spencer Davis and Dusty Springfield. Unfortunately, it fails to capture any of the soulful power of the original. It's pleasant enough to listen to, but that's about it. . . . The interestingly titled "Boffondaghoul" from the appropriately named **Repercussion Unit** is an eclectic

exercise in inaccessibility. Five of the six members are playing percussion instruments; jazz of course, not unlistenable, but not exactly mass appeal either. File under interesting but self-indulgent. "Turkey In The Grass" requires a new sub genre, *jazzabilly*, it's fun with some nice fiddle playing. . . . "Night Time Flesh Beat Rhythms" from Dubset is a great piece of funky dance music with an extremely infectious beat and lots of funny noises in the background, behind an appropriate guitar and bass combination. . . . "2nd Coming" from **Battalion of Saints** is what they would want to be called hardcore, I think from that you will know exactly what it sounds like. Why, oh why do they bother? And there's more on the other side.

I'll see you again before the Jacksons announce their farewell-tour schedule!

—Martin Brown

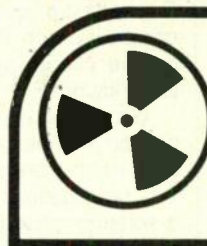
CASSETTE FILE

VARIOUS ARTISTS—LIVE AT THE TRANCE PORT—(Trance Port Tapes): Like their name suggests, Trance Port Tapes is primarily interested in music that is trance-like, often repetitive and drone-ish. Sometimes this makes me feel meditative or spacey, and other times it just pulls me into an unwelcome sleep. This tape was recorded live and features four artists. First up is the 'electro-beat poetry' of Randall Kennedy. Kennedy's band is pretty good, laying down funky-cool grooves laced with a seductive sax. At times, I wished Kennedy would lay out on the poetry for a while and just let the band jam. Kennedy's poetry is clever at times, but the central themes, if any, are hard to grab on to, and this is tiring after a while. Next up is Fat and Fucked Up, who play a well-organized piece called "Suite for the House of the Lost Boy (in Five Parts)." They work in a sort of early Schoenberg chamber style, and the quartet pulls it off convincingly, utilizing voice, viola, flute, cello, harmonium, and microtonal instruments. Though others would likely disagree, this is *fer sure* the highlight of the tape. Side Two begins with Stillife, who turn in three pieces that are all too long for their own good. They, of the four, are the closest to trance ideals, but their compositions frequently go endlessly on, leading to nowhere. They do coax some great sounds out of their instruments, and their use of marimbas, vibes, and especially slide guitar is quite creative. The tape closes with two songs, actually not much more than long, plodding choruses, by noise-people Debt of Nature. "Officer Dillon, We're Gonna Kill You" is pretty pointless, which often would be a plus when dealing with DON, but in this case the pointlessness and the song's length render it boring. "Inside Out" is a little better. Overall Debt of Nature are usually much more enjoyable than what is presented here. Order from: Trance Port Tapes, P.O. Box 85/436, Los Angeles, CA 90072.

—Bruce Duff

IF YOU'RE LOOKING FOR
A RECORDING STUDIO...

VIDEOS



Studio
Referral
Service

ALSO

THIS IS A FREE SERVICE THAT WILL FIND YOU THE FINEST
STUDIO FOR WHATEVER YOUR NEEDS AND BUDGET REQUIRE

CALL (818) 508-8828

Vocal Power

POP
ROCK
BLUES
COUNTRY
NEW WAVE



- PRIVATE LESSONS
- PERFORMANCE WORKSHOPS
- VIDEO SHOWCASES

• COMPLETE COURSE • 4 CASSETTES

(\$24.95 PLUS \$2.00 SHIPPING/HANDLING)

17200 BURBANK BLVD.
ENCINO, CA 91316 #256M

B.S., M.S., Juilliard

(818) 501-6533

ELISABETH HOWARD'S
The Voice Works
INSTITUTE

HOLLYWOOD • WEST L.A. • S.F. VALLEY • ORANGE CO. • PASADENA

BROOKHILL™

24-TRACK RECORDING

LINN DRUM AND SYNTHESIZERS

\$30 / HOUR

FAIRLIGHT EXTRA

(818) 788-0300

Music CONNECTION

M A G A Z I N E

☐ TWO YEARS \$35
(50 ISSUES)
SAVE \$40

**SUBSCRIBE
TODAY!**

☐ ONE YEAR \$25
(24 ISSUES)
SAVE \$17.50

NAME _____

ADDRESS _____

CITY _____

ZIP _____

Please enclose check or money order
6640 Sunset Blvd., Suite 201, Hollywood, CA 90028

Club Data

by Murdoch McBride

The recently remodelled 321 Club in Santa Monica just hosted a Devo video premiere. The band milled about on the third floor with invited guests while the aspiring masses enjoyed the larger spaces below. The club worked with the Sony Corporation for the Devo event, which included a video deck giveaway. While the club caters to a younger clientele, the improved design and spacious dance floors might be worth checking out for events, video, and other uses. Interested parties should call Howard Paar at 393-9139.

Don Harvey from the ol' Jimmy Z Band has informed us that the band has changed its name to Sons of Fun perhaps because they are all hot over

the fact that Jimmy left the group to join Rod Stewart's show. Joking aside, the Sons of Fun will be playing around (occasionally with Rod & Jimmy) on the circuit, so check your local listings.

Gary Berwin has engineered another format for his front-room space off Sunset. The old Maxim's now features a rotating schedule of youth-oriented clubs... some dead rock, some R&B dance, like the Decadence. Saturday nights at the Berwin Complex's Decadence have been active recently with the 19-24 year old crowd that enjoys dressing it up and looking chic while impressing each other with all those moves. Of course, they aren't only a canned music club. While last week's live show didn't bring on much audience response, the club organizer, Seth Marsh, informs that he is

willing to book acts that will draw an affluent dance crowd, providing they will play before 11:30 when the club following starts to arrive. So give Seth Marsh a call at 275-9720.

Ever heard of *rocker-apathy*? Well, if you suffer from it, here is a worthy cause to help you snap out of it and come back into the fun-loving mainstream... it's called the Wongs Restoration Movement. Our friend, and long respected vanguard, Esther Wong, is struggling to win local city approval on her remodeling permits. As it stands now, she expects everything to work out within a few weeks, but her pals in the press have decided to take it a step further. We want to ask all her patrons to be especially nice in the area surrounding the club for the next few weeks. Wave at cars, smile at people, shine some shoes—anything.

All Yat Yazz. Matt Kramer reminds us that every Monday night is Michael Ruff night At My Place in Santa Monica until Sept. 3. Also, Jeanne King reports that Marla's Memory Lane has their own Monday jazz-off with the Whodunnit Band. But there's more: the Comeback Inn is featuring an Olympic blowout festival August 4 starting in the early afternoon.

An open paragraph to country fans: Folks, in the interest of better representing your nation's truly indigenous musical art form, please help us answer some recent calls from bands for help in booking country bands. If you know of clubs that book country, no matter where they are, or how small, let us know at MC. Give us a call and we will check the club out and add them to our list of recommended country venues.

Music Connection Exclusive

LiveAction_{CHART}

June 28 to July 12, 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 VENUES

This Issue
Last Issue
Cumulative
'84

1	—	8	Jack Mack/Heart Attack
2	—	1	Bo Diddley
3	10	2	Nicolette Larson
4	—	5	The Dickies
5	20	3	T.S.O.L.
6	—	2	Candy
7	—	1	The Clams
8	—	6	Rik Fox's SIN
9	—	1	World Affairs
10	—	1	Rick Vito/Roc-Kings
11	—	1	Flestones
12	—	4	Top Jimmy/Rhythm Pigs
13	—	2	Leather Angel
14	—	7	Exposure
15	—	2	Redd Kross
16	—	1	Barbara Lynn
17	—	1	Lizzy Borden
18	15	5	Stranger
19	—	13	Steppin' Lazer
20	—	1	The Lawns

Keep An Eye On

- 1 Dream Park/Information
- 2 Fibonacci
- 3 Scarecrows

Non-Local

- 1 Flestones
- 2 David Van Tieghen (mid-Aug)
- 3 Nick Cave

COUNTRY/FOLK VENUES

This Issue
Last Issue
Cumulative
'84

1	19	11	Duke Davis/Buckshot
2	2	15	Western Union
3	3	3	John Stewart
4	13	10	Doo Wah Riders
5	—	2	Ray Price
6	5	2	Jeff Pearson
7	—	1	Gary Morris
8	—	1	Ronny McDowell
9	—	3	Michael Kidd
10	—	1	Becky Hobbs
11	14	8	Johnny Meeks
12	—	12	Travis Young
13	—	1	Prairie Nights
14	—	1	The Eddy's
15	—	1	Big City
16	—	13	Larry Dean
17	18	2	Travis John
18	—	1	Oklahoma Show Band
19	10	3	Jim Gibson Band
20	—	6	Bull Durham

Keep An Eye On

- 1 Golden State Cowboys
- 2 Bull Durham
- 3 The Eddy's

Non-Local

- 1 Earl Thomas Conley
- 2 Atlanta

JAZZ/BLUES VENUES

This Issue
Last Issue
Cumulative
'84

1	—	4	Robben Ford
2	—	7	Richard Elliot
3	—	3	Haden, Higgins, Butler
4	5	5	Bill Watrous/Refuge West
5	—	1	Lauren Wood
6	—	3	Les Drayton
7	—	4	Michael Ruff
8	15	3	M. Anthony/J. Apollo
9	—	2	Don Menza/Bill Henderson
10	—	4	Dee Barton Orchestra
11	—	1	Pete Christliev
12	7	15	Don Randi & Quest
13	13	3	Joe Farrell
14	—	1	Brandon Fields
15	—	4	Bill Holeman
16	—	1	C. Haden/J. Newton
17	—	1	Moacir Santos/Yana Purim
18	—	1	Tommy Tedesco
19	—	1	Milcho Leviev/Joe Farrel
20	—	2	Emmett Chapman

Keep An Eye On

- 1 Jack Sheldon/Ross Tompkins Trio
- 2 Comeback Inn Olympic Fest. (8-4)

Non-Local

- 1 Indra Lesmana
- 2 Louie Bellson Big Band
- 3 Fuller/Goldson/Dumas/Child/Heath

Showcase

by Karen Burch

Jef Scott

"I knew what I wanted to do when I was a little kid. I was watching the Beatles on TV and I said, 'That is what I want to do.' I can remember telling my sisters, and they said 'Yeah!!'"

More and more people seem to be saying "Yeah!!" to Jef Scott these days, thanks to Jef's dedication to his chosen path, and the total support of manager Scott Hurowitz, president of All Night Entertainment. Hurowitz says of Jef: "My faith is in the artist, his material, showmanship, and the rare elements: the honesty, sincerity, and hard work that Jef lives by." Those elements are working for Jef Scott, as evidenced by the strong draws at his shows and the growing label interest he is attracting. Remarks Hurowitz, "The image Jef has created is now being expanded in the areas of staging, clothes, logo design, and a highly impressive information package for clubs and talent buyers. Expect surprises," says Hurowitz with a twinkle in his eye.

Jef is an accomplished musician.

Hurowitz states that although Jef plays bass on stage with his band, he is also



Jef Scott's trio plays "a new brand of rock & roll."

an excellent lead guitar player. And although Jef writes 99 percent of the band's material, the two other members of Jef's band, guitarist Marc Shannon and drummer Tommy Maxwell, have input too. "They aren't just a jukebox to my music," Jef says. Just how would Jef categorize his music? "It's a new brand of rock & roll—you have to hear it for yourself."

The current line-up has been together for a year and a half, playing

everywhere from Canada to the local club circuit. Prior to this, Jef was with his band, Geisha, who opened for various acts, including Cheap Trick and Molly Hatchett.

Under the management of Hurowitz, Jef's career has flourished. His band recently finished work on the soundtrack for *Shoot Out*, a Quincy Jones film project. They are currently in the studio working with producer Bill Pfordresher, who followed the band for over 20 gigs, watching its growth as well as Jef's growth as a writer/performer.

Jef places heavy emphasis on the material the band plays, recognizing the intelligence of his audience. "Most people are pretty smart. They may not be able to tell when something is technically good, but they can tell when it's not happening. I believe that simple is best. It's much cooler to sing with feeling than to sing technically."

Jef also understands the importance of live performance, and he believes that sincerity will win over his audience. His love of the limelight, as well as for sharing his music, shines through. "When I rehearse, I feel the same as when I play a gig—you should be the same on-stage as offstage. I don't want to play and not have fun. When I hit the stage it's *fun time*." ■

Charles Lawrence Recording Studio

★ PRODUCERS SPECIAL ★

- 1 AMPEX 456 2" (IX) GRAND MASTERING TAPE
 - 1 AMPEX 456 1/4" MIX DOWN TAPE
 - 10 CASSETTE COPIES
 - 4 HOURS OF 24 TRACK RECORDING
- \$199⁰⁰ (INCLUDES ENGINEER & USE OF LINN DRUM MACHINE)

AMPEX MM1200 24 TRACK • MCI 28 INPUT CONSOLE
LEXICON PRIME TIME DDL/FLANGER/DOUBLER • LEXICON DIGITAL REVERB
GRAND PIANO • MUSICIANS ON CALL • MUCH MORE

- MASTER QUALITY CUSTOM CHROME CASSETTES •

"FOR THE SERIOUS ARTIST"
(818) 368-4962

Clubs, Showcases, Organizations Seeking Entertainers, TV Opportunities and Miscellaneous Gigs GIG GUIDE LISTINGS ARE FREE Call (213) 462-5772

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.

TODD'S

5371 Topanga Canyon Bl. (at Ventura Bl), Woodland Hills
Contact: Carol Jae Scott, (213) 347-8900.
Type of Music: Comedy Night Monday, Thursday Night variety showcases, music or comedy. 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 Mondays and Thursdays, 6:30-7:30 pm.

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.

LA CABARET

17271 Ventura Blvd., Encino, CA 91436
Contact: Jeff Wayne (818) 501-3737
Type of Music: All styles.
Club Capacity: 180.
Stage Capacity: 20.
PA: Yes.
Lighting: Yes.
Piano: Yes.
Audition: Send promo, tape, pics & bio.
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.

ON BROADWAY COMEDY/JAZZ CLUB

814 Broadway, Santa Monica
Contact: Perry Hart, (213) 394-1583.
Type of Music: Jazz, solo singing artists, comedians.
Club Capacity: 150.
Stage Capacity: 9 pieces.
PA: Yes.
Lighting System: Yes.
Piano: Yes.
Audition: Call Perry at 394-1583.
Pay: Possible paid bookings.

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. Complete 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.

THE TAPESTRY ROOM

Cal State Northridge
 University Student Union A117
 18111 Nordhoff St., Northridge, CA 91330
Contact: Miles Osland or Jim Martin, (818) 885-2491.
Type of Music: R&R, R&B, Reggae, Break, Country Rock, Pop.
Club Capacity: 150.
Stage Capacity: 8.
PA: Yes, w/operator.
Lighting: Yes, w/operator.
Audition: Send tape and resume, including size of mailing list to above address.
Pay: Call for info.

ANTICLUB AT HELEN'S PLACE

4658 Melrose Ave., LA, CA 90029
Contact: Jim, Jack or Russell (213) 938-9811
Type of Music: Unusual, Original only.
PA: Yes.
Lighting: Yes.
Piano: No.
Audition: Send cassette to P.O. Box 291304, LA, CA 90029.
Pay: 50% of door.

CASH LANDY'S SHOWCASE

P.O. Box 320, L.A., CA 90053
Contact: Cash Landy, (213) 465-0905.
Type of Music: Originals, Pop or R&R.
Club Capacity: 300.
Stage Capacity: 16.
PA: Yes.
Lighting: Yes.
Piano: Yes.
Audition: Send tape and bio to above address, include phone.
Pay: Possibility of expenses.

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.

RICKEY'S SKYROOM

323 W. Valley Blvd., Alhambra, CA 91803
Contact: Magi Bloom (818) 440-0303.
Type of Music: Original, variety, supper-club.
Club Capacity: 100.
Stage Capacity: 10.
PA: Yes.
Lighting System: Yes.
Piano: Yes.
Audition: Wed. 5-6 p.m., call to confirm.
Pay: Full door.

FOOTSIE'S

34 N. Mentor Ave., Pasadena, CA 91006
Contact: Heide Hibbard
Type of Music: New wave, R&R, T40.
Club Capacity: 250.
Stage Capacity: 8.
PA: Yes.
Lighting System: Yes.
Piano: No.
Audition: Send tape, photo & playlist; live auditions possible.
Pay: Negotiable.

THE SUNSET

322 W. Sierra Madre Blvd., Sierra Madre, CA 91024.
Contact: Doug Huston, (213) 355-3461.
Type of Music: T40, R&R, originals OK, dance music, Sun-Jazz.
Club Capacity: 225.
Stage Capacity: 4.
PA: Yes.
Lighting System: No.
Piano: No.
Audition: Send cassette or video, or call.
Pay: Negotiable.

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.

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: Michael Glick, 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.

ICHABOD CRANE'S

2808 W. Sepulveda, Torrance
Contact: "Hurricane" David, (714) 776-4912.
Type of Music: Wed.—Lip Sync Contests.
Club Capacity: 225.
Stage Capacity: 6-7.
PA: Yes.
Lighting: Yes.
Piano: No.
Audition: Tape and pics.
Pay: Neg.—Contests \$100 weekly.

GIO'S RESTAURANT

7574 Sunset Blvd., Hollywood, CA
Contact: Sam Silvers, 656-6461.
Type of Music: Sun., Mon., Tues., and Wed. Showcases—Rock & Roll, R&B, jazz, heavy metal.
Club Capacity: 150.
PA: Yes.
Lighting System: Yes.
Piano: Yes.
Audition: Call 656-6461 for info.
Pay: Half of door.

DANCING WATERS

1331 Pacific Ave., South Bay/San Pedro, 90731
Contact: Craigger White (213) 547-4423 or 547-4424.
Type of Music: R&R to Heavy Metal, originals.
Club Capacity: 700.
Stage Capacity: 100.
PA: Yes.
Lighting: Yes.
Piano: No.
Audition: Send tape, bio & pic to above address.
Pay: Percentage, 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.

VIA MARIA

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

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, pix and bio to: Sterling Prods, Unltd., PO Box 1273, Chino, CA 91710.
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.
Contact: Kevin, (619) 481-6383.
Type of Music: Rock & Roll, new music.
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.

SONG MARKET

SONGS NEEDED for recording artist. R&B, C&W, R&R, in pop vein. Send tapes (non-returnable) to: George Tobin Productions, 1137 Burbank Blvd., NH, CA 91601.
PUBLISHERS SEEK "Hit" songs. Send only your best 3 songs on cassette w/lyric sheets to: Mulberry Street Publishers, P.O. Box 24329, Nashville, TN 37202-4329.

LOOKING FOR copyrighted songs in styles of R&B, techno-pop and Rock. Send cassette, lead sheets and SASE to JP Productions, 1807 Vista Del Mar, Suite 108, Hollywood, CA 90028.

HELLION RECORDS is looking for finished masters of strong commercial material by individual artists or bands. We are also looking for mainstream material for our artists. Submit songs in cassette form. Include your three best songs with lyrics. Submit cassette dubs of your masters with pictures, bio, etc. to: Hellion Records, A&R Department, Attn: Albert Williams, 8306 Wilshire Blvd., Suite 216, Beverly Hills, CA 90211, or call (213) 931-6243.

MISCELLANY

FEMALE VOCALIST wanted. Must be thin and attractive with the desire to become a rock & roll star. Powerful, emotional and expressive voices only!! Material, record label and promotion provided. Send photo, tape & resume to: MRM Ent., 21115 Devonshire St., Suite 250, Chatsworth, CA 91311. SASE for returns.

IF YOU LOVE music and lyrics, come to a song rap on Tuesday evenings, 8:30 to 11:00 at 2463 Glendale Bl. in Silverlake. All writers welcome. For more info call Don Kirkpatrick, (213) 466-0668.

LOOKING FOR female singer/guitarists and female singers for bookings in Japan through reputable company. Good pay, round trip, and accommodations guaranteed. Send pictures, song list, cassette or video tape of performance, and bio to: Wes Stockstill, KZOO Enterprises, 250 Ward Ave. No. 209, Honolulu, Hawaii 96814.

INDEPENDENT PRODUCTION Company seeks vocalist/songwriter (M/F) and self-contained groups for production signings and recording deal. Polished pros with pop and/or R&B/pop material only. Send cassette tape, lyric sheets and promotion package with S.A.S.E. for return to: Out Front Entertainment, P.O. Box 546, Hollywood, CA 90078.

SMALL PRODUCTION company looking for aggressive sales person to find businesses interested in having commercial jingles written and produced for them. Commission only. Excellent opportunity for the right person. Call Joe (213) 659-9525.

THE VIDEO MUSIC Channel is now accepting local music videos to air on a new national television show. Send ¾" tape & bio to: 2700 N.E. Expressway, Bldg. A, Atlanta, GA 30345. For more info call Tami (404) 321-6969.

VOCALISTS WITH original cassette demo tape wanted for *The Sampsell Showcase*, a Cable TV show for Group W, produced and directed by Gareth M. Sampsell, for ongoing tapings. One-half hour show features singers and vocalists on the rise in the L.A. area. Call for audition appointment, leave message. (213) 394-0957

TRAVELING BANDS & ENTERTAINERS WANTED! Commercial Rock, Top 40 Rock, Top 40 Variety and New Wave. Good equipment essential! Also need singers with charts and piano players who sing & entertain. **NO AGENTS PLEASE!** Send professional promo pack to: Lee Maynard Agency, 4973 Almagordo St., Las Vegas, NV 89120 or call (702) 451-7877.

PRODUCTION/PUBLISHING COMPANY seeks tie-in with 16 or 24 track studio to do projects. Willing to pay plus give percentage. Imoan Productions (213) 661-9589.

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, Suite 101, Reno, NV 89502.

J. M. PROMOTIONS looking for singers who write original material. Possible record deal. Send promo pack to J.M. Productions, 4959 Hollywood Blvd., Suite 226, Hollywood, CA 90027 or call (213) 662-3184.

LOVE AFFAIR needs two energetic team-oriented road crew members. Call John (818) 352-7440 or Paul (213) 920-7374.

INDEPENDENT RECORD COMPANY looking for new acts. Send demo tape, pics & bio to: Foxx Records, 3945 Hillcrest Dr., Suite 6, LA, CA 90008.

WANTED: BOY AND GIRL singers 18-25. Boys must know acoustic guitar. 30 plus/minus week tour. Yearly pay. Call for audition (213) 653-4780, ask for Cody.

PRO TALENT NEEDED immediately. Lead vocalists, bands, comedians, etc. Country, top 40, rock, R&B, etc. for new restaurant lounge in Antelope Valley area. Auditions being held—call Barb for appointment at (805) 256-2700. Must have good equipment, be professional, good attitude necessary.

INDEPENDENT RECORD Company seeks new acts. If you think you have what we're looking for, send tape, pic & bio to: Foxx Records, 3945 Hillcrest Dr. #6, L.A., CA 90008.

PUBLISHING COMPANY seeks potential Top-40 songs and self-contained groups for production, signing and possible record deals. Send cassette, lyric sheets and promo w/SASE to: Brooks-Rogers Int., 6430 Sunset Blvd. #1216, Hollywood, CA 90028.

EXPERIENCED ENGINEER wanted for Real-Time Cassette Duplication Co., P/T Mark, M-F 2-6 p.m. (213) 466-1630.

CONCERT MANAGEMENT Company seeks personal assistant & stage extras. Good poise and looks an extra. (213) 857-8158, (714) 646-5493.

SUMMERSTORM PRODUCTIONS is now accepting demos from bands, all types of music for concerts, recording and videos. Send promos, bio, pics and cassettes to: M. Kain, 2500 Karen Ave. #212, Las Vegas, NV 89121.

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. AUG. 9, 12:00 NOON

SEE PRO PLAYERS COUPON
ON NEXT PAGE

SESSION PLAYERS

GEORGE M. HARVEY III

Phone: 213-978-9502
Instruments: Yamaha Drums, latin/electronic percussion.
Styles: All modern rock, R&B. Variety of styles available on recorded tape demo.
Read Music: Yes.
Qualifications: Extensive live and recorded situations. (21 years experience) Programming ability for Oberheim DMX. Good meter, no bad habits.
Available For: Recording, (minimal pay) Showcasing (with any original pop-rock band with management or backing), or Top 40 (3 nights max.)

IVO ECKMAN

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

HENRY BUTLER

Phone: (213) 654-1871
Instruments: Oberheim DMX electronic drum machine, Roland JX-3P synth, Yamaha DX7 synth, Prophet 5 synth, Fender Rhodes piano, Honer D6 clavinet, acoustic piano.
Technical Skills: Player/performer (incl lead singing), extensive recording experience and production work, composer, teacher, synth and electronic drum machine programmer.
Styles: All.
Available For: Live situations, recording projects, incl demos, teaching, production work.
Vocal Range: Baritone, second tenor.
Qualifications: 27 years performing and recording incl as concert singer throughout U.S. with performance at Kennedy Center, Washington, D.C. Performed and/or studied with: Cannonball Adderly, Al Green, Roland Hannah, George Duke, and others. National pianist awards. Master of contemporary New Orleans sound.

STEVE DANCZ

Phone: (818) 508-6368
Instruments: Yamaha DX7, Linn Drum, Roland Micro-composer. Access to and experience with Prophet 5, JP-8, OB-8 for studio work.
Styles: All.
Read Music: Yes.
Technical Skills: Arranging, recording, producing and composition.
Qualifications: Arranging, recording and performing in Europe, Asia, South America, Africa and U.S. Bachelor of Music, Masters Degree in theory/composition and progress.
Available For: Sessions, film scoring.

KIM ANGELIS

Phone: (714) 646-2113
Instruments: Violin, vocals.
Technical Skills: Acoustic and electric violin—good improviser, songwriter.
Styles: Classical, bluegrass, country, rock, pop.
Read Music: Yes.
Vocal Range: Alto.
Qualifications: B.A. in music, 15 yrs private study, 4 yrs live club experience, plenty of studio experience.
Available For: Sessions, demos, some gigs (casuals), commercials.

JACK W. WHEATON

Phone: (818) 986-3274
Instruments: Composer, conductor, pianist, synthesist.
Styles: Classical to contemporary, jazz to rock.
Read Music: Yes.
Qualifications: 7 feature films (most recent Escape, rec. Rome, Italy, January '84), TV work (Emmy nomination), recent video (song and arrangement) for AT&T Corp., arranged charts recently for Doc Severinsen and the Tonight Show Orchestra.
Available For: Lucrative writing, conducting, playing projects. Digital, analog synth, drum machine available.

CORNELIUS BUMPUS

Phone: 818-243-5079
Instruments: Tenor and Soprano Sax, Flute
Technical Skills: Instrumentalist and Vocalist
Styles: All
Vocal Range: Tenor
Qualifications: Member of Doobie Brothers, 1979-82, 28 years of saxophone playing.
Read Music: Yes.
Available For: Anything.

JEF SWISSTACK

Phone: 818-842-0370
Instruments: Drums
Styles: All Styles—variety ranging from jazz to power pop/rock.
Read Music: Yes.
Qualifications: 20 years experience touring and recording. Formerly w/groups Russia and Force 10 on Warner Bros. Records. (Peer Southern, premier talent) toured w/and opened for Journey, Pat Travers, Cheap Trick, Rossington Collins and more. Played at Long Beach Arena Summer Blowout and similar venues across the country. Movie and video credits w/Warner Bros. and Dart Prod.
Available For: A professional situation.

REEK HAVOK

Phone: (213) 532-9159
Instruments: The new Simmons Digital/Analog drum set, Drumulator w/Apple II interface, Simmons electronic drums, drum machines and programming, syndrums, Synare, Claptrap, misc outboard 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, Motley 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.

ANDREW GORDON

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

RICK KARAS

Phone: (818) 343-9183
Instruments: Acoustic piano, Rhodes, synthesizer.
Styles: All styles.
Read Music: Yes.
Qualifications: Played keyboards for 20 yrs. A.A. degree in music. Extensive session work, casuals & clubwork in Midwest & L.A. Tapes available upon request.
Available For: Sessions, demos, clubwork.

IRAAJ

Phone: (213) 826-4370
Instruments: All percussion instruments.
Vocal Range: Tenor.
Styles: R&B, Latin, Top 40.
Technical Skill: Rhythm arrangements.
Read Music: No.
Qualifications: Ahmad Jamal, Nina Simone, Eartha Kitt, Celi-Bee, Ira Sullivan, Tom Chase, Bill Cosby, playing for 20 yrs.
Available For: Session work and live gigs, serious inquiries only.

CHRIS STEVENS

Phone: (213) 640-9576
Instruments: Lead, slide & rhythm guitar, electric or acoustic.
Styles: Rock, pop, MOR, R&B.
Read Music: Yes.
Technical Skills: Playing, writing, arranging (especially vocals), producing.
Qualifications: Graduate of N.N.A.R.T., played all situations including concerts. Recorded 45, EP and currently working on album that will be released.
Available For: Recording, live showcases, tours, lessons.

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 Curves, 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.

PETE GALLAGHER

Phone: (805) 499-7753
Instrument: Drums
Style: All
Read Music: Yes
Qualifications: Extensive experience recording and performing, Warner Bros., Tom Nielsen (Guiding Light), Joey George, Seth Thomas, NBC NY, The Ad Libs "Boy From NYC", Atlantic and others.
Available For: Sessions, live situations, demos, casuals.

SHANE O'BRIEN

Phone: (213) 836-0296
Instruments: Lead guitar, lead vocals.
Styles: Top 40, R&B, with an alligator records feel.
Technical Skills: Self-produced experience.
Read Music: Yes.
Qualifications: 10 yrs experience as front man for 3-piece traveling R&B act.
Available For: Sessions, gigs, showcases, already formed groups.

MIKE GREENE

Phone: (213) 937-0675
Instruments: Yamaha DX7, Korg Poly 61, Roland Strings, Yamaha PF10, Acoustic and Electric Piano
Style: All
Read Music: Yes
Technical Skill: Synth programming, fast keyboard chops
Qualifications: Numerous demos and commercials in Northern California. Years of live playing experience ranging from big band jazz to hard rock to technowave.
Available For: Sessions, demos, songwriting.

MARC HANAU

Phone: (213) 851-7192
Instruments: Guitar and Bass
Style: Heavy Pop Rock, R&B and Funk
Read Music: Yes
Technical Skill: Arranger, Songwriter, Teacher, Session Player.
Qualifications: 12 years playing and Rec. experience. Recorded with Scorpions drummer Herman Rarebell, Own Record out in Europe. Playing varies from Ritchie Blackmore to George Benson, and from Stanley Clarke to Marcus Miller on Bass.
Available For: Studio Work and Gigs. Songwriting, Arranging, and Bass and Guitar Lessons. Reasonable Rates. Tape Available on Request. Call Anytime.

BURT SHUR

Phone: (714) 539-2802.
Instruments: Drums.
Style: All Rock, Pop, R&B, Jazz, Funk, Reggae, Country, All.
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.

J. HYLAS SMITH

Phone: 641-2339
Instrument: Guitar.
Style: Blues.
Read Music: Yes.
Qualifications: Played with K.C. Blues Band and Blue Sky Band, and Chota Bros.
Available For: Gigs and Studio.

DAVID GALLAGHER

Phone: (818) 761-0363
Instruments: Drums.
Style: R&B, Jazz, Funk, R&B, MOR, Country.
Read Music: Yes.
Qualifications: 13 yrs. experience, Clubs, Casuals, Studio, Radio, all styles.
Available For: Demos, Sessions, Clubs, Casuals.

NICK SIMONE

Phone: (213) 661-7777
Instrument: Synths: Synclavier, DX7, Linn Drum, Otan 8 trk.
Style: Diversified: Rock, Classical, Break, Rap, Jazz, R&B, All Styles.
Read Music: Yes
Qualifications: B. Music, Video Tech. Director, Producer, 20 yrs. experience.
Available For: Sessions, Demos, Commercials, Sound Tracks, Jingles, Etc.

BLAKE LEWIN

Phone: (213) 661-7107, (213) 656-6878.
Instrument: Chapman Stick.
Technical Skills: "Stuckist?": orchestration, arranging, transcriptions.
Style: Rock, pop, new wave, fusion.
Read Music: Yes.
Qualifications: B.M. Composition, B.S. Music and Audio Technology—Indiana University; Associate Instructor of Electronic Music, I.U.; Director of Indiana University Electronic Music Ensemble; Studied with John Eaton, Earle Brown and Harvey Sollberger, considerable playing and recording experience, transcribe for Allan Holdsworth.
Available For: Sessions, scoring, lessons, transcriptions.

VOCALISTS

CAROL WEBER

Phone: (818) 841-5055.
Vocal Range: 3 octaves.
Style: 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.
Style: 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.

SALLY KLEIN

Phone: (213) 656-0546 / (213) 656-7529
Vocal Range: Mezzo with 3 octaves.
Style: Blues, jazz, pop, folk, show and soft rock.
Sight Read: Yes.
Qualifications: B.M. from Berklee College of Music. Studio experience as lead singer, backup and arranger. 8 years stage experience singing lead and backup. Can do lead sheets and recently released single, "Region 36".
Available For: Sessions, demo, studio, casuals.

LISA ANN DONOVAN

Phone: (213) 453-2930
Vocal Range: 3 octaves.
Style: Pop, C&W, Top 40, Blues, Jazz, Musical Comedy, Rock, MOR.
Sight Read: Yes.
Qualifications: 10 years experience—performing, studio work, TV, radio commercials, backup, showcases, clubs, concerts. Tape on request.
Available For: Sessions, Demos, Studio, Casuals.

GLYNNIS TALKEN

Phone: (818) 988-5235
Vocal Range: 4 octaves.
Style: Pop, rock, MOR, new wave.
Sight Read: Yes.
Qualifications: In all-girl band THE PINUPS on CBS Records, 8 yrs club and studio work, 2 yrs video work, cooperative, versatile.
Available For: Demos, sessions, video.

TECHNICAL

JACK LANCASTER

Phone: (213) 851-2084.
Technical Skills: Producing and arranging.
Qualifications: Produced various artists in top London studios, including Rod Argent, Stephanie Grappelli, Gary Moore, Brian Eno, Clive Bunker, Phil Collins, Zeigert, Kayak, Krishna, The Permutations.
Available For: Recording sessions.

RICHARD EMMET

Phone: (213) 391-6967.
Technical Skills: Composer with electronic music recording studio.
Qualifications: Versatile on synths, guitar and flute. Experienced in rock, classical, film scores, ads and arranging. 5 yrs with Frank Zappa.
Available For: Composing, arranging film scores, ads, etc.

TO PLACE FREE AD

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

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

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

NEXT CLASSIFIED DEADLINE
THURS. AUGUST 9, 12:00 NOON

2 PA'S AND AMPS

- Polytone 104 amp, top of line w/2 channels, reverb, two 12" spkrs. 55 lbs, wheels included, \$475. 213-462-4502
- JBL D140 spkr, newly reconed to 4 ohms, \$130. 213-462-4502
- Two Peavey FH1 PA spkr systems w/15" woofer & matching horns, \$700 obo. Mark 213-453-8023

- Carvin amp Model VTR2-800, 100-watts, \$275. Musicman spkr enclosure w/12" spkrs, brand new, \$375. Call before 10 p.m. 213-665-1050
- Wanted: old Vox amps & spkr cabinets in vintage cond. Call before 10 p.m. 213-665-1050
- Yamaha JX25 amp w/10, Boogie copy, \$250. 818-347-0827
- Altec 8-channel PA head, 400-watts, good cond, \$250 obo. Peter 213-871-8054 ext F3
- Mesa Boogie Mark I, guaranteed one of the 1st 100 made, truly one of a kind, blonde, \$550 obo. Jerry 805-646-6643
- Pro quality Ultra Acoustic 300 spkrs, factory new, \$375 for pair. Dan 213-450-0758
- Gallen Kruger 400-watt head w/18" & two 10" Gauss drivers, must hear to believe, all brand new, \$1500. 213-651-3564
- Yamaha G100-210, only 6 mos old, xlt cond w/cover, channel switching, \$425 obo. 213-766-0876
- JBL Pro Series Model 4662 PA cabinets, top quality, xlt cond, \$650 each obo. 213-896-0458
- Peavey Special 130 guitar amp, xlt cond, used for sessions only, channel-switching, \$250. Call Larry eves only 213-939-1334
- Fender Bassman 135 bass amp & cabinet, \$600 obo. 213-278-1190
- Yamaha EM-150 PA, 75-watts per channel, 6 inputs, 7-band EQ, reverb, \$350. 213-306-1896
- Yamaha EM-80 powered mixing board w/4-channels & 80-watts. Perfect cond, \$200. Larry Price 213-462-1944
- Fender Champ, perfect cond, great sound, \$100. 818-506-6901
- MXR pitch transposer w/LED digital readout, xlt shape, like new, \$1000. Mark 818-761-8482
- Fender Superchamp, xlt cond, \$200. Lon 213-478-5246
- Monster bass stack, 18" Peavey Black Widow enfolded horn & 12" Black Widow in horn cabinet, \$400. Will sell separately. 213-392-1687
- Rock amp, xlt cond, \$180. Great for practice & recording. 818-912-8498
- Sunn concert lead head, \$150. Jon 213-837-8280
- Yamaha EM-200B 8-channel mixer, powered, w/stereo EQ, like new, \$800 obo. Cindy/machine 818-997-6209
- Earth power amp, 175-watts per channel rms w/meters, \$150. 213-465-3457
- Phase Linear 700B power amp, \$475. Larry 213-839-1658
- Gauss 5840, 15" bass spkr, \$125. Larry 213-839-1658
- Yamaha G100, one 12, used 3 times, perfect cond, \$275. 213-552-7922
- Musicman 210HD, no reverb, very powerful amp, \$250. 213-660-9252
- Mouse battery powered amp, AC/DC, new battery installed in factory, top-of-the-line, xlt cond, \$140 obo. 213-390-1265

- Monitor cabinets, 4 each wedge type, holding one 12" and two 5" spkrs. Set up for bi-amping, \$100 each, \$350 for all. 213-393-2455
- 1955 Fender Pro amp w/wood cover, one 15" spkr, \$250. Sunn PA amp & board, \$150. Richard 213-784-0337
- Marshall-style English Matamp cabinet, w/10r 12" Celestion G12M spkrs, \$250 obo. 213-658-7037
- Marshall 50-watt amp w/master volume & Marshall 4-12 cabinet for sale \$750 for both. 213-657-5459
- Marshall 100-watt master volume head, filthy sound, xlt cond, \$500 obo. 213-393-2455

3 TAPE RECORDERS

- Tascam 40-4 4-trk tape recorder w/DBX noise reduction unit. Xlt cond, \$1300. 213-343-9183
- Tascam 22-4 simul-sync 4-trk recorder, like new in box w/RC-70 remote control, \$775. Chip 818-887-2049
- Teac 25-2 2-trk recorder \$900. Plays back 1/4-trk. Ben 213-375-1312
- Scully 280 2-trk recorder, \$1500. Ben 213-375-1312
- Yamaha MT-44 4-trk recorder w/rack, patch bay & remote control, \$600. Call after 6 p.m. 213-465-8882
- Teac R-to-R 2-trk tape machine, Model A-2300S, \$150. Steve 213-394-5426
- Teac R-to-R X3R, bi-directional play, 3-motor, 3-head, \$500 obo. 818-342-9620
- Otari 5050B 2-trk mastering recorder. Remote, pitch control & more. Mint cond, \$1200 firm. 818-769-5114
- Yamaha MT44 cassette recorder w/mixer, patch bay, & remote control, \$650 obo. Nez 213-465-8882

4 MUSIC ACCESSORIES

- Audio component rack, black, metal, on wheels, \$100. 213-343-9183
- Tascam Model 2-A 6-channel mixer like new in box, w/owner's manual, \$325. Chip 818-887-2049
- MXR micro chorus, \$50. Ovation acoustic guitar tuner, \$25. CTS 12" spkr, \$20. Frappe acoustic guitar pickup, \$150. Call before 10 p.m. 213-665-1050
- Orig pre-Maistro Echoplex designed & built by Mike Battle, \$150. Kevin 213-241-7849
- Anvil case, 4 1/2 x 3 x 1 1/2, top loading w/wheels, for large amp, multi-guitar or trap case, \$175. Anvil P-bass cases, cut foam to fit any guitar or bass, \$125. Fred 213-784-9315

- Shure mic, \$50. Realistic mic, \$20. Three mic stands, \$10 each \$80 for all. 213-640-9362
- Sunn Magna 8-channel mixing board, \$50. 213-465-8159
- Tascam Model 1 mixer, brand new in box, never used, \$135. 213-465-8159
- Ampex 456 1/2" 8-trk tape, brand new, \$35. Mark 818-761-8482
- SDE-1000 Roland digital delay, \$450. new in box, also SS-1 pedal. 818-980-8108
- MXR Model 126 flanger/doubler, \$200. Call weekdays 10 a.m.-4 p.m. 213-822-7629
- Boss Octaver OC-2, brand new, \$75. Mark 818-761-8482

- 2-inch Scotch 206 tape, 2-inch Ampex 456, from \$20. Good cond. Peter 213-871-8054 ext F3
- MXR Micro Chorus, \$50. Ovation acoustic guitar tuner, \$25. Frap acoustic guitar PU system, \$125. CTS 12" guitar spkr, \$25. Sunn hi frequency horns, \$80 for both. Ovation electric guitar PU, \$25. Call before 10 p.m. 213-665-1050
- MXR digital delay, perfect cond, \$200. Larry Price 213-462-1944
- DOD Phasor 401, new in box, never used, \$40. 818-506-6901
- Boss Octaver OC-2, brand new, \$75. Mark 818-761-8482
- Lyricon II, w/Lyricon I body, \$1200. 213-826-4370
- Wanted: Channel selector footswitch & reverb on/off footswitch. 213-462-1687
- Rockinger tremolo unit, advanced model, xlt cond, \$125. Call after 5:30 p.m. 818-342-7420
- Roland CR-68 drum machine, non-programmable, mint cond, \$95. Steve 213-852-1214
- DiMarzio acoustic guitar PU, xlt cond, used twice, \$25. 213-856-9180
- Strat neck, made by ESP, rosewood fingerboard, new, unused, \$60. 213-393-2455

5 GUITARS

- Fender Precision bass copy, natural wood body, maple neck, very good action, quality sound like Fender, gig bag included, \$225. 213-462-4502
- Stringbass, 3/4 German modern bass w/adjustable bridge & cover. Very good action & tone, \$800. 213-462-4502
- Cherry red Charvel Strat w/case, all brass parts, tremolo, DiMarzio PUs, great cond, \$300. Phil 213-905-7460
- Ibanez Artist, solid body, sunburst finish, perfect cond, \$275. Greg 213-986-0937
- Gibson Flying V, 1981, tobacco sunburst finish, ebony neck & Dirty Finger pickups, w/case, \$500. Kevin 213-241-7849

SPECIAL INTRODUCTORY OFFER:

YOUR FIRST THREE HOURS OF

24 TRACK TIME—\$25 per hour

INCLUDING

PROPHET DRUMTRAKS & SIX-TRAK and friendly, creative, knowledgeable PROGRAMMER/ENGINEER!



- Comfortable Relaxed Atmosphere
- Excellent Equipment
- Lots of Outboard Effects

- Good People
- Good Sound Quality
- True Monitor Speakers

CALL 664-7622 NOW and ask for Patti



HIT MAN 24 TRK. \$22/HR.

(MIDNITE BLOCK RATE)

(INCLUDES ENGINEER & ALL EQUIPMENT)

REG. RATE \$29/HR

★ ★ ★ ★ ★ ★ ★ ★

**WE SELL TAPES
& DUPLICATE CASSETTES**



(213)
852-1961
815 N. Fairfax,
Hollywood, CA
90046

PERFORMANCE MEDIA SPECIALIST

The Latest In
Video, Laser, Computer,
& Lighting Techniques
for Tape and Live Performance
Video Production & Rental



Positive Media

506-5418



CUSTOM SERVICES
WE DO THE COMPLETE JOB

- RECORD PRESSING
- CASSETTE DUPLICATING
- MASTERING
- METAL PROCESSING
- PRINTING
- JACKET FABRICATION
- FAST TURNAROUND

Write or phone for brochure and prices

213/849-4671

1015 Isabel St., Burbank, CA, 91510

LOOK FOR PRO PLAYERS ON PREVIOUS PAGE MUSICIANS—GROUPS, PUT IT OUT THERE!

with Music Connection's Pro Player Ads. For \$20, you can put your skills to work finding studio and club work.

Mail this coupon with \$20 to MUSIC CONNECTION,
6640 Sunset Blvd. #201, Hollywood, CA 90028

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

NAME _____ PHONE _____

INSTRUMENT(S) _____

TECHNICAL SKILL _____

STYLES _____

AVAILABLE FOR _____

VOCAL RANGE _____

QUALIFICATIONS _____

READ MUSIC: YES NO (check one)

FREE CLASSIFIEDS

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

•Fender Tele copy sunburst, good cond & sound, \$70. Pignose amp, \$80. 213-640-9362
•Kramer Duke bass, white, brand new, \$400 w/case. Doug 213-651-3564
•Fender copy Griffin bass, \$200 w/Fender case. 213-651-3564
•Fender Precision fretless bass, sunburst body, rosewood neck, mint cond, hardshell case, \$400. 213-379-5527
•Musicman Stingray bass, maple neck, great action, new strings, newly refretted, hardshell case, \$375. 213-379-5527
•Left hand Fender jazz bass w/BadAss bridge, recent fretwork, Seymour Duncan PUs, strap lock, \$500 obo. 213-532-9443
•Aria Pro IIRS electric guitar, grey metallic, tremolo, mint cond, \$225. Alex 818-765-8725
•1970 Les Paul Kustom w/DiMarzio to trade for Gibson ES-335. Michael 213-439-5147
•Hernandez classical guitar model #2 w/hard case, immac cond, exceptional tone, \$450 obo. 213-766-0876
•Contessa guitar, hollow body, electric dual PUs, tremolo bar, good cond, \$75. 213-762-9962
•Ibanez AW-40 acoustic 6-string, beautiful dark wood finish, solid top, xlt cond w/case, \$250 obo. 818-716-1424
•Early 80s B.C. Rich Bich guitar w/two Super Destruct PUs, tobacco sunburst, primo cond. Also 100-watt amp, perfect cond, needs a little work but can do the job. Both \$650 firm. Mark 213-259-9375
•West Strat copy, black pickguard, yellow body w/tremolo, three PUs, \$150 obo. Joe 213-259-9375
•Schechter Boogie, Floyd Rose, Seymour Duncan PUs, \$900 obo. Must play to believe. Steve 213-986-2834
•Ibanez Artist solid body, tobacco sunburst finish, brass hardware, w/case, mint cond, \$250 obo. 213-478-5426
•1970 Les Paul Kustom w/DiMarzio & Grover, trade for Gibson ES-335. Michael 213-439-5147
•Left hand Fender Precision bass, strap locks, hardshell case, BadAss bridge, \$350 or trade for piano. 213-532-9443
•Double neck Ibanez Artist, tobacco sunburst finish, brass hardware, mint cond w/case, \$900 or trade for DMX or synth. 213-478-5246
•Gibson blonde RD artists guitar, internal expansion/compression, two Humbucking VI PUs, quick tune bridge, gold trim, \$650. 213-376-4321
•Gibson Les Paul goldtop w/case, \$375. 213-464-6906
•Cherry red Charvel Strat, all brass parts, DiMarzio PUs, like new, brass tremolo, w/case \$300. 818-905-7460
•Aria Pro II w/long custom body, blue, built-in distortion & multi-channel EQ, \$275 213-680-9252
•1967 Guild F50, blonde on blonde, curly maple w/Barcus Berry PU, hard case, xlt sound, \$950. David 213-552-7922
•Ovation Balladeer, 6-string, tobacco finish, hardshell case, good cond, \$325 obo. 213-933-8443

•1958 Sunburst Les Paul, red w/white maple top, \$5500 obo. Richard 213-784-0337
•1962 Fender fretless jazz bass, recently refinished w/Seymour Duncan PUs, Shaler bridge & tuners. Black satin. Plays, sounds & looks great. \$700 firm. Thom 213-591-2756
•1958 Gibson ES-335 dot neck, orig, w/long case, stock sunburst. Xlt cond, \$2300 obo. 213-393-2455

6 KEYBOARDS

•Teacher's 5'8" rebuilt Conover piano, new hammers, action regulation, new keys. Very good action & mellow tone, \$4200. 213-462-4502
•Roland EP-30 electric piano. 61 note touch sensitive keyboard w/unique split bass. Less than 40 lbs, \$475. 213-462-4502
•Hammond C-3 w/bench, pedals, movers, & model 147 Leslie, \$1000 for all. 818-996-6507
•Mini-Moog w/Anvil case, \$400. 818-996-6507
•Prophet 10 w/sequencer, which links to Linn or DMX drum machines, mint cond, customized program, Anvil case, \$4500. 818-996-6507
•Fender Rhodes 73 suitcase electric piano, 1980, slight home use only, perfect cond, just tuned, \$725. Chip 818-887-2049
•Fender Rhodes 73 stage model, good cond, \$500 obo. Ken 818-990-8197
•Yamaha PF-10 electric piano, new cond, \$650 obo. Jim 714-380-7515
•Lowry organ, dual keyboard, Leslie spkr, good cond, \$400. 213-640-9362
•Knabe 5'4", new bass strings, new finish, \$3350. 818-883-6952
•Helpenstill 64 key electric/acoustic piano, like new, \$2500. 818-906-7229
•ARP Odyssey synthesizer, xlt sounds & cond, \$99. Alex 818-765-8725
•Fender Rhodes, \$500 obo. Neal 213-372-2433
•Fender Rhodes, xlt cond, hardly used, \$475 obo. 213-295-0237
•ARP quartet string synthesizer, \$300. Krumar Roadrunner II electric piano, 1300. Call weekdays 10 a.m.-4 p.m. 213-822-7629
•Sequential Circuits Prophet 5, Rev. 3.1, \$1500 obo. 818-769-9766
•Korg CX-3 organ, xlt cond, \$625. 213-392-8160
•Chamberlain w/strings & horns etc. \$1400. 213-852-1961
•Fender Rhodes 88 stage, Mark I, fine cond., \$600. 213-306-1896
•Upright piano, 42" tall, George Steck, xlt cond, \$775 obo. Call after 6 p.m. 213-656-7536
•Sequential Circuits Prophet 5, Rev. 3.1, perfect cond w/Anvil case, \$1500 obo. Gary 818-769-9766
•Hammond C3 organ w/Leslie amp & bass pedals, \$1300. Debbi 213-306-0012
•Rickenbacker studio upright piano, \$500 obo. Debbi 213-306-0012
•Baby grand piano, xlt cond, \$1500. Fender Rhodes 73 w/100-watt amp, \$500. Jim Lykes 213-325-8435 / 213-318-1581

•Fender Rhodes 73 w/100-watt amp, \$500. Jim 213-325-8435 / 213-318-1581
•Yamaha electric grand piano, xlt cond w/Anvil cases, \$2500. Burt 213-789-8038
•Portable D-3 & high powered Leslie, anvil cases, many extras, \$1995 obo. 619-284-6938
•One Roland JX-3P, 3 mos old, \$850 obo. Nezz 213-465-8882

7 HORNS

•King tenor sax, xlt cond & case, \$400. 213-762-9962
•Getzon student trumpet w/all accessories, \$125. 213-278-1190
•Benge trumpet 3X, xlt cond, silver plated, resin tempered bell w/all access, \$650. 213-278-1190

8 PERCUSSION

•Ludwig 6-pc oversize hvy duty all Zildjian plus hardware, xlt cond, \$1500 obo. 818-798-1775
•King congas, xlt cond, \$250. 213-871-8054 ext F3
•Sonor Signature drum kit, brand new, 8-pc, Sabian cymbals, \$4000. 213-653-9119
•Gon Bop congas, \$400 obo. Neal 213-372-2433
•Ludwig 8x14 chrome snare drum, \$250 or trade for Ludwig brass snare drum. Mark 818-761-8482
•12x15 & 14x16 chrome over wood Ludwig melodic toms w/climpount stand, \$200 obo. 213-856-9931
•Simmons drum kit w/Anvil flight case, \$2500. 213-850-2545
•Student cymbals, various models, crashes, rides, \$25-\$50. 714-871-9834
•Paiste 2002 20" crash cymbal, \$110. 714-871-9834

9 GUITARISTS AVAILABLE

•Guitarist seeks serious band. Infi Pink Floyd, The Who, Big Country, Chicago. Electric & acoustic, will relocate. 213-652-2842
•Metal guitarist w/image looking for band w/serious attitude, infi Priest, Black Sabbath. Call Wayne after 5 p.m. 213-469-9988
•Lead guitarist, 20, looking for very melodic hard rock band w/female singer. Have xlt equip, unbelievable contacts. 213-762-0449
•Guitarist/writer seeks collaborator w/vocal ability infi by Police, Bowie, Peter Gabriel. Randy 213-475-1710
•Progressive jazz rock guitarist, 25, Holdsworth & own infi, very expressive, good improv. session & touring exper. Dale 213-842-7944
•Country picker, uses string bender & slide, style is cross between Albert Lee & Buddy Emmons, seeks country related recording projects or band. Will 213-876-0443
•Creative guitarist, 14 yrs stage & studio exper, infi by Lee Ritenour & Robben Ford, seeks instrumental jazz fusion group, prefer orig material. Will travel as far as Valley to rehearse if situation is right. Lou 714-539-6391
•Pro hi-energy rock guitarist w/studio & 8 yrs performing exper avail for working melodic rock act. Pros only. Pat 213-284-6589
•Lead guitarist, hard rock, hvy metal, very exper pro w/equip, looks, attitude, backup vox, writing ability, 29. Marshall Stax 213-387-9955
•Guitarist/vocalist, 25, seeks orig melodic pop band w/edge, pros only. Ed 213-313-3250
•Rock/jazz guitarist, Mike 213-981-5276
•Pro guitarist/vocalist seeks recording or T40 situation. Creative player. Nurmur 213-829-2202
•Over 10 yrs pro exper, guitar player from Tokyo.

Japan, looking for project w/determined future. Play nice keys also. No drugs please. Carlos 714-998-8286

•Lead guitarist, 22, seeks orig hard rock hvy metal band, has stage & recording exper, pros only. Infi Jake E. Lee, Scorpions. Eddie 213-838-2776
•Hot pro guitarist, new in town, looking for great band w/act together. Have looks, stage presence, much exper, equip & songs. Scott 213-313-2703
•Lead guitarist/songwriter/producer/arranger seeks either working casual or T40 band, or recording situation. Exper in variety of styles, espec rock, funk, pop, fusion. Doubles on bass, xlt equip & pro attitude. Serious only. 818-789-7878
•Lead guitarist w/aggressive melodic style & strong vox seeks hi-powered rock group. Have image, chops, equip, trans, prefer class orig act w/mgmt, label interest, but will take steady T40 work too. John 213-793-9473
•Country guitarist, James Burton to Albert Lee, seeks working country or country rock band. Very dedicated & dependable, pros only. Dale 213-837-5811
•Outstanding lead guitarist seeks estab orig career-minded hvy rock or metal band. Xlt sound, equip, image, attitude. Serious top notch pros only. Call 6:30-11 p.m. 818-244-0467
•Second guitarist w/hit material seeks major hard rock act w/record deal or strong mgmt. Creative, dedicated & pro. Infi by Scorpions, Def Leppard. Lon 213-478-5246
•Guitarist, 24, hot, exper, killer equip & image, seeks image-oriented metal band in San Fernando Valley. Infi by Crue, Priest. 213-888-9659
•Guitarist/vocalist seeking working T40 & orig group, mainstream rock. Journey, Foreigner, etc. Pros only. 818-784-3019
•Guitarist/vocalist avail for working band. Have degree, exper, equip, can & will play anything. Kevin 818-241-7849
•Creative pro guitarist w/xlt appearance & equip seeks aggressive pro band or individuals for rock, pop, R&B, recording or live work. Robert 213-851-1640
•Guitarist looking to join or form pro metal act w/aggressive style. Have pro equip, rocker image, 100% dedicated only. Jim 818-340-2674
•Lead guitarist seeks T40/casual situation. 213-931-4102
•Lead guitarist/vocalist writer, exper & reliable, good image, seeks orig rock band or talented musicians. Charlie 213-372-3924
•Experienced guitarist w/southern & fusion roots seeks solid band w/no delusions of grandeur. Orig or covers. Scott 213-684-7050
•Acoustic/electric singer/guitarist seeks working duo, trio or band. Road work OK. Ray 818-980-9967

9 GUITARISTS WANTED

•Guitarist wanted for modern rockabilly/pop group. Must have flashy stage look, to play local clubs. Dana 818-763-5822
•THE FIBONACCI are looking for creative guitarist-singers (M/F) leaning toward the avant-garde, who would like to play Rota-cabaret-sound-track chamber rock. Joe Berardi 213-667-1651
•Guitarist/vocalist wanted for estab 60s show band. Must be lead singer, able to travel. 818-363-9181
•Rhythm guitarist needed immed to complete death lineup for pending record deal & tour. Fast, progressive thrash metal, equip a must, no LA images. 213-664-5424
•Lead/rhythm guitarist wanted for forming band. Songwriting skills helpful. Ronnie 213-754-3524
•RAMPAGE, LA's premiere hvy metal band,

CREDITS INCLUDE:

- * LARRY CARLTON
- * BILLY JOEL
- * KIKI DEE

MIKE MCGEE
DRUMS
DMX ELECTRONIC DRUMS
RENTAL-PROGRAMMING
(213) 508-7427

PRESENT TIME RECORDERS

On Vineland in North Hollywood

MCI W/Autolocator
604 E. M.L. X-Overs, Auratones
Lexicon Prime Time
Plate Echo-DBX Limiters-Kepex
Steinway Grand-ARP Quartet
Pitch Transposer
Reverb-Digital-Flanger-Doubler
Oberheim DX Drum Machine Available

OPEN 24 HOURS
Chrome Cassette Copies
\$2.25 UP
(213) 762-5474

24-TRACK \$34/HR
5 HR BLOCK \$31/HR
16-TRACK \$29/HR
5 HR BLOCK \$26/HR
8-TRACK (1/2") \$23/HR
8-TRACK (1") \$29/HR
5 HR BLOCK \$26/HR

(Engineer Included)
CASH ONLY

J.E. SOUND PRODUCTION AND ENTERTAINMENT

A MULTI MEDIA STUDIO (213) 667-0228

Staff Service
Music Lessons
Referral & Booking Service
Showcase Service
Portfolio & Art Service

Quality Recording
Rentals
Demo Service
Lead Sheets
Computer Rhythms

GOOD PEOPLE • GREAT PRICES
SATISFACTION GUARANTEED

seeks dynamic lead guitarist. Must have all chops down. Serious only for twin guitar attack. Johnny 213-656-8770

•**Extremely marketable** exotic new dance band, ages 18-22, needs creative gorgeous lead guitarist to complete controversial band w/an image to die for. Fashion & outlooks to outshine Duran. Into Prince, Chic, Japan. Unique charisma & talent a must. Alex 818-765-8725

•**Working postpunk** new rock band CROSS-WORD seeks innovative guitarist. Have recording time & connections. 213-785-1554

•**Guitarist wanted** for orig jazz/rock group. Harmonic & rhythmic knowledge essential. Alfred 213-240-3934

•**Guitarist/acoustic** & electric w/good ear, to accompany composer on 4-trk recording orig songs. No pros. Some improv essential. Must take some direction. No pay, but much project exp. 213-306-5188

•**Guitarist wanted** for well estab pop dance band w/reggae infl. Strong backup vox a plus. Pros only. 213-464-4214

•**Carmine Appice** wants young, aggressive, great looking monster league guitarist for hvy metal band. Must sing high & be blonde. 213-657-7764

•**Singer/songwriter** & keyboard player looking for really hot guitarist to form R&B rock band. Seth 213-656-7312

•**Guitarist wanted** for estab classical European metal act, must have extreme style & image. Pros only, serious attitude. Bill 213-871-8065

•**Looking for solid guitarist** for R&B band. 213-937-0277

•**Hard English** folk rock group seeks rhythm guitarist/singer into Furs, Simple Minds, early Kinks, Byrds. Have upcoming EP & top mgmt, exclusive recording studio. Must have modern pop image. 213-342-7163

•**Chris Impellitteri**, speed lead guitarist, please call me 213-654-4226

•**Lead guitarist** wanted for professionally backed image-conscious commercial band, ala The Cars, Billy Idol. Good image, backup vox a must. No metal. 213-650-9580

•**Guitarist/singer/songwriter** wanted for production recording & album project, fully backed. Exper in jazz & funk. Styles Jackson, Thompson Twins, Spandau Ballet, Police, Culture Club, all T20. Andre O. 213-650-5194

•**Female lead guitarist** w/some lead vox for working T40 band. We have gigs. Jerry 213-467-8549

•**Guitarist wanted** by Lauri Razberry for synth/pop recording & live performance. Must be image-conscious, have xlt gear, above average playing ability. Only serious need respond. 213-906-7125 / 213-509-9038

•**Guitarist wanted** for orig modern new band w/producer & backer for immed recording. Infl by Gabriel, R&B, Echo. Must have versatile, creative style. 213-591-2756

10 BASSISTS AVAILABLE

•**Upright bass**, electric bass, St. Paul pro. Darrell 213-652-5720

•**Creative bassist** w/long hair looking for a hard rock band along the lines of Led Zeppelin, the Who, Van Halen, Rush. All orig only, career oriented. Xlt improviser, 23 yrs old. Dave 213-466-4566

•**Female bassist/singer/songwriter** seeks orig pop band. Good stage presence & positive attitude. 213-461-7526

•**Outstanding glitter** rock bass monster avail to improve a major rock lineup both musically & visually. Drummer also avail. Jason 213-465-3867

•**Bassist, pro, 30**, transcribes, 15 yrs exper, travel, prefer country x-over, most styles, solid swing. No vox, DG grad. Chuck 213-784-1830

•**Reggae, juju**, afro beat bass player looking for pro situations. Call John after 4 p.m. 213-532-9443

•**Bass player**, late 20s, pro credentials, xlt equip & trans, good attitude, still seeking two guitar hvy metal or hard rock hi-energy band. Pros only please Brian 213-780-0113

•**Bassist w/20 yrs** exper studio & stage seeks rewarding situation, most styles. Karl 213-995-3000

•**Bassist w/strong** vox & extensive stage & recording exper, pro attitude, seeks immed gig. T40, R&B, techno pop, funk. BA in audio & ethno-musicology. Jim 818-993-0815

•**Bassist, also** sings & doubles on keyboards, seeks steady working band. Can read, quick ear & good stage presence, dependable. 213-466-2484

•**Bassist, doubles** on string bass & vox, seeks immed working or recording band into jazz, rock, funk or latin. Have xlt equip & stage presence, pros only. 213-295-0237

•**Female bassist** w/studio & live exper, wants serious orig R&B band ala Pretenders or Joan Jett. Call after 6 p.m. 213-652-3621

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

•**Pro bassist** looking for working orig band, sings backup vox, good image, infl rock & funk. 818-766-9086

•**Experienced bass** bass player seeks hvy metal orig band, Glendale/La Crescenta area. Matt 213-507-1777

•**Bassist/singer** avail for band, exper in 50s, 60s country, polkas, waltzes, etc. Do you have a good paying gig coming up? If so, call before 10 p.m. 213-665-1050

•**Bass player** seeks killer pro touring recording rock project for LP tour production, great look, doubles w/projects, platinum business-oriented. Mark 213-705-2617

•**Bassist/lead vocalist** w/exper, range, style & the best gear seeks hard rock or modern rock group w/record deal &/or top notch mgmt. Serious inquiries only. 213-343-7919

•**Unique bassist** w/keyboard & guitar ability, infl Talking Heads, Duran Duran, INXS, image-oriented. 213-392-1687

•**Bassist available** for working T40 band, sing lead & backup, good equip, can travel. Steve 818-982-3155

•**Heavy metal** bass player looking for pro band. No daydreamers, no time to waste w/BS. Business-minded bands only. Jeff 213-225-6201

•**Bassist/singer/songwriter** seeks progressive orig band, professionally open & hardworking. Rich 714-527-6564

•**Wild bassist** hunting for the right band. Long hair, 23, into progressive hard rock. Dave 213-466-4566

•**Bassist available** for sessions or casuals. Bruce 818-508-6310

•**Bassist w/strong** vox, exper, education, equip, pro attitude, seeks working band, T40, R&B, techno/pop. Jim 213-993-0815

•**Bass player** w/vox seeks working band, casuals, oldies, Latin, jazz, T40, country. Easy going & responsible. Also doubles on guitar. Gary 818-342-4337

10 BASSISTS WANTED

•**Bassist needed** immediately, mgmt & label waiting. Must thrash. Don 213-784-8173

•**Bass player** wanted for modern rockabilly/pop group. Must have flashy stage look, to play local clubs. Dana 818-763-5622

•**Afro/reggae** band LAMAMBA looking for bass player. Ready to roll, have gigs in Europe & L.A. Leo/(after 7 p.m.) 213-506-5578

•**Bassist wanted** for classically infl metal band w/lame & fortune at fingertips. Only those obsessed w/making it need call. Backing/mgmt avail, no one over 25 yrs old, pros only please. Frank 213-380-8510

•**Bass player** wanted, vox a plus. 50s band, some surf, old R&B. 213-896-1846

•**Bassist wanted** to complete trio, serious please. 213-435-0818

•**Looking for bass player** in order to form an orig R&B band. Non-pro is OK. Patrick 213-255-2234

•**Bassist wanted** by modern band, infl Rox Music, Japan, Thompson Twins. Currently recording, looking for dedicated player w/direction. Tom 818-501-3342

•**Bass player** wanted for forming band, Songwriting skills helpful. Ronnie 213-754-3524

•**Bass player** needed for Long Beach jazz fusion & standards band. This band is for chops, not money. Seeking active or former pros w/good equip, reading & commitment. Paul 213-372-5096

•**Extremely marketable** exotic new dance band ages 18-22 needs gorgeous funky bassist to complete controversial band w/an image to die for. Fashion & looks to outshine Duran. Into Prince, Chic, Japan. Unique charisma & talent a must. 818-765-8725 / 714-771-6300

•**Young bassist** w/good presence & personality for hi-energy 3-pc band into Police, Hendrix. Dedication, not exper, necessary. Shawn 213-954-9454

•**Bassist wanted** for jazz oriented band. Call after 6 p.m. 213-305-1572

•**Bassist wanted** for all orig pop rock band w/reggae infl. Enthusiastic pros only. Neal 213-372-2433

•**AO COURANT** is looking for solid bass player to play our power pop/wave originals. Demo avail. Rob 213-372-6856

•**Bassist wanted** for all girl hvy-metal band, no beginners please, into Sound Barrier, Scorpions, Van Halen. Gene 213-874-1994

•**Bassist w/firm** grip on reality wanted to provide pro groove for emerging group. Not just a shot in the dark. Some labels have expressed interest in material. Boulevard Mgmt. 213-650-0060x542

•**Bassist/singer** wanted for estab all orig pop rock band, songwriting a big plus, no hvy metal please. 213-896-0458

•**Bass player** wanted for guitar duo, must sing. 213-897-6832

•**Bassist wanted** to collaborate w/guitarist & drummer on melodic pop & third world music, ages 22-25. West L.A. area, pros only. Ed 213-313-3250

•**Bass player** w/vox wanted by singer/song-

writer/guitarist & drummer to form R&B band w/Irish image. Have great orig, club contacts. 213-748-5518

•**Bass player** needed immed for band w/major label interest. Fleetwood Mac style. Gabe 213-652-5902

•**THE FENTS**, LA's hottest jazz rock band, is looking for a bass player. Adam 213-255-7325

•**Bass player** wanted for orig R&B band, hvy groove rock. Tapes required. 818-780-0501

•**Singer/songwriter** & keyboard player looking for hot bass player to form R&B rock band. Seth 213-656-7312

•**Visually oriented** female bassist wanted to complete all female orig band into drive & wave rock. Infl Police, Eurythmics, Divinyls. Concert & album oriented. 213-464-5896

•**Looking for solid bass player** for R&B band. Andy 213-937-0277

•**Bass player** needed for commercial hard rock project. All orig, vox a plus. Must be very drummer oriented. Video, EP pending on right person. 818-769-1294

•**Billy Sheehan-style** bass player wanted for hvy rock glam band. 213-929-4887

•**Bassist/lead vocalist** wanted, Geddy Lee style, serious only. Jeff 213-829-4962

•**Bassist, can** sing lead or backup, writes music & lyrics, seeks pro R&B band ready for gigs. 213-854-1013

•**Bassist wanted** for So. Bay orig pop rock band w/medo. Background vox, exper & dedicated only. Jack 213-427-3877

•**Solid, creative**, aggressive bass player w/good time feel & backing vox needed to help complete orig modern hard rock band. Infl incl ZZ Top, Creedence, early Alice Cooper. Contemporary look important. Tom 213-476-1605

•**Bass player** w/backing vox wanted by band w/simple, orig, ambitious 60s/80s sound. 213-452-1687

•**Bassist wanted** for financially backed commercial hard rock band, must have rock image, good looks, outgoing personality, 19-24, high backup vox, pro attitude, xlt stage presence. If you're the one, salary is waiting. Chuck 213-763-8057

•**Bass player** wanted for Bakersfield T40 band, 2 nights/week, soon to be working full time. 805-871-7317 / 805-871-5999

•**Female bass player**, exper w/good pro attitude, strong modern image/stage projection, to complete orig melodic rock band/project. Vox a plus. Cindy/machine 818-997-6209

•**Female bassist** wanted for all girl band. Must have equip, must have die-hard attitude. Into Sound Barrier, Van Halen, Scorpions. Gene 213-874-1994

•**Attention bass players!** Auditions being held for position in SCURVY MATE. Must have pro credentials & exper in hard rock. Redroom Recording 213-923-0231

•**Bass player** wanted, modern sound, modern trendy-type image. Gina 213-906-9754

•**Bassist wanted** for young band into new romantic dance music. Must be 14-16, must have attractive looks, equip, be dedicated. 213-274-7981

Theta Sound Studio
Quality 8 • 4 • 2 track

- Fender/Rhodes Piano
- Yamaha DX7 Synthesizer
- Yamaha 6'6" C5 Grand Piano
- Comfortable Atmosphere
- Experienced Engineer
- Drum Booth with Kit

669-2772

LUCKY DOG
RECORDING ★ STUDIO

Free Use Of All Instruments Including Polyphonic Synth And A Friendly Engineer — All For \$15 / HR.

Let Us Help You Produce Your Demo!
Call For Appointment (213) 821-9674

ELECTRO SOUND GROUP

Depend on us for your custom needs:
Record Pressings & Tape Duplication
(We're famous for our own ElectroSound Duplicators)
For details & prices Call Debbi Reagan (818) 767-8833

"It's a snap" at **Synapse Recording**

8 trk \$25 p.h.

YAMAHA DX-7
SYNCLAVIER II
LINN DRUM

Electronic Music Studio

[213] 661-7777

• **Bassist/synth bass** wanted by Lauri Razberry for synth/pop recording & live performance. Must be image-conscious, have xlt gear, above average playing ability. Only serious need respond. 213-906-7125 / 213-509-9038

• **VIOLATION** seeking bassist immed for gigging & recording. Must be into Ratt, Motley, Crue, etc. Juan 213-666-4138

• **Female bassist** wanted to complete all female pop rock fusion band. Must be strong, serious player, able to read & willing to travel. Disciplined pro attitude will help you get this gig. 213-871-8054 x H13

• **Creative competent serious bassist** wanted by AU COURANT, ong L.A. area hi-energy pop/wave band. Rob 213-372-6856

11 KEYBOARDISTS AVAILABLE

• **Synthesist/lead vocalist** seeks musician w/vox for show band. Felix 213-971-8281

• **Pro synth/sax/flute player/vocalist** looking for working band, strong soloist, good energy. Ken 818-990-8197

• **Multi keyboardist/composer** avail for studio work or working T40 band/Looking for 3-4 nights a week, 25 yrs keyboard exper, Oberheim System & Korg CX-3 organ. Matthew 213-650-6890

• **Synthesist/guitarist/vocalist** seeks pop techno band. 213-851-8914

• **Keyboardist avail**, all equip, lead vox. 213-425-6382

• **Pro keyboardist** avail for R&B, pop working band. Band must have keyboard. Aaron 213-465-1684

• **Keyboardist/vocalist** w/Juno 60, infl Police. Naked eyes, Talking Heads. Strong performer. 213-392-1687

• **Synthesist/guitarist/vocalist**, very modern sound, avail for records & new wave dance band. Pros only. 213-851-8914

• **Keyboardist/producer/arranger** seeks vocalists with or without orig material for recording. 213-762-2731

• **Keyboardist avail w/Prophet 5 & Yamaha elec-tric grand**, also sings. Burt 213-789-8038

• **Keyboardist avail**, good equip, sight reads, left hand bass, all styles, working situations only. 818-363-4002

11 KEYBOARDISTS WANTED

• **Keyboardist w/vox** for 50s band. Some surf, early R&B. 213-435-0818

• **Keyboardist/lead vocalist** wanted for T40 band. Good attitude & dedication a must. Have agents & work. Greg 213-986-0937

• **Female keyboard player** wanted, must have synth, sing backup. Band doing T40 & very orig songs, definite industry contacts. Pros please call. Doug 213-556-8451

• **Keyboardist/synthesist w/vox** needed for gigging techno pop band PINK PLASTIC. Pros only, females welcomed. 213-394-0472

• **Oriental keyboardist w/weighted key ability**, who's inspired by Bach, Chopin, Tchaikovsky, Vangelis etc. needed to make music with art(Stick) player, under 23. Alex 714-963-1206

• **Above average keyboardist** wanted for forming band, songwriting skills helpful. Ronnie 213-754-3524 / 213-754-3531

• **Singer, guitarist, bass player & drummer** seek keyboardist, must write, sing & have tapes. Estab band, pros only. 213-820-4694 / 818-996-4022

• **Female keyboard player/singer** needed for new music rock band w/label interest & mgmt currently playing major clubs. 213-456-9947

• **Keyboardist w/modern sound**, image & pro attitude needed for band w/backing, producer & mgmt. 213-313-1583

• **Keyboardist** wanted to complete the Los Angeles Fretless Ensemble, must be prepared to rehearse. Call Stephanie eves. 213-734-4453

• **Keyboardist/synthesist** wanted for all orig hi-energy modern band. Ray 213-828-0675

• **Keyboardist w/strong harmony vox**, creative parts, organ/piano sounds, synthesizer, double on

sax great, wanted for strong orig R&R project. 213-462-1035

• **Piano accompanist** to work w/female vocalist, standards & pop. Eves only. 213-450-1815

• **Keyboardist wanted** for org jazz/rock group. Harmonic & rhythmic knowledge essential. Alfred 213-240-3934

• **Keyboardist wanted** by rehearsal band w/guitar, violin, bass & drums to play tunes by Dregs, Bruford, Ponty & orig for fun. 818-763-9368

• **Keyboardist wanted** for all org rock/pop group w/reggae infl. Neal 213-372-2433

• **AU COURANT** is looking for keyboardist to play Roland JX-3P. We play power pop wave originals, demo avail. Rob 213-372-6856

• **Multi keyboardist** needed for local group w/fresh material, ready to showcase for several labels. Must be very serious & willing to commit to task ahead. Boulevard Mgmt. 213-650-0060 x 542

• **Keyboardist/synthesist** needed immed to complete band for top paying work in Atlantic City. Norman 602-990-9150

• **Keyboard player** wanted immed, age 13-16, must have outstanding playing ability & looks are a must. Position is w/brand having major recording label interest, TV exposure, major venue performance schedule, major magazine exposure, must be committed. 213-884-8318

• **Need keyboardist** to add to a T40 R&R act, org incl. Jobs avail, a few rehearsals required, vox an asset to application. Days only. 213-836-0296

• **Keyboard player** needed for commercial hard rock project. All orig, doubles on guitar & plus. Must be serious & band oriented. Video & EP pending on right person. Showcase soon. Call Jeff after 5 p.m. 213-928-6371

• **XYZ, half-American, half-European band**, w/top name drummer, looking for keyboard player who dabbles on guitar & vox, w/why pop rock infl. Pending recording deal. Send tape & bio to: 7671 Fountain Ave., Hollywood, CA.

• **Complete band w/great org rock sound** looking for expert keyboard player w/equip for demo tape & gigs. Pros only. 23-629-0123

• **Multi keyboardist** wanted for So. Bay org pop rock band w/demo. Background vox, exper & dedicated only. Jack 213-427-3877

• **Keyboardist needed** immed for soon-to-be-signed band, ala Asia, Saga, Yellowjackets. Doing album now, xlt producer, poly synth & piano a must. Tom Canning, Tony Banks infl preferred. Pros only. 213-514-0506

• **Keyboardist wanted** for Bakersfield T40 band, 2 nights/week, soon to be working full time. 805-871-7317 / 805-871-5999

• **Female multi keyboardist**, exper w/good pro attitude, strong modern image/stage projection, to complete org melodic rock band/project. Vox a plus. Cindy/machine 818-997-6209

• **Political pop band w/resources** seeks keys, vox w/strong image, exper & electric grand piano. Dale 213-785-8026

• **Keyboard player** wanted for modern dance rock band. Must have good iarnge & sing backups. Lorelei 714-963-1658

• **Keyboardist/synthesizer** player wanted for modern English band. We want someone who is happy & strong. Graham 213-398-9816

• **Keyboardist/synthesist** wanted by Lauri Razberry for synth/pop recording & live performance. Must be image-conscious, have xlt gear, above average playing ability. Only serious need respond. 213-906-7125 / 213-509-9038

• **Multi keyboardist** needed to complete ultra progressive act w/mgmt. Infl Yes, ELP, etc. Call before 9 p.m. 213-694-0543

12 VOCALISTS AVAILABLE

• **Male vocalist/arranger**, experienced, very pro, very polished, all styles, xlt sightreader, available for session work only, lead or backups. Good range & falsetto. J. Edward 213-467-2646

• **Female vocalist**, superb at her work, w/many copyrighted originals. Ms. Lee Pans 213-675-2039

• **Female lead vocalist**, good looking w/powerful voice, infl Benatar, Scandal, looking for pro band w/label interest & working situation, pros only. 213-858-0418

• **Two female vocalists**, can sing both lead & backup, double on Prophet 5 & Fender Rhodes, good stage presence, own equip, trans, willing to travel, seeking great opportunity w/dedicated pro musicians only. Irma & Blanca 213-948-1070

• **Former Capitol & RCA recording artist**, vox & harmonica, seeking pro situations. 213-669-2991

• **Female vocalist** seeks pro T40 org band, can do keyboards & guitar, has recorded, xlt stage presence & good looks. Lissa 714-823-1681

• **I am a blues singer**, searching for the appropriate blues or soul band. Mary Strimble 213-396-5313

• **Female vocalist** seeks serious musicians to form band. Must be talented, willing to travel, possible gigs in W. Germany, Switzerland. Must be willing to relocate to western Europe. Pros only. Alice (nights) 714-687-1716

• **Female vocalist** avail for parties, banquets, lounge work etc. Call Brenda after 6 p.m. 714-545-3092

• **Exceptional singer/writer/guitarist** seeks pro '80s pop band w/exper, image & desire. Must be committed & dedicated, no metal. Drew 818-881-7101

• **Lead female black songstress** looking to join R&B/R&R band. Call Kathy before noon or after

THE ROCK 'N' ROLL TEACHER

Gloria Bennett
Teacher of EXENE OF "X"
Jamie James and
Motley Crue

(213) 851-3626 or
(213) 659-2802

VOCAL INSTRUCTION

Learn To Use Your Natural Voice Without Straining

- Breath Control
- Tone deafness & intonation
- Increase or restore range
- Style development
- Total Vocal Control
- Stage Presence
- Mike technique
- Communicating your songs

GLORIA RUSCH
(213) 506-0236

RHYTHM BIO

professional biographies

Quality bios and
p. r. materials
at affordable prices
(213) 396-9398

VOCAL DYNAMICS

CAN YOU SING A HIGH "C" — WITHOUT STRAINING?

Private Vocal Instruction
Committed To Achieving
Excellence In The Professional
Training Of Each Student

THOMAS E. APPELL, Instructor
San Gabriel Valley

For appointment call (213) 339-8924

ELIZABETH SABINE VOICE STRENGTHENING SPECIALIST

Ron Keel (Lead Singer "Keel, was "Steeler")
"Sabine gave me the ability to consciously connect my mind with the voice whilst singing."
Randy "O" (Lead Singer "Odin")
"I can now create a constant energy force for my voice after only 3 lessons."
Jim Wilkinson (Lead Singer Ex "Joshua")
"I know exactly how to position my muscles for any pitch."
Bill Trudell (Lead Singer "Lazer")
"I make and sustain my high notes so easily now."
Also training Chuck Norris, Priscilla Presley, Chastity Bono, and Ernest Thomas ("What's Happening")

(213) 761-6747

STUDIO 9 SOUND LABS

HOLLYWOOD BLVD. 871-2060 353-7087

16 TRACK \$24 HR

8 TRACK \$18 HR

4 TRACK \$15 HR

• DDL • HARMONIZER • LIMITERS • GATES • DBX 2/4/8 TR • VSO'S
• VIDEO COPIES • 3/4 & 1/2" GIANT SCREEN VIEWING • DEMO PACKAGES

VOCAL INSTRUCTIONS & COACHING

Learn newest techniques for all types of singing
correct breathing
self confidence in auditioning for records, stage, night clubs. Beginners & Pros.

Music Degree - Northwestern University
formerly with Beverly Hills Academy of Music

Call Beatrice
(213) 273-5940

Also modern piano instruction
Come in for a free consultation

SINGERS!

Want a strong voice that you can depend on?
Want Results Fast?

Currently teaching members of Armored Saint, Midnight Fiction,

Spitters, Gallery, Groovin' Boys and Viva Beat

ELIZABETH BARRON (213) 851-4794

B.M., M.M. of Music in Voice

10 p.m. 213-731-2243

•Male vocalist/guitar player, currently working 5 nights/week, desires to trade demo services for other musicians' services. Chuck 818-331-7311
•Pro female vocalist, hi-energy, seeks work, infl Benatar, Newton-John, etc. Serious pros only. 213-652-9119

•Female front person seeks orig hvy metal to hard rock band w/own material. Big voice & presence. Infl Dio, Scorpis. 213-956-0291

•Female vocalist/lyricist seeking group or guitarist/keyboard composer to form orig group in style of Berlin, Eurythmics. 213-258-3521

•Lady singer/lyricist seeks rock or new wave band. 213-399-1645

•Lead vocalist/frontman, attractive, avail for C&W, T40, light rock, 10 yrs exper as entertainer, pros only. Also write lyrics. Barry 213-313-1310

•New music female vocalist seeks to join/form working band. Infl Psychedelic Furs, Flock of Seagulls, Public Image. 213-856-9409

•Female vocalist/writer/instrumentalist/performing artist seeks success-oriented band or musicians. 213-884-8716

•Female vocalist w/great looks, powerful voice & range, exper all fields, seeks working band, has keyboard setup. Formerly w/Sieve Val band. Sue 213-896-9381

•Top flight male session singer, baritone tenor, all styles, avail for session work w/producers, songwriters or band w/backing. Spec 213-545-4369

•Attractive, dynamic vocalist seeks working dance band. Roxanne 213-988-1791

•Pro female vocalist avail for T40 band. Dawn 213-207-5196

•Hard rock vocalist looking for hard rock band or musicians. Intense mid-range, style of Peter World, Huey Lewis, but w/long hair. Sam 213-665-9730

•Pro female vocalist, 23, exper, great image, 3-octaves, seeks working T40 club band. Erin 818-784-3229

•Dynamic lead female vocalist, xlt strong voice & range, much exper, seeking working pro duo, trio or band T40, R&B & jazz standards. 213-539-3581

•Lead vocalist/frontman w/chops, exper, range, style, seeks rock group w/record deal &/or top notch mgmt. Serious inquiries only. 213-343-7919

•Male lead vocalist, strong R&B rock style ala Daryl Hall, Stevie Wonder, Sting, intense performer. 213-392-1687

•Male lead vocalist w/looks, charisma & presence seeks pop band w/an edge, rehearsal space & mgmt. Jamie 213-851-0617

•Female, 24, 3 1/2-octave range, better, lead vocalist, jazz, blues, rock & show, exotic looks, seeks working hi-energy pro groups only. Professional dancer, will travel. Judy Alexandra 818-989-4969

•Male singer avail, 10 yrs exper, prefer T40, C&W, C&R, ballad singer. Barry 213-313-1310

•Pro male lead singer w/strong voice & presence, can write lyrics, seeks R&R band ready for gigs. 213-854-1013

•Experienced powerful melodic rock vocalist seeks hard rock band w/mgmt &/or deal. Xlt voice, image, attitude. Dave 213-355-5238

•Girl singer, geared for success w/it songs, seeks band for showcasing & recording. Thompson Twins, Paul Young, Plimsouls. 213-313-3195

•Hit songwriter & hot singer in one seeks band situation, reggability girl. Zoe 213-313-3195

•Lead & background vocalist avail for demos & videos. Many album credits, voices unlimited. 213-313-3195

•Female vocalist, exper, avail for casuals & session work. Variety of styles. 213-537-8257

•Lead vocalist looking for electronic rock band, 14 yrs exper, have PA, practice space, dates avail. Toured w/Bowie, Black Sabbath, Van Halen. R. J. Marshall 213-460-6016

•Lead vocalist/rhythm guitarist/songwriter w/distinctive vox & strong image seeks energetic straight ahead pop-rock band. 12 yrs exper w/demos, live video, new material, & pro attitude. No metal. pros only please. Barry 714-842-6448

•Pro female vocalist, wide range, xlt stage presence, seeks working T40 or casuals band. Holiday 213-258-4504

•Hot R&R female lead vocalist w/great stage presence & film credits seeks estab pro ong rock band, or casual band. Serious pros only please. 818-761-3735

•Strawberry blonde bombshell, 23, stage & studio exper, looks & great sound. What are you waiting for? 213-470-4896

12 VOCALISTS WANTED

•Hot looking, star type rock lead singer wanted for band w/mgmt & producer. Males, 17-21. Dedicated & sincere only. Shawn 213-659-0192

•Male lead vocalist wanted for pro rock band w/connections. Must have powerful voice & obsession for success. Casey, eves. 213-886-8460

•Lead singer wanted 'or classically infl metal band, image ability & attitude a must. Males only, no one over 25 yrs old. Mgmt & backing avail. Only those obsessed with making it need call. Neal 213-896-1846

•Female/male singers wanted for recording project. No pay but good opportunity for exposure & exper. Do you have natural talent, good intonation? Call before 10 p.m. 213-665-1050

•Female backup vocalist w/exper, training, sim lines & moves, needed for gigging techno pop band PINK PLASTIC. Keyboard ability optional. 213-394-0472

•Lead vocalist for hi-energy band, young, into new romantic dance music. Preferably English accent, dedication, good looking a must. 213-274-7981

•NATURAL HIGH band needs singer/songwriter. Dwayne 213-217-1618

•Looking for self-motivated male vocalist who desires challenging opportunity w/creative musical personalities. 818-358-4432

•Female lead &/or background vocalist, infl by

Chaka, Donna, wanted for forming band, songwriting skills helpful. Ronnie 213-754-3524

•Dynamic vocalist wanted to complete orig hvy metal band. Have demos, connections & positive attitudes, seek frontman w/the same, we have PA & studio, ready to gig now. Must have Dio, Halford infl. Randy 213-445-4692

•Attractive female soprano for 4-part harmony group ala Manhattan Transfer. We tour, we are an act, have pro mgmt in L.A. We have jobs pending & need somebody ASAP. Bob 818-902-0889

•So. Bay hvy metal band seeks high tenor vocalist w/3-octave capabilities, pro, strong voice a must, pro image also. No flakes, pros only. 714-526-8047

•Vocalist &/or lyricist wanted for TOXIC PETS, psychedelic punk funk. Ability to get wild. Lee 805-255-2919

•Tight & aggressive black rock trio soon to be completing first demo & gigging L.A. clubs this summer, seeks serious dedicated male lead vocalist, age 20-22. Not hvy metal, not funk. Tim 213-292-7031

•Female lead vocalist wanted for working 50s/60s dance band. Must be a real lively performer. 213-279-0428

•Pro hard rock melodic band seeks pro vocalist w/3-octave range, good attitude, stage presence & image. Punky 213-637-4653

•Female lead vocalist w/image wanted for immed work w/ong T40 concert band to travel & record.

SONGWRITERS Bringing your songs to life inexpensively with top musicians is what Moonlight Demos is all about. Our staff has played with THE DOOBIE BROS., STEVE MILLER, THE JACKSONS, GEORGE BENSON, MIKE POST, PATRICE RUSHEN and many more.

SINGERS

MOONLIGHT DEMOS

Call for details: Producers, Jeff (213) 893-0257, David (213) 665-7464



Preferred Sound

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

John Novello's
Contemporary Keyboard Course

- Practice Disciplines
- "Hands-On" Synthesizer Playing & Programming
- Jazz Improvisation
- Rhythm & Poly-Rhythm Studies
- Voicing & Comping
- Chord Substitutions & Reharmonization
- Technique (Chops!)
- Transposition
- Live Performance/Session Playing
- Ear Training
- Harmony
- Multi-Keyboard Concepts
- Chart & Lead Sheet Writing
- Songwriting

* Private study with John Novello who is one of L.A.'s most successful composer-musicians & highly respected educators.
* Job referrals for qualified students!

BEGINNERS—INTERMEDIATE—ADVANCED

(213) 506-0236

ProAudioSystems

STATE OF THE ART PRO AUDIO GEAR

"FROM ARCHITECTURAL PLANNING TO THE TOP OF THE CHARTS."

PROFESSIONAL GEAR IN A HANDS-ON ENVIRONMENT

AUDIO CONSULTANT
Russ Rosenfeld
818 966-1781
243 N. AZUSA AVE. WEST COVINA, CA 91791

FREE CLASSIFIEDS

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

Pros only Tingle or Gary 213-234-3581
•Male vocalist wanted for beginning R&R hvy metal punk & music in general band. No showoffs, no exper necessary, no flakes. Must have good equip, must have own trans. 213-255-2344
 Shawn/Wed-Fri 7-9 p.m. 213-256-4064
•Male lead vocalist wanted for orig R&R band, hvy groove rock, exper required 818-780-0501
 213-271-3691
•Producer/writer seeks female vocalist w/image & unique voice, must be thin & have the spark. I have label interest, mgmt, own recording studio. New wave rock or country. 213-342-7163
•Hard English folk rock group seeks rhythm guitarist/singer into Furs, Simple Minds, early Kinks, Byrds. Have upcoming EP & top mgmt, exclusive recording studio. Must have modern pop image. 213-466-9981
•Male lead vocalist wanted for quality commercial hvy metal group. Powerful vocal style, infl by Dio, Hagar etc. needed. Immed projects, studio recording & video for MTV. Professionalism, strong visual rock image, tapes & resume required. Roaring Rabbit Productions, Gary. 213-466-9981
•Male vocalist frontman w/great range & image wanted for hi-energy rock band w/mgmt & backing. Please be ready for studio. 213-780-2942
•Vocalist, infl by Nona Hendrix, Annie Lennox, Talking Heads, for modern funk band. 213-769-0761

•Love Groove Productions needs two white male or female singers, also one female black singer. Calvin Hodge 213-467-4364 / 213-389-5681
•Vocalists, with or without orig material, sought by producer/arranger w/own studio for recording. 213-762-2731
•Vocalist wanted for all orig metal band, must be dedicated. Chris 213-785-8391
•Male vocalist/lyricist needed to complete all orig ultra progressive act w/mgmt. Infl Yes, ELP, Rush, etc. Call before 9 p.m. 213-694-0543
•Estab rock band w/great material seeks great singer, 18-22 yrs of age w/range & image. Call Jimmie, mornings or late nights. 805-581-0861
•Male vocalist wanted for Alice Cooper type project. Image important, theatrically motivated. Bob 213-956-1057
•L.A. based band, THE 9 O'CLOCK NEWS, seeks female vocalist. Keith 213-783-7242

13 DRUMMERS AVAILABLE

•Professional drummer avail, hi-energy level, hardhitting, melodic, highly creative, xlt timing & showmanship, eclectic in styles. Best time to call is in the morning. Herbert Solfred 213-858-5966
•Female drummer avail, exper on stage & in studio. 818-363-9181

•Pro drummer, 3 past record deals, looking for T40 band w/steady work. Top equip & very reliable. Steven 213-871-2322
•Drummer, individual style, concrete time. Kelly 213-396-8561
•Drummer avail for working T40 band, great player, good stage presence, also sing, much exper. Mark 818 716-1424
•Drummer avail, xlt time, groove, chops & equip, for highly estab hard rock band. Bill 213-841-2624
•Drummer, 30, seeks hard rock to progressive orig band. Gordon 213-978-8109
•Drummer looking for all orig dance new music/wave band w/emphasis on orig L.A. sound. Pros only. Xlt equip, image & credits. 818-368-2981
•Drummer seeks working band, much exper, strong versatile player, good equip, also sings, age 35 Barry 818-982-7373
•Pro drummer, 13 yrs exper, seeks fulltime working band. Free to travel. John 213-461-2972
•Strong, imaginative drummer/percussionist looking for money making outfit, either T40 or orig w/gigs. Guy 714-545-5649
•Experienced drummer w/stage, studio & album credits, seeks estab mainstream rock band, strictly pros only. 213-848-2056
•Drummer available for working situations, extensive exper, equip includes Gretsch drums, Oberheim DMX w/memory expansion. Read well, great image, Scott. 818-780-3229
•Excessive double kick drummer seeks intense speed metal band. 818-766-8394
•Drummer, simple solid style, seeks band that plays from the heart. Jim Hammers 213-881-4273
•Drummer/percussionist, exper all styles, have played w/top artists, seeking working situation. Also avail for gigs, sessions, fill-ins, can read or pickup by ear easily. Jeff 213-370-2258
•Drummer available for estab hard rock metal band, xlt time, groove, equip & chops. Bill 213-841-2624
•Drummer seeks to form group into progressive rock, 14 yrs exper, double bass, xlt equip, creative & unique style, image, attitude. Serious. North Hollywood, call after 5 p.m., ring once, hang up, call again. 818-761-3847
•Pro rock drummer/singer w/real style looking for commercial orig rock act, must be financially stable, ambitious, multi-talented, well rounded

pros. Only the best, forget the rest! Paul 213-276-9724
•Drummer available for funk & jazz band. 213-636-5037
•Syncussionist seeks hi-tech futuristic conceptual electro synth funk unit ala Prince, Kraftwerk, Eurythmics. Dolby etc. Pros only, prefer w/major record deal. 213-390-1265
•Percussionist available from New York, Plays timbales, bongos, congas. If you want NY fire in your music, call E. Cruz. 818-710-1332
•Pro drummer/vocalist, 25, seeks T40 or orig band, hi-energy, positive attitude, good voice, good chops. Recording & club exper 9 yrs, 25 states. Call after 6 p.m. 213-763-3145
•Drummer available for sessions or casuals. Bruce 818-508-6310
•Pro drummer looking for R&R band w/mgmt & gigs, working situations only. Many credits, tours w/top acts. Rod 714-880-1088
•Pro drummer w/14 yrs exper, has played w/John Lennon, Al Stewart, Rick Springfield, looking for working T40 or orig band. Free to travel, good image. Ron 213-558-1657
•Drummer seeks orig rock band, looking to go to the top. Bob 818-912-1106

13 DRUMMERS WANTED

•Drummer wanted for modern rockabilly/pop group. Must have flashy stage look, to play local clubs. Dana 818-763-5822
•Rock drummer wanted for band w/mgmt & producer. Must look great & be showman. Males, 17-21. Shawn 213-659-0192
•Drummer needed for orig rock project, live work & recording. Must have tape for audition. Alan 213-984-2671
•Simmons drummer wanted by modern rock band to complete the magic. 213-393-7913
 Jamie/Eves 213-553-0550
 Jamie/Days 213-654-3608
 Lydian 213-435-0818
•Drummer wanted for 50s band, surf, R&B oldies. 213-435-0818
•Necro (Stewart Brupert) drummer/percussionist needed to make music with my(Sticky) player, under 23. Alex 714-963-1206
•Drummer wanted to join working orig rock band, serious only. Kirk 213-990-3586

8 TRACK STUDIO GRAND OPENING
 Simi Valley's Newest Luxury Studio
 Otari • AKG • UREI Time-Aligns • Prophet 5
10 HRS — \$100.00
 DEFINITIVE SOUND ENGINEERING
 CALL 24 HRS (805) 522-4194

DISCOVER HOLLYWOOD
 PLACES OF INTEREST • VISUAL ARTS
 THEATRE • DANCE • MUSIC • FILM
 AND MORE...

HOLLYWOOD. A SUMMER FESTIVAL OF THE ARTS.
 JUNE 15 THROUGH SEPTEMBER 15

FOR MORE INFORMATION CALL: 462-2355

HOLLYWOOD ARTS COUNCIL AND HOLLYWOOD CHAMBER OF COMMERCE

FATTRAX STUDIOS
 16 TRACK MASTER RECORDING
 Do you really need 24 tracks?
 16 tracks sound much better!
 Yamaha 74" Grand Piano
 MCI 16 Track Auto Locator-VSO
 Lexicon Digital Reverb
 Comfortable Environment
 BEST ENGINEERS—BEST RATES
 Complete Production Assistance Available
 CONVENIENT BURBANK LOCATION
 (818) 841-6423

HANICH MUSIC WORKSHOPS

Aug. 7—Pat Rodgers presents a seminar on Sabian Cymbals, the hot new cymbal company.

COMING SOON
RICK DERRINGER

HANICH MUSIC (213) 966-1781
 235 Azusa Ave., W. Covina, CA 91791
 Special discount tickets available.
 Call today for more information.

• **Hard folk wave** band seeks powerful drummer in a Simple Minds groove, we are currently completing 10 song master in exclusive 24 trk studio, upcoming showcases for MCA, EMI, Geffen. EP release in fall, serious dependable drummer only. 213-342-7163

• **Drummer/percussionist** wanted for forming band, songwriting skills helpful. Ronnie 213-754-3524 or 754-3531

• **Drummer needed** for Long Beach jazz fusion & standards band. This band is for chops, not money. Seeking active or former pros w/good equip, reading & commitment. Paul 213-372-5096

• **Extremely marketable** exotic new dance band ages 18-22 needs gorgeous drummer to complete controversial band w/an image to die for. Fashion & looks to outshine Duran, Into Prince, Chic, Japan. Unique charisma & talent a must. 818-765-8725 / 714-771-6300

• **Working postpunk** new rock band CROSS-WORD seeks innovative guitarist & simple hard beat drummer, have recording time & connections. 213-785-1554

• **Drummer wanted** for 60s soul, serious inquiries in L.A. area only. Eric 213-654-6340

• **Drummer wanted** for all orig pop/rock band w/reggae infl. Neal 213-372-2433

• **Drummer w/melodic** abilities needed for newly forming nucleus w/accnt on strong songs, creativity. Marcus 213-836-4116

• **Drum roadie** wanted for hvy metal act. Pay depending on exper. M/F. Damien 714-639-1358

• **Drummer w/subtle** style & solid groove for exper group w/fresh sound preparing to emerge on local scene. Group has agent, mgmt, several labels ready to look. Boulevard Mgmt. 213-650-0060 x 542

• **Drummer needed** immed for studio & live performances for English dance group. Simmons a must. 213-905-7460

• **Drummer, solid & versatile**, needed for orig modern rock group. We have representation & booking agent. Steve 818-994-6484

• **Drummer wanted** for beginning group, no exper necessary, no flakes, no pros, no showoffs. Strictly for beginning only. Infl hvy metal, R&R, punk or music in general. 213-255-2344

• **THE FENTS** are looking for a new drummer. L.A. s hottest jazz rock band. Adam 213-255-7325

• **New wave pop** group seeks drummer w/modern pop image, have mgmt & major label interest, currently completing album. Serious & dependable only. 213-342-7163

• **Drummer needed** for estab orig R&R project, dedicated & pro attitude a must. Linda or Brad 213-424-9468

• **Drummer wanted** by guitar player/singer/writer for band w/simple orig ambitious 60s/80s sound. 213-452-1687

• **Versatile drummer** for pro act. 213-705-7824

• **Drummer wanted** by orig marketable energetic modern dance band, pros only, call 24 hrs. Mink Productions 213-339-7314

• **Female hi-tech** drummer, exper w/good pro attitude, strong modern image/stage projection, to complete orig melodic rock band project. Vox a plus. Cindy/machine 818-997-6209

• **Female drummer** wanted to complete all girl band, must have die hard determination, into Sound Barrier, Van Halen, Scorpions. Gene 213-674-1994

• **3-pc all orig** band looking for versatile drummer w/out-of-control finesse to complete group. 213-474-7005 / 213-437-3444

• **Creative drummer** wanted for new romantic band, prefer Simmons. Must be 14-17 yrs of age, dedicated, have equip, be interested in

percussion. 213-274-7981

• **Country rock** drummer wanted for DUKE DAVIS & BUCKSHOT. Steady work, must be willing to travel. 213-871-8054

14 HORNS AVAILABLE

• **Trumpet player/arranger/keyboardist** avail for working situation. William 213-465-5567

• **Sax player** seeks band, will travel. Cash Farrar 415-485-5829

• **Professional sax/synth/flute player/vocalist** looking for working band. Strong soloist, good energy. Ken 818-990-8197

• **Trombone player**, all styles. Dave 805-492-9420

• **Excellent saxophonist** seeks groups w/studio & live gigs. Doubles on vox, second guitar. 714-533-1725

WORKSHOPS

Now Forming

- ✓ Lead Guitar
- ✓ Synthesizers
- ✓ Electronic Keyboards
- ✓ Vocal Studies

(213) 393-0346

Santa Monica
Music Center



Photography by
JANET VAN HAM

Specializing in:

- Live Rock Performances
- Promotional Portraits
- Production Stills
- Events

(213) 871-8637



AB Systems — You ain't seen nothin' yet!

For years, AB Systems has quietly built a reputation based on value. Our products are known to deliver reliable, state-of-the-art performance at an affordable price. This reputation has earned us a substantial following of "true believers".

For most companies, that would be enough. For us, it's only the beginning. You'll be hearing a lot more about AB Systems as we continue to refine and improve on our commitment to give you what you want — Excellence for a value!



AB System Design, Inc.
11480 Sunrise Gold Circle
Rancho Cordova, CA 95670
(916) 635-0890

• **Experienced trumpet/flugelhorn/percussionist** seeks working band, xit lead vocalist & backgrounders as well. Jeff 213-761-5551
 • **Trumpet player**, ex-Boston Symphony member, seeks horn band (T40, R&B, fusion, funk), good for backup vox. Kim Morrison 213-477-4102

14 HORNS WANTED

• **Sax player** wanted for modern rockabilly/pop group. Must have flashy stage look, to play local clubs. Dana 818-763-5622
 • **Trombone player** wanted for 20-pc big band, must be dedicated. Call Dave Eves 805-495-6205
 • **Trumpet player** wanted for 20-pc big band, must be dedicated. Call Dave Eves 805-495-6205
 • **Afro/reggae band LAMAMBA** looking for tenor or alto sax player. Ready to roll, have gigs in Europe & L.A. Call Leo. After 7 p.m. 213-506-5578
 • **CAFE SOCIETY** now auditioning multi horn players, prefer flugelhorn, sax, trumpet, some guitar & vox helpful, not necessary 818-342-1072
 • **Sax player** w/vox for 50s band. Some surf & early R&B. 213-435-0818

15 SPECIALITIES

• **VERY VERSATILE singer/songwriter/drummer/guitarist**, 28, B.M. degree, avail for pro financially funded project, no metal or punk, will travel. Gary (collect) San Diego 619-942-7230
 • **PRO FEMALE singer/songwriter/guitarist** seeking mgr, agent, &/or someone who will invest in a beautiful, down-to-earth business woman writing hit material, all orig, by popular demand. Ms. Lee Paris 213-675-2039
 • **CAN'T TAKE** a 9-5 job, but I'm a workaholic. Need job in my field, music, writing, etc. Need break. No flakes. Ms. Lee Paris 213-675-2039
 • **FOR YOUR NEXT party or picnic**, who you gonna call? Try a C&W band! Don Herman & The Saddle Blazers. 213-765-5346
 • **CAFE SOCIETY** now auditioning multi horn players, prefer flugelhorn, sax, trumpet, some guitar & vox helpful, not necessary 818-342-1072
 • **AVAILABLE: FEMALE lead vocalist & lead guitarist**, looking for casual band w/work. Have PA, familiar w/current T40 & jazz 213-994-4500
 • **DRUMMER & BASS player** looking for steady gigging bands. Paul or Mick 213-679-2482
 • **EXCELLENT DRUMMER** avail to do demos for free or on spec in exchange for the tape. I can read & pickup by ear. 213-980-4843
 • **STEEL DRUM player** avail, has much exper, good credits. 818-761-2570
 • **VOCAL ARTIST** seeks backing musicians for orig rock band. Pro attitudes only, work avail & immed single release. Eves & weekends. 213-346-1075
 • **TALENTED SONGWRITER/musician/singer** looking for band infl by heartfelt intelligent music. If you are open to direction & want to be successful, call before 10 p.m. 213-665-1050
 • **ANYONE KNOWING** the whereabouts of Gaylord Feket please call Mick. 213-851-4363
 • **MANAGER NEEDED. SLICE OF LIFE** seeks honest reliable person for top quality recording/performing group. Send resume to: Slice of Life, 321 W. Padre, Suite 4, Santa Barbara, CA 93106. 805-682-0087
 • **24 TRACK STUDIO** looking for engineer. 213-852-1961
 • **CAPITOL & RCA recording artist**, harmonica & vox, pro situations only. Oz 213-669-2991
 • **HARD FOLK WAVE band** seeks powerful drummer into Simple Minds groove. We are currently completing 10 song master in exclusive 24-trk studio. Upcoming showcase for MCA, EMI & Geffen. EP release in fall. Serious dependable drummers only. 213-342-7163
 • **LIGHTING PERSON** working w/top L.A. bands avail for more gigs. Do not have own equip. Theresa 213-634-0779
 • **SINGING PIANIST** wanted for work on cruise ship. Must read, proficient at T40 & jazz. Tom Hill c/o Western Cruise Lines. 213-548-8411
 • **DRUMMER SEEKS R&R** 50s & 60s casual cover band, has large repertoire, learns fast, some vox & agent. Gordon 213-978-8109
 • **UNIQUE COMPOSER** wanted: Songwriter/guitarist/synthist wanted to collaborate & form band w/singer/lyricist. Creativity, sense of humor & commitment necessary. Infl Zappa, Romeo Void, Pony, Motown, anything good. Artistic snobs encouraged. Shell 213-509-1833
 • **PRODUCERS!!** Please let me know what kind of material you need. I am a music business consultant & have clients w/orig material. 213-665-2445
 • **ROAD/TOUR MANAGER** w/pro refs & exper immed seeking new road tour. Pros only. Dave 213-387-7337
 • **R&R BAND SEEKS rehearsal space** w/PA system free in exchange for other services. Shakespeare 213-652-1286

• **NEW IN TOWN**, engineer/producer, 12 yrs exper, many gold records, seeks clientele. Easy conditions. Andre 213-653-9119
 • **YOUNG WHITE** ultra chic dancing synth slap bassist w/DMX drums, into funky break dance music, seeks others for band situation. Infl Shalimar, Prince, Madonna. Call Lucky after 10 p.m. 213-874-7132
 • **ATTRACTIVE MALE musician/singer/songwriter** seeks attractive female songwriter for collaboration & eventually to form band. Keyboard & guitar ability helpful. I have lots of equip incl 4-trk & Juno 106, strong will to make it big, helpful connections. All styles, pop, modern music. Mark 818-716-1424
 • **CHAPMAN STICK player** seeks working jazz pop band, can double on guitar, can read, write & sing backup. Bill 714-630-7043
 • **INVESTMENT WANTED: \$5000** for orig hvy metal theatrical band. Investment will buy staging, costumes, props, video, promotion. Will pay back orig investment & large percentage of net. Mr. Kane 213-461-5624
 • **BEGINNING BASSIST & guitarist** seeks beginning drummer & lead vocalist w/good equip, must have own trans. Must live in Glendale or Eagle Rock area, 16-18. No pros, showoffs, flakes. Must be willing to work hard & be patient. Strictly beginning only. Infl hvy metal, R&R, punk or music in general. Shawn/Wed-Fri 7-9 p.m. 213-255-2344
 • **TALENTED CREATIVE hit songwriter** seeks pro mgrmt or investors. Nurmur 213-829-2202
 • **ANYONE KNOWING** the whereabouts of Mimi Betinis, ex-Pez band, call Joe. 517-792-1643
 • **DANNY WILDE** from GREAT BUILDINGS, please call Joe. 517-792-1743
 • **TWO GUITARISTS** w/h-caliber orig commercial material have joined together & wish to form a group. Need bassist w/lead vocal capabilities, drummer w/vox also. Good character & pro attitude a must. Must have xit equip & trans. Mickey or Steve 213-476-5768 or 213-478-2468
 • **TIGHT RHYTHM SECTION** avail for demos. 213-452-1454
 • **FOUR PROFESSIONAL WOMEN** seek usually oriented bassist & drummer to complete all female orig band. Into drive, wave rock. Infl Police, Eurythmics, Divinyls. Concert & album oriented. 213-464-5896
 • **MANAGER WANTED** for vocal group VOSONICS, completed album, seek distribution, promoting & managing. Send resume to: The Vosonics, P.O. Box 85571, Hollywood, CA 90072. 818-988-7299
 • **PRO ROCK DRUMMER/lead singer/songwriter** w/demo, xit equip & total attitude, avail for orig commercial rock band or mature productive musicians. Paul 213-276-9724
 • **PRODUCER/WRITER** seeks female vocalist w/image & unique voice, must be thin & have the spark. I have label interest, mgrmt, own recording studio. New wave rock or country. 213-342-7163
 • **SINGER & LEAD GUITARIST w/rehearsal** studio seek drummer & bass player for orig hvy hard rock band. 25 plus age group, pros only. Call Tim after 3 p.m. 213-469-3936
 • **I NEED A GRAPHIC artist/designer** to do a logo for my new wave dance music band. I will produce a demo of you or your songs in exchange. Robert 213-657-5841
 • **FINANCIAL INVESTOR** wanted for L.A.'s best mainstream rock band. No. 1 hit material. 714-527-2821
 • **PRODUCER/ENGINEER** will consider tapes from any bands. Barrie 213-227-5634
 • **SECRETARY NEEDED** for L.A. Piano Services in Sherman Oaks. Must be sharp, have bookkeeping exper & be good w/public. Occasional errands involved. Start at \$7/hr, 15 hrs/week. Expand to \$8/hr, 30 hrs/week in approx one month. (Not a temporary job.) Jim Wilson 818-789-1212
 • **BASS PLAYER & guitar player** w/lead vox looking for T40, R&B & R&R band. We have PA, rehearsal space avail. After 3 p.m. 213-269-6157
 • **BASSIST & DRUMMER** seek estab working T40 band. Both sing lead & backups, have good equip, will travel. S.B. 818-982-3155
 • **AVAILABLE: EXPERIENCED** recording engineer, several album credits, member NARAS, demo tape & resume upon request. 913-381-8378
 • **PRODUCER SEEKS** singers with or without orig material for recording. Lark Productions 213-762-2731
 • **HEAVY METAL BASS player** looking for pro band. No daydreamers, no time to waste w/B.S. Business minded bands only. Jeff 213-225-6201
 • **MANAGEMENT SOUGHT** by pro rock group from San Francisco, exper & references required. Jay 213-763-6127
 • **WANTED: CREATIVE** keys, bass & lead, writing ability & vox helpful, to form band w/female vocalist & drummer. No hvy metal. Steve 818-998-7961
 • **STANDUP ELECTRONIC drummer** seeks hi-tech futuristic conceptual electro synth funk unit ala Prince, Kraftwerk, Eurythmics, Dolby etc. Pros only, prefer w/major record deal. 213-390-1265

• **SINGER/SONGWRITER** w/industry interests needs investment to complete recording project, pop/rock, 2/3rds finished. Glen 213-426-5690
 • **PLEASE CALL KROQ & KMET** & request the song, "I Need A Sex Change," by Chris Encison. 213-464-9759 Rm 37
 • **PRO FEMALE vocalist/songwriter** who doubles on keyboard/synthesizer/guitar/percussion, seeking pro dedicated musicians into funk wave dance commercial material, for future recording & showcasing locally. 818-901-1488
 • **INVESTOR &/OR 24-trk studio time** needed to complete pro album project. Danny Marks 213-661-7915
 • **L.A. I JUST CAN'T STAY AWAY**, the L.A. song by Franz Reynold, will be played by request on KROQ, KLOS, KMET, KXOU, KCSN, KSPC, KEZY & KNET. Playing also on Group W access channel. Publishing inquires invited. 213-390-5370
 • **NEEDED FOR** recording dates & possible concert tour, to form a band—sitarist, vibes/mammba, keyboardist w/synths, steel string harp, electric violin. Styles: Oregon, Paul Winters Consort, Paul Horn, etc. Jesse 213-399-6268
 • **INVESTOR WANTED** for musical instrument design financing. Mr. Jackson 213-461-3008

16 SONGWRITERS

• **Producer/backer** wanted w/closet by young handsome very exper multi-instrumental singer/songwriter w/record-ready tunes ala Petty, Clapton, Seger, Fogelberg. Determined to succeed! Gary (collect) San Diego 619-942-7230
 • **Attractive male musician/singer/songwriter** seeks attractive female songwriter for collaboration & eventually to form band. Keyboard & guitar ability helpful. I have lots of equip incl 4-trk & Juno 106, strong will to make it big, helpful connections. All styles, pop, modern music. Mark 818-716-1424
 • **Male lyricist** seeks female composer. John 213-360-6041
 • **Female vocalist** seeks orig material for recording project. Modern rock or pop style ala Berlin, Motels, Billy Idol. Send cassette demo & lead-sheets to: Altered State Productions, P.O. Box 281, Long Beach, CA 90714-0281.
 • **Male singer/songwriter** seeks male singer/songwriter for orig pop act. 818-782-8779

• **Wanted:** unpublished new material, danceable hits. Rainfire Music 213-784-0388
 • **Producer** seeks drummer w/electronic drums for recording & tour. Days 213-874-2873
 • **Female lyricist** in search of ambitious female composer to form pro writing team. Call Pam after 6 p.m. 213-461-9417
 • **Seeking keyboardist, bassist & drummer** for collaboration on orig material. Sharon Lewis 213-856-8664
 • **Male vocalist** seeks uptempo & ballad R&B, & pop tunes for recording & live performances. Send SASE to Jay Joseph, 7627 W. Norton Ave. #8, L.A., CA 90046 213-650-6889
 • **Published singer/songwriter/lyricist** seeks pro composer in need of vocals/lyricist to collaborate on tunes for success. 213-545-4369
 • **Versatile songwriter**, cousin of Billy Gibbons of ZZ Top fame, seeks versatile combo to perform orig material in concert &/or recording session. Paul 818-794-3314
 • **Drummer/vocalist/songwriter** seeks guitar or keyboard player to collaborate on modern dance music. Have great connections w/mgmt. 818-906-2862
 • **Publisher or producer** wanted. I have 52 orig pop-oriented songs. Anthony P. Hicks 818-509-5978
 • **Writer of #1 million seller "Born to Be Wild"** would like to collaborate w/artist currently retaining record or production deal. 213-462-8781

A note to our meticulous readers:
 The first person to correctly identify Bram Larick's relevance to the music industry will immediately win 2 items, each worth \$95.00. Clue: If you know the answer—you know the prize. Call 462-5772 and ask for Gary. Compliments of Music Connection Magazine. Persons connected with the mag not eligible.



SONGWRITER SPECIAL 2 Songs For \$160

Includes Musicians and All Equipment

★ 8-Track Special: \$15/Hour ★

Our Complete Production Facility Features:

- | | |
|---|--|
| <input type="checkbox"/> EMU Digital Drums | <input type="checkbox"/> Synth Bass |
| <input type="checkbox"/> Rogers Drums | <input type="checkbox"/> Fender Bass |
| <input type="checkbox"/> Roland 202 Sequencer | <input type="checkbox"/> Percussion |
| <input type="checkbox"/> Roland JX3 Synth | <input type="checkbox"/> Special Effects |
| <input type="checkbox"/> Electric/Acoustic Guitar | |

With Intelligent Productions, we make master quality recordings any way you want them. The only demo studio where you produce and participate every step of the way.

Call INTELLIGENT PRODUCTIONS
(213) 763-0641

REHEARSAL SPACE
for the
Discriminating Professional
DHU-RON STUDIOS
(213) 461-3380

REHEARSAL
STUDIOS
\$4 and \$6
hourly rates
monthly rates
• STORAGE
• SECURITY
TEL (818) 353-7121 • 352-5104

STUDIO ON WHEELS
\$50/Song — \$200/Live
LINN DRUM (818) 243-6165



(213) 294-7286 **Gallery II Studios**
16 TRACK
8 hr. block/\$20 hr.
★ **FREE VIDEO** ★
In L.A. near Stauson & Van Ness
1 TRK • 8 TRK • DMX
AND MORE

**PRODUCER WITH 8 TRACK
STUDIO/SYNTH LAB AVAILABLE**
For High Quality Demos & Masters
Reasonable Rates
Eric Schooler (818) 762-8868

**REHEARSAL SPACE
4 HOURS/\$30**
(with PA)
(818) 985-4004
(818) 985-4005

**Mr. Speed Cassette
Duplication**
Quality Hi-Speed Cassette
Copies on BASF Tape at
The Best Prices
Call (818) 76-Speed
And Ask For Mr. Speed

**SOUND EQUIP
RENTALS**
BASIC PA SYSTEM \$50
WEEKLY RATES AVAILABLE
(213) 466-7154

**AUDIO/VIDEO
Recording Workshops**
New Classes Quarterly
Call For Your
FREE BROCHURE
(213) 666-3003
Ask for J. Fred Munch

db Sound Stages
\$20 for 3/hr. w/PA.
As low as \$5/hr. -days
Engineers, Cartage, Roadies
Live Recording Available
We Buy Used Equipment
(818) 504-0494

GOING ON THE ROAD?
TRAVELTIME
FOR THE MUSIC PRO
(213) 460-4752 (818) 996-9511
ASK FOR SARAH

WANTED
Old Recording Equipment,
Microphones, Tape Decks, old Radios and
Phonographs (RCA Victor or Edison type)
Old Juke Boxes and Musical Instruments
(213) 464-3480
Ask for Dalton

ECHO SOUND AUDIO (213) 662-5291
VIDEO New Facilities!
DEMO
INST RENTALS Yamaha-BGW
PRO Sound System PRO
Simmons • Juno 60 • Rhodes • J-WAY P.A.
Rehearsal Studio Otari 8trk
Special Daytime Rates!!
SONGWRITER DEMO Studiomaster
musicians available JBL 4311 16-8x2

Echo Sound
TAPE DUPLICATING Technician
HIGH QUALITY REAL TIME COPIES
CASSETTE • REEL-REEL
EDITING SERVICES
AUDIO ENHANCING—MIXING
CALL MIKE (213) 662-5291

**P.A. RENTAL
GOLDSOUND**
200 WATT PA \$40 PER NITE
24 CH 2700 WATT SYSTEM
MONITORS-EQ-LIMITING-EFX
ENGINEER/SET UP INC \$300/NITE
(213) 627-3540 24 HRS

**QUALITY
CASSETTE
COPIES**
Audio \$1⁰⁰ - Video \$5⁰⁰
(213) 666-3003

PRO-AUDIO VIDEO
★ **ALL WIDTHS** ★
AMPEX 456 • SCOTCH 250
3/4" AND 1/2" VIDEO
YOU'LL LIKE OUR PRICES!
BRYCO SOUND 213/376-4611

db Sound Co.
200 watt P.A. \$40 per night
16 ch. 2000 watt. 4-Way System
with monitors eng. & trans.
\$300 per night
★ We Will Beat Any Deal ★
(818) 504-0494

SHOOT YOUR OWN VIDEO
COMPLETE 3/4" PORTA-PACKAGE
\$199 PER DAY
LARGE SCREEN VIDEO PROJECTION
POSITIVE MEDIA
506-5418

**KEYBOARDS
AVAILABLE**
For Sessions & Live Work
SKILLED
In Programming & MIDI Systems
RENTAL
Keyboards, Sequencer & Linn Drum
(818) 885-8668

**PRO P.A.
RENTALS**
SOUND 360
16 & 24
CHANNEL
(213) 707-1973

Got an important show —
want it to sound like a million
bucks? We've got 5,000 watts
for pennies per watt!
TRANSPARENT AUDIO RENTALS
(213) 372-2890 • (213) 676-5788

SIMMONS FOR RENT
SDS7 Digital/Analog Drum Synth
SDS5 • Claptrap • MX1 Trigger
Best Programming ★ Best Prices
SIMMONS FACTORY CLINICIAN
TIM ROOT (818) 762-7360

**VIDEOTAPE
YOUR ACT!**
\$50.00 & UP
AUDIO/VIDEO 21
(213) 663-6798

SONG SERVICE
I'll write music to your lyrics,
and lyrics to your music!
★ **ENGLISH** ★ **FRENCH** ★
★ **ITALIAN** ★ **SPANISH** ★
(213) 666-2417

LINN DRUM
Rental and Programming
State-of-the-Art Equipment
Simmons Chips Available
(213) 242-1663

**"YOU CAN'T BE TOO
THIN OR TOO RICH"**
WORK FOR YOURSELF PART TIME
AND HAVE BOTH!
ASK US HOW
(213) 656-1028

**PIANIST/ARRANGER
GEORGE TRICOMI**
213/374-5324
REHEARSALS/PERFORMANCE
ARRANGEMENTS/AUDITIONS

MOTOR CITY STUDIOS
Rehearsals as low as \$5
Three large rooms w/storage
4-track recording & demo
service available
(213) 989-9592

COPYIST—ARRANGER
TAKEDOWNS-LEADSHEETS, ETC.
FAST AND ACCURATE SERVICE
CALL DICK FEGY
(213) 851-2303

**J. E. SOUND
PRODUCTIONS**
4 Track Demo Recording
\$8.00 per Hour
Drums, Bass, Rhythm
Included
213-667-0228

**24 Track Studio
Emitt Rhodes
Recording**
\$35/Hour
(213) 973-7827

Rehearsal Soundstage
N. Hollywood • 25' x 40'
P.A., Lights and Storage
3 HRS./\$20
Wilpower
(818) 767-8556

QUEUE SOUND
Rental and Programming
Latest Technology
Low Rates • Will Deliver
213 426-4904

scottie haskell
v o c a l s
(818) 893-4428

AUGUST 23rd. THE DAY YOUR MUSIC STARTS TO MOVE.

Seven of America's most successful and foremost authorities in the field of music, brought together in a thorough one day intensive seminar for the independent musician. Whether you now have a record or tape you're trying to move, will have in the future, or just want more promotional clout for your act, you'll gain invaluable insight into the part of the music business absolutely essential to becoming a successful independent artist.

TOPICS TO BE COVERED PROMOTION — MARKETING — DISTRIBUTION — GETTING AIRPLAY — DEALING WITH MAJOR LABELS — AND MORE

Radio Programmers will be in attendance to accept your record or tape for possible airplay.

Major label A&R people have committed themselves to serious consideration of all records and tapes submitted and chosen by Independent Records Unlimited.

SPEAKERS:

DIANE RAPAPORT: Author of HOW TO MAKE AND SELL YOUR OWN RECORD, formerly an artist's manager with Bill Graham's Fillmore Management and a popular speaker around the United States. Diane will be speaking on a broad range of subjects important to the independent.

LEO DE GAR KULKA: Founder and President of Sonic Arts and the College For The Recording Arts in San Francisco. Mr. Kulka opened his first studio in Hollywood in the mid-1950's. In 1964 he built San Francisco's first major recording studio working with acts like the Jefferson Airplane and Sly and the Family Stone, and has written for such magazines as MIX, RECORDING ENGINEER AND PRODUCER, SONGWRITER, and STUDIO SOUND. Mr. Kulka will be sharing insights from his vast experience in many diverse areas of the music field.

FREEBO: A well known musician, Freebo has played many years with Bonnie Raitt. Over the years he has been a recording musician, studio musician, producer, touring musician and is currently covering the business aspects of his career as well. His band, STEPPIN' LAZER, has recorded the album PLAIN WRAP on the independent label Plain Rapp. His insights and experiences as a musician will add an entertaining and valuable dimension.

THEO MAYER: President and Founder of Metavision, a television production company, has taught at UCLA for over eight years in video music, record production, and audio communication, four years with Tascam in product development, and is a retained marketing consultant for Fostex. He produced Steve Miller's HEART LIKE A WHEEL video, and co-produced Devo's DR. DETROIT video clip. Theo will be covering — video and the independent.

ROBERT HABER: President of CMI Media, Publisher of CMJ New Music Report and CMJ Progressive Media, producer of the annual music convention, this year entitled Music Marathon '84 and producer of the New Music Awards. Among the subjects to be covered by Robert are, advertising and promoting yourself on a small budget.

RON FAIR: With an extensive and varied background in the music industry, Ron was Manager of A&R with RCA for 2 yrs. and is presently West Coast Director of A&R with Chrysalis. Ron has some advice on how to more effectively deal with and interface with the major labels.

RON SIMMS: Marketing representative at C.B.S. Records for 10 years and instrumental in the marketing of several Gold Records. Now working with independents, Ron will help clarify the obscure world of record marketing.

Speaker lineup subject to change.

Join Us in Sunny Santa Cruz on Monterey Bay.
AUGUST 23rd at the SANTA CRUZ CIVIC AUDITORIUM.

The Seminar will begin at 11:00 AM and end at 7:30 PM.
The Independent Showcase Concert will begin at 9:00 PM.

\$95 includes Seminar with buffet lunch and admission to the concert. Additional concert tickets are available at the door.

Don't miss this one day event — a giant step forward for the independent musician — register today. Seating is limited and available only by advance registration at all BASS OUTLETS, the SANTA CRUZ CIVIC AUDITORIUM BOX-OFFICE or order directly from INDEPENDENT RECORDS UNLIMITED and receive an Independent Records T-Shirt Free.

— TRADE SPACE IS AVAILABLE —

The Music Trade Will Be Well Represented

—including Major Music Publications, Radio Stations, Record Labels, Recording Studios, etc.

INDEPENDENT RECORDS UNLIMITED

P.O. Box 2914, Santa Cruz, Ca. 95063 (408) 458-9882

An I.R.U. Seminar

SUCCESS And The Independent Record