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SONGWRITING '85**

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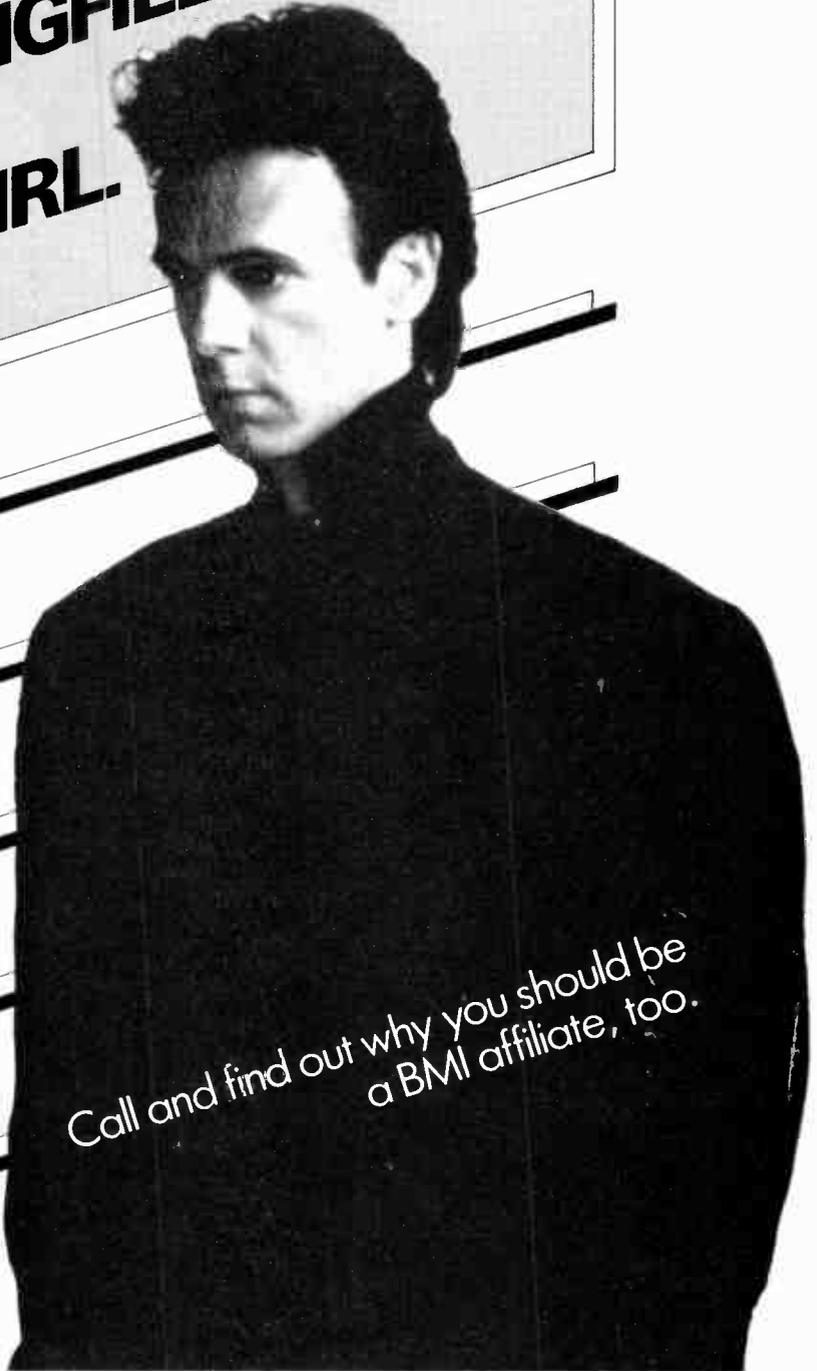
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FEATURES

Songwriting '85

"Collaboration," "innovation," and "pragmatism" are the primary buzzwords for the modern-day songwriting process. While getting hits is still the key to the kingdom, the means by which today's songwriters achieve their hits is quite different in 1985 than it was even five years ago. MIDI technology, troubleshooting, and tightly focused songcasting have brought an unprecedented degree of sophistication to the scenario. With all this, songwriting remains at its core a distinctly personal, largely intuitive process, and the highly original, artfully wrought song continues to shine as brightly as ever. These matters—the novel and the perennial—are the concerns of this special issue.

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Cover Photo by Jonathan Exley

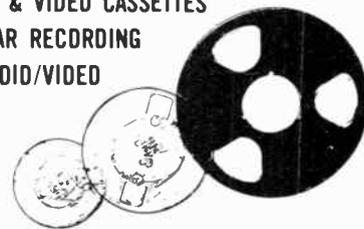
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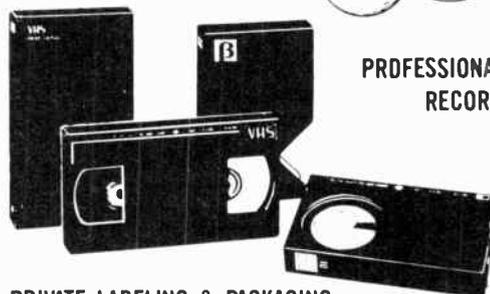
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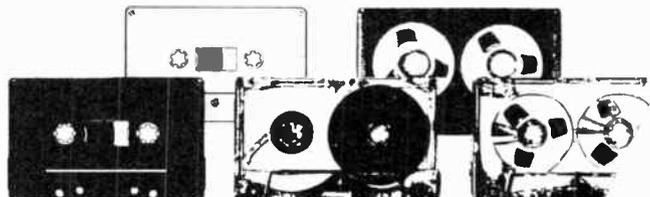


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Feedback

Bugged

Dear *Music Connection*:

I am sending this letter in hopes to correct an error in Peter Margolis' article, "Bug Music Establishes Office in Nashville" (Sept. 30). Being a Nashville native, I'm very happy to hear of this news but feel it should give credit where credit is due. Having been a devoted fan of John Hiatt's for 14 years, I have his entire collection, also I bought Rosanne Cash's album mainly to hear her version of "It Hasn't Happened Yet," which I'm positive was written by John Hiatt, not Leroy Preston, as Mr. Margolis indicates in his article.

Jo M. Dallas
Paramount Pictures
Los Angeles, CA

Ed. reply. Thanks for the correction.

Year of the Dragon

Dear *Music Connection*:

In your Guest Commentary (Aug. 19) you mentioned having three strikes against you. Ha! I must laugh. First, being black is in no way taboo. Just ask Tina Turner, Diana Ross, etc. Nor is a Cyndi Lauper-ish style of dress. Just ask Cyndi Lauper. As for being overweight, 86 the Twinkies!

If anyone can claim not even getting into the ballpark, let alone garner three strikes, it's me. I'm a vocalist/writer. I play guitar, keyboards, and drums. I have an A.A. and a B.A. and I have a good personality. But here's the rub—I'm Asian. You see, you'll always have the distinct advantage of being called "American." And because of that, you'll always be accepted in American sports, politics, and entertainment.

I'm a third-generation Southern Californian, but I'm constantly treated as if I had just stepped off the "Asian Invasion" boat. And in America, I have no place in music, TV, or movies as an American. Just a token "Gook."

Down & Kicked Out
Anaheim, CA

Vocal Range vs. Bra Size

Dear *Music Connection*:

I've just perused the Guest Commentary, "Three Strikes Against Her?" (Aug. 19) and felt I had to comment.

Certainly the world is filled with insensitive louts more concerned with packaging than substance, as anyone who has dated could tell you. These people are usually shortsighted both as artists and as people. The world has no room

for prejudice, whether it be against skin color, sex, weight, or anything else. Not to sound too "Dear Abby"-ish here, but when those clods ask for your measurements, they are not worth a retort, cutting or otherwise.

As someone who is also "different," I have found self-confidence to be my best redeeming virtue in the game of auditions. There are still people in this city who believe in music as an art form, rather than a marketing tool. These are the people who will ask about your vocal range rather than your bra size. Your musical ability must always be your selling point, and all pre-audition phone conversations should be slanted toward your professional goals and past musical accomplishments. Think of yourself as an artist and eventually you will be treated as such.

Tom Kidd
Small Favours
Los Angeles, CA

Birds on the Bus

Dear *Music Connection*:

Well you guys probably think that Cock Robin and Jay Landers have gone "Hollywood" since appearing on the cover of your esteemed publication (September 2). Not so! I, for one, am mortified (as the "Great Schnozola," Jimmy Durante, would say) that I have not written my sincere thanks to you sooner, but I have some great excuses, which I hope you'll believe, as most of them are true. First off, we actually saw the cover two weeks after it hit the stands. I had it Federated to me in Terre Haute, Indiana, where we were opening for Bryan Adams at the Enormo Dome (stolen line from *Spinal Tap*). After every gig on the Adams tour, we would take a leisurely scenic 18-hour bus ride to the next garden spot, so that Mr. Adams could bamboozle 18,000 more unsuspecting teen queens into a pre-pubescent leather. You should've been there. At any rate, we were in such a "tumult" (yiddish for chaos) that all sense of decorum, gratitude, and good manners were temporarily abandoned, only to be recently revived. In other words, we just got back into town!

The cover was stupendous and will be a most cherished part of our memorabilia. Randal Case's article was very well-written and obviously flattering to us. It, too, was most appreciated.

What with the Carson Show, Bryan, *Bands-tand*, and other goodies being hurtled our way, it's been a most exciting journey thus far. Next we're off to Europe (nine countries in 18 days!).

On behalf of the band and myself, please accept our belated but nonetheless heartfelt thanks for the cover and your continued support. Keep up the good work.

Jay Landers
Manager, Cock Robin
Los Angeles, CA

Music CONNECTION MAGAZINE

Published every other Thursday since 1977

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NEWSSTAND DISTRIBUTION: Mader News

(213) 559-5000

COUNSEL: Shea & Gold

Music Connection Magazine (U.S.P.S. 447-830) is published every other Thursday except the last week in December. Single copy price is \$2.00. Subscription rates: \$23/one year, \$45/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 1985 by J. Michael Dolan and E. Eric Bettelli. All rights reserved.

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HOLLYWOOD

C L O S E U P : Lyricist Pamela Phillips-Oland Names That Tune



Photo by Lawrence Henry

Phillips-Oland: "You have to do it for the love of it."

by Lawrence Henry

Talking to lyricist Pamela Phillips-Oland on the phone was already a kick. "Lunch is my middle name," she said, so that's what we arranged to do.

She appeared in front of Hunter's Books in Westwood right on time, lugging an enormous plastic bag full of her most recent purchases: fluted champagne glasses and sequined shoes ("Every girl should have a pair of sequined shoes") among them. We were both starved, so we headed for a nearby Mexican restaurant to eat and talk.

Serious talk about food first: *ceviche*, and how to make it, and was the *ceviche* tostada here worthwhile? The waiter assured us it was, and after we ordered, Pamela talked about her credits and her background.

"Most recently, I've written the theme, with Patrick Williams, for Mary Tyler-Moore's new film, *Something in Common*. That title could change to *Just Between Us*. Patrick and I are also doing a Broadway show. *The Sterile Cuckoo*, for Catalina Productions. I had a number one country song that just won a CMA award for the Duo of the Year. 'Nobody Loves Me Like You Do,' by Anne Murray and Dave Loggins, which is also on Whitney Houston's album in a duet with Germaine Jackson. I've had a song recorded by Frank Sinatra, 'Monday Morning Quarterback.' I had about 50 cuts last year. I wrote a lot of songs with Leon Sylvers. I had records with the Whispers, the Spinners, the Sylvers, and four songs on Gladys Knight's album, including her last single."

Phillips-Oland is now signed to Almo-Irving, the publishing arm of A&M Records, as a staff lyricist. It's taken her 15 years to achieve that success.

She grew up in London, and studied elocution at the London Academy of Music and Dramatic Arts (LAMDA). Her teacher insisted on entering her in contests.

"I would recite the poems against 50 other little girls, and get the prize," Phillips-Oland said. "So I knew I had a feeling for the poetry." She laughed. "Plus, I'm sort of a ballerina in the wrong body. I always wanted to be a dancer, so I studied at the Royal Academy, also in London. And they're very strict about rhythm and timing. My dad's a musician, so I grew up with music. All of those things, plus an interest in writing—journalism, and so on—all came together as lyrics."

"Being a lyricist is so specialized," I said. "How do you ever get people to believe you can actually do it? I've been a stage musician a long time, and in spite of myself, my reaction when someone—especially a girl—comes up and announces she's a lyricist, is to think, 'Well, she doesn't play, and it probably wouldn't work.' At the beginning, do you run into a lot of that kind of negativity?"

"Yes, absolutely. And that's because a lot of the time when you start writing lyrics, they are poetry, and not lyrics. So the composer will hear what you've done, and he'll realize that it's not really a lyric, and he'll know he can't really work with it. Lyrics are conversational. You have to write in conversational sequence.

Lyricist Pamela Phillips-Oland

Names That Tune

songs recorded by people I'd never heard of over the next couple of years. Nothing really broke. I had a fairly big record in England.

"Then I did the theme for *Joanie Loves Chachie*, which I wrote the lyrics for—James Dunn did the music. He's also the guy that wrote the music on 'Nobody Loves Me Like You Do.' So that was a nice breakthrough. The Sinatra record opened a lot of doors for me. He's wonderful. I met him, and he was so generous to me. Really told a lot of people about me, which I thought was wonderful.

"I thought a lot more was going to happen after that, but again I had to wait."

And for more recorded talk, we waited, too, while we addressed the serious issue of food, and talked of this and that. Phillips-Oland has been married for two years to a "South Dakota cowboy who," she says, "keeps me grounded." She laughed often; she's obviously enjoying her success. But she's kept it in perspective. Just before we left to take pictures, Phillips-Oland said:

"When you're a writer in this business, you have to do it for the love of it, and not for what you're going to be, or going to get, or going to earn. You have to do the writing because it's fun, and because you love it, and because you can't *not* do it."

"You still have to live with taking the risk, though," I commented.

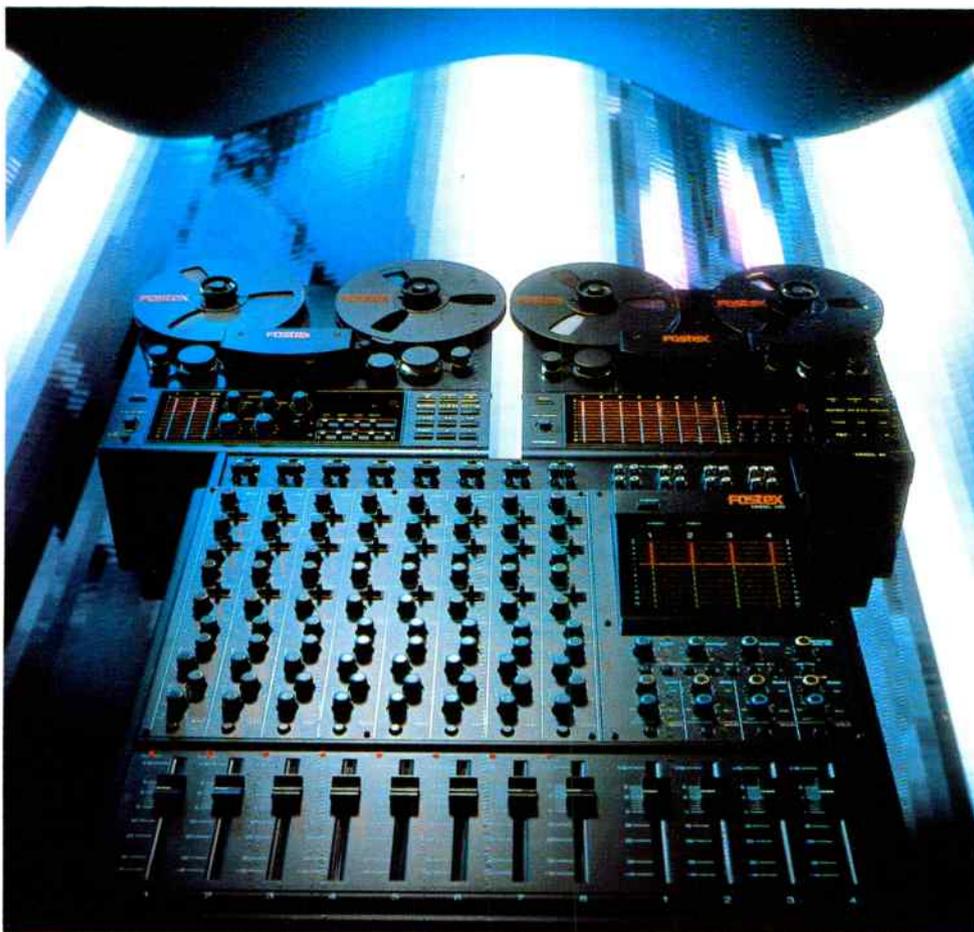
"You can take a risk, and yet still cover your bases," Phillips-Oland said, "if you can get some other kind of work going in your life. Something not as satisfying as the writing, or the music. But it's nurturing, and allows you to have a lifestyle you can live with. Then the risk becomes less risky, because you are at least not losing time. You won't have to say later, 'My God, I threw away a year of my life trying to do this, and nothing happened.' You can at least say, 'Well, during that year, I had lots of good times. I took a nice trip. I had good friends. I earned good money. I bought nice clothes. And I ate well.'"

"That sounds so *sane*. People have this image of artists as being crazy—the crazy artist is a cliché."

"It is sane."

So is Pamela Phillips-Oland. Interesting personal glimpse: She parked her new red Jeep on Wilshire Boulevard a mile east of Westwood, and took a bus to our lunch appointment. I parked in the Village, and paid three dollars. And drove Pamela Phillips-Oland back to her car.

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News

BENEFITS

Music Industry Network and KKGQ Sponsor Bogart Benefit

by Michael Chase

SANTA MONICA—On October 28th, the Music Industry Network, along with L.A. jazz radio station KKGQ, sponsored a benefit concert for the Neil Bogart Memorial Foundation. The sold-out show, featuring performances by Michael Ruff and Perri, was held at At My Place, whose owner, Matt Kramer, quipped, "This is the first time I've ever bought a ticket to my own club."

The evening was hosted by KKGQ disc jockey Rodger Layng, who introduced Michael Dolan, co-publisher of *Music Connection* magazine and founder of the Music Industry Network. Dolan acknowledged those members of the Network who'd spearheaded the benefit project and invited Joyce Bogart

(wife of the late Neil Bogart) onstage to accept a check for \$2000.

Following the proceedings, Michael Ruff mesmerized the capacity crowd with his original style of pop/jazz. Accompanying Ruff were jazz faves Snuffy Walden (guitar), Jimmy Johnson (bass), and Ralph Humphries (drums), with Leslie Smith and Joe Turano on backup vocals. At several points during the show, vocalists Maxanne Lewis, Phil Perry, and John Findley joined Ruff onstage for some multi-part harmonies.

The Perri Sisters opened the evening with their stylized jazz singing, which drew two encores. Musicians John Baker (bass), Art Rodriguez (drums), James Hara (guitar), and Lou Padrini (keys) backed up Perri. ■

COMPANIES

Wayne Henderson Joins Forces With Crosby Ent.: Joint Venture Launching



Henderson (left) and Phillips with former Supreme Scherrie Payne.
by Ben Brooks

HOLLYWOOD—A newly formed music entertainment organization here promises to be "a major, all-encompassing entertainment force" along the lines of Philly International, Stax Records, or Solar Records, according to joint partner and musician/producer Wayne Henderson.

Formed earlier this year by relative newcomers to the record industry Ronnie Phillips and Keith Schoner, the Crosby Entertainment Group was just another production/publishing venture with hopes of making a dent in the highly-competitive music industry sweepstakes. Enter 30-year veteran Wayne Henderson.

Leader of the seminal jazz fusion outfit the Crusaders and pro-

ducer of such artists as George Benson, Narada Michael Walden, Rebbie Jackson, Ronnie Laws, and Hiroshima, Henderson has lined up launching pad record projects with Scherrie Payne and Freda Payne. He is also producing 13-year-old Washington state talent Heidi and five-year-old daughter of principle Keith Schoner, Crosby. "Those are the four acts we have signed right now with the entertainment group," Henderson said. "Together we're developing these two young girls and we'll have full-scale productions with Scherrie and Freda. We have publishing companies Silver Carvings Music, Ronsho Music, and Great Walrus Ltd. Music and we'll be distributing our own records very soon."

While Henderson and his associates plan to place Freda Payne (Sophisticated Ladys) and sister Scherrie Payne (Supremes) with major labels, he emphasizes that as head of A&R for the Crosby Entertainment group he is looking for new talent. "We're looking for more artists—namely a couple of self-contained bands like Kool & the Gang, a solid female group with three or four gals, or a four-member male group. We don't want to be confined by the stigma of a black production company. Black is *in* but we don't want to be confined there. We're going [for] mass appeal." Henderson also said that he is looking for "new faces" but acknowledged that "the credibility of someone having had some success helps sell records right away."

Henderson was introduced to Ronnie Phillips by Private I Records founder Joe Isgro. "Ronnie is very aggressive, ambitious, and has a great ability to sell," emphasized Henderson. "He is going to be a very powerful force in the industry." Phillips previously ran a music company called L.A. Sound, while partner Keith Schoner is a real estate financier from Washington who, according to Henderson, "wants to get into the entertainment field." Schoner's five-year-old daughter Crosby has already recorded several tracks, completed a demonstration video for advertising agencies, and is preparing for a career in film. "I take her into the studio, we'll do three lines and say, 'Okay, come back tomorrow,'" Henderson said. "She has a tutor who gets her ready. We're in no hurry. It's coming along real nice."

Together with partner Mike Hightower, Henderson has also been building Wide Tracks, which will house two 24-track studios under one roof. The facility, located at 6429 Selma Avenue in Hollywood, is nearing completion following a year of construction. "I'm building them for the express purpose of making producers and artists real comfortable," he explained. "After being in the industry for over 30 years I know exactly what studios should have." He also has his own label called Delux 1 which will put out a wide variety of independently distributed records.

"What we want is a full entertainment company," Henderson concluded. "We want our joint venture to become a major force in the industry. So we are taking our time building. This won't be a fly-by-night thing. Good music will last forever and that's what we're trying to do." ■

SIGNINGS & ASSIGNMENTS

by Ben Brooks

Minneapolis-based post-punk power trio **Musker Du** has gone major, moving from L.A. indie SST Records to Warner Bros. Records.

Dick Asher has been chosen to succeed Guenter Hensler as president and chief executive officer of **PolyGram Records** in New York. Most recently senior vice president of Warner Communications, Inc. Record Group, Asher was a partner in the law firm of Arrow, Edelstein, Gross, and Asher in 1984, following a lengthy tenure with CBS Records. Hensler will remain with PolyGram as president of PolyGram Classics.

At **MCA Music** in Los Angeles, **Lorrie Harbough** has been appointed talent acquisition consultant. She comes to MCA from CBS Songs, where she was creative manager.

Activity at **Chappell/Intersong Music Group—USA** includes the promotion of **Mary Beth Roberts** to the newly created position of professional manager of standard catalog. Roberts will supervise the company's standard and theatre catalog in the U.S. She was administration assistance to the company's vice president of finance and administration, Steven E. Fret.

Capitol Records artist **Jon Butcher Axis** has signed a worldwide publishing agreement with **Unichappell Music, Inc.** (BMI), while rock group **Mayday** has signed a co-publishing agreement with the **Chappell/Intersong Music Group—USA**.

Marshall Crenshaw has signed an exclusive co-publishing agreement for the U.S. and Canada with **Screen Gems—Colgems—EMI Music, Inc.**

Merit Music International has been formed by the **Merit Music Corp.**, with music veteran **Bob Weiss** appointed president. Merit maintains offices in Los Angeles and Nashville.

Yvonne Paoletti has been promoted to manager of West Coast video sales for **RCA/A&M/Associated Labels**. Paoletti has been with RCA since 1971.

A licensing agreement has been struck between **Jacobs & Associates Management** and **Greenworld Records** to release a solo EP by Ian "Mac" **McLagan**. The former Small Faces/New Barbarians keyboardist/vocalist is currently on tour in Australia and Europe with the Everly Brothers.

John Valentine has become an associate with the artist management, public relations, and promotion concerns of Los Angeles-based **Spectrum Artists Ltd.** Valentine was a manager for several L.A. bands and partner in Civil Antidote, a local eight-track recording studio.

News

CONVENTIONS

Songwriters EXPO '85 Promises to Be Largest in Nine-Year History

by Billy Cioffi

PASADENA—The ninth annual Songwriters Expo will take place on November 16 and 17 at Pasadena City College. Sponsored by the Los Angeles Songwriters Showcase, the two-day event will feature eleven simultaneous events. Four additional rooms will host classes and workshops on subjects like the craft of songwriting, marketing techniques for songwriters, and vocal and demo recording technology. Sixteen different publishers and 24 record label representatives will participate, along with a large number of independent record producers.

The Songwriters Showcase has

long been one of the best known and most successful of music industry entry organizations. The BMI-sponsored society was co-founded in the early Seventies by songwriters Len Chandler and John Braheny, who perceived the need for what has developed into a unique cross-pollination of successful and aspiring songwriters with industry professionals.

Since its inception, the Songwriters Showcase has played host to scores of fledgling writers who have gone on to successful careers. In many cases the Showcase has given these writers their first exposure to the business aspect of

professional songwriting, while offering encouraging, creative feedback. It has provided a sympathetic, nurturing atmosphere in a harsh, competitive industry.

This year's event is the largest ever held by the Showcase, with sponsors and participants from all aspects of the recording industry. "The Songwriters Expo is the best buy for songwriters on the planet at any price," said Len Chandler. "The only complaint we've ever had is that people get frustrated trying to decide what panel, class, or seminar they want to attend and not being able to be everywhere at once. So, for the second year we're

having a lunch break just so people can schmooze and visit all the booths. And BMI is hosting a party for all the Expo participants from 7 to 9 p.m. on Saturday night in the student lounge."

Representatives from major record companies including CBS, EMI/America, MCA, Solar, Geffen, Motown, and Arista will be looking for songs for artists as varied as the labels themselves. The Showcase estimates that over 1,500 songs will be screened by producers and record companies and over 700 songs will eventually be critiqued by publishers.

The cost for attending the entire weekend is \$100 in advance and \$130 at the door. While there is no single-day advance registration, single-day door cost is \$65. For more information call (213) 654-1666 or (213) 939-EXPO. Tickets are available at Ticketron. ■

INFRINGEMENT

Wonder May Lose Oscar Even if He Wins Case

by Murdoch McBride

HOLLYWOOD—In a brief statement from Motown Records, singer/songwriter Stevie Wonder responded for the first time to charges that he infringed on existing copyrights by releasing the song "I Just Called to Say I Love You." The brief comment, read by Motown publicity, stated, "My music and my integrity speak for themselves and I still 'Just Called to Say I Love You.'"

Wonder's response came less than two weeks after suit was filed in U.S. District Court by plaintiffs Lee Garrett and Lloyd Chiate, who charged that Wonder had access to their 1978 demo, "I Just Called to Say." Garrett, who is coincidentally blind and black, has been a close friend of Wonder's for many years. Between 1970 and 1978 Garrett co-authored three Wonder hits including "Signed, Sealed, Delivered, I'm Yours," "Let's Get Serious," and "It's a Shame."

As part of the suit, Garrett has added a separate action demanding an accounting of royalties for these three songs. This additional action claims that "the exact amounts of money received by defendants Stevie Wonder and Black Bull [Wonder's publishing company] are unknown to plaintiff Lee Garrett

and can be determined only by an accounting." Garrett's action also states that Wonder's organization has failed and refused to "render such an accounting," even though there is an unexplained \$12,800 debit to his royalty account on songs written with Wonder.

In an exclusive interview with *Music Connection*, fellow plaintiff Lloyd Chiate described collaborating with Lee Garrett even before 1978. "I wrote the chords and melody to that song and if you listen to our song and the Wonder version, they are undeniably close. If you change a few words and adjust speeds, you could just about sing one over the other. Another thing which seems to support our case is that the respective songs deal with the [similar] chorus differently. In Stevie's [version] there is this monthly theme, like 'no harvest moon,' and so on. In our original verses we were saying, 'Okay, I know it's over and even though I'm gone and we'll have to live with being apart, I just called to say 'I love you.' To me, it made more sense, and I think it indicates originality."

Chiate and Garrett claim they registered their work in 1979 with BMI, and have provided a copy of

this form with their suit. Also attached was the Wonder PA form (used when registering copyrights with the Library of Congress) which indicates that Wonder first completed his work in August of 1984. "We have the specific date of composition on file and under seal at the U.S. District Court," said Chiate's attorney Steven Schiffres. "We've asked them [Wonder] to do the same and they have refused."

Co-defendants in the case are Black Bull Music, Orion Pictures, ASCAP, GTE Sprint, MCA, and Jobete Music. The long list of defendants reflects the commercial exploitation and success of Wonder's song. Besides commercial success, the Wonder song was awarded an Oscar for Best Original Song of 1984 on the score for the movie *The Woman in Red*. An unprecedented revocation of an Oscar could result if Garrett and Chiate win their case. In fact, Wonder may lose the Oscar even if he wins his case. Proving he wrote the song prior to Chiate and Garrett's version might indicate that he did not create the song specifically for *The Woman in Red*—a requirement for

the Oscar.

As with any copyright infringement action, the plaintiff must prove substantial copying and proof of access to the material in question. According to Chiate's attorney Steven Schiffres, "There is clear access to hearing the finished product and the project in rehearsal after it was written." Chiate explained he and Garrett had actually rehearsed the song in a room adjacent to Stevie Wonder's at the Hollywood Regency hotel long before Wonder ever registered his song. "He [Wonder] had a few hours while we were working on the song in the next room," Chiate said, clarifying that in hopes of selling the song to Wonder. "The demo tape was given to him."

To date, the plaintiffs have demanded \$10 million in damages with another \$5 million requested as punitive damages. While Motown had no comment on their position with regard to the suit, one source at the label said, "The matter is being thoroughly investigated and it will be a month or so before we are ready to lash back at these people." ■

SHOWS

Chrysalis Music Makes Its Home in Los Angeles

by Ben Brooks

LOS ANGELES—In a move to capitalize on "an accessibility here that does not exist to the same ex-

tent in New York and London," Chrysalis Music's new worldwide head of publishing, Bruno Kretsch-

mar, has moved the company's Stateside headquarters from New York to Los Angeles. For the last five months, Kretchmar has huddled on the West Coast with newly appointed U.S. Creative Director Tom Sturges, mapping a strategy that promises to tap the local song marketplace.

In the wake of the buy-out of partner Terry Ellis' interest in Chrysalis Records, Chairman Chris Wright enlisted English song veteran Kretchmar in April with an eye to establishing the autonomy and strength of the Chrysalis publishing interests. "Chris [Wright] has made a decision to develop the publishing company very specifically in the States," said Kretchmar during one of his recent visits. "It has always been a well-regarded publishing company, but in the States it has been perceived as being tied to the record company operations where the major songwriters have been Chrysalis recording artists. There has been a lack of emphasis on developing the publishing company in its own right. We are now making an equal effort to acquire new writers, writer/artists, writer/producers—whatever is happening. We're in the publishing business full scale."

Managing director of Intersong Music in the U.K. and international for the last six years, Kretchmar began his career as what he modestly called a "very unmentionable fifth-rate songwriter." But he quickly evolved into the publishing field where he went to work for April Music at CBS Songs. "At least my songwriting experience gave me the ability to understand the creative process and have the affinity with songwriters to know their problems and how the creative juices flow," he said. In his new position he is responsible for Chrysalis Music in the States and in the U.K., in addition to other territories where the company goes through third-party sub-publishers.

Kretchmar stressed that with Tom Sturges "responsible for the developing personality of Chrysalis Music in the U.S.," there will be an open-door policy and willingness to develop and acquire songwriters or merely songs. "We are interested in developing grass roots talent or successful, established writers who may become free," he explained. "Whether it be a songwriter pure and simple or acquiring one song from a writer in order to establish a relationship, we're interested. We will pursue movie soundtrack compilations or any of the avenues opened by new technology. Anyone who feels they have a talent, albeit in the early stages of development, we'd be in-

terested to work with them."

Kretchmar is bullish on the publishing trade in Los Angeles versus New York and London because in recent years self-contained acts have all but completely dominated those music centers. Particularly in the U.K., fashionable dance bands have developed their own style of songwriting and record making which is obviously not responsive to cover versions. "I think Los Angeles is a publishing town," Kretchmar enthused. "I find it very open to make contacts and present songs to artists and producers in the studio. There are opportunities in New York and London as well, but I still find it stimulating to be in the publishing business in L.A."

Before he left Intersong, Kretchmar was instrumental in placing the old Daryl Hall gem "Every Time You Go Away" with Paul Young. He cited Tom Sturges' placement of the Huey Lewis hit "Heart and Soul," while Sturges was at Screen Gems-Colgems-EMI Music, Inc., as a similar coup. "There are ar-

PUBLISHING

Salute to Songwriters Set for Beverly Theatre

by Lamont Morrison

BEVERLY HILLS—Several top recording artists and songwriters will appear and perform in a musical show titled "A Salute to the American Songwriter," scheduled for Tuesday, December 10 at the Beverly Theatre in Beverly Hills. Sponsored and produced by the National Academy of Songwriters, the show will feature Melissa Manchester, Richard Carpenter, Irene Cara, Stephen Bishop, Donny Osmond, Eric Carmen, and Matthew Wilder, in addition to other surprise superstar guests. Also appearing and performing are hit tunesmiths such as Tom Snow, John Bettis, Richard Marx, Brock Walsh, Harold Payne, and Jon Lind.

A twelve-year-old non-profit organization designed to assist, educate, and protect songwriters, N.A.S. is sponsoring the event to provide funds for its various services and programs. However, the concert is also designed to honor and recognize the craft of songwriting, something N.A.S. Executive Director Kevin Odegard and hit songwriter Dean Pitchford feel is too frequently ignored by music fans and some people in the industry.

"Songwriters work long, hard hours to come up with hits and then they aren't recognized for it," ex-

plained Odegard. "The songwriters are the quiet heroes of the music business. We want to change that."

A chartbusting songsmith ("Footloose, "Let's Hear It for the Boy"), Pitchford is currently penning the script for the show, which he feels will make an impact on the industry and the record buying public.

"Not enough people realize that the hit song begins with the songwriter," Pitchford said. "We want this show to be entertaining, but we also want to spotlight the craft of songwriting, to make people see exactly what it takes to create a hit."

Odegard expects more star recording artists and songwriters to sign up for "A Salute to the American Songwriter," which will be hosted by composers Cynthia Weil, Barry Mann, and Stephen Bishop. "The response has been great," Odegard said. "I've talked with other top names who want to commit. They just need more time to see if they can make the December 10 date."

Tickets are \$50, \$25, and \$15, and will go on sale Monday, November 10. Those who purchase a \$50 ticket will be invited to a reception immediately following the show. For more information about tickets, call N.A.S. at (213) 463-7178. ■

RADIO REPORT

by Kenny Ryback

Listed below are local bands currently being played on Southern California 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 featured on specialty shows are noted.

KROQ FM

Wall of Voodoo*
Oingo Boingo*
Felony
Red Hot Chili Peppers
Motels
Cruzados
Jane Wiedlin

91.1 FM

New Marines*
Wall of Voodoo*
Oingo Boingo
Gary Myrick
Cruzados
Jane Wiedlin
What Is This
Mr. Mister
Motels

KLOS 95.5 FM

Autograph*
Local Music Show
Suicidal Tendencies
Silent Rage
Pontiac Brothers
Javany
Mercenaries

KJLH 94.7 FM

Black 'N Blue
Cruzados
Mr. Mister

KNAC FM

Oingo Boingo* 105.5
Jane Wiedlin
Candy
Red Hot Chili Peppers
Gary Myrick
Living Daylights
Untouchables
X

Lee Ving (Alamo Bay)
Motels
Cruzados
Three O'Clock
Lone Justice
Fishbone

What's New For Lunch

Wall of Voodoo
Black & White
Start
Waves of Grain
New Marines

101 KGB FM

Motels
Lone Justice
Black 'N Blue
Autograph
Cruzados
Mr. Mister
Mottley Crue
Ratt
Homegrown Hour
Yard Trauma
Thee Fourgiven
American Steel
Kidd Solo
Bob Chance

FINE TUNING:

LONG BEACH ROQS: Once again the Southland will be treated to the musical knowledge and excitement of Wild Bill Scott (recently of KROQ, WLUP/Chicago, KSRR/Houston, etc.) and the master of sharp wit and cunning tweets, Sam Freeze (also of KROQ). Both will join Long Beach's Rock 'n Rhythm station KNAC for weekends.

THE FISHERMAN RINGS TWICE: Back where he belongs, Jed the Fish can be experienced Monday through Friday from noon to three on Pasadena's own KROQ. Jed's visit to KQAK/San Francisco worked out well; unfortunately, when the station changed call letters (to KRCY-FM) and format (we still haven't figured it out), they let go some real talent. According to the latest ratings of the Bay Area, KRCY showed up with a 4 in their first book. The cream rises to the top—good goin', Jed.

IF THEY BUY YOU A PORSCHE, WILL YOU BE THEIR FRIEND? What does it take to get a general manager/vice president of a great metropolitan radio station to go on the air live? A PSA? A format change? A public apology? No, just pretty good station hype. Last Thursday, after announcing all week to listen for "The Big Announcement," KLOS's Bill Sommers shared the exciting news with their audience: "Keep listening for your chance to win a Porsche 944 each week through November." However, if you are one of the believers that Porsches and porcupines have similar traits, you might want to try your luck on KKHR—they're giving away two Datsun 300Z's with \$10,000 cash in the glove compartment. Or check out Hot Hits KJIS-FM, who once again come in with the Big One—\$50,000 cash. Happy Holidays!

"THE HULLABALOOER" IS BACK: And KHJ has got him. Starting November 4th, Dave Hull, Sixties radio legend and popular commercial voiceover talent, will get you out of bed and on your way to work weekday mornings. For you "oldies but goodies" fans, between the return of the Hullabalooer on KHJ and the Real Don Steele on KRLA, it looks like happy days are here again.

LOCAL NOTES

Compiled by Bud Scoppa & Karen Burch

Contributors to this section include Randal A. Case, Kathie Lambert, and Jim Maloney.

PICTURE THIS: The following is the latest correspondence from Mr. Zoogz Rift, who certainly gets his share of press in this section: "My son, Aaron T-Bar, is obviously pleased as punch that his old man has surrendered unto Mutatis Mutandis (the philosophy of making the necessary changes), and the fact that I've lost over 100 pounds in the past six months. Here he is, proudly holding my new LP, *Interim Resurgence*. A new West Coast tour is presently being scheduled for early next year, celebrating my completion of the mysterious ten-month 'Moamo Incubation Period,' and will feature a whole new band called the 1986 Mutatis Mutandis Show Band & Revue. (Can you think of a better way to get your kid's picture in the paper?)"



DOUBLE (CULT) FEATURE: Good taste will be the order of the night on New Year's Eve at the Beverly Theatre, when Randy Newman and Richard Thompson split the classiest bill imaginable. Why, it might even be worth leaving the house for.

SHUTTERBUG: This issue's Holly Knight cover shot marks the *MC* debut of noted photographer Jonathan Exley, whose work can be seen on numerous album covers and ads, as well as in such magazines as *GQ*. We managed to ensnare Exley as he was unlocking his front door after a six-week photo-flurry in New York City. Much arm-twisting ensued, followed by the somewhat complicated arrangements that led to the aforementioned photo session. Thanx, Ex—let's do it again.

BLIND DATE: We in editorial may be a bit thick, but writer Richard Sassin knew full well that the date of James Dean's death was September 30th and not the 23rd, as we erroneously printed in his examination of the Dean legend in our October... 28th ish. It won't happen again, Richard.

DRIVE, HE SAID: Auto leasing mogul Haim Zion has formed his own record label—he calls it Parrot—up in San Mateo. First signing: Deshawn, an eight-piece pop/dance band led by musician/producer Tony Deshawn. Parrot's initial release is Deshawn's twelve-incher, "Hard Attack."

EASY TO BE HARD: Floyd Sneed, former perpetrator of the beat for Three Dog Night, is now ready for a new venture in drumming. Interested bands, managers, or producers can reach Floyd at (818) 701-7512.



Photo by Lesley Campbell

LET STING DO IT: Don't worry, gang—federal agents will not be coming around to confiscate your Mr. Microphones. BUT a U.S. district judge has ruled that it's illegal to sell those tapes that have customers singing over the instrumentation of their favorite records, on which the original lead vocal has been screened out. That's perfectly okay with us 'er Honor.

ROYAL JAM: King not only tore up the Palace recently (see photo here and review on page 35), he also made a mess of Studio City when he did an album signing routine at the Wherehouse on Ventura Boulevard. The event turned out to be a BIG success—so big, in fact, that the Laurel Canyon exit to the Ventura Freeway had to be closed off! Next time, let's give poor King a little space, okay, kids?

ANOTHER MUSIC MOVIE: *Sweet Dreams* is a great film to listen to. From the opening "San Antonio Rose," through the classic break-your-heart ballads, "I Fall to Pieces," "Crazy," and "Sweet Dreams," Patsy Cline's singing (from original recordings) is hair-raisingly effective. Cline (Jessica Lange) plays out her romance and stormy marriage to Charlie Dick (Ed Harris) against music that evokes a whole era: "Be-Bop-A-Lula," "Young at Heart," "You Send Me," the whole kitsch-to-bump spectrum of Fifties radio. And for the first 15 minutes, it's a great film to watch. The Cline-Dick courtship is an engrossing balance of passion and gum-chewing innocence played against a gritty, blue-collar Fifties world. Director Karel Reisz has a great touch with this world, seen earlier in his *Saturday Night and Sunday Morning*, which made Albert Finney an international star. But from marriage on, the two lead characters seem two-dimensional. The lines, "Charlie, you screw up a lot, but I love you, and I always will" and "Charlie and I deserve each other" just about sum it up. We see them abuse each other, see their tragedies and successes, but we are ultimately not much moved, because we really don't see their insides. And *Sweet Dreams* is so close to being a terrific movie, so close to living up to the promise of Patsy Cline's music, that it's a terrific disappointment when it just... —KL



STUPID PRESS RELEASE: "Weird Al" Yankovic & his Stupid Band have just returned to L.A. after a four-month national tour, featuring Stupid drummer Bermuda Schwartz, Stupid bassist Steve Jay, Stupid guitar player Jim West, and Stupid keyboardist Pat Regan. The group intends to make their unique musical talent available (together and separately) on assorted projects. Pictured in front of their Stupid Tour bus are (left to right): Pat, Steve, Stupid saxophonist Bill Anderson, 'Weird Al,' Jim, and Bermuda." more (Stupid) information, call (213) 655-0977."

FILE UNDER FLEETWOOD: Fleetwood Mac has resolved its internal conflicts and returned to the recording studio to begin work on its first LP since 1982's *Mirage*. Lindsey Buckingham and Richard Dashut are co-producing the project... And *Fleetwood Kids* is the projected title of a feature film to be produced by Marvin Worth and Total Experience Productions/Lonnie Simmons for the Disney Motion Picture Division. The script focuses on three underprivileged teenagers—black, white, and hispanic—who become millionaires and retire. Sounds inspirational.



UNHOLY ALLIANCE: What are Gene Simmons and Ron Keel doing here with Debby Boone? Beats us.

BIG BUCKS FOR TOP TUNES: Total ASCAP receipts from January through August of this year amounted to a record high of \$160,660,000! And that's only eight months.

VOTE OF CONFIDENCE: Yngwie Malmsteen, guitarist extraordinaire, was recently voted "Best Rock Guitarist" by the readers of *Guitar Player* magazine for the year of 1985. Also, in the 19th annual poll, Malmsteen won "Best Guitar Album" for his first solo LP, *Rising Force*, on Polydor. We guess this qualifies Malmsteen as a finalist for the "Flying Fingers of Fate" award, too.

ON RECORD: Starstruck Productions recently announced that super-bassist Billy Sheehan and his band Talas have been signed to Gold Mountain/A&M for separate recording contracts. The band is currently writing tunes for the Talas album, slated for release in Spring of 1986. Producer unknown as of yet. Sheehan, meanwhile, is working on his debut solo album, which will feature "guest appearances by a number of the world's top rock musicians"... Bop O' Bay recording artists Tony Canipe and the Batteries will release a 12" single on November 18. The single, "So Tough," was produced by John Morales (Dan Hartman) at RPM Studios in New York City... Metal Blade has plenty of releases they want you to know about. Slayer goes into the studio in December to record their next album for an April release. Nasty Savage's debut is on the racks, while Halloween's (a little late for Halloween, perhaps) is working on their second album, due in May '86. Celtic Frost's *To Mega Therion*, featuring a full-color fold-out cover with the artwork of famous German painter H.R. (does that stand for hard rock?) Giger. It'll be out December 1st, just in time for your holiday shopping! Other releases include Pandemonium's *Hole in the Sky* and *Raging Violence* from Hiram; Metal Blade's next in the series, *Metal Massacre 7* (featuring bands with similar names), is due January 7. Malice (featured in *MC* several issues back) will be releasing a 12" single on Metal Blade. Although still signed to Atlantic, they have some spare material they want M.B. to release. In conclusion, Metal Blade reports that several of their bands have been targeted for criticism by the PRMC; they ask all concerned music lovers to write government officials and voice their opinions... Tower of Power is in the studio recording an album for their new label, Who Knew? Records. This is the first new vinyl from ToP since 1979; plan for a February 1, '86 release date... Ratt celebrated at NYC's hotspot, the Dish of Salt, after their sold-out show at the Byrne Arena in New Jersey's Meadowlands. The cause for merriment was the presentation of RIAA gold and platinum awards, plus Canadian platinum awards for their current album, *Invasion of Your Privacy*.

SPUDS SPREAD ON "BREAD": ▶ Devo was in session recently at the L.A. Record Plant cutting a "scandalous" remake of the early Sixties classic, "Bread and Butter." The new version will underscore the much-talked-about erotic eating scene in the upcoming film, *9½ Weeks*, starring Mickey Rourke and Kim Basinger. The tune will be available on Capitol's soundtrack album from the PSD film (distributed by MGM). Pictured (from left) are spuds Alan Myers, Mark Mothersbaugh, Gerald Casale, and Bob Casale (engineering), joined by assistant engineer Clive Taylor. The current studios will continue operating until the new Record Plant, designed with an emphasis on film scoring, opens in December.

FREEDOM OF CHOICE: KKSM, cable radio from Palomar College, offers not one, not two, but *three* different formats for your listening pleasure. The station is in full swing and they'd like you to lend an ear. The CHR format is played every day from 7 a.m. till 12 noon; the Alternative Music format can be heard from noon till 8 p.m.; and AOR goes from 8 p.m. till God knows when! With formats this diverse, surely the most fed-up listener can find something to love. KKSM-FM is located on the Palomar College campus in San Marcos.

HANDS ACROSS THE WATER: David Gladstone, Brian Levi, and Dan Cole of L.A. Music International recently returned from the tenth annual Muse Expo, where they represented such local bands as Other Voices, Luce, Lanny Rae & the Strangers, Alien Customs, and other selected artists to foreign industry reps. Apparently, there was a buzz around the L.A.M.I. booth throughout the show. Presentations were made to attending British and European recording, publishing, and distribution companies. L.A.M.I. is presently negotiating and finalizing agreements from contacts made there. L.A.M.I. will also be attending MIDEM in Cannes, France, at the end of January. Interested parties with masters can call (213) 324-2407 for some overseas exposure.

MARS BARS: Local rockers Deep Freeze plan to shortly release a "contemporary version" of the old Steppenwolf "Born to Be Wild" hit, re-arranged by the original tunesmith, Mars Bonfire. Deep Freeze's version will be sung by Debrah Magone, a delicate brunette who also happens to be a fourth degree blackbelt in karate (ouch!). Magone told *MC* that the single's flipside, a song called "Mean, Mean Woman," wasn't autobiographical, and we didn't dare argue. —RAC



Photo by Neil Rickman

BOOGALOO ON BROADWAY: This year's New Music Awards, to be held at New York's Beacon Theatre Saturday night (11/9), will be hosted by Cheech & Chong, with R.E.M. and the Del Fuegos performing. If you haven't already made plans to attend, don't bother—it's way late.

WINDHAM HILL STREET BLUES: The predominant new-age label has come up with a couple old-school ringers in the persons of erstwhile rock ivory-pounders Ben Sidran and Phil Aaberg, whose new LPs are entitled *On the Cool Side* and *High Plains*, respectively. Sidran's record, on WH's jazz label, Magenta, even sports Dr. John and sometime-partner Steve Miller on vocals. Apparently, the quiet has been broken on the hill.

▶ **SLUGFEST:** Here's Arista's official signing pic for the Sluggers, a Nashville-based trio that might be described as a beardless ZZ Top (AA Bottom?); ZZT producer Terry Manning is even now manning the board for the boys, who are shooting for an early '86 LP release. All smiles are (from left) Sluggers Tim Comet and Willis Baily, sweater guy Clive Davis, frontman Tim Krekel, and A&R type Jamie Cohen, who signed the band.

◀ **BACK-DOOR PLAY:** The life of 15-year-old *Star Search* junior winner Jimmy Salvemini has changed in a big way. Because of his appearances on *Star Search*, Jimmy was discovered by superstar Luther Vandross and is currently recording an album under Vandross' direction. Backstage at Vandross' recent concert at the Universal Amphitheatre, Jimmy runs into a double pick from Vandross and Magic Johnson.

◀ **HEY, BARTENDER, ANOTHER SMOOTHIE:** Poets Michael C. Ford (pictured) and Michelle T. Clinton will give spoken-word performances November 9th at BeBop Records, Reseda's bastion of culture. Both have books of collected poems coming out next year; Clinton's will be titled *High Blood/Pressure*, while Ford's volume calls itself *Ladies Above Suspicion*. Both appear on Freeway's *Neighborhood Rhythms* LP.

GRAND TRUNK RAILROAD? Arista has announced the signing of the newly formed GTR, fronted by two of England's top guitarists, Steve (Yes, Asia) and Steve Hackett (Genesis). GTR's debut is due at the beginning of next year.

◀ **OUTWARDLY MOBILE:** Sutra recording artists the Fat Boys—Kool Rock Ski, the Human Beat Box, and Prince Markee Dee—celebrate the success of their new album, *The Fat Boys Are Back*, with *Pla Zadora!* It won't get much hipper than this.

TONE JUSTICE: Feargal Sharkey, undertones leader turned solo artist, is getting the red-carpet treatment at A&M, where he's just been signed. An LP is due in January, but meanwhile, Feargal's first single, just released in the U.K., is a projected chart-topper. The cut, yclept "A Good Heart," was produced by Eurythmics' derish Dave Stewart and written by local girl Maria McKee, lead singer of Lone Justice. Check it out.

THE HIPPEST PLAYLIST in SoCal continues to be that of San Diego's 91X, which has had Kate Bush's "Running up That Hill" evenscored at Number One for a month. The rest of the Top Ten is equally tasty—check it out: (2) Simple Minds, (3) INXS, (4) Alarm, (5) Clash, (6) Cure, (7) Bryan Ferry, (8) Talking Heads, (9) Squeeze, (10) Dire Straits. No L.A. station has anything remotely comparable, sad to say.

SYNTHESKINS: Linn Electronics has announced the release of alternate sounds on disks for the Linn 9000 Integrated Digital Drums/MIDI Keyboard Recorder. These disks allow musicians to replace the standard Linn 9000 sounds with a variety of different sounds. They make up a growing electronic library of over 100 sounds and sound sets. Collect 'em all!

CASH FOR YOUNG COMPOSERS: The 34th annual BMI Awards to Student Composers competition are now open for business; the contest is designed to encourage young composers in the creation of concert music and, through cash prizes, to aid in continuing their musical education. The prizes, which vary from \$500 to \$2,500, are awarded at the discretion of the final judging panel. To date, 304 students, ranging in age from 8 to 25, have received BMI awards. The 1985-86 competition is open to students who are citizens or permanent residents of the West Hemisphere including North, Central, and South America, and Caribbean Island nations, and who are enrolled in accredited secondary schools, colleges, or conservatories, or are engaged in private study with recognized and established teachers anywhere in the world. Contestants must be under 26 years of age on December 31, 1985. There are no limitations as to instrumentation, stylistic consideration, or length of work submitted. Students may enter no more than one competition, which need not have been composed during the year of entry. Official rules and entry blanks for the 1985-86 competition are available from the Director, BMI Awards to Student Composers, 320 West 57th Street, New York NY 10019.

Photo by Suzan Carson

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Leitmotif by Brian Talley

HOLLY KNIGHT'S OBSESSION: *Art Imitates Life in the Work of This Fiery Young Writer/Artist*

by K.A. Parker

If it ever actually came down, Holly Knight's songs might well be rated "R" for excessive violence. The now-familiar anthems of this 29-year-old transplanted New Yorker are littered with the debris of extreme erotic conflict, expressed with passion, worldliness, and frequent outright hostility. Unlike most of her contemporaries, Knight writes very few songs but bats for an incredibly high average, hits-wise—we're talking 1,000. Her unprecedented string of hits—"Love Is a Battlefield" and "Invincible" (Pat Benatar), "Better Be Good to Me" and "One of the Living" (Tina Turner), "Obsession" (Ani-Motion), "The Warrior" (Patty Smyth & Scandal), "Change" (John Waite), and "Never" (Heart)—has given Knight a permanent home in the upper reaches of the charts. "Pleasure and Pain," the upcoming Divinyls single (written with frequent partner Mike Chapman), is every bit as combustible as her previous work. The relatively lighthearted "Love Touch," written expressly for Rod Stewart, sounds—even in its present demo form—likely to become that artist's biggest record in years. At the moment, Knight is working on a song for Huey Lewis & the News while at the same time recording (at Cherokee, with Chapman as producer and occasional co-writer) the debut album of her band, Device; it'll be released on Chrysalis early in 1986.

In this interview, conducted by journalist/songwriter K.A. Parker during a brief block of downtime in Knight's kinetic schedule, this one-of-a-kind writer/musician talks in depth about the pleasure and pain of being a woman in a field dominated by men, the collaborative process (most of her hits have been co-written, and her writing partners have been exclusively male), the source of her extreme self-assurance, and the heartfelt underpinnings of her deliriously dramatic songs.

MC: How long have you been writing?

Knight: I've been writing professionally for seven years. I started playing piano when I was four and I took classical for ten years, so music's always been my life. I was trying to experiment with writing before that, although I was pretty young, so I don't think I had the intellectual understanding to write the way I do now; so when I say seven years, I mean professionally. When I was in my first group, that's when I started writing.

MC: Did you start out as an entertainer?

Knight: I signed my first record deal when I was 22. I had two albums out with this group. The group was called Spyder. I wrote actually quite a lot in the group. In fact, several of those songs have been covered by other artists: "Better Be Good to Me," on the second Spyder record, "Change," which John Waite did, and "Little Darling," which was recorded by several people. Basically, I wrote all the singles for the group. It wasn't that I was elected—we all wrote.

MC: So this wasn't something that you necessarily set out to do?

Knight: No. I tried because everybody else was trying it, and it turned out that everybody else was taking my writing very seriously. All of a sudden, it was "Holly, you've gotta come up with the next tune." Mike Chapman discovered me. And once he gave his support, people were listening to my tunes.

MC: How did you meet Chapman?

Knight: I'd heard about Michael for quite a while and I'd admired his work with Blondie. I met him at a club,

and I had a tape on me. I chased him around the club, gave him the tape, and said, "Will you listen to this?" And he said, "Probably not, but if you call me and kick my butt, maybe I'll listen to it." So I did. I called him every day for two weeks. He'd pick up the phone, and I'd hear, "Not her again—get her away from me." Now I say, "Aren't you glad you picked the phone up?" I was a little hustler, I always have been. That's how I've gotten where I am now. I try not to be obnoxious about it, but I do feel that it takes a lot of drive to rise above the heap. There's a lot of people out there trying to make it. There's a lot of talented people, and I don't think it's only talent. I think it's a little bit of talent, drive, perseverance, patience, self-confidence. It pays to be pushy, a little bit.

MC: Once he listened to your tape, then what?

Knight: A few weeks went by and he called up and said, "Look, I love the music and I'm interested in signing the band." He's told me since then that one of the reasons that the band got signed was on the power of the tunes that I had written. When I left Spyder, he gave me such a shot of confidence in the area of songwriting that I signed a new publishing deal with him, and that was when I became a serious songwriter, because I had someone all of a sudden who had the track record—who I respected so much—supporting me and I felt like, "I'm gonna be this human sponge and get what I can off of this guy," which is really what I set out to do and what I did. I went to the Mike Chapman School of Songwriting. You can't teach someone that intangible talent, the magical element, but he was a great source of inspiration inasmuch as he said to me, "Look, your lyrics are a bit hokey; try to say something with your lyrics. People are too smart out there to buy something that isn't really saying something."

"Better Be Good to Me" was the first tune I ever wrote with Mike Chapman, the first collaborative effort. I don't collaborate with many people and the ones I do collaborate with, I collaborate with because they have something to give. It really is a partnership thing and you don't want to be writing with someone where you're carrying the weight or where the quality of the tune might go down. I wrote "The Warrior" with Nick Gilder and I felt that that was really a good collaborative effort. I wrote "Invincible" with Simon Climie—that was a good collaborative effort. I do quite a lot of writing on my own Device record with my guitarist, Gene Black, and that's a great collaborative effort. And obviously the ultimate one is Mike Chapman. Mike Chapman and I are perfect for each other on a writing level—it's uncanny how some of our songs get started. I don't mean to sound Californian here, but it's a very sort of cosmic thing that happens.

I'll just say this once and then I'll stop it, 'cause I don't want to get into a negative side of it, but with Michael and Nicky Chinn, Michael is so gifted and he's such an artist and he had a partnership with Nicky Chinn and for years people would look at a tune and say, "That's a Chapman/Chinn collaboration; the team has done it again," and that wasn't the case. Michael wrote that song and Nicky might have changed an "and" to a "but" or an "is" to a "was," and for years people thought that they were a songwriting team, which was not the case. Michael has said many times, "Gee, it's great to write with someone who actually makes a valid contribution, instead of someone that's exploiting my talent." I'm sorry to bring that up [and



Photos by Jonathan Exley

[I hope] it doesn't look like sour grapes—I'd like to come off as being a lady when it's said. But the fact of the matter is that Mike Chapman and I wrote "Better Be Good to Me."

MC: When was "Love Touch" written?

Knight: Now that's an interesting one. That tune was finished a week ago. It was written for Rod Stewart. I'm really proud of that tune, because I think that I've



Photos by Jonathan Exley

for the movie, and she did in fact say to me, "You've written something that's perfect for the movie and perfect for me." So when I came to Rod, I thought it would be really great if we could write something that was a little bit like Rod a few years ago, less synthesizers and drum machines and more just a good song that you could just sit there and tap it out on a table and sing it and it would still be a hit.

MC: I notice that you wrote "One of the Living" by yourself. Are you a composer as well as a lyricist?
Knight: I'm more of a musician than I am a lyricist, actually. When I write, I always, always write the music first. I just walk into my room, I don't know how it happens, I don't know when it happens. It's usually four in the morning and I hope my neighbors aren't going to be screaming their bloody heads off. I just put the drum machine on and I start putting some sort of a rhythm in and I start playing and as I start playing I start mumbling stuff, phonetically, and then the lyrics will come. The lyrics—it's more like going into labor—the lyrics for me could take weeks and weeks. We spent three weeks writing the lyrics for "Love Is a Battlefield." I mean, "Love Is a Battlefield" is an absurd title, if you really think about it. I've just written a tune for a group called the Divinyls called "Pleasure and Pain." Michael and I are very proud of that song, because it's one of those lyrics that [make] people sit up—the hair stands up on the back of their necks. I wanna do that. I'm not saying that we deliberately set out to write songs about violence. It's just that that's what the essence is of me. I can only write from what I know, and I tend to be a rather flamboyant and dramatic person. Thank God I have a way of channeling out all this craziness and I can make a living at it. . . .

The thing that's crazy about my job is that it's so disciplined and yet it's so *undisciplined*. I make my own hours and, yes, at the end of the day or the month or whatever, I have to deliver, but I can really be flexible and make my own schedule.

MC: There seems to be so little struggle for you.

Knight: Oh, there's *lots* of struggle. The Mike & Holly Show is a battlefield. We love each other dearly and we have a tremendous amount of respect for each other, but we fight sometimes. Personally, I think that fighting is healthy: It's emotion, it's passion, and it's fire, and all artists are like that. I wouldn't have it any other way, I really wouldn't.

sussed out Rod Stewart. You know, I try and do that. I get covers where my publishing company will go out and get a cover for me, which is what they did with "Better Be Good to Me," and "Obsession," and "Change." At other times, an artist will come to me and say, "Will you write something for us?" When I wrote "One of the Living," which is Tina Turner's current single, they sent me a script, and I read through it and I just tried to catch the essence of what Tina Turner is about. I tried to tie that in with the script

MC: So you write when it comes to you?

Knight: Uh-huh. And the funny thing is that people think that I churn out music, because every time they look on the charts, there's something up there. The truth of the matter is that I don't churn out tunes. So far, I've had five Top Ten hits in the last year-and-a-half; hopefully, by the end of the year, I'll have seven, because of the two songs on the charts now. But some of those tunes were written, as you say, several years ago. "Better Be Good to Me" was written many years

ago, "Obsession" was written many years ago, "One of the Living" is recent, "Love Touch" is recent, but it's not like I write three and four tunes at a time and bang, that's it. Rather than write 40 songs and have five be hits, I'd rather write five songs, and knock on wood, they'll [all] be hits. I also start stuff, and if it doesn't sound like a hit to me, I'll throw it out. And by a hit, I don't mean that I sit down to write commercial. What I mean is something that I feel good about, that when I listen to it, I go, "Now that's the real thing."

MC: And do you always know? Are you never surprised when you've made the Top Ten?

Knight: Well, this might sound pretty cocky, but I usually know now. I didn't always know in the beginning, because I didn't have a track record and there's something wonderful about being validated by the public and by having the success. . . .that's the proof that what you're doing is good, and when I write something now I can usually say, Whether it *will* be a hit or not is another question, 'cause we all know there's a lot of other things involved: marketing, who else is out on the charts at the same time, who the artist is, what kind of support they have from the label. But I try and pick artists that I love artistically, which was the case with the Divinyls, because I think that Christina Amphlett is truly brilliant—strange girl, but very brilliant. I think she's a tremendous singer, and I was dying to write something for her. They flew her here from Australia to write *with* me, and what I did was end up writing something *for* her. . . .

I don't like the pressure of "Tell us when you're gonna have the tune," 'cause I don't know. I say, "Look, I'll try and I'll sit down and I'll write this, but I can't promise anything." The song, "Love Touch" that we wrote for Rod took us months and months. I wrote the chorus and I couldn't come up with the right verse for the life of me. I thought the chorus was a hit and the verse wasn't. Finally, Michael's schedule opened up and *he* tried, and I brought my guitarist in and we actually came up with a verse. *Now* I believe the tune will be a hit.

MC: You started with the chorus. Did you write the words and the music?

Knight: I wrote the words and the music and the melody. It's always different. "Pleasure and Pain" I wrote the complete musical track to and Michael wrote all the lyrics. It happens differently every time. "One of the Living," I thought, "I'm gonna write a song for Tina and I'm not gonna write it with anybody," because every now and then I think it's a good exercise to write something on my own. I prefer to write with people, and I'm very picky who I write with, but it's a good exercise to write on my own just to prove to myself that I can do it.

MC: What does a co-writer have to bring to the partnership? How did you get paired up with some of your co-writers?

Knight: Now that I'm going to be a performer, things have changed a lot. I don't have the time to write anymore for other people, but if Sting ever comes along and wants to write with me, I certainly wouldn't turn him down. Or Bowie. I'm dying to write for Paul

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Young. I saw him live and I thought, 'I've gotta!' I always liked Paul Young's voice and I always liked his look, but when I saw him live, I thought, "God, now there's an *animal*. Why is it that he doesn't have the right vehicle to come across the way he does live?" 'Cause he's very sexy live—he's very primitive and very naughty and yet he comes across much nicer on his songs. I thought I'd really like to write a tune that would maybe bring out what I saw live, that would bring out more of what he is.

MC: *Is it something that you'd do just for the hell of it and then give to your publisher?*

Knight: I never give it to my publisher. In fact... well, my publisher is Mike Chapman, which is terrific. And we have a very weird, unusual relationship. It's not like a typical publisher, where you write a song and you give it to him and you say, "Could you give this to Paul Young?" His administrator is Arista Music, which is run by Billy Meschel. Now, he's terrific, but Billy... it's kind of unfair what we did to Billy. We let him go out and get covers on tunes that have already been recorded. If we get asked to write a tune for someone, we sort of bypass him, and I know he wants to kill me for that, and I can't blame him. But if I wrote a song for Paul Young, I don't think I would have to go through him—I would just call Paul Young's manager or call Paul Young up, since I've met him, and say, "Paul, I've got a tune for you." It's such a great thing, which is unusual for me, 'cause I don't think it happens to a lot of writers. When Rod wanted me to get involved, his manager called me up personally. Pat Benatar called Mike Chapman and asked if he would write a tune, and we wrote "Love Is a Battlefield" together, and that really was my first break: it was the first cover I got by a well-known artist and it went Top Five and that was pretty exciting. Then I had "The Warrior" with Patty Smyth and "Better Be Good to Me" and "Obsession." With the consistency, people started realizing, "Oh, this is not an accident here. I mean maybe the girl actually has some brains in her head."

"It's not like I sit down and go, 'I'm gonna write a hit.' I just get in there and something comes out and I don't know how it happens and I just thank my lucky stars that it happens and I just get on with the business of doing it."

I have to be really careful, because every time a song gets covered, it's a single and it's become, so far, a hit. And I just have to be careful not to get too cocky, because it's impossible to be successful all the time. I believe that I *can* do it, but I still keep that attitude, just to prepare myself, 'cause I don't want to go through the "I'm a failure now" kinda thing. But I don't consciously think about it, I really don't. It's not like I sit down and go, "I'm gonna write a hit." I just get in there and something comes out and I don't know how it happens and I just thank my lucky stars that it happens and I just get on with the business of doing it. It's the same thing with this record. I don't know if everybody's gonna like it. I know it will get a fair listen and we'll get a lot of people working it, so all I have to worry about is doing my job and I'll get a fair listen and if I *do* a good job, then the rest is out of my hands.

MC: *At what point did you decide to go back and put a band together?*

Knight: I needed those years away from the other group to really just develop myself as a songwriter and somehow get a little bit of credibility and just sort of grow. One day Michael said, "I'm concentrating on films. Would you like to work on films with me for the next year or so, or do you wanna put your group together?" So I said, "Mike, I really wanna put my own group together." He said, "Okay, no problem." He had dinner with [Chrysalis'] Terry Ellis and Jeff Aldrich and he said, "Look, Holly Knight wants to be a performer, she wants to have her own group. She



Photo by Jonathan Exley

has no songs, I can play you no tapes, the group is not together. Are you interested in signing her?" They said, "Sure, we'll sign her." And I think that they did it just on my songwriting ability and they knew I was kind of a flamboyant personality and they figured Michael would be involved. There's three people in the group. Myself, my lead guitarist Gene Black, and Paul Engemann, the lead singer. I play all the keyboards and bass, the drums are totally programmed, and between myself and the guitarist, that's all the instrumentation we need.

MC: *Are you doing any singing yourself?*

Knight: Yes, I'm doing a lot of singing. It's not coming off as a duet, it's more like that's the guy singing

Continued on page 30

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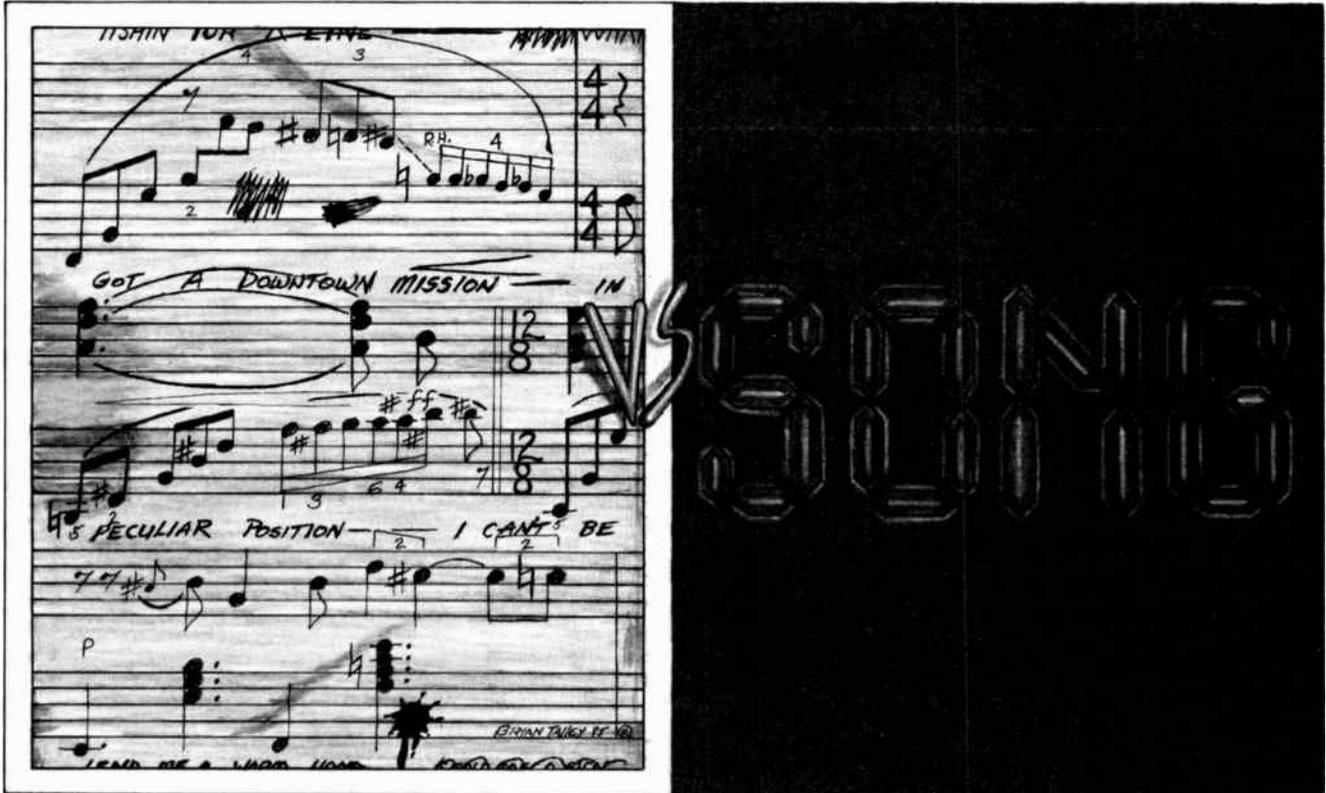
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THE STATE OF THE SONG:

In the Mid-Eighties, It's a Matter of Arrangement

Illustration by Brian Talley



by Lawrence Henry

Before he made it big, George Gershwin used to demonstrate sheet music for customers in a music store. People would come in asking for the music to a current hit tune, and they'd want to hear it. Gershwin, a fabulous improviser, would play it for them—and it would sound wonderful, and the customer would buy it, and go home happy.

Who knows how the customer felt when he got home and tried to play the tune himself?

Songs were perceived differently then. Words, chords, melody: If you had that, you had the tune. Kind of a Platonic essence of song. And at home, you participated in recreating the tune with whatever instrument was available to you.

Nowadays, a song has become a record: It includes a performance, an arrangement, a key, a tempo—everything. There seems to be no difference between arranging and composing. And if we participate in recreating songs ourselves, we do so in Top 40 bands, playing note-for-note covers.

And all that has a great deal to do with how songs are written and sold in today's music marketplace.

I called up four working songwriters, and laid that rap on all of them. Here's how they responded:

Randy Newman is currently working on the music for the Orion film (scheduled for release Christmas, 1986) of *Three Amigos*, a script he wrote with actor-comedian Steve Martin.



Photo by Lawrence Henry

Newman: "The object is to get on the radio."

Newman: It's true that songs are more frozen. Phil Collins does "Sussudio," and if anyone else does it, like in Holiday Inns and stuff, they're not going to do their rendition of it. As opposed to, say, "All the Way," or "I Walk Alone." It's because the records are made, and the arrangement is part of the song.

MC: There are songs today that are nothing but arrangement, to my ears anyway, like "Superfreak."

Newman: A very interesting lyric, though. That's right. It's true. I wouldn't want to put a qualitative judgment on it. I would say that it's a little rougher on the writer. You have to do more, rather than less.

MC: Did you think about this question when you wrote "I Love L.A.," a tune where the arrangement is crucial?

Newman: No, I never think about it. It's always crucial to me, because I know I'm going to have to do 'em. And I know from experience if you

leave somebody alone to do an arrangement, they may do a good arrangement, but you won't like it.

MC: Do you think the dominance of guitar in rock & roll has something to do with this approach?

Newman: It's not so dominant any more. The synthesizer is. No, it's the fact that the object isn't to write a song and get it recorded by Frank Sinatra any more. It's to get it on the radio. What would be interesting would be to see what gets delivered to artists who don't write, like Tina Turner, or the Pointer Sisters, and then see what gets turned out.



Photo by Lawrence Henry

Feather likes to "get a groove going first."

Lorraine Feather is one of three singers (with Charlotte Crossley and Bruce Scott) who make up Full Swing, a group formed by producer Richard Perry. In 1982, under Perry's aegis, Full Swing recorded *The Good Times Are Back*, for Planet Records. Feather co-wrote several of the

tunes on the album, including "Big Bucks," which was used in the soundtrack to the movie *Swing Shift*. Feather is currently writing with guitarist Eddie Arkin, who works as an arranger for producer Jack White (Laura Branigan, Anne Murray, various European artists).

Feather: I know for myself I really like to write with somebody who has the equipment available so that we can get a groove going first. 'Cause what most people hear when they listen to a song is the arrangement and the groove. Just to sit down at the piano and write something—it might be real nice, but it has almost nothing to do with whether the song is going to sell.

MC: I would hate to be a songwriter who isn't actually out there gigging. I'd think it'd be really tough.

Feather: I don't know about that. There are a lot of people in L.A. who spend their whole lives writing and pushing songs, period. But if you don't sing, you have to have a very, very good ear for how people do sing, in order to write something saleable.

MC: A demo is really important nowadays, isn't it?

Feather: In order to sell something that sounds real crummy, like you just played it in a garage, either it has to be for a group that's kind of listening for that real raw, un-studio sound in the first place, or you have to be the producer's sister. If people hear a lot of noise on the tape, or it's busy, or it doesn't groove, they'll just turn it off after two seconds.

MC: And that reflects today's audience habits as well.

Feather: Yeah, definitely it does.



Photo by Darius Anthony

Page: "We've gotten used to state-of-the-art."

Richard Page's band, Mr. Mister, is currently touring with Tina Turner. At press time, their album, *Welcome to the Real World*, was number

44 with a bullet on *Billboard's* charts, and their single, "Broken Wings," stood at number 27 with a bullet.

MC: You're credited as an associate producer for three songs on *Contact*, the new Pointer Sisters album, "Hey You," "Back in My Arms," and "Burn Down the Night." Does that mean you sold them an arrangement as much as you sold them a song?

Page: Well, the song came first, obviously. The song was a song before it was an arrangement.

MC: So you still think of it that way.

Page: In my case I do. I don't think that anything we write is somehow a trick, if that's what you're alluding to. It all has to come from your soul somehow. Certainly, it's been made easier to write songs than it was when I first started 15 years ago. With drum machines and synthesizers, you can call up immediately the sounds you want to hear. The ideas flow easier, I think. Of course, they won't write lyrics for you.

MC: Do you start writing from a groove?

Page: Usually. I like to have a title before I really go into anything. [Co-writer] John Lang and I try to think about a title and what that conjures up in our minds—where it's going both lyrically and musically—before we even attempt to put a note down on tape. Then we find a groove, something that seems to match what we've done lyrically—even though there isn't a lyric yet. This isn't the way we always write. I'm telling you sometimes what we try to do.

MC: At every stage of writing, though, you're doing something like a demo, aren't you?

Page: Not necessarily. We don't like to do home demos. We've gotten used to state-of-the-art, and we feel like that's where we can best project what the song is. Luckily enough, we've made master-quality demos, and that's easy to do these days, especially when you have a publisher like we do that's willing to finance them.

In particular, the things with the Pointer Sisters were of good enough quality where Richard Perry said, "Let's just use this." We had even thought ahead of time about what key they should be singing in.

Franne Golde has been a working songwriter since 1972. In the Seventies, she made albums under her own name for Atlantic and Portrait. Her recent credits include the theme for the movie *Fletch*, written with Harold Faltermeyer, Pat Benatar's "Lookin' for a Stranger," and the



Photo by Lawrence Henry

Golde: "There's a certain warmth that I miss."

Commodores' "Night Shift," written with Dennis Lambert.

Golde: I think it's gotten to the point now where very rarely are there real demos. I think the demo has to be as much master quality or as close as possible for anybody even to perk up their ears to listen to it. There are still those few producers and artists who can sit down to a piano with you, or listen to a piano-vocal tape, but I find them few and far between.

For example—I don't know people's names—I know that several artists have actually used the track of the demo to make the record. And of course, the equipment—the computers and sequencers—give you that kind of freedom. But as much as I love all of the new equipment and that freedom, on the other hand, there's just a certain warmth that I miss from getting together with a writer and sitting at the piano. Having things come up in your head, and then having the joy of putting it down with acoustic instruments, and having a producer really producer.

Fortunately, I've had that opportunity with Dennis Lambert. We wrote "Night Shift" at the piano. He hears all those things in his head. Then he takes it and puts it together with synthesizers and drum machines and whatever else. But the first essence of it, you can still sit at the piano, or pick up a guitar and play it—and it's a song.

I think if the song is a real song, you can still take it home and play it. A lot of songs today seem more manufactured, more dependent on the arrangement.

I love a song where you can have the best of both worlds. Where you can sit down at a piano and play it for somebody; and also be able to go in and use the equipment more as icing and texture, as opposed to being completely dependent on it for arrangement. ■

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PRODUCER PROFILE: Richard Perry is the Song Doctor

by Roy Trakin

To many production purists, 43-year-old industry vet Richard Perry is merely a "commercial" producer, less interesting than flashy, experimental dial twisters like Arthur Baker, Bill Laswell, Keith Forsey, or Jellybean Benitez. In an era of technological overkill, he's more than happy to be known best as a "song doctor." As for the stigma of big budgets and the high stakes of chart success, Perry considers sales perhaps the most vital criteria of his success as a producer. If his records don't reach the masses, he doesn't feel he's done his job.

"I try to make the artist the biggest and best they can possibly be," he explains while lounging in the luxurious Hollywood Hills home once occupied by Ronald Reagan and Jane Wyman. "I always conceived of producing as bringing the artist to life in someone's living room in the most glorious, complimentary performance one could imagine."

The list of artists Perry has worked with in his 20-year career confirms this approach. He started out producing Captain Beefheart's *Safe as Milk* and went on to collaborate with such artists as Tiny Tim, Fats Domino, Ella Fitzgerald, Ringo, Nilsson, Diana Ross, Leo Sayer, and Carly Simon, guiding many of them to their biggest hits. These days, his hand is as hot as it's ever been, with his string of smashes for the Pointer Sisters and recent Top Ten fare like DeBarge's "Rhythm of the Night" and the Willie Nelson/Julio Iglesias standard, "To All the Girls I've Loved Before."

"If you asked me what single thing contributed most to my sound, I would say it's stimulating the artist to his greatest level. That's what makes a great record," he says.

The perfect example of Perry's fastidious approach can be found in how far the producer will go to get that kind of performance from an artist. He recounts a story of the way in which the Pointer Sisters' final version of "Jump" came about.

"I had finished the mix on that record and everybody loved it except me," he recalls. "Something was still missing, something fundamental, organic. So I brought in Howie Rich to lay down a Minimoog synthesizer bass part,



Perry's approach involves "stimulating the artist to his greatest level."

which immediately changed the whole groove of the record. Then I had Louis Johnson add a Fender bass to that. It was bizarre, because I usually don't like to stack basses like that. But, in this case, the addition of the two basses and a light alternation in the rhythm of the drum resulted in a totally different record. It put more of a black feeling into what was essentially a pop record.

"I was inspired, so I called June Pointer on a Saturday afternoon to come to the studio and recut the fade to the vocal. She did some ad libs in a voice I had never heard her sing in before. Which was exciting—it opened up a whole new depth and maturity. So, I had her sing the entire part again, which took about 20 minutes. But it changed the entire complexion of the song."

Injecting an R&B feel into pop material has been perhaps Richard Perry's most significant contribution since he began producing records in 1967. He is proud of his role in popularizing black music to a white audience, an element he feels is at the root of the Fifties rock 'n' roll he grew up on as a Brooklyn teenager.

"The Golden Age of Rock 'n' Roll was rhythm & blues being played on white radio," he says, "allowing it to gain a wider following. It wasn't the deep dark blues of the late Forties and early Fifties. It had a bit more of a universal appeal to it, more of a beat. I feel I know more about the roots of R&B than most people in the business, black or white. Back in those days, a thought wasn't given to what color you were. People like Bert Berns and Jerry Ragovoy were some of the most soulful writers and musicians of all time, and they were white boys. One's soul has no color. It's the kind of music you make. And that's how it should be judged. What's made music so exciting for me over the last two years is the fact that the walls are starting to come down. Black and rock music are mixing freely. That's why everything has started to fall into place for me with the *Break Out* album. I now have the chance to function with total creative freedom, without having to worry if a record is too black."

Having the opportunity to observe Perry working on an upcoming Jeffrey Osborne album with Jeff Lorber (who arranged "Rhythm

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of the Night") and bassist Nathan East (currently touring with Kenny Loggins), I notice that he's constantly urging the musicians to incorporate those instrumental touches that give the songs their "funky" edge.

"It would take me half an hour to explain precisely what that feel is," says the articulate Perry during a break in the session. The producer freely credits his communication skills with making him successful in the studio. "I'd have to run down what every instrument is doing and tell you the characteristics of each. And that would only be for the specific song. There are no cut-and-dried rules, but there are certain sounds or techniques you can add to get a certain kind of groove. I try to mix rhythm & blues motifs into a slightly different sound, something that's not altogether pop, but not altogether R&B, either. Hopefully, it's crossover. I think that's important because it helps black music to expand and grow in terms of its influences, while allowing artists such as Jeffrey Osborne and the Pointer Sisters to reach out to a whole new following."

This ability to point artists in new directions has been characteristic of Richard Perry since he tried to make commercial artists out of Captain Beefheart and Tiny Tim. He encouraged performers like Ella Fitzgerald, Fats Domino, and Barbra Streisand to record contemporary material by the likes of the Beatles and Randy Newman.

"I encourage the people I work with not to close the door on any influences out of fear," he says. "I don't mean to copy, but, if you have confidence in your abilities, then why not open the door to other things that might turn you

on? How you choose to interpret those influences will always be unique. Take the Beatles. *Sgt. Pepper's* was more than a watershed for me. It was the temple and the shrine. And it was recorded on four-track when most everybody else was using an eight-track. To this day, I'm baffled by that."

"What's made music so exciting for me over the last two years is the fact that the walls are starting to come down."

Perry admits he's had his most success with artists who don't write their own material, but two of his greatest achievements were with Harry Nilsson and Carly Simon, helping them hone their own songwriting talents. Producing *Nilsson Schmilsson*, Richard recalls Harry suffering from a severe case of writer's block in the studio, right up until the time he had to record his vocals.

"All we had were incomplete songs. A chorus here, a verse there. We had all the musicians booked in advance. Finally the day we went in, I said to Harry, 'You know those little ditties?

They're becoming songs today. I had cut all these tracks, leaving room for him to insert the subsequent lyrics. When the day came for him to sing, he laid down on the floor of the studio and finally wrote out the words."

Perry remembers performing a similar chore for Carly Simon's classic, "You're So Vain."

"When Carly played me that song for the first time, she had a considerably different interpretation in mind," he says. "It was originally called 'The Ballad of a Vain Man.' At the last minute, we changed it to 'You're So Vain,' and it went from a folk song to a rocker."

"You're So Vain" is the best example of what Perry tries to achieve in all his records, giving it a quality that reaches out to grab the listener by the scruff of the neck.

"That's the number one thing I learned from the Beatles' records," says the man who came closest to bringing the Fab Four back together while working on Ringo Starr's solo LP. "They involved everybody. You could add your own interpretation to it. Even if you didn't understand what a particular lyric meant, or you felt the synthesizers, or George's Eastern instrumentation was strange. An artist can't hope to stand on the other side of the bridge and expect the audience to cross over to him. You have to build that bridge and frequently come over and even help them cross, if you care enough about the public understanding what you're doing."

In an era of cocaine-driven technofreaks seeking weirder and baaader re-mixes, an invisible stylist/auteur like Richard Perry is a refreshing throwback. For the legendary producer, the song's the thing. ■



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SQUEEZING OUT SONGS:

Collaboration the Difford & Tilbrook Way



Photo by Abe Perstein

Tilbrook (left) and Difford have never once sat down together to write their songs.
by Steve Hochman

The interview was originally meant to be with Squeeze songwriters Glenn Tilbrook and Chris Difford together. Well, that notion went down the tubes when Tilbrook shanghaied me from the lobby of the band's West Hollywood hotel to join him and his wife Pam for breakfast (my lunch) at nearby Barney's Beanery. In fact, Difford's portion of the interview nearly never happened, as by the time we returned from our feast, there was precious little time before the band had to check out of the hotel and board its bus for Irvine. Fortunately, Difford managed to rearrange his schedule.

Actually, it was quite appropriate that the two were spoken with separately, for that is how they work. Despite the romantic image of songwriting teams—Rogers & Hart sitting at a piano, wedding witty lyrics to crafty

hooks and all that—Chris Difford and Glenn Tilbrook have never once sat down together to create in their twelve years as a team. "Chris will write the lyrics first, and then I will do some music," Tilbrook explains as he wipes his profusely sweating face with a napkin (the result of too much Tabasco sauce on his eggs incognito, not the brutal questioning from this reporter).

Yet despite their separate habits, it's hard to imagine seeing one name without the other. When they felt the need for a change a couple years ago, they didn't go separate ways—they broke up Squeeze (temporarily, it turned out) and recorded a duo album. And when they yearned for something even more different, they put together a musical in London revolving around (mostly) songs they had written for Squeeze's classic *East*

Side Story album. Tempted by the fruit of others? Not this pair.

Talking with Messrs. D & T, it is easy to see how they complement each other. Tilbrook, he of the flowing golden tresses and matching voice, is outgoing and exuberant, even after a late night working on a video. It is easy to imagine him strolling along with a smile on his face, whistling the neat, sunny tunes that characterize much of Squeeze's music.

On the other hand, Difford seems more of an inward type—not sullen or even moody, but reserved. He has the look and manner of a words person. He forms his phrases carefully before speaking them, applying the same kind of care and craft so evident in the thoughtful lyrics he produces.

The pronounced, generally English sophistication of their style has linked them, in some minds, to a tradition stretching from Gilbert & Sullivan through Lennon & McCartney, comparisons that tend to irk the Squeezers. "I don't much hate it," Tilbrook says. "I just don't think there are any similarities." Still, an examination of their catalog reveals many items worthy of such high praise.

From the formation of Squeeze in 1974, through several subsequent personnel changes, a 1982 group breakup, a Difford & Tilbrook duo album and tour in 1984, and now a 1985 album and tour from the reformed Squeeze, the one constant has been the songwriting. Each period of their career exhibits certain distinct characteristics, but Tilbrook attributes that more to growth and increased studio and musical savvy. "What has changed is the way the songs get arranged, not the actual writing," he says.

"What has changed [about Squeeze] is the way the songs get arranged, not the actual writing."

—Glenn Tilbrook

Part of what makes the D & T team work so well is a built-in system of checks and balances that has evolved between the two. When Difford hands Tilbrook his lyrics, he gives no suggestions or directives about what sort of music should go with them. He knows that he can trust his partner to do his words justice.

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Tilbrook is on his own, then, when he sequesters himself in his home four-track mini-studio with Difford's contributions, where he composes "mostly on keyboards. I've thought several times about moving on from that [to a bigger, more sophisticated recording setup], but I'm afraid I'd get too caught up in making demos rather than getting on with writing." But, he adds, once he's finished with his music, both—and indeed the rest of the band, as well—are free to suggest changes in the product.

The instinctive knowledge of each others' sensibilities keeps them on their toes, much the same way Lennon and McCartney (sorry, guys) could keep each others' excesses in check. "If I was writing with somebody who I didn't know quite as well, I'd probably be able to get away with a lot more," Difford chuckles. Tilbrook concurs. "If Chris wrote any lyrics that I didn't see eye-to-eye on, we probably wouldn't do them."

On the other hand, Tilbrook doesn't have to worry as much about the "meaning" of his music, and has perhaps a bit more creative freedom than Difford. "The comforting thing about writing music is it's a lot more difficult for people to analyze than words," he says. "But music is a lot more emotional and emotive."

Not surprisingly, then, Tilbrook the tunesmith tends to see the pair's songs as more personal-oriented than does Difford the wordsman. "I think they're quite personal," Tilbrook says, while Difford maintains, "Most of it is imagination—75 to 80 percent. Some of it is pure fantasy."

Is one of Difford's fantasies to work alone, writing music as well as lyrics? "It's never really crossed my mind to actually do it," he says. "Maybe if the mood ever took me. You have to feel spiritually in want of that to do it." (He does admit to some musical creativity, though. On the latest Squeeze LP, *Così Fan Tutti Frutti*, Difford added some keyboard licks to a couple songs after the rest of the band had left the studio. Those Middle Eastern breaks on "Hits of the Year" are all his. "That was the first time I played keyboards on an album," he says. "I know roughly how the keyboards are structured. Sometimes it's good to have somebody with no musical knowledge do it.")

There is, though, some attraction to the idea of singing his own lyrics. (He's sung lead on only a few Squeeze songs.) "I was just



ReSqueezed: Lavis, Wilkinson (top), Holland, Tilbrook (middle), Difford

thinking of that," he admits. "I heard a tape of some of the songs from Elvis Costello's next album last night and I was thinking that I could be as personal as that [if I sang songs myself]."

He does have a solo project in the works, but it's a non-musical one. "There was an idea for me to do a lyric book," he says, explaining that the project would be done in conjunction with "a photographer to show the lyrics off in their best form." And maybe—just maybe—he will someday try his hand at short stories. "I've been reading [short story writer] Raymond Carver lately," he says. "That sort of tempted my imagination."

On the flip side, Tilbrook states flatly that he has no interest in writing lyrics. He does have several outside projects on tap, but they are musically oriented. "I've written some stuff with a chap called Peter Blegvad," he says, ever so Englishly. "We're going to do a few songs together. I do have an urge to do other things. I'm interested in production," he adds, mentioning that he will man the boards

for a Liverpool band called the Tempest in November. "I'd also like to do some film music. I think that would be interesting."

No matter what outside avenues each may follow, they make it pretty clear that all roads lead back to their partnership. The pair have plans for another musical, this time with all new songs (though they'll let someone else take care of the book). But that's a project that they talk about only in vague terms. For the time being, though, Difford and Tilbrook remain unified in purpose. "What's important now is Squeeze's career," Difford says.

It occurred to me well after the interviews were finished that I never did get to see Difford and Tilbrook together. I was left to wonder how they got along, what kind of in-jokes they might share, what kind of sparks fly between those bright lights. But then I realized that it made no difference. There is plenty of evidence of the sum of the two parts. To refresh my memory, all I had to do was go home and put on the latest Squeeze album... and listen. ■



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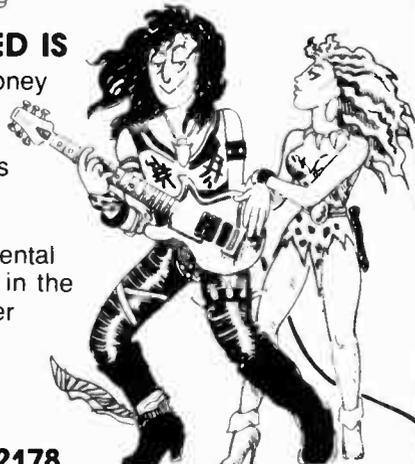


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MC GUIDE TO SO CAL SONGWRITER SERVICES

The following guide lists some of the songwriter-related service organizations, schools, and music copy supply stores in the Southern California area. If you've been omitted, please let us know.

A word to the wise: Be sure your music is protected. Always enclose a stamped, self-addressed envelope when mailing material you want returned.

Compiled by Chris Stevens

Services & Organizations

★ ACADEMY OF COUNTRY MUSIC

Address: 6255 Sunset Blvd. #915, Hollywood, CA 90028
Phone: (213) 462-2351
Contact: Fran Boyd
In Business: 21 years
Goals: Promotion of country music
Qualifications/Cost: \$35/year for professionals earning money in country music, \$10/year for those active in some way in country music.

★ AMERICAN SOCIETY OF MUSIC ARRANGERS

Address: P.O. Box 11, Hollywood, CA 90028
Info Hotline: (213) 871-2762
Membership: (213) 390-5819

★ AMERICAN SONG FESTIVAL

Address: 6381 Hollywood Blvd. #780, Hollywood, CA 90028
Phone: (213) 463-7178
In Business: Newly taken over by National Academy of Songwriters
Goals: Exposure of songwriters & artists to professional & active industry personnel, cash prizes.
Membership: Not required
Cost: \$15.85

★ A.S.C.A.P.

Address: 6430 Sunset Blvd. (2nd flr), Hollywood, CA 90028
Phone: (213) 466-7681
In Business: 71 years
Goals: Music licensing & performance rights, screen material, workshops & classes.
Membership: Call for info
Qualifications/Costs: *Songwriter*—\$10/year with song recorded or performed on film, TV, video, radio, clubs, etc. *Publisher*—\$50/year

★ ASSOCIATION OF INDEPENDENT MUSIC PUBLISHERS (A.I.M.P.)

Address: 1626 N. Wilcox, P.O. Box 930, Hollywood, CA 90028
Phone: (213) 469-8371
Contact: Joan Schulman
In Business: 7 years
Membership: Yes

★ B.M.I.

Address: 6255 Sunset Blvd. #2201, Hollywood, CA 90028
Phone: (213) 465-2111
Contact: Specific department
In Business: 45 years
Goals: Music licensing & performance rights
Membership: Yes
Qualifications/Cost: *Writer*—no cost, needs a label & release date. *Publisher*—\$25 one-time fee, needs a record company, label, & release date.

★ HOLLYWOOD HITLINE

Address: 8033 Sunset Blvd. #378, W. Hollywood, CA 90046
Phone: (213) 273-TUNE

Contact: Dan Friedman
Goals: Publicity agency for songwriters, monthly newsletter distributed in the industry, radio exposure on KFOX 93.5 FM stereo (if song qualifies).
Qualifications/Cost: \$10/song, send cassette tape.

★ L.A. SONGWRITER'S SHOWCASE (L.A.S.S.)

Address: P.O. Box 93759, Hollywood, CA 90093
Phone: (213) 654-1666
In Business: 14 years
Goals: Showcases held every Wednesday night.
Membership: Yes, but not required.
Qualifications/Cost: \$50/year membership
Showcase Fees: \$8—members with tapes. \$5—members without tapes. \$10—non-members with tapes. \$8—non-members without tapes.

★ MUSIC INDUSTRY NETWORK

Address: 6525 Sunset Blvd. #208, Hollywood, CA 90028
Phone: (213) 469-0444
Contact: CB Brent, Brad Parker
Goals: Private networking organization whose purpose is to provide a forum where music professionals network their combined talents in order to produce exceptional career results.
Membership: Yes
Qualifications/Cost: \$35 per month membership dues. Must be professionally active in today's music industry.

★ MUSICIANS CONTACT SERVICE

Address: 6605 Sunset Blvd., Hollywood, CA 90028
Phone: (213) 467-2191
In Business: 16 years
Goals: Musicians referral service; listing of composers & lyricists both local & national.

★ MUSICIANS UNION (Local AFofM)

Address: 817 N. Vine, Hollywood, CA 90038
Phone: (213) 462-2161
In Business: 88 years
Goals: Providing musicians with employment, protection of contracts, wage scales, services including health plans & other benefits.

★ NATIONAL ACADEMY OF RECORDING ARTS & SCIENCES (N.A.R.A.S.)

Address: 4444 Riverside Dr. #203B, Burbank, CA 91505
Phone: (818) 843-8253
In Business: 27 years
Membership: Yes
Goals: Grammy Awards; social, educational, & cultural activities.
Qualifications/Cost: *Voting members*—\$45/year with work on six singles or one LP side in nine different classifications. *Associate members*—\$35/year plus \$20 initiation fee.

★ NATIONAL ACADEMY OF SONGWRITERS (N.A.S.)

Address: 6381 Hollywood Blvd. #780, Hollywood, CA 90028
Phone: (213) 463-7178
Contact: Mark Spier
In Business: 12 years
Membership: Yes
Goals: Education & protection of songwriters' songbank; low-cost copyright registration service; weekly, monthly & annually-presented events.
Qualifications/Cost: \$45/year for anyone with an interest in songwriting.

★ SESAC, INC.

Address: 9000 Sunset Blvd., Hollywood, CA 90069
Phone: (213) 274-6814
In Business: 54 years
Membership: Yes
Goals: Music licensing & performance rights
Qualifications/Cost: No costs—send cassette in for review by panel.

★ SONGWRITERS GUILD formerly American Guild of Authors & Composers (A.G.A.C.)

Address: 6430 Sunset Blvd. #317, Hollywood, CA 90028
Phone: (213) 462-1108
Contact: B. Aaron Meza
In Business: 54 years
Membership: Yes
Goals: Professional & pre-professional instruction, lectures, workshops, newsletters, basic contract guidelines.
Qualifications/Cost: *Full membership*—\$55 to start with published song. *Associate membership*—\$45/year for those who want to learn more about songwriting. *Estate membership*—heir of deceased member.

★ VISUAL MUSIC ALLIANCE

Address: 8435 Geysler Ave., Northridge, CA 91324
Phone: (818) 885-7316
Contact: Angie Pike
In Business: 4 years
Goals: Interface & network members involved in video, film music, music as an art form.
Qualifications/Cost: *Active member*—\$50/year. *Informational member*—\$15/year.

Schools & Classes

★ CAT COHEN STUDIOS

Address: 6030 Wilshire Blvd., Los Angeles, CA 90036
Phone: (213) 935-6194
In Business: 12 years
Schedule: 2½ hours/week, master songwriting workshop & pro vocal workshop.
Fees: Songwriting, \$210; vocal, \$80.

★ GOLDEN WEST COLLEGE (Community College)

Address: 15744 Golden West St., Huntington Beach, CA 92647
Phone: (714) 892-7711
In Business: 14 years
Schedule: Commercial songwriting (beg. & inter), begins 1/6/86 for 18 weeks, 1-2 p.m. Monday & Wednesday.
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Class Limit: 35 maximum

★ DICK GROVE SCHOOL OF MUSIC

Address: 12754 Ventura Blvd., Studio City, CA 91604
Phone: (818) 985-0905
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Schedule: Lyric/songwriting, advanced workshops
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★ MUSICIANS' INSTITUTE

Address: 6757 Hollywood Blvd., Hollywood, CA 90028
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Fees: Full-time yearly, \$3900; summer course (3 mos.) \$895.

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For complete listing, refer to extension catalog.

★ COMPOSITION

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★ ELECTRONIC MUSIC COMPOSITION (workshop in sonics)

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★ VALLE MUSIC

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Phone: (818) 762-0615
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COVER ME!

Untapped Hits Fill the Catalogs of These Three Cult Figures

by Steve Hochman

Hiatt, Thompson & Shear—sounds like an investment firm. But instead of bonds and hog futures, the stock in trade of this entity would be song futures. John Hiatt, Richard Thompson, and Jules Shear have individual song catalogs of great value. Each is also what is euphemistically called a “critic’s choice.” In other words, all us superior intellectual know-it-alls are rabidly aware of how great they are, but they still have a hell of a time selling records or getting airplay. They may not be wild about the idea, but the best way to the top of the charts for these guys is very likely through *someone else* recording their songs.

That notion is far from foreign to the three. In fact, each has been covered numerous times. Hiatt spent the better part of the early Seventies as a staff writer for Nashville’s Tree Publishing Company, writing songs expressly for others to record. His songs have been done by artists ranging from Conway Twitty to the Neville Brothers.

virtually everybody in British folk and folk/rock circles.

And Shear...well, his “All Through the Night,” as everyone with a radio knows, was a Top Tenner for Ms. Cyndi Lauper. Add names like Art Garfunkel, Olivia Newton-John, and the Bangles (a song on the *Goonies* soundtrack and another on their upcoming second LP) to his credits and it’s hard to doubt Shear’s appraisal that a “significant” portion of his income is derived from covers. And money’s not the only benefit of this alternative career outlet.

“There’s nothing nicer than people recording your songs. It’s called ‘rewarding,’” Thompson says, quickly pointing out that he’s not referring to financial matters. “It’s rewarding in a sense that someone likes the song enough to record it, which astounds me. I’m always embarrassed that someone’s recording one of my songs, actually. I think, ‘Well, you know, do they really like verse two? I mean, do they really like that line at the end? How can they stand to sing

tering if someone’ll do your song. It’s gratifying.”

“Writing songs is my favorite thing,” Shear says. “I also like to sing and perform, but writing’s the one thing I do that I have absolute control. It’s up to me whether it comes together.” Ironically, then, Shear prefers collaboration with artists rather than writing for somebody. “I’d rather co-write with a person and get their input right away.”

His writing partnerships have included Lauper and Lindsey Buckingham (though he doubts that his work with Buckingham will ever see the light of day), and he co-wrote Cars guitarist Elliot Easton’s entire solo LP. He even found himself discussing the possibility with none other than Bob Dylan. “We talked, we spent an afternoon together,” he recalls wistfully. “It’s really up to him whether we’re going to do it. It would definitely be fun, but I don’t think he needs me for anything.”

There are also the benefits of relative anon-



John Hiatt

Thompson was never a contract writer, but through much of his career, he has written for others’ voices, first in Fairport Convention for the incomparable Sandy Denny (and several others) and later for former wife Linda, with whom he made five albums between 1973 and 1982. He does most of his singing himself now, but along the way he’s been covered by the likes of Arlo Guthrie and Elvis Costello, as well as



Richard Thompson

it?”

Hiatt holds a similar perspective. “I always figured that once I’ve written a song I don’t own it anymore. I mean, I’ll take the royalties,” he laughs. “I do own it in that respect. But as far as if someone wants to record it, it’s fine with me. It’s always interesting to hear someone else’s interpretation. I mean, come on, as much of an ego-meister as I am, of course, it’s flat-



Jules Shear

ymity for a songwriter, as Shear has seen what his girlfriend, til tuesday leader Aimee Mann, has had to put up with out of being a recognizable “star.” “She’s always telling me I have the better job—making money from writing songs. She teases me about that,” Shear says. That notion also holds some attraction for Thompson, a notorious shy guy, who would love

Continued on page 26



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Creative Covers: Reality & Fantasy

Listing all the covers that Hiatt, Thompson, and Shear are behind would take a couple special issues of this mag, so I've put together a subjective evaluation of each writer/artist's history in the field. As a bonus, I've indulged in some suggestions of covers yet to come.

Of the three, Thompson has probably been covered the most—he's been at it the longest. Highlights include Arlo Guthrie's version of the bouncy jog to the next world, "When I Get to the Border," on Arlo's *Power of Love* LP, and English singer/actress Julie Covington's cover of "I Want to See the Bright Lights Tonight," from an import-only (and probably deleted) eponymous album which Thompson played on. (The originals of both are on Richard and Linda's *I Want to See the Bright Lights Tonight*.)

One of the earliest—and unlikely—is a version of Thompson's Fairport-era "No Man's Land" by the New Seekers, on the same album as one-time Coke jingle "I'd Like to Teach the World to Sing"! Perhaps the best cover is the simplest: Elvis Costello's acoustic guitar-only take on the heartbreaking "Withered and Died," which appeared as the B-side to his import single, "Peace in Our Time," released under the name of the Imposter.

As for the covers that *should* be, Thompson kept beating me to the punch in our interview. First, I suggested that the song "Dimming of the Day," a lovely duet he did with Linda on *Pour Down Like Silver* (and also done by now-Thompson cohort Clive Gregson with his band Any Trouble) would be perfect for Willie Nelson and Emmylou Harris in tandem. Thompson promptly informed me that Emmylou had recorded it a couple years ago, but that her version has never been released. I then suggested Thompson's as-yet unrecorded "I'm Nearly in Love" as a country-pop hit, perhaps by Juice Newton or the Nitty Gritty Dirt Band. Thompson disapproved of those thoughts, feeling the bouncy number would be suited for Cyndi Lauper, though he plans to hold it for himself for now.

Since the interview, I've wracked my brain to come up with other possibilities. The loss and regret—prime Thompson territory—of "For Shame of Doing Wrong" (from *Pour Down Like Silver*) would be great for the voice of George Jones (Sandy Denny did it on her last LP). "Jet Plane in a Rocking Chair," from the same album, would be interesting by Elton John; "Don't Renege on My Love," for Dylan or Petty. If Eric Clapton ever wants to put his rockin' shoes back on, he should try *Sunnyvista's* "You're Going to Need Somebody," while "The Angels Took My Racehorse Away" (from *Henry the Human Fly*) would be great for Keith Richards.

But no matter what suggestions I came up with, as off-the-wall as some seemed, I could never top Thompson's own pick to take him to the top: "Wayne Newton! What a voice! What a talent! And what a performer. 'Poor Ditching Boy' would be good quality stuff for Wayne." I can see it now, Mr. Las Vegas grabbing the mike and singing with every ounce of depth and feeling he is capable of, "I was looking for trouble to tangle my line, but trouble came looking for me..." Hey Richard, you're beautiful, don't ever change.

Hiatt was a bit easier to deal with. His own personal favorite is the Neville Brothers' version of "Washable Ink," which originally appeared on Hiatt's *Slug Line* album. Rosanne Cash has probably covered more Hiatt songs than anyone else, with her recent handling of the rocking "Pink Bedroom" an outstanding example, perhaps even better than Hiatt's own.

As far as what might be, despite Hiatt's history with country covers, his material is (these days, at least) more soul-oriented. The possibility that most readily comes to mind would be giving the achingly beautiful "When We Ran" (from Hiatt's latest, *Warming Up to the Ice Age*) to Percy "When a Man Loves a Woman" Sledge. It would be a fair turn, as Hiatt recorded Sledge's "Take Time to Know Her" a few years ago as a B-side (see WB's *Attack of the Killer Bees* compilation. Another thought, and one that I

Continued on next page

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COVER ME!

Hiatt / Thompson / Shear

Continued from page 24

Photo by Howard Rosenberg



to have some of the benefits of fame without having to worry about being hassled by fans at the super-market.

Perhaps the best thing about being covered is that it isn't really any extra work for these talented songwriters. If it were, Thompson, for one, says he probably wouldn't be able to do it. "I find I have to put so much time into doing my own projects that it's very hard to

come up with material for other people." Fortunately, then, these three are so good just writing for themselves that each has produced extensive catalogs that are there for the plundering. And plundered they have been, to the musical enrichment of a multitude of artists, to their own esteem and financial betterment, and to the delight of fans everywhere. ■

CREATIVE COVERS

Continued from previous page

know Hiatt would treasure, would be to have Ray Charles do a gritty run on "She Said the Same Thing to Me," complete with the responses from the Raelettes. And *somebody* should make "She Loves the Jerk" into a hit, though I doubt anyone but Hiatt could give it the cynical bite of the original (on *Riding With the King*).

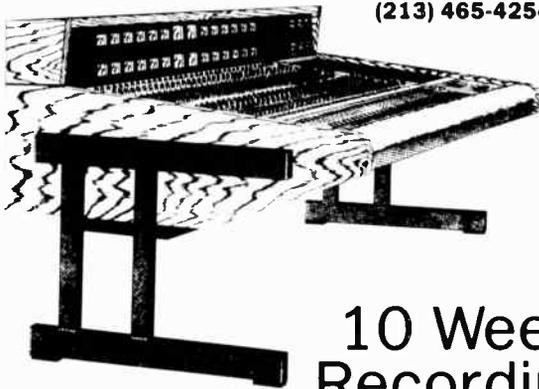
Shear hasn't been covered quite as extensively as the others, but that is changing. When asked his favorite, he first suggested the about-to-be-released Bangles' version of "If She Knew What She Wants" (which would have been a hit for him last summer if his record company knew what it wanted). But then he gave it a second thought, saying, "Oooooo, Cyndi's going to be mad about that," and settled on Lauper's "All Through the Night" as his favorite. "That would have to be, I suppose. She took it somewhere I wouldn't have taken it." (You can hear for yourself on Shear's *Watch Dog* LP.) Interestingly, that song was also recorded by Swedish, French, and German singers in their native languages.

Unfortunately, there seems to be a propensity for wimps like Art Garfunkel and Mickey Thomas to get hold of Jules' songs, though now-Island A&R man Ian Matthews (a mate of Thompson's from Fairport who has also covered a few of Richard's songs) tried his hand at two Shear songs, including the manic "Driftwood From Disaster." This is a shame, as his songs are meaty, not to mention hook-laden. Just to counter the lounge lizards slithering through "All Through the Night," I'd like to hear some snarler, maybe Lee Ving, charge through Jules' Polar Bear theme song "Convict," which contains my favorite line of all time: "The nice thing about true hopelessness is you don't have to try again."

And that sentiment just about sums up this exercise. No matter what suggestions I come up with, I feel a pang of regret. I'd love to see these guys' songs on the charts, but I just can't imagine any interpreters being more suited to the songs than the authors. Still, I'm certainly not going to complain the first time I hear anyone singing a Richard Thompson song on Top 40 radio. ■ —S.H.

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THE WONDER OF STEVIE: *Songs Are the Key in His Life*



Wonder's songs "don't just sit around. I work on them constantly."

by Roy Trakin

Stevie Wonder lives in a different place than the rest of us. Which is why it doesn't seem unusual to the 34-year-old one-time musical *wunderkind* to take three or four years between album releases. His latest, *In Square Circle*, is his first studio album since 1980's *Hotter Than July*, and it has already spawned the hit single, "Part Time Lover." While Stevie first came to prominence because of his age, then for his one-man-band approach, it is his songs which have proven so durable throughout his remarkable career. From "Fingertips Part II" to "I Just Called to Say I Love You," his melodies have proven a common denominator to his audience, which increasingly crosses racial, cultural, and musical boundaries.

At first, *In Square Circle* sounds almost a little too populist: by consciously trying to please his wide-ranging constituency, Stevie seems to have blanded out. But, if Wonder is no longer at the cutting edge of pop soul, it is

only because he was ahead of his time ten years ago. Considered in that light, *In Square Circle* can be heard as a welcome throwback to his early Seventies quartet of *Music of My Mind*, *Talking Book*, *Fulfillingness' First Finale*, and *Innervisions*.

Appraised of this comparison, Stevie addresses the issue of why he's been taking longer and longer between album releases.

"I'm not trying to compare myself to anyone," he says, his braids bouncing with his famous bob-and-weave head movements. "But composers like Stravinsky and Mussorgsky were given a chance to create full statements. In the modern world, you don't get grants. You just do it, and if it's good, you get it. I don't get off on making people wait for my music. But I care because my music is my expression, my way of sharing my experiences. My albums are statements about the things that have happened to me in the last five years. And it takes time to write about these things. It's impossible

for me to come up with full-blown statements every six months. And that's where the conflict between business and creativity comes in. I don't regret not compromising because I'm doing the best I can. Naturally, you want something to be popular, but I'm not blown out if it's not.

At this point, Stevie lapses into one of his amazing vocal imitations to explain the disappointing public reaction to *Secret Life of Plants*, the concept soundtrack which eschewed Wonder's traditional song structure for an elongated symphonic approach.

"We wanted another *Songs in the Key of Life* and all we get is this rubbish," mock-complains Stevie in the pinched, croaking voice of a displeased critic or record executive type.

For those who look to Stevie Wonder as a tunesmith, *In Square Circle* is no disappointment. Aside from "Part Time Lover," there's potential hit singles in the noodling synth riff of "I Love You Too Much," the multiterred narrative of "Stranger on the Shore of Love," or the aching confession of "Never in Your Sun." Only the greeting card platitudes of the soapy ballads, "Overjoyed" and "Whereabouts," recalling the treacly hit, "I Just Called to Say I Love You," mar Stevie's triumphant return. As for the supposed backlog of songs he keeps on his private tapes, Wonder insists most of what he records eventually turns up on albums.

"That's a very sensitive issue for me," he says. "Because of my publishing deal with Motown, a lot of times I don't copyright songs I've written. I want to keep them for myself. So, I just store them in my brain. Or make a private tape. 'I Just Called to Say I Love You' was like that. For a long time, I didn't do anything with that song, but I had a fantasy, even back then, of having it in a movie. The other dream I had was that the Beatles and I harmonized together on it. For the most part, though, everything I've committed to tape ends up on a record, sooner or later. They don't just sit around, though. I work on them constantly. You can't always use the same old beat, but a good song is always valuable."

Recounting his involvement in USA for Africa, Stevie is happy to be able to use his talents to help others, but claims that's only part of a musician's task.

"I don't think it should be his sole responsibility," he explains. "It's my pleasure to create music and, through that, express feelings which other people might experience. But I don't think the public ought to have expectations about

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what I should do in the political arena. My thing is to write about things that are meaningful in my life. Maybe singing about love isn't important to some people. Perhaps the way I sing about it will give them another perspective. It makes me very happy to hear that songs of mine, like "You Are the Sunshine of My Life," have affected people's lives."

Most people respond to that personal element in Stevie Wonder's work. Are his songs really about himself in that explicit a fashion?

"A lot of it is me, though I can't exactly say how much," teases the Grammy Award-winning tunesmith, who goes on to explain the motivation behind his latest hit single, "Part Time Lover." "I remember breaking up with this girl while I was seeing someone else. And then some guy calls me at home, using this high-pitched voice, wanting to speak to her. 'Part Time Lover' is about how ridiculous that whole situation can be. It's meant to be a humorous song, but, when I was writing it, I wondered to myself how many people would get into trouble over it. All of my songs have their basis in a direct or an indirect experience. Or a thought."

Arguably the highlight of the new album is Stevie Wonder's anti-apartheid anthem, "It's Wrong," which uses Africa's sweet chants, talking drums, and multiple cross-rhythms to denunciate the evils of that social system.

"I wanted Africans to be able to sing that song themselves and discuss the issues raised by it," he says. "It turned out to have more of an African rhythm than I had planned. I first composed the song on sequencers and synthesizers, but I thought it sounded too electronic."

With his seemingly effortless ability to create popular melodies, Stevie Wonder still gets a kick out of hearing his songs become standards.

"It's a great feeling, sure," he says. "And, with muzak becoming more popular and in more places, it's good that America has different songs to sing. It really makes you realize that our age group is getting older. Songs I've written have become today's MOR. The songs we grew up on are now elevator music."

Wonder even admits he didn't mind allowing the phone company to use "I Just Called to Say I Love You" in their commercials.

"After a song gets popular, you just have to realize people are going to use it for different purposes, including to advertise," he says. "That's where the publishing business comes in, know what I mean?"

As for his own influence in breaking down the racial barriers in music, Stevie feels, while things have changed for the better, that separatism still exists.

"A performer like Prince has certainly changed the situation as far as white people attending black concerts," he admits. "And so have Michael Jackson, Eddie Murphy, and Richard Pryor. They've created a whole new social outlook, the way people perceive things. People are a little smarter than they used to be. Because of what we went through, it's paved the way for our younger brothers and sisters. There are more opportunities available, but it's not perfect by any means.

"If I had a wish and could be born again, I'd really like to get involved with politics. Not now, because I love music and singing and giving people a reason to smile. I want to touch

on things that people might not ordinarily have a chance to think about. I'm a black American, and I've been to a lot of places in the world, and I can honestly say I wouldn't want to be anywhere else. But, as much as I believe that, we are alienating other people and, until we begin to value the importance of life, we will always have this dilemma. We've got to give people jobs, equal opportunities, and education. Maybe we should all settle for a little less, so that everyone can have something. If you want to live up to the principle, 'Do unto others as you would have them do unto you,' you have to do that."

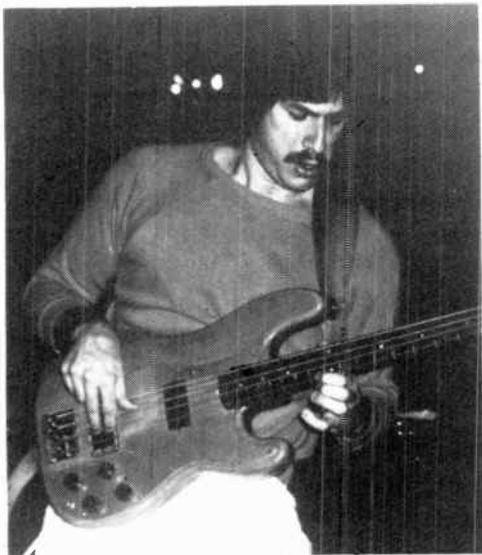
The song "Land of La La" from the new album illustrates Stevie Wonder's point of view on progress, recalling yet another warning about the dangers of civilization, "Living in the City."

The song could be about anywhere, not necessarily Los Angeles," says Stevie. "It's all about leaving home and wanting to make it, to succeed." And then the man who's penned dozens of hit songs recites lyrics to the song that didn't make it to the album, giving a hint of the twinkle behind the eyes that don't see.

"You've come too far away from home / To not know all the real goings-on / I'm gonna get me a house in Beverly Hills / I'm gonna take me a dozen success pills / I'm gonna drink from the golden well / I'm gonna tell everybody they can go to hell / I'm gonna meet Berry Gordy, hey!"

Stevie Wonder is someone who's managed to live out those dreams in reality, and his songs help point the way for all of us to do the same. ■

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HOLLY KNIGHT

Continued from page 15



Photo by Jonathan Exley

and then the girl's voice—the sort of treatment "Obsession" had. They copied that from the demo that Michael DesBarres and I made. My voice is there, and I've been told it's a sort of young, bratty kind of voice, whereas the singer is a real virtuoso.

MC: Did you decide before you put your group together that you didn't want to be the lead singer?

Knigh: I consciously made a decision not to. I'm the songwriter, I'm the leader of the band, I'm one of the key players. I think I've got enough visibility there that I feel comfortable about that. I'm not comfortable being a lead singer. I know what my gifts are and I know that it's as a songwriter and as a musician and as a leader. We're in search of excellence and we want that extra edge and it has to be something really special. We've got terrific production; Mike Chapman's producing it. Michael's written quite a lot of the tunes with me. Of course, all the tunes on the album are going to be mine; some are co-written with my guitarist and a few of them I wrote on my own.

MC: There seems to be so little struggle for you.

Knigh: Oh, there's lots of struggle. The Mike & Holly Show is a battlefield. We love each other dearly and we have a tremendous amount of respect for each other, but we fight sometimes. Personally, I think that fighting is healthy: It's emotion, it's passion, and it's fire, and all artists are like that. We're definitely a couple of fruits, but that's the magical part. I wouldn't have it any other way, I really wouldn't.

MC: We haven't talked about your personal life.

Knigh: At this point in my life, my career has taken precedence over other areas of my life and I would say that's out of choice. Of course, I would love to meet someone. I don't think that at this point in my life I'm able to, although if Mr. Right walked in the door, I'm sure I'd make time to go to dinner with him. Maybe run off to Rio for a couple of weeks. But I've decided that my music and my career is my life. I'm not stupid enough to believe that it's the be-all and end-all, because what's the point of doing it if you have no one to share it with? But it seems like the right thing to do now.

MC: How do you think your life will change?

Knigh: I'm prepared for it. I've had a taste of success. I'm making not a shabby living and I've worked with some stars already, I've made mistakes already along the way and, yes, I probably will make a lot more, but it's been such a slow process that I've psyched myself up so that when I go to movies, I say, "Okay, a year from now, I'm not going to be able to do this." I was thrilled that I had some hits with other artists, but it was like, "Maybe I can get some of that fame and glory." I don't even know that it's fame and glory; it's that you have something to say—you have to be out there. It's almost like a calling in life; I don't know how else to explain it.

MC: Can you tell me where it is you got your self-confidence?

Knigh: Success has given me a tremendous amount of self-confidence, because it validates that what you're doing is good.

MC: Do you see any special problems with being a woman in rock & roll?

Knigh: I come across it occasionally, and when it happens I try and understand. It was a real challenge walking into Rod Stewart's recording session, because I was playing keyboards on his sessions as well, and it was a real challenge to walk in there with a bunch of English macho guys and I sort of had to prove my worth to them—I had to prove I was a real player. I don't come across it too often now, because everyone is starting to get to know me, but I did come across it. I'm very very close friends with Nancy Wilson and Anne Wilson from Heart, and it's really great to sit down and talk to them and to sit down and talk to Tina Turner, because being a woman and being successful at being an artist, they understand it. Mike Chapman works very well with women. I've never, in all the time that I've worked with Michael, I've never gotten an attitude of "Oh, you're a girl!" I try and be totally professional when it comes to working with men. I try not to get involved with them. On occasion, I have, but it seems to work better when I don't. If I was involved with him on top of everything, all of a sudden it would be very complicated.

MC: Was there any particular time in your life when you wanted to call the whole thing off?

Knigh: It doesn't happen anymore. I'm spoiled, and I'm lucky: I had Michael to help me out and not everybody's gonna be in that position. I'd like to say that I'm very grateful to be in this business. It doesn't matter if you're a factory worker or anything, there's gonna be rotten people and there's gonna be great people. I've had the opportunity to work with some really great stars and I've had a lot of fun and now I run into all these great people and I know them personally and sometimes I feel like a legitimate groupie. I get such a thrill out of meeting people and it's great to have your peers respect you. I love what I do. That's the main thing that I want to say: I love what I do. If I didn't make a lot of money doing it, I would still be doing it. ■



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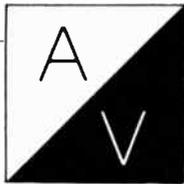
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by Billy Cioffi

AUDIO UPDATE

From *Small Things, Baby*...

16-Track Studios

JE Sound: This room has been very busy of late with several important projects. Recent PolyGram Records signee E. Wade recently utilized the room and some hi-tech electronics in a writing session with producer Paul Sabu... And Black Flag used the studio to mix its upcoming live album, culled from recent tour dates and mixed by Greg Ginn and engineer Mike Boshears for SST Records.

Engineer Bill's: Studio Manager Elizabeth Monte informs us that Leonard Johnson is co-producing his solo album with Rich Grossman (from Rick Springfield's band) for 21st Century Records... Mark Francis of those rock & roll bad boys Francis X. & the Bushman is working on his self-produced EP, while the Swap Zombies are tracking a single for the JA-JA label.

24-Track Studios

Prime Track: Malibu rockers Wave are in the facility with producer Devon Lonely tracking for Bu-Town Records... Canadian artist Ian Sebastian is cutting an album for I.E. Records... Ronald Coleman is arranging and producing the project, with Danny Tarsha and Mark Healey behind the console.

Larrabee Sound: Chrysalis powerhouse Pat Benatar is mixing her latest single with producer/husband Neil Geraldo and super engineer Dave Jerden... Producer Ron (Have Mercy!) Kelsey is cutting MCA recording artist Stephanie Mills for her new disc, with Hill Swimmer and Taavi Mote on the board... Barry Manilow's latest RCA project

is also using the room for vocals and mixing with producer Howard Rice and engineer Mike DeLugg.

Mix Masters: Jazz artist Dan Siegel has been recording and producing tracks for Pausa Recording artist Luis Arteaga. Engineering the sessions in the San Diego studio is Charles DeFazio.

Capitol Recording: Paunch Andrews and Bob Seger are mixing Seger's long-awaited album in Studio B with engineer David Cole. Steve Himelfarb is assisting on the Capitol project... Also mastering in Recording Room 2: Queen and producer Mack, working with engineer Eddy Schreyer on *another* Capitol project... Total Experience Records is using its next-door neighbor's facility for two of its acts, Will King and Yarborough & Peoples. Producing both is Jonah Ellis, with Eddy Schreyer once again at the console.

Skip Saylor Recording: Artist Rusty Reid is mixing an LP for Brittle Music Publishing. Saylor is engineering with Joe Shay and Andy McCarl assisting... Producer Tom Alexander is in producing an album on singer/songwriter Cindy Perez for Castle Records. Skip Saylor is behind the board with Tom McCauley seconding.

Music Grinder: Poison, recently signed to Enigma Records, were in the studio for the entire month of October hard at work on their debut album. Producing is Rick Browde (Nugent, Michael Schenker) and mixing is Michael Wagener (X, Stryper), one of L.A.'s hottest recordists. Engineer on the project is Jim Farcci (Ratt), assisted by Mike Hutchinson.

Sound Summit: PolyGram artist Bon Jovi, fresh off the Farm Aid concert, spent time in the room polishing up a new single. Phil Bonanno co-engineered with producer Barry Mraz... Harmonica great Sugar Blue (Stones, "Miss You") recently did overdubs on John Hunter's second album, with Phil Bonanno engineering and producing... Milwaukee-area band Gerard also in the studio recording a single, with Greg Gerard, Rod Beaudoin, and Pat Martin producing; Jay Shilliday's behind the boards.

The Sound: Review

BRING ON THE NIGHT: A CONCERT FILM FOR THE AGES

Director Michael Apte and musical/media artist Sting have assembled a remarkable film. On several levels, *Bring on the Night* leaves traditional rock *cinema verite* in the dust. While having all the accoutrements of a pop star, Sting is a serious artist who is an integral part of rock's re-emerging sense of social responsibility. Piecing together a band for his first effort sans the Police, Sting chose players who were neither of his race nor familiar to his audience's musical idiom. Through Sting is a performer of considerable political clout, it's doubtful that this particular decision caused his record label to dance with joy around the executive lunch room. If, to paraphrase Tolstoy, the highest purpose of art is to make people good by choice, then the artist is duty-bound to expose his audience to those choices.

This is what Sting does in this film. Rather than re-inundate his milieu with already-familiar musical postures, he incorporates certain dictums of pop songs ("In jazz, you have a long time to build a solo; in rock & roll, you come out burning") with complex harmonic jazz structures and polyrhythms drawn from Third World sources. The band's extraordinary musicians combine with Sting's metaphysical humanist lyrics to create a breathtaking musical amalgam.

Sting explained that the reason he wanted to do the film was to document a band at its very beginning rather than at the end of its creative life. Simplistic as this sounds, the movie is an honest portrait of a band's earliest rehearsals, warts and all. Throughout the film, the viewer sees various band members warily feeling out the situation. In one interview, Darryl Jones wonders aloud just how much of a "band" it really is. I don't think I've seen a rockumentary where the portraits of the supporting players are as clear and three-dimensional as they are here. If there was an Oscar for Best Supporting Performance in a documentary, Branford Marsalis would win hands-down, with Miles Copeland a close second. Their candor nearly steals the film, which, considering the quality of all the other elements, is a difficult thing to do.

Whether a fantastic coincidence or a terrific paen to planned parenthood, Sting's companion, Trudie Styler, gave birth to a son (Jake) during the making of the film. The pregnancy and birth are used during the film as a metaphor for the band, the birth of the child paralleling the first concert. Heavyhanded, yes, but the symbolism couldn't be more accurate.

You wouldn't be doing yourself or this particular film justice if you don't see it in a theater with the best possible sound. This is one of the best-sounding concert films you'll ever see/hear. Throughout the course of the film, the sound becomes more technically enhanced, more refined (by the mixers as they themselves rehearse the show) and tighter. Finally, in the last quarter of the film, the band roars onto the stage and the transformation is complete. The filmmakers even included an audience left, right, and back in stereo. The sound mixing and audio production are nothing less than absolute state-of-the-art, but the technology has rarely been used more effectively in capturing the live experience. *Bring on the Night* is the best music film I've seen all year.

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The Image: Review

WHITE NIGHTS: CONTRIVED BUT EFFECTIVE



Taylor Hackford is a musical director; that is not to imply that he is a director of musicals in the traditional sense. Hackford is one of a new breed of directors whose perspective is directly related to popular music. Throughout his directing career, the pop song has been closely linked with his success, both commercially and artistically. His latest film is no exception.

White Nights is a romantic thriller of sorts that features a defected Russian ballet dancer (played, appropriately enough, by Mikhail Baryshnikov), who is forced down via an airplane crash in his native land; the big bad KGB wants to keep him. To further this they press into service a tapdancing *American* defector (Gregory Hines), and a battle of nerves and footwork ensues. The plot (from a story and script by James Goldman) gives new meaning to the word "contrived," but this isn't really a negative criticism. Like *Officer and a Gentleman*, the contrivance works because there is no attempt to disguise it. The audience loves the protagonists and hates the nasty villain. You just know how it's all going to end, but, as they say, getting there is half the fun. If you are a fan of dancing, the film provides plenty of that, including a great duet between the two featured actors. All the characters perform admirably, particularly the two principals, and you get the feeling they had a lot of fun with this picture.

The film's soundtrack features lots of pop music, including "Separate Lives" (already a big hit) by Phil Collins and Marilyn Martin, and "Say You Say Me" by Lionel Richie; both look like shoo-ins for Oscar nominations. The soundtrack album, on Atlantic Records, looks like a Christmas blockbuster. With this combination of popular music and unabashed sentimentality, Hackford may well have come up with the *perfect* Yuletide release. One could criticize *White Nights'* black-and-white approach to heroes and villains or its lack of in-depth characterization. The Hines character and his reasons for defecting are just too pat. And would the KGB really put the two defectors *together* as they do here? Of course not! It doesn't matter, because the values it espouses—friendship and personal artistic freedom—are more than worthy subjects for a little contrivance. For that matter, I'll confess to being a little misty-eyed in the end. What can I say? I'm a romantic cornball, so sue me!

VIDEO UPDATE



Photo by Jeffrey Mayer

Loco Boys Make Good: Director Mark Robinson gets Cruzados lead singer Tito Larriva to emote as he performs "Motorcycle Girl," first single off the band's Rodney Mills-produced Arista debut.

Shooting Hoops: While Annie Lennox's throat problems have sidelined a planned Eurhythmics tour, the brilliant and enigmatic Dave Stewart has kept himself very busy. Following on the heels of his highly acclaimed work with Tom Petty, Stewart has just completed executive directing two new videos for none other than Bob Dylan. The songs—"When the Night Comes Falling From the Sky" and "Emotionally Yours"—are from Dylan's recent offering, *Empire Burlesque*. Filmed at the same location (the gymnasium of the First United Methodist Church in Los Angeles), the two pieces can be viewed individually or together as a larger conceptual piece. The videos were produced by Stewart's long-time associate, Jon Roseman, and while Stewart worked on the conceptual end of the story, the actual technical side was handled by Eddie Arno and Mark Innocenti. For more details on this fascinating collaboration, check out the October issue of *Optic Music* on the newsstand. The Dave Stewart cover story was written by none other than MC's own Wrong Man, Michael Fremere.

Over the Edge: Former Go-Go Jare Wiedlin just released a video clip to promote her first solo album. The clip features the album's first single, "Blue Kiss," and was

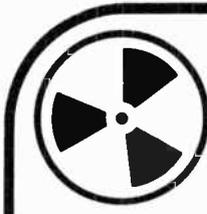
directed by Valerie Faris and Jonathan Dayton. Dayton, Faris, and the video's producer, Jessica Cooper, are co-directors and production coordinator, respectively, of *The Cutting Edge* television program, seen nationally on MTV.

While I'm on the Subject: *The Cutting Edge* (seen last Sunday of each month at 7:30 on MTV) is never less than interesting and is clearly one of the best things MTV has going for it. The October 27th show, hosted by Squeeze members Chris Difford, Glen Tilbrook, and Jools Holland, and featuring interviews and live performances by such disparate and eclectic acts as Husker Du, the Meat Puppets, Wall of Voodoo, and Dwight Yoakam, was vintage *Cutting Edge*. This is the best new music show on the air today—always intelligent and informative. Support it or it may go the way of the late, lamented *Goodnight L.A.*

Cinemax Gets Into the Act: Cinemax's November schedule is pretty interesting. Check out the Emo Philips special on the Cinemax *Comedy Experiment*, debuting November 17. New November editions of *The Max Headroom Show* will feature interviews with Simon LeBon and (of course) Sting. Also look for a new documentary, *Rock & Roll: The Early Days*, starting November 9.

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Reviews

CONCERTS



Photo by Abe Perstein

Taj: King of the deep blues.

Taj Mahal At McCabe's Santa Monica

If not for McCabe's, where could you go in L.A. to hear classic Delta blues, lovingly performed for an appreciative audience? You know the answer. So it was no surprise when Taj Mahal's two shows sold out as fast as they were announced. Taj plays what Robert Palmer calls the "deep blues," and he's probably the closest clue we have to what Robert Johnson might have looked and sounded like were he to walk among us today. Taj plays with that kind of intensity, and true blues lovers know what a treasure he is.

After a gregarious set by the splendidly attired Bluesbusters (trio edition), Taj lumbered onstage toting an old red Gibson and began a nearly acapella version of Johnson's "Dust My Broom." He shattered the silence occasionally with jagged slashes on his guitar—sending the ghosts of Johnson, Elmo James, and JB Hutto swinging through the tiny backroom. His spectacular instrumental rendition of Elizabeth Cotten's "Freight Train" had a shimmering, faraway sound. Next came his long version of Johnson's "Walkin' Blues," and a wonderful delivery of John Hurt's ancient "Stack-O-Lee." Taj cut loose with some spidery finger picking on "Fishin' Blues," then dipped into a unique, syncopated reading of Charley Patton's "Spoonful Blues."

Sliding over to the old piano in the corner, Taj ripped into Blind Willie McTell's "Statesboro Blues" (the Allmans lifted Taj's arrangement from his first LP and made it their trademark set opener). He debuted an impressive new song called "If I Ever Get Lucky" with some Southern-fried scat singing. Returning to the guitar for Johnson's spookiest song, "Come On in

My Kitchen," Taj turned his husky voice sinister and wild. If, as legend tells it, Johnson sold his soul to the devil to become a blues wizard, it's safe to say Taj Mahal has assumed the mortgage.

He mentioned that he's thinking of assembling a band again—and that's welcome blues news indeed. His late-Sixties band LPs for Columbia, with Jesse Ed Davis and Ry Cooder, are still among the finest electric blues you can buy—if you can find 'em. —**Jim Maloney**

King At the Palace Hollywood

To some, it may seem a bit ironic that a mere Prince commands so much authority over pop music. Sporting the latest trend—long hair (what!) and a sound similar to Culture Club and the Thompson Twins (though more aggressive), King (first name: Paul) reaffirmed the essence of fashion pop. Just take a glimpse at his audience. A chic disco environment would seemingly best accommodate this heavily produced dance-oriented sound, yet King's live performance injected new meaning into his music; it revealed a wholesomeness that the recorded tracks lack.

King's voice, his main instrument, seemed less strained in a live setting, oddly enough. The stage environment, in addition, exposed his primary talent as a performer—mime and dance. At times, he's a machine with accentuated jerks and turns that parallel the music's changes. Just as often, his body goes rubbery-limber. In a mime-like manner, in which he acts out the keyboard riffs and drum syncopation, King becomes the music.

Keyboardist Mick Roberts is, without a doubt, the genius of the band. He not only colored the music but gave it its substance.

Though Jim Lantsberry (guitar) occasionally provoked an aggressive edge, most often (as with the bass), he was turned down so low that he barely served as rhythmic background.

If you can get past King's clever but trite lyrics ("I won't hide myself from you / I wear my soul on my boots;"), his pop blend of synth, R&B, and reggae can be quite catchy, especially onstage.

—**William J.**

Jason & the Scorchers At the Palace Hollywood

With unquenchable fervor, Jason & the Scorchers ignited their audience, proving you don't need airplay to pack a hall. Punks and preppies crowded into the Palace to check out this Nashville quartet's first appearance here this year. And after an 18-song set that included two encores, the audience still wanted more.

Last year, following the release of *Fervor*, Jason & the Scorchers turned in a good set at the Palace, but it was sorely lacking in focus and continuity. This time around, however, the show was nothing short of spectacular. Frontman Jason Ringenberg is goofily likable and has an effortless rapport with the audience, while guitarist Warner Hodges, twirling around the stage with endless energy, spewing forth manic solos, is Jason's perfect foil. A tight rhythm section and Jason's occasional use of an acoustic guitar (which had a bumper sticker proclaiming "Farming is the backbone of America") gave the band a big sound.

While the Scorchers' music is basically rock & roll, their Nashville roots are pleasingly evident, and Jason's yodel and twang, often present in his singing, reaffirmed their influences.

A host of strong tunes plus some well-chosen covers kept the energy of both the band and the crowd up. Highlights included a version of Neil Young's "Are You Ready for the Country," and "Shopping Around," a song with a more commercial feel and pop structure than a lot of their songs, off their latest album, *Lost and Found*. "Broken Whisky Glass," a number which builds dramatically from spare to raunchy, was powerful, as was "Harvest Moon," which showcases the band's Southern roots and strong harmonies. Closing out the show was "White Lies," a catchy, upbeat, hard-rocking number that has captured some radio and video interest, and for the final two encores, average but energetic versions of "It's All Over Now" and "Route 66."

This is a fine, original band who shouldn't be compared to Bruce, Lone Justice, or any other "American" band. They have a simple, distinctive sound, great songs and delivery, and the ability to move from plaintive to kick-ass—often

within a single number. Where were Jason & the Scorchers when they handed out Grammys for Best New Artist? —**Katherine Turman**

AC/DC / Yngwie Malmsteen At the Forum Inglewood

You've seen one AC/DC concert, you've seen 'em all. True. But they're so musically tight, have such powerful songs and the strong presences of guitarist Angus Young and vocalist Brian Johnson that you don't mind seeing virtually the same show each year. Even if you can't hear for a week afterward.

It was your basic greatest hits show, with "Back in Black," "Dirty Deeds (Done Dirt Cheap)," and "You Shook Me All Night Long," getting the show off to a fast and nasty start. There were no lulls in the 16-song set, and two new songs, "Shake Your Foundations" and the song with the Spinal Tap-ish title, "Sink the Pink," held up very well next to the proven hits. They tossed in a few older tunes, including the well-received "T.N.T." during the encore, and "Whole Lotta Rosie" and "Sin City," where Johnson's wide-ranging vocals sounded their most sinister.

But the most satanic these guys got was when Young briefly put his fingers to his head for mock horns and gave a devilish grin. Other antics included the obligatory but always amusing striptease, and even Johnson got into the mood and saluted the audience with a lighter after the crowd sang along with the bluesy tune, "The Jack."

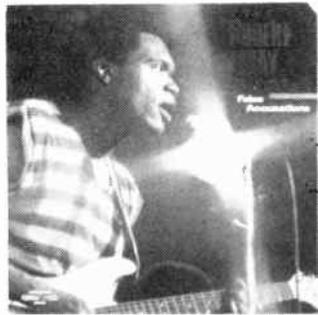
Finishing off the show was "Let There Be Rock," which turned into an endless jam during which Young was carried out into the adoring audience. And to complete the audience's hearing loss, the final number, "For Those About to Rock We Salute You," featured two cannons firing loudly and smokily. As usual, it was a flawless, headbanging concert—truly heavy and truly good metal, and that's hard to find these days.

In keeping with the guitar player as focal, but not vocal point, Yngwie Malmsteen, *l'enfant-terrible* of guitar solos, opened the show. With a new singer, Mark Boals, the band now has almost everything going for them—except hit songs. Malmsteen, though he *did* do the same solo twice, was nothing short of brilliant, and his classical influences give a unique, personal signature to many of his solos.

Admittedly, this evening's show was not for everyone, but while it was tame enough even to quell the fears of a Washington Wife, it was still hard enough to bring out the 15-year-olds who know what rock & roll is, and the older folks who remember what rock & roll *should* be. —**Katherine Turman**

Reviews

ALBUMS



Robert Cray Band *False Accusations* Hightone

Robert Cray's love life's been takin' a beatin', it seems. This album is bursting with sad tales of gettin' stood up, knocked down, and lied to. It's a perfect soundtrack for a love affair, with a cut to fit just about any good or bad time you could expect to encounter as you stroll down that proverbial lane. Cray is one of the few true hopes for the survival of real blues singing and playing into the next century. He has a rich, expressive voice that blends snatches of Bobby Bland, Sam Cooke, Buddy Guy, and Junior Parker. His aggressive, ringing guitar style reflects the best of Magic Sam, Son Seals, and Johnny "Guitar" Watson. So why would any woman want to trash this man's heart?

On "Porch Light," a torchy story of stolen moments with a forbidden lover, Cray's slinky guitar bobs and weaves bewitchingly around his sly vocal. The infectious "Change of Heart" changes lanes from blues to celebratory Sixties-style soul music. "Playin' in the Dirt," a nice cheatin' blues, has some stinging thermonuclear guitar from Cray, but it's essentially just a rewrite of "The Grinder" from his last album—one of the grittiest and ballsiest blues compositions/performances in recent years. They slow it down for "I've Slipped Her Mind," a brooding lament for a date who had better things to do. Cray's voice and guitar are at full throttle—an awesome one-two punch—and Peter Boe's piano is just right.

In the title tune, about the dangers of jealousy, crossed signals, and airtight alibis have pushed Cray to the limit. After a simmering Memphis guitar intro, our hero gets his walkin' papers and vows to love and learn in "The Last Time"; Cray's soothing solo leads to an exceptional ascending guitar/bass riff that tags the verses. David Olsen beats a hole through his drum kit on "Payin' for It Now." Here, Cray goes out cussin'—only to get rolled by one woman, then drunk under the table and jammed into a wedding suit by another.

The LP ends with "Sonny," a bittersweet slow blues of regret and guilt over having betrayed a friend's trust and stolen his wife. No wonder Cray gets into all this trouble! Excellent album from one of the best blues bands working.

—Jim Maloney

DC3 *DC3* SST

Imagine a marriage between the styles of early Rush, classic Black Sabbath, and, of all people, Van der Graaf Generator with Pete Hammill; throw in a few less distinctive elements and a few bombastic "experimental" passages, and you come up with DC3. The record begins with some acoustic picking that holds a lot of promise, but which abruptly gives way to a blunt three-chord garage-band-type barrage that doesn't let up for the rest of the album. Dez Cedena (DC), ex-Black Flag guitarist, and Paul Roessler, erstwhile Screamin' Omen keyboardist, team up on this collective of drawn-out compositions, most of which involve changes in tempo and spacy segments that do nothing more than diminish your desire to wait for the next head-banging riff.

—Vince Cummings



T. Rex *T. Rextasy, The Best of T. Rex, 1970-1973* Warner Bros.

Everything I put on my turntable after this record pales in comparison. While the early Seventies are often thought of as a musically stagnant period, this record proves otherwise. It's a fantastic, comprehensive collection from a band that broke new ground with their sweetly psychedelic, ultra-hard-edged rock.

Rock is on the verge of banging a gong again: With everyone from the Replacements to the Bongos to Power Station covering T. Rex tunes, and the feather boa/androgynous look making a comeback, Marc Bolan and T. Rex have been enjoying a revival of sorts; never mind that Bolan has been dead since '77.

This 15-song collection is a long-overdue but loving look at some of the band's best work, and the liner notes and info on each song and where it first appeared (some were previously unavailable in the U.S.) are interesting and helpful.

While the overall T. Rex sound has many elements, it's characterized by Bolan's sexy mystic's voice,

echoing backup vocals, spare but scorching psychedelic instrumentation, and occasional gothic overtones.

T. Rextasy has been arranged in almost two diverse parts. Side One begins with acid-faced numbers like "Ride a White Swan" and "Children of the Rarn," and an unusual cover of "Summertime Blues" done with acoustic guitars and bongos. Especially notable are "Hot Love," with a surprisingly modern drum sound and big, orchestrated strings, and the too-tough "Jewel," replete with clipped, accented singing and distorted guitars.

Side Two is much harder, especially tunes like "The Groover" and "Metal Guru." But the best of this side is "Solid Gold Easy Action." Done in 1972, this gem, with its punk energy, modern feel, and a chorus that demands a singalong, will probably be covered by a "glam" band in the near future.

For the T. Rex novice, this record is a real bargain—it contains "Get It On (Bang a Gong)," "Jeepster," "Telegram Sam," and "20th Century Boy," all T. Rex musts. The only thing missing is "Mambo Sun," but the album is so good you don't miss it. It's also a good buy for the rabid fan—lots of little gems that will leave you longing for more—and wondering about the singer who claimed "I ain't no square with my corkscrew hair." Simply put, the album is cool.

—Katherine Turman



Husker Du *Flip Your Wig* SST

"Welcome to the world that we live in," intones Husker Du within several seconds of this disc's opening. From then on, the record takes several twists and turns, but by the time it winds down after two unusual instrumentals, it's obvious that this, HD's sixth longplayer (not counting the EPs and singles), is the band's most cohesive and most accessible record to date. That doesn't mean we'll know what the hell is going on all the time; still, there are more direct and catchy songs ("Green Eyes," "Makes No Sense at All," "Every Everything") than ever before in their work.

Husker Du have their own clearly self-defined style, with influences apparent to no one but themselves. They write what can only be called classic rock: simple but unpredictable chord progressions, a variety of head-bobbing beats, and self-absorbed lyrics. Song-meisters Bob

Mould (guitar) and Grant Hat (drums) each sing their own individually penned songs, and both have developed to a point (although Mould seems to be the more prolific still) where they're ready to match the work of masters such as Lennon and Townshend. Hard-line old-timers may scoff, but I'm tellin' ya, this shit is great, and Husker Du are ready for the world and beyond.

Let's look at the goods: My personal favorite (being somewhat of a sucker for the really-well-done-but-simple-rock & roll-love song) is "Green Eyes." Five chords of 120dB transcendental beauty! This song, and most of the LP's selections, is deceptive. On the surface it might not seem amazing, but little touches, like the way the two chords of the chorus change just a few notes at a time, back and forth, gives it a shimmering quality that hits you in the subconscious, not between the eyes. Mould's shimmering guitar work alternates between well-voiced (standard, actually) open chording and a host of chorus effects, and this is probably the most easily identifiable component of HD's sound.

"Hate Paper Doll," an almost laughably bouncy, jangly pop tune, sounds like "Hey, baby doll" as they sing brightly over this perplexing (again, deceptive) song. "Find Me" is a 6/8 story of what may well be a bad trip of some sort. "The Baby Song" is Hart's duet for slide whistle and vibes—a little break along the way. How can ya resist surefire melodies like "Makes No Sense at All" (the LP's single) and "Flexible Flyer"? The tunes are so strong, yet again simple and accessible, that they can't be denied. No way, Jack.

Allegedly, this is Husker Du's swan song to the indie record world. How a major label will handle—or mishandle—this wholly original diamond in the rough will be something to watch. Let's hope they are allowed to continue to improve.

—Screamin' Lord Duff



Bill Spooner *First Chud* Ralph Records

First Chud is sort of a lost Tubes LP minus frontman Fee. Spooner, the Tubes' leader and main visionary (although in a band with that much talent, no one can claim to be the main brain, but it was Spooner more than anyone else), comes to the foreground on this LP even more than he did on *Love Bomb*, in which Fee was more a special

guest than a lead singer. Spooner was in fact the original lead vocalist of the Tubes back when Fee was a roadie, and he does have a fine voice. Very soulful, Spooner's tortured vocal style perfectly complements his world-weary, life-in-the-fast-lane satires and commentaries. He can also sing a straight love song believably, and on "Something in My Eye," his layered acapella work rivals that of Todd Rundgren's latest LP. Buried toward the end of Side One, "Eye" casts Spooner as a modern-day nabob of sob, and is actually the LP's high point.

Many of the other songs lack the focus and directness of much of Spooner's work with the Tubes. He tackled the production chores himself, with mixed results. On one hand, Spooner is obviously an ace rock-band arranger, but his engineering talents are debatable. The sound is pretty dry and lifeless, especially the drum sound, which is downright bad at times, and you can't fault top skin-smashers like Prairie Prince or Aynsley Dunbar.

As far as songwriting goes, Spooner is still a clever fellow, but this facet pops up so intermittently that no overall attitude emerges. "When She Mambo" has little to say lyrically, but musically it is one of the LP's bright spots—a sort of Steely Dan-ish funk/pop groover. "Bad Parties" is great in every way and sounds like an outtake from the "Night Moves" side of *Love Bomb*. "Am I in Love" is pretty good, too, with a subdued 6/8 groove providing a change of pace, as Bill asks, "Am I in love, or is this the flu?"

In the end, this is by no means a bad record, but it isn't one that demands a lot of repeated plays, either. Spooner would be wise to co-produce with a red-hot engineer next time, and try to dig up a little more inspiration in his songs.

—Screamin' Lord Duff

SINGLES

"Access" by Oskar on Vizion Records starts off with a sprightly synth line and continues on with a dark, moody vocal (by Oskar, I suppose). A good strong bass line runs throughout amidst creative drum fills, and good production complements the piece. The hook is heavy. . . . **Code of the West** (perhaps more affectionately known as C.O.W.) intend to "cut themselves a big slice of the cow pie," states the accompanying press release of "Dangerous Roadhouse Blues." This relatively short song—2:18 in length—stakes a quasi-rockabilly claim. Cleverly humorous lyrics, along with Terry Barnes' wailin' vocals and Buddy-Ray-Jo-Bob's pedal steel solo, add up to a plus. . . . Next up, we spin **Jester's** "Don't Be a Fool," a hard-rock tune with an obvious Rush influence. One problem here concerns the

production of the tune: The drums stick out in places like a sore thumb, and the sound is tinny. The 45 sports some good moments, nevertheless: pretty acoustic guitar and sound double harmony leads. While vocalist Edward Kahler possesses an adequate voice, the lyrics he has to work with are, well, nothing to sing about. . . . The award for Longest Title of the Month goes to **Davis Deluxe** and "(If I'd Have Been an) L.A. Baby/Hollywood Kid." It's a dead ringer, folks, for Bruce Springsteen & the E Street band, circa *The River*. Well, if John Caferty can get away with it, so can Davis Deluxe, considering this is a popular choice of emulation. While Davis does have his Bruce-ism down pat, he does it well on vocals and guitar. Good background vocals from the whole bunch and jivin' Hammond organ from Barbara Gray. . . . "Teenage Boys" from the **Automatics** didn't hold up as well, I'm afraid. The problem is that the song is just *dumb*. A lot of oohs and aahs about pubescent males from a cooing, squealing female vocalist with hormones aplenty, in addition to a keyboard line that should be put out to pasture, are the highlights of the tune. Too much fluff, fer sure.

—Karen Burch

CASSETTES

Smart Opera: Beauty on the Interstate (Mandala Music)—The first thing I noticed about this tape was the excellence of recording quality: The fidelity of every instrument and vocal is captured to perfection. Smart Opera is mainly Nick Mandala on everything but drums and drum machine; the latter is supplied by Russ Battelene. Mandala, who is cooped up somewhere out in Palm Desert, mainly writes songs of dreaming and escapism. They're loaded with dynamics, which makes for plenty of drama. The downside is that by Side Two of this ten-song tape, things become a little too dreamy for their own good, and the listener himself begins to drift away. Still, it's refreshing to hear such qualities as subtlety and understatement, as on the title track. The use of sequencer and drum machine in tandem on "If Life Was a Dream" is particularly effective. Clearly, Mandala, who not only wrote and played this music but engineered it as well, has a gift for capturing sound on tape and controlling the newest electronic gadgets. His songwriting is articulate if one-dimensional at this point. The biggest plus: His music reminds me of no one, yet it doesn't immediately alienate, as much truly unique music does on the first listen. Smart Opera just needs to serve up a little more variety if the meal is to have this many courses. Order from: Mandala Music, P.O. Box 1555, Palm Desert, CA 92260-1555.

—Screamin' Lord Duff

EAR WAX

Words of praise about records of merit

Marshall Crenshaw: Downtown (Warner Bros.)—The gorgeous melodies and masterful vocals on Crenshaw's third LP hit a new peak for this real-good-and-getting-better artist. The contempo cover, "I'm Sorry (But So Is Brenda Lee)" (from a New York band whose name escapes me), is absolutely sublime, and Crenshaw's "Little Wild One (No. 5)" and "Terrified Love" are just the tip of the iceberg, song-wise. If T-Bone Burnett's production had been a bit less mannered/neoclassic and more dynamic/contemporary, the LP might've turned out to be an aesthetic triumph and a commercial breakthrough to boot. As it is, *Downtown* is a solid A.

Tom Waits: Rain Dogs (Island)—The ultimate antidote to technopop—play twice and call me in the morning.

Kate Bush: Hounds of Love (EMI)—Never could quite figure out what she was up to until now, but this album goes down like *capuccino* on a rainy Saturday. I don't even know the titles yet, but I think I'm gonna be listening to this one for a long time to come.

Cruzaodos: Cruzaodos (Arista)—Okay, I can understand those descriptions of Tito Larriva as a West Coast Springsteen, but for my money, this band comes across on record as a mid-Eighties Moby Grape. "Motorcycle Girl" is pure Bob Mosely, and the LP's feverish performances rekindle the long-dormant spark of "Omaha." Smart, sweaty fun.

Prefab Sprout: "Faron" (Columbia LP cut)—This opening track from PS's *Two Wheels Good* is so scintillatingly hip that I haven't yet managed to get to the rest of the LP. Must be heard.

Bruce Springsteen & the E Street Band: "Janey Don't You Lose Heart" (Columbia single, flip of "Goin' Down")—Even if you don't need to hear "Goin' Down" or any other cut from *Born in the U.S.A.* again for two or three years, you'll still want this goosebump chimer to reactivate your Bruced-out condition. Nils Lofgren's harmony part adds a nice new stitch to the fabric. This is the most rousingly accessible of Springsteen's half-dozen '84-'85 flpsides.

Lloyd Cole & the Commotions: "Brand New Friend" (Sire import 12")—This genteel but perky romantic declaration should be subtitled "A Walk on the Mild Side" for its canny appropriation of spices and seasonings from Lou Reed's classic exercise in sauteed-soul. And the colored girls sing.

—Bud Scoppa

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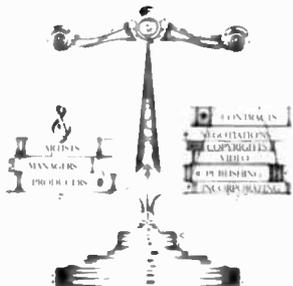
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Dogtown

At the Lingerie
Hollywood

□ **The Players:** Marcee Zari, guitar, vocals; Kat Chase, bass, vocals; Steve Vlasek, drums.

□ **Material:** Lead vocalist/guitarist Marcee Zari is the driving force behind this tight, able trio; she really has a way of injecting believability into the lyrics. The opening song, "Speechless," had the most commercial potential of the set, but was marred (as were all the songs to some degree) by an echo-happy soundman whose idea of perfect acoustics was a high school gymnasium. Ms. Zari gave "Stuck in the Middle" a new lease on life with an energy-packed vocal. With her Stratocaster lashing out the chords, the old Steeler's Wheel number never sounded better. "More Fun" had the crowd reacting with delight, due more to bassist Kat Chase's bounce-off-the-rafters jiggling than to the song itself. Though I would have preferred a soundman with a lesser penchant for echo wash, all of Dogtown's originals were well-conceived and played with vigor.

□ **Musicianship:** Considering that both bassist Chase and guitarist Zari had the laborious task of singing lead whilst anchoring down a three-piece group, the playing was fine. Zari, though, couldn't resist playing more than a few bars without reaching for her trusty tremolo bar. Like an infant clutching its pacifier, Zari caressed the contraption as if fulfilling some desperate craving. By the third song, I wished it would break off. But, where this band *really* shines is the sinewy vocal interplay between Zari and Chase. Either has the talent to captivate an audience with vocal skills alone; together, they shape a sound that is often breathtaking.

□ **Performance:** The Dogtown girls both downplay their femininity onstage, and this in itself is interesting. The two females completely resist using sexuality as a gimmick or focal point and rely solely on talent. Drummer Steve Vlasek looks like a former member of the Stray Cats with a slick hairdo bound-



Dogtown's Chase, Zari, and Vlasek: Who needs sex when you got talent?

ing in the spotlight. Vlasek played with a reckless Keith Moon style that complemented the ladies' minimalistic approach well. Zari has an innocent, girlish quality that could be employed with greater effectiveness. Despite her neutered appearance, she looked almost sexy onstage, and she might try a few non-salvation army threads next time just for fun.

□ **Summary:** The most refreshing thing about Dogtown is that they avoid the air-headed sexpot image that plagues many female or part-female groups. They acknowledge that success or failure occurs on the merits of musical talent and not bra size. Dogtown writes catchy songs with strong lyrics and sings them superbly. A few other instruments to round out the well-worn bass/drums/guitar axis would provide a nice change of pace. Who knows, maybe Dogtown-meets-the-Boston-Pops will be just the ticket to success. When that union comes to fruition, I'll be the first in line. —Scott Kirby

Richard Lloyd

At the Lingerie
Hollywood

□ **The Players:** Richard Lloyd, lead vocals, lead guitar; Jon Klages, guitar; Sanken, drums; Jon Ossman, bass.

□ **Material:** Richard Lloyd has gleaned the history of rock & roll and the best sounds of his past contributions (to New York's much-heralded underground group Television with Tom Verlaine) to create his pres-

ent version of rock & roll. Webster's defines rock & roll as "popular music combining elements of blues and country music, marked by a heavily accented beat." That definition neglects to mention lyrical content, which I believe is as important to the definition of the term. Lloyd and his current lineup certainly understand what all this means, but I would have to say that Lloyd plays and writes mean *pop* music rather than what his press package states: "Make no mistake, this is rock & roll."

□ **Musicianship:** The heart of any good four-piece band is the rhythm section. Lloyd's is not one of the better-sounding on the scene today, mainly because the drummer is weak and unconvincing in his technique and attack. The snare drum was beaten to death along with a tinny cymbal. If he had worked the floor tom a bit more it would have added more depth to the music. The bass playing was your standard fare, but it might have been better if the bassist had played with a different drummer. The traditional Strat sound is brought to the fore by Lloyd's relentless strumming; it tends to muddy the sound a bit but contributes to the overall wall of sound. He whipped into a lead with a vast amount of determination and seriousness which made me want to get my air guitar to play along. Lloyd did not overplay all the time, though. He worked very nicely with his rhythm guitar player (who was no slouch, either).

Photo by Kelli Rogers



Photo by Lydia Piper

Erik Rader led the Uptones through a short but sweet set.

Performance: Pacing was a problem in that the band seemed to hurry to get the songs and the show over with. On this particular night the fire marshalls were limiting the amount of people getting in and even though there was a line outside, the club was only a little over half-full. Maybe this inhibited the energy level of the band. As far as showmanship is concerned, there was very little physical movement onstage; these guys should get out of their sullen-looking dark clothes and attitude and put some bright color into their show.

Summary: I read somewhere that Richard Lloyd disappeared into the darker side of rock & roll and eighteen months ago began to rebuild his career. I'm sure he has come a long way in his life and music-making, but there is a certain darkness about his music and the way he presents it. This group needs to play out as much as possible and work up a more friendly attitude toward the folks who are listening and dancing in the audience. After all, this is rock & roll.

—H.R. Wrenn

Uptones At Wong's West Santa Monica

The Players: Erik Rader, lead vocals; Eric Dinwiddie, lead guitar; Charles Stella, rhythm guitar; Ben Eastwood, bass; Michael Wadman, trombone; Ricky Pierson, saxophone; Scott Jensen, trumpet;

John Mader, drums; Paul Jackson, keyboards.

Material: The Uptones delivered an interesting combination of jazz and punk, with a touch of Jamaican ska. The lyrics were often angry rebel yells about the CIA (an international terrorist group, according to Rader) and being drafted, while the music provided a showcase for the horn section. Most of the members have had classic jazz training in high school music classes (their average age is 18), and this became apparent. The roughness of teenage anger seeps through on such songs as "K.U.S.A." and "Out to Sea." The combination of styles made it easier to listen to the band's complaints about the world, which is often a problem with punk groups.

Musicianship: It's hard to evaluate the Uptones' ability as musicians because they only played a 20-minute set. It took 15 of those minutes for the group to warm up. Based on that, I would say the group is still young and inexperienced, which is something that can be overcome with time. Creatively, they are way ahead of the game, and within a few years, they should have a firm grip on the technical side of music making as well.

Performance: By the time the Uptones warmed up, they were cooking. Unfortunately, Wong's closes at 2 a.m. Another problem was that the stage was too small to hold nine hot musicians. It was difficult for the members to express the energy they were obviously

feeling inside. Frontman Rader often jumped out onto the dance floor and connected with the few remaining people in the audience. Most of the time, though, the members of the band would step back to let each other perform. This created a frustrating atmosphere, like a trapped animal pacing in his cage. It would be great to see this group with ten or 15 more feet of stage to work with, and a lot more time.

Summary: It was obvious that the Uptones' performance would have been stronger, given more time. What the group *did* present made me want to see them again. Based out of San Francisco, the group has an EP on 415 Records, and I would recommend it to anyone who has a varied record collection. As for seeing the group live, the Uptones require that under-21s be allowed in, or they don't play.

—Lydia Piper

Ras Bunny & D.J.'s Choice Band At Night Moves Huntington Beach

The Players: Ras Bunny, lead vocals; Shaka Man, drums; Zacky Bernard, keyboards; Touche, bass; Percussion Man Dennis, percussion; Jah T, vocals, percussion; Michael Ricaud, lead guitar.

Material: Inspiring and uplifting would be the key words in Ras Bunny's debut solo performance. Six of his originals ranged from good to excellent, and most outstanding were "Dance Your Troubles Away" and "Keep the Faith." He covered two Bob Marley tunes, and the current Jamaican popular number "Lickshot" had the whole audience on the dance floor.

Musicianship: The unity and strength of D.J.'s Choice was a definite plus for Bunny's excellent vocals. For those who have heard him perform with I-Dren, there was a marked improvement in his voice, which now seems stronger, with a wider range and near-perfect pitch. Touche, who is well-known as a slammin' bass man, was into a perfect groove with drummer Shaka Man, another solid musician of strength and exuberance. On keyboards, Zacky is always a positive, steady player, who knows just when to bubble and

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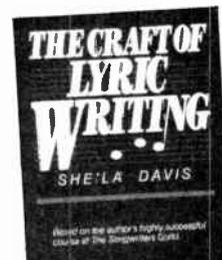
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bounce. Not enough good things can be said about Ricard on the guitar—he's the master of understatement and his work is outstanding. Percussion was aptly handled by Dennis and Jah T, who also sang a couple of solos that were memorable. Ras Bunny has been around the reggae scene a long while, and seems to have found the right players to bring out the best in him.

□ **Performance:** A great performance is memorable, but an inspired performance is a combination of band and audience in true harmony. Whatever creates that special elixir of delight was stirred up and delivered in a long set that left the audience begging for more. It was more than dancing and more than just music—it was a "one love" message that Bunny delivered with strength and humility.

□ **Summary:** The great success of the evening was best summed up by Goldie (Lisa Kuisman) of Zef & Goldie Productions: "We've booked a lot of reggae acts for Night Moves, but this night has been the most enthusiastic crowd we've had!" —Sharon Allbright

Flying Tigers

*At the Music Machine
 West Los Angeles*

□ **The Players:** Carlos Pantera, vocals, guitar; Larry Eliot, lead guitar; Ron Sundberg, bass; Mike Flek, drums.

□ **Material:** These songs are exclusively Wasp rock & roll. Titles like "Beg Me a Little" and "Come On Everybody" say it all; the Flying Tigers like sex and partying and aren't ashamed to admit it. The sound is power pop all the way. In "Fallen Among Thieves" they incorporate a little country edge for their most lighthearted, likable song. The rest of the set was mostly one-dimensional, danceable thrash.

□ **Musicianship:** Guitarist Eliot threw in a few twangs here and there as well as some fierce solos. However, his style is hardly distinctive and tragically keeps the songs predictable at points where they should break loose. Flek is a drummer who works hard from start to finish, but the star of the show is Pantera. With classic good



Ras Bunny: Greatly improved since his I-Dren days.



Flying Tigers like sex and aren't ashamed to admit it.

looks, he emits a winning combination of sensuality and charm. It can't be easy to perform to such a small crowd, but Pantera managed to win them over. He has a good voice but

unfortunately his mic was turned down way too low. Still, he sang lines like "I've been waiting in the darkness" like he really meant them.

□ **Performance:** All dressed in

Photo by Sharon Allbright

Photo by 1 Stop Fitzgerald

red, white, and black and sporting string ties and boss snake-skin boots, the Flying Tigers give a first impression of a country rock band, but looks are deceiving. The look may be Rank & File but the sound is more Ratt than anything else. The Flying Tigers make for a very rockin' 45 minutes. The pace is never quite frantic, but drummer Flek keeps a consistently hard-driving pace. The Flying Tigers play heavy metal with a smile—the sound is all guitar but their manner is something quite different from Quiet Riot. Vocalist Pantera is actually inviting rather than assaulting. So what if there were only a handful of people at this particular gig? Pantera handled the sparsity with professionalism and humor, thanking each one of them individually for showing up.

□ **Summary:** The Flying Tigers are a party band with great potential. If only they could get away from shallow and vague titles like "Shadows (In a Darkened Room)" and "Waiting in the Darkness," they might have more than just teen appeal. —*Libby Molyneaux*

The Latest At Wong's West Santa Monica

□ **The Players:** Demetri Lembesis, lead vocals, guitar; Kevin Millar, drums, backing vocals; Orion Lindemann, bass.

□ **Material:** The Latest presents short rock tunes laced generously with Beatles (and sometimes twinges of new wave) sensibilities. The band possesses a few real prizes ("She Cried to Me," "Don't Hesitate"), but the greater tendency is for these short songs to blend together until you can't remember which songs really stood out from among the crowd. A few of the tunes should simply be put away in the ol' files of mediocrity. As a whole, the set is perilously uneven.

□ **Musicianship:** The level of expertise in this area is quite good; individually, the members are adept at performing their respective roles. Vocalist Lembesis possesses a strong voice with an above-average range and he sings with a great deal of feeling. Lembesis really pours all his energy into his performance, belting out the tunes with *gusto*. He plays his



The Latest: A twenty-song set, but obviously no fashion consultants.

Hendrix-influenced guitar with much the same verve. Drummer Millar is equally as good; he's a hard hitter with a calm intensity. Millar's vocal style nicely complements Lembesis' vocals and this blend is one of the band's assets. Lindemann is likewise a pretty fine bassist who provides just the right amount of rumble and dishes out sensible yet funky fills. The lengthiness of the trio's set, however, obviously wears them out—toward the end of the set you just see how hard Lembesis strains to hit those high notes; sometimes he simply can't. This results in a few clinkers. The group's biggest fault is that the individuals do not, at times, work together as a unit to pool their resources.

□ **Performance:** The first thing I'd do if I were them would be to lose their matching tie-dye jeans—it's just a little too *cutesy*. This, coupled with Lembesis' plaid flannel shirt, makes him look more like a lumberjack than a vocalist/guitarist, and it lends the band a look of casual sloppiness. Aside from that, the Latest's error in performance is one of individuality to the extreme. While Lembesis and Millar interact sporadically, and Lembesis and Lindemann engage in a bit of choreography from time to time, there is virtually no chemistry between the players. Bassist Lindemann looks rather dazed, off in a corner of the stage. His

movements are so stiff he appears as if he might crack into two pieces. Lembesis attempts to get involved with the audience, especially when he steps away from the mic to take a guitar solo. He plays with his teeth (which is a tad too derivative), and falls to his knees—you have to give the guy credit for these attempts to excite the audience, but it really just falls rather flat. Like many other young bands, these problems are a manifestation of sheer inexperience which time (and rehearsal) can heal.

□ **Summary:** The Latest played more than 20 (count 'em) songs on this particular evening, and it was about ten too many. They should mercilessly cut the covers as well as the token political melodrama (about Nelson Mandela and apartheid in South Africa) from their set. It's admirable to give the audience its moneysworth and tempting to play every single song you know when there aren't any time constraints. While the band possesses some good tunes and good musicians, there is an element missing in the Latest. They could greatly benefit from a fourth player—perhaps a rhythm guitarist or a keyboard player (or both)—someone who will add some spontaneity and excitement to the live performance, as that is what the Latest truly lacks.

—*Karen Burch*

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Club Data

by S. L. Duff



Todd Rundgren (far left top) and the members of his twelve-voice orchestra.

ATTENTION MUSICIANS! It's getting near the end of the year, and here at *MC* we're gearing up for our year-end issue. We will, once again, publish our **Pick of the Players** poll, in which you, the musicians, will vote for your favorite competing bands around town. Don't be left out, be sure to vote. The poll will be taken by phone; three reps from the magazine will contact club musicians in the rock, jazz, and country fields, respectively. If you want to make sure you get contacted, please drop us a postcard with your name, band affiliation, the style in which you most often work (rock, country, jazz), and your phone number. Do it today.

Happy Anniversary to **Donte's** in North Hollywood, who celebrated their 19th with **Tommy Newsome & the Tonight Show Orchestra** on October 24th. In attendance were lots of local press and DJ's, including most of the jocks from jazz station KKGQ, and composer/arranger **Pat Williams**. Upcoming for two nights on the 15th and 16th of November, also from the *Tonight Show*, is drummer **Ed Shaughnessy's Big Band**.

We missed pointing out **Club 88's** 8th anniversary, but club owner **Wayne** confessed to neglecting to point it out to *us*. The anni occurred in late summer. Wayne noted that in the eight years of booking the club, he's had upwards of 3,400 different bands play the 88. He went on to say that approximately 1,000 of the bands played their first-ever gigs there. Proclaims Wayne: "I can probably lay claim to starting off more bands than any other club in the god-damned world!" With more fun statistics, Wayne said that 32 of the bands he gave initial bookings to went on to major labels, including the **Go-Go's**, **Motels**, **Missing Persons**, **Berlin**, the **Blasters**, the **Kingbees**, and many others. Congrats, Wayne and Club 88.

But wait, we're not done with celebrations yet. Stately local blues-

master **Sam Taylor**, leader of **A Band Called Sam**, celebrated his 57th birthday at the **Music Machine** on October 25th. Sam performed a rousing and well-received set, followed by **Hank Ballard**. Happy Birthday, bud.

Some unusual events coming up at the local clubs—here's some details: The **AntiClub** and **High-Performance Magazine** (a periodical that covers Performance Art) are sponsoring the "First Annual Convention of the Church of the Sub-Genius." The show, a tongue-in-cheek affair featuring various performance artists as evangelists, goes down on the 15th and 16th at the **Alexandria Hotel Ballroom**. There will be some musical entertainment, provided by **The Band That Dare Not Speak Its Name**. According to Jack Marquette of the Anti, the band TDNSIN "doesn't preach, they rant!" Also, on the 13th and 16th of November at the Anti itself, New York's **Three Teens Kill Four** will appear. They are the house band at the **Pyramid** in New York, which, according to Marquette, is becoming the Anti's sister club, with the two developing a sort of "band exchange" program. Final Anti-note: Club owner Helen is starting her own special event—a flea market to take place in the club's parking lot each Sunday. Bring Yer Own Fleas.

Club Lingerie will present **Trouble Funk**, a big exponent of the D.C. GoGo scene. The nine-piece band will perform at an as-yet-undisclosed venue on November 15th to coincide with the completion-of-shooting of Chris Blackwell's film about GoGo, *Good to Go*. **Art Garfunkel** plays a reporter in the film, by the way. By the time this hits the newsstand, they will have decided on a venue, and they'll be happy to tell you about it at (213) 466-8557. At the Lingerie on November 8th, prepare for round one of the U.S. Polka Wars, with San Francisco's **Polkacide** doing battle against local

contenders **Rotondi**. **Brave Combo**, from Texas, have been doing this polka thing longer than either of the previously mentioned groups, and they were rightly bummed when they couldn't get enough gigs together to make it to L.A. and join the fun. Expect them for round two in December. Meanwhile, the **Bonedaddys** are holding court every Thursday at the Lingerie with different support bands at each show.

Other shows happening on a weekly basis include the new **Gospel Night** every Wednesday at **At My Place**. Singer **Linda Hunt** hosts the series, which opened November 6th with the **Edwin Hawkins Singers**. Also keep an eye and ear out for **Dave Mason** (performing vocal/guitar duets with **Jim Krueger**) at the club on November 8th and 9th, and **Dixie Dregs** keyboard wiz **T. Lavitz** there on the 21st.

Santa Ana's **Crazy Horse** presents a country music retrospective every Sunday entitled "Salute to Country Music," featuring a ten-piece band. That runs through December. Congrats and my phone number go out to **Sharon Sorken**, who won the **Crazy Horse's** second annual *Elvira Look-alike Contest* on October 23rd. She won out of 13 finalists.

The **Blue Lagune**, traditionally closed on Mondays, will present **St. Theodore & the Sinners** and **Jimmy Z & the Soul Lips** every Monday for as long as the bands want to do it.

Groovy shows: *MC Showcase* superstars **Black Patti** at the **Music Machine** November 7th with **Little Kings** (ex-**Phast Phreddie** and **Daggers** members) and **Darius & the Magnets**. **Palace** presents **Kid Creole & the Coconuts** November 8th & 9th, **Todd Rundgren** (with eleven other vocalists performing acapella) on November 13th and 14th.

LiveAction Chart

The **Live Action Chart** reports on the three top-drawing acts at various Los Angeles Area clubs. The clubs range from small 100-150 seaters to 1,000 seaters. We rotate the selected clubs each issue in order to give the widest possible range of information. Each club's top three is reported to us by the individual responsible for the bookings.

Photo by Jean Lammert

Reporting Dates
October 15-October 28

Club 88
West Los Angeles

1. Hungry Eyes
2. Trouble
3. Distractions

Music Machine
West Los Angeles

1. Burning Spear
2. Gladiators
3. Cowboys/Ranghoods/Maurice & the Cliches/Bombardiers

AntiClub
Hollywood

1. Piano Moscow
2. Party Boys
3. Wall of Woodoo

Palace
Hollywood

1. Shriekback
2. Nick Cave & the Bad Seeds
3. Chief Ebenezer Obe

Blue Lagune Saloon
Marina del Rey

1. Swelele
2. Rotondi
3. Pierce Arrows

At My Place
Santa Monica

1. Michael Ruff
2. Linda Tillery
3. Marilyn Scott

Flamingo Music Center
Sherman Oaks

1. Barbara McNair
2. Jeffries
3. Maxine Weldon

Club Lingerie
Hollywood

1. John Lee Hooker/Robert Cray
2. Screamin' Jay Hawkins
3. Bonedaddys

Palomino
North Hollywood

1. Beat Rodeo
2. Jack Mack & the Heart Attack
3. Kin Vassey

Crazy Horse
Santa Ana

1. Mel McDaniels
2. Gerry Base Band
3. Ray Price

Nucleus Nuance
Hollywood

1. Eddie Harris
2. Step Sisters
3. Samb'in

Showcase

by Katherine Turman

Black Patti

Black Patti is one of those bands you just can't classify. But, they know who they are and where they're going—and they're getting there quickly. "A year to the week from when we really started playing is when A&M is going to do our demo," they say excitedly. The three-song demo tape in question, produced by George Martin protege Richard Greene, was just completed, and gives A&M the right of first refusal.

The band, who took their name from an old blues record label, is comprised of twin brothers David Rodder on guitar, Danny Rodder on drums and vocals, J.J. Holiday on guitar and vocals, and Dan Rothchild on bass and vocals. They're an interesting combination—the Rodders are talkative and frenetic, Rothchild amiable and cheerful, and Holiday slightly more reserved and thoughtful. The Rodders and Holiday met in 1984 through the bassist in Holiday's old band, the 88's. The whole band was amazed when they met their ideal bass player, Rothchild, son of producer Paul Rothchild, through an ad in the *Recycler*. "I was tingling after the first jam," says Rothchild of his initial audition.

The four individuals come from diverse musical backgrounds, but in Black Patti, they combine to form a distinctive, ever-changing sound. The Rodder brothers joke, "We looked at each other in the cradle and said, 'We're gonna be musicians.'" Danny relates, "I play drums because I was ripping up the furniture with the silverware. The back end of a butter knife really hacks up a couch." David explains that he plays guitar because with eight musical children in their family, "I wanted to have my own instrument!"

Their mother, Cassie, whose picture adorns their amps when they play, was an early influence. The brothers reminisce: "The principal would call up and say, 'Your boys are ditching school,' and she'd say, 'Don't bother me with such crap. They're doing the right thing. I want them to play music; I don't want them to go to your school. If anything serious happens to them call me, otherwise, don't bug me! Click!'"

Although Holiday didn't receive that sort of early encouragement, his slide guitar expertise won him a spot in Bob Dylan's band when Dylan appeared on *Late Night With David Letterman*. He says he first heard a slide guitar "playing on TV, behind a wildlife show," and is a self-taught guitarist. After attending school in Seattle, Holiday took off on a pilgrimage to the South



Black Patti: Paying dues on the way to the top.

to "see old blues players—every single one that was alive," and in 1980, he moved to L.A. with the 88's.

Rothchild, who made straight A's at a "suit-and-tie" school back East, began playing stand-up bass in the fifth grade. At 15 he began the electric bass, and after high school played with EMI Records' band Fast Fontaine, whom his father produced.

When these four come together, the result is wholly different, bluesy, psychedelic rock with great harmonies. "We're not a street group; we're not a blue-collar band like Bruce Springsteen—it's a little more sweet and subtle than that," says David. His brother describes Black Patti's sound: "A wild, semi-harsh attack, mixed with three-part harmonies that are really sweet over the top."

Their shows are energetic and never pre-conceived, because they assert that "Nobody goes to a nightclub to think about Mom and Dad or homework." Adds David, "Getting the audience off gets you off. You don't get them off and you're bummed. There are so many unkind elements, jagged edges to the world, that if we can take a few of those away, we've done our job." They also believe in an abstract form of spiritualism, and before each show join hands and repeat words like "tempo, dynamics, concentration," to help their performance.

While things are going their way—they've got a song in an A&M film, *Echo Park*, much label interest, and a part in a documentary—they've paid their dues and are still paying. While hyping their shows, David recalls doing Troubadour duty. "You really have to be driven to do something like pass out tickets in front of the Troubadour; you have to be possessed. They go

'Right' and throw them down right in front of you." But, he says, "I want God to know I'm trying—it's spiritual brownie points." Adds Holiday, "The closer you get to making it, the more life kicks you in the ass. But it makes you stronger."

While they love playing live, they also see much of the club scene as "blatant prostitution," with the assembly-line approach to getting bands on and offstage. Overall, however, Black Patti is very optimistic. One goal they announce is the '87 Grammys. But David puts it even more succinctly: "We plan on being a worldwide phenomenon."

Snippets of Black Patti's Philosophy:

- ★ Have musical integrity
- ★ The Golden Rule really applies
- ★ Let go, let God
- ★ Have good intentions
- ★ To disagree is healthy
- ★ God is a 50-billion-person audience
- ★ Give them (the audience) honesty and something to think about—it's not going to go over their heads
- ★ Be fuckin' cool, man
- ★ FIMAG (Faith in Man and God)

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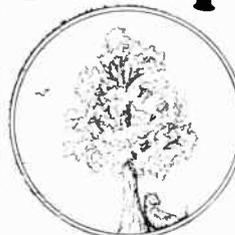
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SYNTHS AVAILABLE

LOS ANGELES COUNTY

THE SAWMILL

340 S. Lake, Pasadena, CA 91101
Contact: Larry (818) 796-8388
Type of Music: Singles, duos, trios—contemporary music
Club Capacity: 80
Stage Capacity: 4
PA: Yes, partial
Lighting: Limited
Piano: No
Audition: Send tape & bio, or call
Pay: Negotiable

ALLEYCAT BISTRO

3865 Overland Ave., Culver City, CA 90232
Contact: Susan (213) 204-3660
Type of Music: Supper club, cabaret, jazz, standards. Monday Night Variety Showcase 8 p.m. Vocalists.
Club Capacity: 150
Stage Capacity: 2-3
PA: Yes
Lighting: Yes
Piano: Yes
Audition: Showcase every Monday night at 8 p.m., bring music in correct key, photos & resume
Pay: Possible future

ICHABOD CRANE'S

2808 W. Sepulveda, Torrance, CA
Contact: "Hurricane" David (714) 776-4912
Type of Music: Oldies, R&B, Monday—Talent Search Contests, Wednesday—Lip Sync Contests
Club Capacity: 225
Stage Capacity: 6-7
PA: Yes
Lighting System: Yes
Piano: No
Audition: Tape and pics
Pay: Negotiable. Showcases/Contests—\$200 weekly

LIMELIGHT

21076 W. Golden Triangle, Saugas, CA 91350
Contact: Scott Sterner (805) 253-9176
Type of Music: New wave, rock, original, Top 40
Club Capacity: 462
Stage Capacity: 8-10
PA: Yes
Lighting: Yes
Piano: No
Audition: Call first
Pay: Negotiable/union scale

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 difficult 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.

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 Systems: Yes
Piano: Yes
Audition: Call Perry at 394-1583
Pay: Possible paid bookings

THE STAGE WEST

17044 Chatsworth, Granada Hills, CA
Contact: Beau, (818) 360-3310
Type of Music: Rock, originals OK, Top-40
Club Capacity: 350
Stage Capacity: 10-15
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

TIMBERS

1920 Alosa, Glendora, CA 91106
Contact: Steve Hibbard, (818) 577-1895
Type of Music: Heavy metal, rock, new wave, orig OK
Club Capacity: 600
Stage Capacity: 7
PA: Yes
Lighting: Yes
Piano: Yes
Audition: Live, or send tape to: Steve Hibbard, c/o Ice House, 24 N. Mentor, Pasadena, CA 91106
Pay: Percentage of door

VALLEY CLUB

7324 Sepulveda Blvd., Van Nuys, CA
Contact: Louisa (213) 874-0245, (213) 874-0689
Type of Music: R&R, R&B, pop
Club Capacity: 800
Stage Capacity: 15
PA: Yes
Lighting: Yes
Piano: No
Audition: Every Sunday
Pay: 50% of door

HENNESSEY'S TAVERN

8 Pier Ave., Hermosa Beach, 313 Manhattan Beach Blvd.
Contact: Helena (213) 376-9833
Type of Music: Solo singing artists, piano players.
Club Capacity: 100
Stage Capacity: 1
PA: Yes
Lighting: Yes
Piano: Yes
Audition: Call for info
Pay: Negotiable

FM STATION

11700 Victory Bl, No. Hollywood
Contact: (818) 769-2221 Jana
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

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

LHASA CLUB

1110 N. Hudson, Hollywood, 90038
Contact: Jean Pierre (213) 461-7284
Type of Music: Acoustic, folk, country, blues, jazz, experimental, solo synth, cabaret, comedy, films, poetry
Club Capacity: 150
Stage Capacity: 10
PA: Yes
Lighting: Yes
Piano: Yes
Audition: Send tape or call
Pay: Negotiable

LOUIE LOUIE'S

777 S. Main, Los Angeles
Contact: Steven Little (714) 547-7020
Type of Music: Rock & new music, all original, no heavy metal
Club Capacity: 250
Stage Capacity: Open
PA: Yes
Lighting: Yes
Piano: No
Audition: Call first
Pay: Negotiable

MAX'S CABARET

4711 Sunset Blvd., L.A., CA 90027
Contact: Rick Benson (213) 644-5207
Type of Music: All musicians welcome. Wed. night variety showcase 9-1. Comedians, etc.
Club Capacity: 150
Stage Capacity: 10
PA: Yes
Lighting: Yes
Piano: No
Audition: Call first
Pay: No charge showcase, no pay.

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

BASEMENT COFFEEHOUSE

1226 N. Alvarado, Los Angeles, CA
Contact: Mark Phillips (213) 413-9111
Type of Music: Acoustic, singles, duos, trios, country jazz, blues, folk
Stage Capacity: 5
PA: Yes
Lighting: Limited
Piano: Yes
Audition: Call Saturday 8-11 p.m.
Pay: Showcase, no pay.

THE STAGE

10540 Magnolia Blvd
 N. Hollywood, CA 91601
Contact: George or Bruce, 11am-10pm, (818) 985-9937
Type of Music: Rock, Top 40, originals, R&B, blues
Club Capacity: 150
Stage Capacity: 8
PA: Yes
Lighting System: Yes, with operator
Piano: No
Audition: Send pics, tape or VHS to above address w/SASE
Pay: Negotiable

LA FIESTA

1917 N. Bronson, Hollywood, CA 90068
Contact: Andy (213) 467-7225
Type of Music: All styles of singers, comedy, self-contained, taped music.
Club Capacity: 300
Stage Capacity: 5
PA: Yes
Lighting: Yes
Piano: No
Audition: Call first
Pay: Contest, \$75 first prize, \$25 second prize.

FACES

5520 Santa Monica Blvd., Hollywood, CA 90038
Contact: (213) 466-1094
Type of Music: All rock, pop, jazz, no punk
Club Capacity: 300
Stage Capacity: 7
PA: Yes
Lighting: Yes
Piano: No
Audition: By appointment
Pay: Strictly door

COMEBACK INN

1633 W. Washington, Venice, CA 90291
Contact: Will Raabe or Jim Hovey, (213) 396-6469
Type of Music: Vocal jazz groups
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 & video demos

CENTRAL

8852 W. Sunset Blvd., W. Hollywood, CA 90069
Contact: Becky (213) 650-2395
Type of Music: Rock & roll
Club Capacity: 100
Stage Capacity: 7
PA: Yes
Lighting: Yes
Piano: No
Audition: Call first
Pay: Percentage

THE GOLDMINE

732 N. Catalina, Redondo Beach
Contact: Mike (213) 370-0796
Type of Music: New music
Club Capacity: 150
Stage Capacity: 12
PA: Yes
Lighting: Yes
Piano: No
Audition: Mike
Pay: Negotiable

ICE HOUSE

24 N. Mentor Ave., Pasadena, CA 91106
Contact: Steve Hibbard (818) 577-1895
Type of Music: Originals, variety, folk, jazz, eclectic rock, new wave
Club Capacity: 200
Stage Capacity: 10
PA: Yes
Lighting System: Yes
Piano: Yes
Audition: Call
Pay: Percentage of ticket sales

TROUBADOUR

9081 Santa Monica Blvd
 Los Angeles, CA 90069
Contact: Michael Fell, 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

DIMPLES

3413 W. Olive, Burbank, CA 91505
Contact: Sal Ferraro (818) 842-2336
Type of Music: Top 40, disco
Club Capacity: 175
Stage Capacity: 6
PA: Yes
Lighting: Yes
Piano: No, soundtracks
Pay: Negotiable

RONNIE'S

1121 Huntington Dr., Monrovia, CA
Contact: Ron Yates (818) 797-2427, (818) 303-1206
Type of Music: Rock, pop
Club Capacity: 200
Stage Capacity: 7-8
PA: Yes, with experienced, friendly engineer
Lighting: Yes, with music program
Audition: Send promo tape, pic, bio, & call
Pay: Negotiable

GOLDEN CHATEAU RESTAURANT

6576 Van Nuys Blvd., Van Nuys, CA 91405
Contact: Bill (818) 985-7625
Type of Music: All types
Club Capacity: 120
Stage Capacity: 10
PA: Yes
Lighting: Limited
Piano: Electric
Auditions: Tape or live, 8 p.m. Thursday
Pay: Monthly winner gets paid performance

ORANGE COUNTY

THE BRICKYARD

1615 E. Lincoln, Orange, CA 92265
Contact: Terri, (714) 974-3030
Type of Music: All styles
Club Capacity: 75
Stage Capacity: 4
PA: No
Lighting System: Yes
Piano: No
Audition: Call first
Pay: Negotiable

GOODIES

1641 Placentia Ave., Fullerton, CA 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

SAN DIEGO COUNTY

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, with operator
Piano: No
Audition: Tape and bio
Pay: Percentage/negotiable

SAN FRANCISCO BAY

THE OLD WAREHOUSE CABARET OF OAKLAND

#1 Cabaret Place/577-18th St., Oakland, CA 94612
Contact: G. Cocoa Walther/Robert Acosta (415) 268-0592
Type of Music: Cabaret, jazz, standards, rock, pop, Top 40, blues, new wave, plays, dances, receptions
Club Capacity: 800—Two levels with open courtyard
Stage Capacity: 14
PA: Yes
Lighting: Yes
Piano: No
Audition: Live or send tape, bio, photo c/o G. Cocoa Walther
Pay: Negotiable

MISCELLANY

MUSIC VIDEOS WANTED: If you are an L.A. musician and have a video you would like to have aired on a local cable TV Music Video Show, send ¾" tapes to: Eye Music, 1765 N. Highland Ave., Box 999, Hollywood, CA 90028 or call Mike Porente at (213) 874-2665.

NEW YORK MUSIC Television looking for music and art videos. Send for info: P.O. Box 724, C.P., NY 12065. (518) 465-9690.

RADIO NETWORK SEEKS bands for interviews. Must have vinyl and have received some commercial and/or college airplay. Send vinyl and bio to: The Western Front Radio Network, c/o Julio Flores, 115 N. Vine St., Anaheim, CA 92805. For more info, call (714) 776-2594.

COAST MUSIC PUBLISHING Company seeks serious professional songwriters in the country and pop markets. Coast Music is licensed through BMI. Send cover letter, no more than three songs on cassette with typed lyric sheets. Say that you were referred through MC Gig Guide. Send to: Michael Zdanowicz, 1313 21st Ave. S., Ste. 107-171, Nashville, TN 37212, or call (615) 269-5456.

NATIONAL RECORD LABEL seeks finished masters ONLY for distribution. Must have positive lyrics. Send tape and lyric sheet to: Team Entertainment, 7777 Alvarado Rd., #113, La Mesa, CA 92041.

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, leaving message (213) 394-0957.

MUSIC MANAGEMENT ENTERPRISES seeks professional Top 40 and nostalgia (Sixties, Motown, etc.) bands for club booking. Call Nickie, Monday-Friday, 10am-1pm, (213) 650-2395.

NEW RECORD COMPANY headed by major label exec seeking new bands with original material (rock, pop, R&B, dance, psychedelic, etc.). Send tape & bio to: Louvre Records, Box 69A, 110 San Vicente, Hollywood, CA 90069.

WANTED: "COUNTRY" air-check audition tapes (10 min. max). Please send cassettes to: KSCN, 18111 Nordhoff St., Northridge, CA 91330.

FUNDING AVAILABLE FOR currently profitable project limited to any independent record label, music publishing company, recording studio, or Top 40 artist, in return for a share of equity. Write proposition to Mr. Lindeblad, P.O. Box 591, Bonita, CA 92002.

PRODUCTION COMPANY currently seeking new acts to produce. If you think that you have what we're looking for, send demo tape, picture, and bio to: Deep Concept Prods., 1154 Watwood Dr., San Diego, CA 92114, Attn: Jay Foxworth. R&B, rock, and rap only.

DEJAM PRODUCTION COMPANY seeks new acts to produce and shop to major labels. Send bio, picture, and tape to: 709 N. Inglewood Ave., #51, Inglewood, CA 90302, or call (213) 298-8104.

RECORD COMPANY WANTS artists in the singer/songwriter mold—a la James Taylor, Joanie Mitchell, Jackson Browne. Must be hungry. Please send tapes to: Robert S. Lefsetz, Suite A, 2801 Space B, Ocean Park, CA 90405.

GLAM AND GLITTER rock and metal bands needed for compilation album. Call (818) 909-9807 and ask for A&R Dept., or send cassette and picture to: New Renaissance Records, P.O. Box 11372, Burbank, CA 91510.

ENTERTAINMENT COMPANY SEEKS bands, musicians, actors, models for gigs, videos, and features. Please send resume and tapes (material may not be returned) to: Uncharted Music, 2049 Century Park East, #5260, L.A., CA 90067.

NEW INDEPENDENT RECORD label and public relations firm seek energetic young interns to work promotion for new band. Some pay. Call Orpheum Records at (213) 850-2365.

NEEDED: ADMINISTRATION ASSISTANT to executive in Music Business Training Institute. Duties include management of the L.A. campus, including student enrollment, scheduling, bookkeeping, general office administration, and PR. Much contact with people. Ideal candidate is presentable, leader, good communicator. Related background an asset. Salary commensurate with experience. Bring resume to Trebas Institute, 6602 Sunset Blvd., L.A.

SKYLAR BROTHERS ENTERTAINMENT seeks quality professional deejays for immediate restaurant-club work. Prior club work a must. For info, call (714) 964-7132.

SIMMONS ELECTRONIC DRUMS is accepting resumes for the position of Customer Service Manager. Must be self-motivated and good with people, with an emphasis upon phone communication. File maintenance, organization, and administrative skills important. Musical experience a plus. Send resume to: Simmons Group Center, 23917 Craftsman Rd., Calabasas, CA 91302.

VIDEO ARTS SHOWCASE is auditioning music videos for national airplay. Send your ¾" video cassettes with return postage to: Video Arts Showcase, San Jose Univ., RTVF Theatre Arts, San Jose, CA 95192-0098.

HEAVY METAL ROCK Expo '86—If you're a heavy metal band, send your bio, etc., to: Heavy Metal Rock Expo, 24001 Malibu Road, Malibu, CA 90265.

TUNECRAFTERS: SEEKING FEMALE front vocalists, hot original dance material, and musicians that sing and entertain, for touring and recording. Interested parties should send promo package to R.H. Productions, Box 5452, Beverly Hills, CA 90210. Attn: Ron Hillman. For more info, call (818) 366-8973.

COUNTRY ARTISTS AND bands wanted for popular cable TV show *Hollywood Roundup*, a showcase for up-and-coming country talent in L.A. Interested parties should send tape, pictures, and bio to: H&R Productions, 1917 N. Rose, Suite 1000, Burbank, CA 91505.

FORMER LAS VEGAS manager/producer seeks original self-contained groups (rock, R&B, country) to represent. Nightclubs, concerts, records, etc. Send tape, pics, & resume to: Milky Way Prods., 8033 Sunset Blvd. #4007, L.A., CA 90046.

SPECTRUM ARTISTS LTD. is currently seeking professional musicians/band with modern image and background vocals for a special solo project ready for the stage. For info call (818) 353-7304, between 10 a.m. and 1 p.m.

PRODUCTION COMPANY IS seeking R&B groups with original finished material for possible record deal. Send tape and info to: Mr. G. Daniels, 7055 Sepulveda Blvd. #18, Van Nuys, CA 91405.

PRO PLAYERS

**NEXT PRO PLAYER DEADLINE
WED., NOVEMBER 13, NOON**

**SEE PRO PLAYERS COUPON
ON NEXT PAGE**

SESSION PLAYERS

MARTY BUTTWINICK

Phone: (213) 664-5920
Instrument: Electric bass with synth simulation effects

Styles: All, very versatile, good experiential background in modern commercial styles as well as world music, free form, jazz & classical.

Read Music: Yes
Qualifications: Easy to work with. 17 years of clubs, sessions, concerts, shows, original projects, some masters, some TV, & some of all of the gigs there are to do living in L.A. Reads well (copies too), writes, is a good sideman and/or performer as well as conductor/rehearsal director. In addition to doing miscellaneous gigs & sessions, have been doing casuals with my band for the past five years, along with teaching at the Faunt School of Creative Music.

Available For: Good music in the form of casuals, sessions, in-town shows, & paid showcases. Especially looking forward to expand my commercial/jingle connections.

ANDREW GORDON

Phone: (213) 379-1568
Instruments: Oberheim OB8 Polysynth, DX digital drums, DSX digital sequencer, Fender Rhodes, Kawai grand piano, Korg Poly 6 synth, 2 Yamaha DX-7s, Yamaha TX-7 expander, Yamaha QX-7 sequencer.

Read Music: Yes
Styles: Versatile in all styles, especially pop, R&B
Qualifications: Played keyboards for 25 years before moving to L.A. 6 years ago. Co-production credits with Gary Wright, arranged music for NBC-TV & Peters/Gruber. Working touring Europe & U.S.A. Wrote commercials & music for TV. Contacts with record company in London & L.A. w/solo synthesizer album release. Instruction in the techniques of programming synthesizers & drum machines.

Available for: Session work, commercials, live work, producing & arranging, songwriting, demos, casuals.

MIKE GREENE

Phone: (213) 656-0309
Instruments: Roland Super Jupiter (Jupiter 8), Prophet 5, Yamaha DX-7, PF-10, Korg Poly 61, Digital Drums, Roland MSQ-700 sequencer, all MIDied together

Styles: New wave, R&B, rock, pop
Technical Skills: Modern, imaginative, & fast programming & playing. Arranging.

Read Music: Yes
Qualifications: 10 years professional studio & live experience. Easy to work with, pro attitude.
Available For: Demos, sessions, live work, film scoring.

STETSON THOMPSON

Phone: (213) 392-3511
Instruments: Yamaha DX-7, Roland Juno 106, Casio CZ-101, Baldwin baby grand piano, RX digital drums. Hybrid Arts 16-track computer-based MIDI sequencing system w/tape sync, ext. outbd gear & stage sound repro system.

Styles: Pop, techno, R&B, rock, funk
Tech Skills: Elec. multi-keyboardist, acoustic pianist, lg library of very hip sounds. Friendly w/computers, humans.

Qualifications: Playing since age 5. Road keyboardist with Ike & Tina Revue, Tower of Power, Motown Revue. Studied w/Herbie Hancock, B.A. Music Theory UC Santa Cruz. Recording w/Paul Jackson, Bonnie Raitt, Jeff Porcaro, Lacy J. Dalton, etc. Tech work for John Fogerty, Morris Day & the Time, Hanna Barbera, etc. Synth special effects currently on TV cartoon show. Film scores—PBS Special score upcoming in Nov., video upcoming in *Crystal Heart*. Now on staff at UCLA, clean, tasteful, xit chops, team plyr.
Available For: Sessions, live performing, production, scoring, arranging, teaching, programming, demos, videos, jingles, pop band sit.

RED HOT PICKER—WILL RAY

Phone: (818) 848-2576
Instruments: Electric & acoustic guitars, vocals
Styles: Country picker, all styles country including bluegrass, swing, farm jazz, cow punk, modern & traditional high energy country

Qualifications: Many years experience including TV & record dates on East & West coasts, plus tons of country sessions, as well as producing. Have developed unusual country picking style using string benders & mini slides, can simulate pedal steel for great country flavoring, currently use 4 Fenders (including 12-string) equipped with string benders.

Available For: Sessions, demos, lessons, songwriting, and live work.

ERIC WOLLMAN

Phone: (213) 854-0755
Instruments: Electric & acoustic guitars
Technical Skills: Impressive soloist, sensitive accompanist, great ears
Styles: Jazz, jazz rock, funk, rock
Read Music: Yes
Qualifications: B.A. Berklee College of Music, club & studio work in NYC, Boston & L.A. Call for info, tape available.
Available For: Sessions, demos, live work.

GEORGE EDWARD

Phone: (213) 383-4551
Instrument: Drums & percussion
Styles: All kinds of rock, heavy metals to pop, fusion funk, jazz, society dance & Latin.
Read Music: Yes
Qualifications: 18 years pro experience. Judy Rudin band, Eddie Fontaine, Brother Jack McDuff, symphony work (Chicago), WDAI radio Chicago, B.A. in applied music. Studied with Appice & Bozzo.
Available For: Live concerts, touring, sessions & casuals.

SHANNON A. MURRAY

Phone: (213) 663-3445
Instruments: Tenor & soprano sax, doubles on flute, keyboards & percussion
Technical Skill: Instrumentalist & composer/arranger

Styles: All
Vocal Range: Tenor
Read Music: Yes
Qualifications: 15 years performance & recording experience in the U.S. & Europe. Berklee College of Music Composition & Arranging program. Former instructor at the Institute of Modern Music, Strasbourg, France. Member of various groups including Farranlore (USA) & Simone (Europe). Featured soloist on the latest Stella Bernhard album on Altex Records, Saarbrücken, West Germany.
Available For: Sessions, live performance, road work, group situations, & composition/arrangement projects.

NEIL KUNEN

Phone: (213) 257-5622
Instruments: Electric & acoustic guitars, 12-string & guitar synths.
Technical Skills: Exciting, melodic solos & parts, "in the pocket" rhythm playing, fingerpicking. I'm good at fitting into any situation. Vocals.

Styles: Rock, pop, country, reggae, calypso, funk
Read Music: Yes
Qualifications: 18 years pro playing with a variety of music & groups. Recording & performance with *Flying Fingers*, *August*, *Sweat & Steel*. Instructor for 8 years with the Faunt School of Creative Music. Easy to get along with—fun to work with.
Available For: Songwriter demos, sessions, casuals, teaching.

MARK GORDON

Phone: (213) 851-4935 (lv. mess.)
Instruments: All lead & rhythm guitars, electric basses (funk or rock)
Styles: Power pop to dance groove, R&B, ballads, heavy metal & jazz fusion
Read Music: Yes

Qualifications: Extensive live & studio work. Xlt timing. I pick up songs very fast. Numerous projects including demos, masters, & commercials. I have a lot of ideas & licks that can improve your tape. Also, strong songwriter & arranger. Tape available upon request. Reasonable fees.
Available For: Demos, lessons, Top 40 & club work. Producing & arranging, sessions, songwriting.

JOEY PETERS

Phone: (213) 257-6772
Instrument: Drums/percussion, acoustic & electric drum programming, Tama wood, elec., octabans, marimba
Styles: Versatile all styles, especially contemporary R&R
Read Music: Yes

Qualifications: Extensive live playing in all styles. Studio, demos, EP. Very easy to work with, a very creative & solid player.
Available For: Anything. Call for info.

BRAD DUTZ

Phone: (818) 982-0544
Instruments: Percussion (mallets, tabla, orchestral, Cuban, Brazilian, African, etc.)
Technical Skills: Studied privately 12 years North Texas State Univ. 3 1/2 years, Berklee College of Music 1 year

Styles: Live & recording experience in all styles
Read Music: Yes, experienced sightreader
Qualifications: Have toured &/or recorded with Maynard Ferguson, Gap Band, Vicki Carr, Patti Page, Jose Feliciano, Shelander/Page, Moacir Santas, Enc Tagg. Have done movie soundtracks, TV cartoons, national singles. Resume & tape available.
Available For: Studio work, live performance, tours, dance accompanist.

STEVE REID

Phone: (213) 255-9999
Instruments: Percussion, mallets, sound effects, over 300 acoustic instruments. Emulator II w/large library of high tech '80s sounds. Electric percussion & Linn 9000.

Technical Skills: All manner of Afro-Cuban, Latin, Brazilian, orchestral, contemporary jazz & pop percussion

Read Music: Yes
Qualifications: National recording & touring with Cheryl Lynn (CBS), Nicolette Larson (WB), Bell & James (A&M), Phillippe Wynn (Modern, Atlantic), Linda Clifford, Emotions, Eloise Laws, Willie Tee (Red Label), Kitty Hawk (Zebra), Michael Wykoff (RCA), Stan Ridgeway (IRS), Dan Siegel (Pasha), Pat Williams, Field Day. TV Shows: *Brothers*, *Family Ties*, *Cheers*, *Puttin' on the Hits*, *Paper Dolls*, *Legmen*, *Joanna*, *Slickers*, *Good Times*. National experience 16 years, accurate, quick & creative, professional, dedicated to the success of each project.

Available For: Recording sessions, touring, demos, videos, any other professional projects.

KEVIN SHEPHARD

Phone: (818) 506-6313
Instrument: Bass (custom Kubiki) & custom touring system all wireless Nady 501

Styles: Commercial rock, R&R
Read Music: Charts
Vocal Range: Backing vocals (mid-tenor)
Qualifications: 2 years on Epic Records (NY) with Wizard's Workshop, 3 years with recording act Fast Forward (LA), 9 years touring & recording, 14 years playing bass, 5 playing drums. Worked with pro management & producers. Excellent attitude & easy to work with. Songwriting, image, & stage qualities (MTV) quality plus. Tape & copy of promo photo available. Roadies, musicians, & reputable business associates also available, if applicable.

CORNELIUS BUMPUS

Phone: (818) 249-4409
Instruments: Tenor & soprano sax, flute
Technical Skills: Instrumentalist & vocalist

Styles: All
Vocal Range: Tenor
Qualifications: Currently member of Jeff Lorber Band. Member of Doobie Brothers 1979-82. Recording credits include two solo albums, Doobie Brothers, Amy Holland, Moby Grape, Michael McDonald, Eikichi Yazawa, Patrick Simons, Tim Goodman, Taboo Zoo, Tom Johnston, & Lacy J. Dalton. Live performances with Eikichi Yazawa, Doobie Brothers, Jeff Lorber, Lacy J. Dalton, Moby Grape, Cornelius Bumpus Quartet, Bobby Freeman, Ambrosia, numerous club bands.
Available for: Anything

RON KATZ

Phone: (714) 998-1817, (213) 720-1817
Instruments: Synthesizer triggering MIDI flute, regular flute, Oberheim Xpander, Yamaha DX-7 & DX-21, JX-3P, Sequential Drumtraks, MSQ-700, Fender bass, electric, and acoustic guitars, pedal steel guitar, Teac 3340, more
Technical Skills: Composer, instrumentalist, programmer. Versatile, flexible, very easy to work with.

Styles: All styles, specializing in unique applications of synthesized MIDI flute

Vocal Range: Tenor
Qualifications: 19 years performance and recording experience in all styles and venues from clubs to concerts and demos to masters. Studied with members of the Detroit and Minnesota symphonies and the Israel Philharmonic. Much recording experience including an in-depth knowledge of MIDI recording, ASCAP writer.
Available For: Demos, masters, live performance, writing collaborations, and any worthwhile projects.

PARTNERS IN TIME

Phone: (818) 506-8774
Instruments: Complete one-step music support system. Drums, bass, state-of-the-art keyboards, guitar, Linn

Technical Skills: Solid grooves, hip parts, arranging, producing, programming
Styles: All

Read Music: Yes
Qualifications: Major label credits. Call for references.
Available For: Any & all combinations available for sessions & showcases.

JEFF FISHER

Phone: (818) 981-2254, (213) 652-6660
Instrument: Bass violin (pickup, Walter Woods amp)
Styles: All styles, specialize in jazz, standards, also have played gospel, funk, blues, C&W. Use bow.

Read Music: Yes
Qualifications: Played in variety of professional situations, especially duo with piano, vibes, or guitar. Also compose, orchestrate, arrange, copy, ghost-write lyrics.
Available For: Casuals, demos, sessions, live work, arranging, etc.

ROB SHROCK

Phone: (818) 994-1934
Instruments: Yamaha DX-7, Roland JX-8P, MSQ 700 sequencer, Linn drum, Roland TR-707, Yamaha R-1000 reverb, Yamaha PM 430 8-channel mixer

Styles: All, specializing in pop, R&B
Read Music: Yes
Technical Skills: Producer/arranger, composer, session keyboardist, keyboard & drum machine programmer, engineer

Qualifications: Produced, arranged, engineered, & played on "Live Aid" concert pre-recorded theme music. Sessions for Motown, Chauncey Hines, Shani, Kenny White. Countless hours of studio playing, arranging & engineering on professional 24-track sessions.
Available For: Sessions, some demos & some live work.

JOHN BOKOWSKI

Phone: (818) 509-1371
Instruments: Yamaha TX-816, KX-88, QX-1, DX-7, REV-7, Roland Super Jupiter, Jupiter 6, MSQ-700, SRV-2000, Linn Drum, Dr. Click, Eddie Reynolds modified Rhodes

Technical Skills: Producer, writer, arranger, session player, programmer. Classically trained, excellent ear, perfect pitch.

Read Music: Yes
Styles: R&B, pop, jazz
Qualifications: 3 years staff writer/producer at Motown Records. Projects Worked On: Rockwell, Four Tops, Temptations, Sreeta, Charlene DeBarge, Gene Van Buren, Alfie, Berry Gordy's *The Last Dragon*, Bobby Nunn, Kagny, Session or Live Work With: Deniece Williams, Teena Marie, Rick Dees, Koko-Pop, Rockwell, Phyllis St. James. Collaborated With: Berry Gordy, Freddie Perren, Wayne Vaughn, Skip Scarborough, J.D. Nicholas (Commodores).
Available For: Pre-production (programming & arranging), session work & extremely professional live & road work situations.

MATTHEW ENDER

Phone: (213) 650-6890
Instruments: Oberheim OB-8 w/Midi, DSX sequencer, DX drum machine w/extra set of sounds, Yamaha DX-7

Read Music: Yes
Styles: Versatile in all styles, especially pop, R&B
Qualifications: Played keyboards for 28 years, just composed all background music for Hulk Hogan's *Rock 'n' Wrestling* (CBS Saturday morning animation), scores and main title themes for two Roger Corman films, song on *Laverne & Shirley* episode "Do the Carmine," music supervisor for *Rituals* and *Capitol* (daytime dramas). Studied with Joe Zawinul and Richard Beirach. Played with Johnny "Guitar" Watson, John Klemmer, and Pointer Sisters.

Available For: Session work, producing, songwriting, film scoring, source music, demos.

ROBERT MICHAELS

Phone: (213) 657-5841
Instruments: OB-8 with MIDI, DSX (latest software), Stretch DX with alternate chips, Yamaha TX-216, Korg DW 6000, Roland Axis, Apple 2e w/DX pop software

Styles: Modern, pop, R&B
Read Music: Yes
Qualifications: Currently keyboardist/programmer for Pink Steel & Metropolis. Studio work with Payolas, Loverboy, Philip Ingram, & BBDO. Classically trained 10 years, radio-oriented writer/arranger.
Available For: Sessions & demos

CHRIS STEVENS

Phone: (213) 640-9576
Instruments: Lead/slide guitar
Styles: Rock, power pop—very melodic
Read Music: Yes
Qualifications: 16 years experience, released product, references on request, Marshall sound.
Available For: Recording & live

VOCALISTS

CAROL WEBER

Phone: (818) 891-1609
Vocal Range: 3 octaves
Styles: R&B, pop, blues, jazz, C&W
Sight Read: Yes
Qualifications: 10 years clubs, studio work, TV, radio commercials, concerts, videos.
Available For: Videos, sessions, demos, casuals, some club work.

L.A. VOCAL REGISTRY

Phone: (213) 465-9626
Vocal Ranges: All
Styles: All
Qualifications: We have vocalists of all styles & levels of experience.
Available For: Sessions, demos, casuals, everything

SALLY KLEIN

Phone: (213) 656-7529, (818) 243-8363 (lv mess)
 Vocal Range: Alto to mezzo soprano (2 1/2 octaves)

Styles: Jazz, blues, pop, rock, standards, great ballads

Sight Read: Yes

Qualifications: 10 years club work in Boston, NY, & LA; studio work (background & lead), B.M. at Berklee College of Music. Also do arrangements & lead sheets. I sing with heart as well as technique & will add depth & feeling needed for a ballad as well as the hard fast edge needed for a rocker. Tape & resume upon request.

Available For: Sessions, demos, videos, club-work, casuals.

LOVEY BLUE

Phone: (213) 850-7455

Vocal Range: 3 1/2 octaves

Sight Read: Yes

Styles: Soul specialist, jazz, blues, gospel, classical

Qualifications: 10 years front experience. Songwriter (new sound), previous song on EMI Records. Have toured other countries. TV shows, lots of recording experience, backgrounds for big name groups.

Available For: Any working situation, no travel.

TONI LEON

Phone: (213) 376-0387

Vocal Range: 3 octaves

Styles: Pop, rock, R&B, C&W, gospel, Top 40

Qualifications: 15 years of stage, concert, & recording experience. Reliable & easy to work with. Also able to play keyboards & strings. Have contacts with experienced musicians, producer, & recording studios to help with demo or master-quality recordings, etc.

Available For: Recording sessions, paid gigs, weddings, private parties, commercials, club work, & vocal lessons

TECHNICAL

GARY J. COPPOLA

Phone: (213) 306-3025

Technical Skills: Recording engineer/producer/arranger, specialize in selecting the best format (8-24 trk), studio, & musicians to suit your music & budget.

Qualifications: 10 years in L.A. music business, worked at Cherokee, Kendun, A&M, United Western, Wally Heider's studios & with many major recording artists, labels, & producers (Stanley Clarke, Ken Scott, Motown, Warner Bros.).

Available For: Demos, record projects, song consultation, master recordings. Call for references & details.

JOHN RANDO & PHIL SINGER

Phone: (213) 399-8535, (818) 842-0936

Technical Skills: Production team—producing, engineering, composing, arranging, orchestrating. Pros gratified, novices amazed.

Styles: From classical to rock to Twilight Zone

Qualifications: Many records, soundtracks, jingles, demos too numerous to list.

Available For: Any studio projects

**NEXT CLASSIFIED DEADLINE
 WED. NOVEMBER 13, 12:00 NOON**

2 PA'S AND AMPS

•Music Man HD-130 head, 130w rms w/reverb, vibrato, master vol. New power tubes, xlt cond. \$225 firm. Jerry 213-654-4908

•Peavey Internat'l w/15" Black Widow & horn, \$100. 5-ch powered mixer, 150w per side, \$100. Mark, lv mess 818-795-5664

•Yakamichi 10-ch stereo mixer, modular rack mnt, ex loop, EQ, \$215 obo. Greg 818-363-3971

•Two JBL E-120 PA spkrs, grt cond, \$400/pr. Tina 213-463-6653

•Shure Vocalmaster head only, 100w, reverb, 6-ch, gd cond, \$125. Mark 818-761-8482

•Altec 1212 PA, \$125 213-394-1292

•Fender Showman, gd cond, \$150 Steve 213-460-5162

•Two JBL K110's, \$125 w/or w/o Rissan cab & stand 213-460-5162

•JBL monitor, 462-A, gd cond, \$325 obo. Cynthia 213-371-6657

•PA amp, Bogen 120, lks gd, works perfect, \$95 obo or trade for VHS-VCR or ? Steve, lv mess 213-202-0034

•Traynor custom reverb amp YSR-1, lks & works like new, \$195 obo, or trade for VHS-VCR or ? Steve, lv mess 213-202-0034

•Two Altec horns w/12" Altec mid-ranges, \$200 213-732-1924

•Meas Boogie, 60w power hd w/EQ & reverb, xlt cond, \$425. 213-732-1924

•Two Delco stage monitors, 12" 2-way, \$150.213-372-1924

•Marshall-style straight cab w/4 EVM-12L spkrs, snds grt, gd cond, \$425 obo. 818-761-3735

•Marshall-style combo amp, 100w, reverb, master vol, 2-hv dty 12s, xlt cond, \$325 or trade plus cash for Korg Poly 6. 818-761-3735

•Peavey bass amp & cab, 100w rms, cab on casters w/one 15, grt shape, \$200. 818-506-6901

•Meas Boogie Mark 1, 100/60w, reverb, EV spkr, xlt cond, \$750 obo. Stan 818-952-1752

•Peavey Mac, two 15" spkrs, 150w, \$250 obo. Stan 818-952-1752

•Roland 7-50 w/reverb, vibrato, distortion. Mint cond, \$300 obo. Exavier 213-686-2867

•Hiwatt Custom 100w amp w/cover, grt cond & snd, vintage year, \$375. 213-839-8111

•Marshall Major 200w guitar amp, custom sunburst finish cab, monster snd, \$400 firm. 213-839-8111

•Two folded horn 15" PA cab w/15" spkrs & 150w, \$200/pr, \$125 ea. 213-396-3009

•Triad transformers, \$20 ea, A671, 818-996-6507

•Two JBL 8" model 2115-B spkrs, \$20 ea, need reworking 818-996-6507

•Bain 100 amp, 300w, cab & hd, \$250. Stan213-463-7370

•Shure Vocalmaster hd, 6-ch w/reverb, 100w, grt cond, \$150. Mark 818-761-8482

•Fender Princeton amp circa 1965, xlt cond w/cover, \$150. David William 213-463-2065

•Traynor power amp, mono, 300w, xlt cond, \$250 obo. Steve 818-447-5133

•PA system, 16-ch Bi-amp, Cerwin Vega, Crown, BGW, Yamaha, incl monitors, snake, mics, stands, chords, anvil cases, xlt cond, \$6500 (will negotiate) 213-467-3418

•QSC 13-ch mixing board, works grt, real dinosaur, \$150 or trade. Lorne 213-467-3418

•Kustom bass cab w/15" JBL, hvv dty, xlt cond, \$150 or trade. Lorne 213-467-3418

•Fender Tremolux piggyback, gd cond. \$275 obo. John 714-998-2600

•1969 Marshall cab w/Celestions, \$300 Newer '70s model Marshall cab, \$175. John 213-837-8280

•TAC/AMEK matchless console, 26x24 w/8 sub-grps, \$14,500 obo. Dwight 818-780-0930

•Sun Concert kybd 3-ch w/reverb, xlt cond, \$150 obo. Tom 213-390-9164

•Marshall 4x12 slant spkr bottom, immac cond, never on road, \$375 Bobby 213-659-2852

•Two Fender spkr bottoms w/one 15" spkr in each, gd cond, guitar or all-purpose, \$200 for both. Bobby 213-659-2852

•Mica: AKG 414-EB, \$400 ea. Chet 818-988-6687

•Two Marshall bottoms, standard size, two 10" spkrs in ea, old style. \$160 ea. obo. 213-722-5232

3 TAPE RECORDERS

•Sony TC-158SD portable pro stereo cassette, Dolby limiter, European model, 4-way power w/carrying cs & strap, mint cond, \$250 obo. Jerry 213-654-4908

•Ampex MM1200 2" 16-trk for sale or lease, \$10,700 obo. Dwight 213-700-0000

•Fostex A-8 8-trk recorder & 350 mixer w/meter bridge, remote control, xlt cond, \$1995. Tascam RS-20 reverb, \$200

•Two DBX 160 compressors, \$100. Jim 213-399-3078

•Wanted: Shure SM-58, will trade for SM-57. Tony 714-995-7766

•Wanted: Boss digital delay Model DE-200, will pay \$100 or trade. Tony 714-995-7766

•3M M-56 16-trk 2" tape recorder, very gd cond, \$12,000. Mike 818-789-9340

•Teac 3340S Plus Model 2 mixer, gd cond, \$800 for both Steve 213-460-5162

•Tascam Porta 1 mini studio w/AC adapter, carrying cs, Audio Technica mc \$390. Ray 213-828-0675

•Fostex 250 4-trk cassette recorder, like new, \$600. 818-760-1099

•Ampex 456 2" recording tape, used once, \$40/roll. 818-996-6507

•Teac A-3440, mint cond, \$800 obo. Pieter818-366-1989

•Ampex MM-1000 16-trk recorder, 15/30 ps, xlt cond, \$7000. Paul Pope 818-881-3832

•Teac 144 4-trk recorder, xlt cond, \$500. 213-997-6412

•Fostex 4-trk, like new, \$600 obo. Dan Harvey days 213-745-2678

•Eves 213-796-2750

•Tascam 22-4, 4-trk reel-to-reel, xlt cond, \$750 obo. Chris 818-609-8890

•Tascam 244 portastudio w/DBX, onboard mixing, EQ, Brand new, \$700. Rob Wood 213-422-6889

•Tascam 22-4 reel-to-reel 4-trk, xlt cond, \$750. Chris 818-609-8890

4 MUSIC ACCESSORIES

•Roland SDE-1000 digital delay, brand new w/warranty, \$280. Used Peavey Internat'l w/15" Black Widow & horn, \$100. Ultimate Support 3-tier stand, \$100. Mark, lv mess 818-785-5664

•Enclosed 4x6 utility trailer, new lights & wiring, 2 stairs, registration pad '81 7/86, grt for hauling equipment, \$575 obo. Greg 818-363-3971

•MXR 10-band graphic EQ, xlt cond, \$60. Ron213-396-3667

•Tanning medical health lamp, \$135.95, Richard 213-938-5347

•Roland Dr. Rhythm 110 graphic rhythm machine, mint cond w/long batteries, \$75 Steve 213-460-5162

•Kahler tremolo, chrome, for strap-type guitars, xlt cond, \$100. Ray 213-828-0675

•Sander portable reverb unit, '79, rare, for guitars or vox, almost never used, \$100. Ray 213-828-0675

•Yamaha RX-21 drum machine, almost new, \$190. Ray 213-828-0675

•Dynacord digital reverb/delay, stereo in/out Reverb has flexibility, delay has memory, like new, \$700 firm, 818-788-5112

•Yamaha 804 mixing console, new in box, \$825, 213-463-4707

•Teac Model 1 line mixer, 8-ch, \$100, 213-463-4707

•A&S ATA flight case for Oberheim DMX or DXS, brand new, never used, \$100, 818-783-9837

•Shure SM-10 headset microphone, \$100 or trade for rack-mnt stereo EQ, 818-761-3735

•Two 10" Celestion spkrs, \$30 ea or \$50 for pair, 818-761-3735

•Korg SE-3000 digital delay, top-of-line w/program memories, EQ, all effects, \$625. Stu 805-498-5033

•Lexicon PCM60 digital reverb, new in box, \$1300 obo, 818-996-6507

•Guitar stands, chrome, adjust & collaps., like new, \$59 ea, 818-506-6901

•Yamaha QX-1 sequencer, \$2000 obo, 213-453-2711

•Marshall casters, \$35/4. Patch bay, dbl strip 1/4" \$100. Old Gibson amp, collector's item, needs work, \$100. Pieter 818-366-1989

•Eventide Omnipressor, complex/expander, gd cond, \$475 obo. Greg 213-855-1978

•Beyer M-300MK mic, \$80, unused, perf cond. Rack Blessing 213-950-5602

•Dr. Rhythm DR-110, xlt cond, \$150 818-997-6412

•Roland Drumatix TR-606, mod. w/6 ndw outputs, \$175. Greg 818-763-4245

•Roland TR-303 bassline, \$150. Greg 818-763-4245

•Studiomaster 8x4 board, new in box, \$1100 Greg 818-763-4245

•Korg drum machine, xlt cond, \$190. Pete, lv mess 12noon-2pm days 818-763-4245

•String bass covers & bows (French & German) from \$65 to \$200. 213-462-4502

5 GUITARS

•Gibson Trini Lopez, very nice cond, \$650.818-989-3277

•Chapman Stick whdshl cs, mint cond, \$525, cash only, Debbie 818-366-3116

•1979 Gibson Les Paul Custom blk & gld whdshl cs, gd cond, \$450, cash only Debbie 818-366-3116

•BC Rich Rockingbird American, brand new, natural finish, extra-plush cs, \$975 714-887-5298

•Gibson Les Paul studio guitar, grt cond, \$300 obo. Tweed 213-463-7733

•Gibson Explorer, brand new, \$300 whdshl cs, 213-394-1295

•1984 Strat, made in USA, sunburst w/rosewood neck, stock, no case, xlt cond, \$325 Ray 213-828-0675

•Yamaha FG3, acoustic 6-string, whdshl cs, custom bridge, \$150 213-874-2032

•Yamaha SG412-SB acoustic red sunburst, 12-string, new whdshl cs, \$250 213-874-2032

•Gibson bass FG300, maroon w/cs, \$300. 213-874-2032

•Gibson Les Paul Custom, silverburst finish, SD pus, Gibson protector cs, xlt cond, \$525 obo. 818-781-3735

•Hamer Flying V, red finish, DiMarzio pu, mint cond, whdshl cs, \$500 obo. 818-761-3735

•Aria Pro I/US-1000 bass guitar, xtra-ing neck whdshl cs, \$475 Dan 818-782-9791

•Collector guitar synth GR-500 w/expander 102, \$8500 obo. Xaver 213-896-2867

•Martin D-18, 1974 acoustic, xlt cond whdshl cs, \$650. Ann 818-785-5116

•1969 Martin D-28, very loud w/nice tone, \$790, 818-848-2576

•1970 Strat sunburst w/maple frontboard & tremolo, \$300, John 213-837-8280

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- Dean Explorer w/cs, super distortion Humbucker, single coil/phase switch, brass hdwr, \$350 obo Ken 213-465-9966
- Peavey P-40 bass, light, maple neck w/hdshl cs, grt shape, \$275 obo. 213-722-5232
- Ibanez Flying V w/SD pus & Kahler tremolo, rare guitar, \$425 213-372-1924
- Aria II pro bass, \$175, gd cond. 818-997-6412
- Charvel Explorer bass, SD pus, Shaler keys, graphite neck, Kahler vibrator & new hdshl cs, \$395, Shad 714-636-2823
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- String bass, 3/4 Czech wladj bridge & cover, big snd, very gd action, \$750 213-462-4502
- Fender P-bass bassopyco, maple neck, sunburst body, snrds like current Fender, \$180. 213-462-4502
- 73 Fender Strat, customized, Duncan & Lawrence pus, Floyd Rose tremolo, xlt finish, hdshl cs, \$575 213-396-2856
- BC Rich Eagle, American-made, gd body, gd shape, w/cs, \$360 obo 213-261-8107

6 KEYBOARDS

- Roland MT-600 electric piano, touch-sensitive, 5+ oct, built-in graphic EQ, headphone output, tone selectors, \$500. Jud 213-651-2685
- Yamaha CP-70 electric baby grand piano, brand new, \$2800, model CP-70. 213-650-5216
- Yamaha CP-30 electric piano, \$500 Marco anytime 213-939-7804
- Moog Source, needs minor repair, \$425. 213-664-9023
- Hohner D-6 clavinet, gd cond, \$200 Wuritzer 140B, \$150, Steve 213-480-5162
- Prophet 5 synth Rev 2, xlt cond, \$750 Chris Stevens 213-469-0444
- Stodart upright, old but lks & snrds grt, \$450 obo or trade for VHS-VCR or ? Steve, lv mess 213-202-0034
- Yamaha TS55 poly synth, stereo w/full-size keybd, built-in recorder, digital drums, like new, \$600. Dan 818-782-9791
- ARP Odyssey synth, dual-phonc, recently tuned & serviced, xlt cond, \$325 or trade plus cash for Korg Poly 6, 818-761-3735
- Krumer orchestrator, grt cond, \$450 obo, Leo 818-762-2731
- Casio 502 synth w/custom hdshl cs, like new, \$350, Eves 818-785-5116
- Balduin electric upright piano, very gd cond, headphone jack, grt for apts, \$400. 213-839-8111

- Yamaha CP-30 stereo electric piano, \$425 obo or trade for 4-trk reel-to-reel. Rick after 6 805-268-1335
- PPG 2.2 Wave synth w/anvil cs, xlt cond, \$3400. 619-726-1011/434-6628
- Kawai EP-608 elec piano w/cable & stool, like new, \$1925. 818-577-0355
- Rhodes 73 Fender piano w/Ultimate Support table, gd cond, \$425 Aaron Young 213-479-2334
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- Krumer orchestrator, perf cond, \$500 obo, John 714-998-2600
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- Days 213-745-2678
- Poly Moog w/foot pedals, immac, \$500 obo, Andrea 818-506-1567
- Hammond X77-GT organ w/lect X77P Leslie spkr, more power than B3, mind cond, \$2500 obo, Dennis 213-837-8919
- Wuritzer elec piano model 200 w/super regulated action, last & light, \$500. 213-462-4502
- Grand piano, 5/8" Conover, similar to Mason Hamlin, Rebuilt w/new hammers & keys, warm tone, even action, \$3800. 213-462-4502
- Yamaha 51" upright piano, top-of-line w/xlt tone & action, Gloss ebony w/matching bench, tuned regularly, \$5500. Chms 213-462-4502
- JX-3P synth plus Roland stand, xlt cond, \$700, Carol Lee 213-450-4610/871-8054
- Moog Liberation, black body, gd cond, one owner, grt for soloing, \$250 obo. 213-854-0942

- Ludwig 7-pc dbl-bass rock set, two 26" one 16" two 12x15" & one 10x15" snare, will separate or all for \$600. Paul 213-292-5430
- Wanted: Deacon or Musser vibes, will pay up to \$500. Heather 213-673-1473
- Tama Superstar drum set, 11-pc, new cond, \$2000 obo, all cymbals incl, Tama lightened hdwr Eric Hiale 213-398-5125
- Simmons SDS-8 w/stands, very gd cond, factory mod., \$600 obo, John 818-655-0977
- Sonar 5-pc w/chrome snare & fiber cases, light oak finish, perf cond, no stands, \$650 obo John 213-655-0977
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9 GUITARISTS AVAILABLE

- Melodic pro lead/rhythm guitarist w/background vox sks bands w/dial or pending. Intl Jeff Beck, Bryan Adams, Steve Stevens. Pro only, very dependable Tony 213-856-2861
- Pro guitarist avail for wking sit. Very reliable, hard-wking, Marshall-equipped, also lead vocalist. Stage/studio exp, tape on request Peter 818-366-1989
- Guitarist, pro att, gd lks, grooves well w/others, sks wking R&B, funk, or T40 band. Jack 818-404-2783
- Females singer/rhythm guitarist sks femaie bassist or lead for lunk, funk-type rock band. No lead singers, serious on-ly Debbie, ask for Code C-421. 213-464-8381
- Lead guitarist sks local country band for club work. Lots of exp, gd credits. Mark 818-761-8688
- Lead guitarist avail for wking T40 or rock, casuals, fill-ins, much exp. Marc 213-634-4183
- Rock guitarist, 6'6" w/plain image, sks ong male keybd & guitar-oriented band. Steve after 5 818-793-2254
- Rock guitarist, lead/rhythm, into Marshall snd, sks ong rock grp w/recording prospects.
- Powerful guitarist/songwriter, 19, wild hair, positive pro att, 1 rock act, Rob 213-874-8195
- Emmett North, formerly w/Barry White, Isaac Hayes, Wolfman Jack, lking for work. Guitans/singer/composer, own org material. 818-995-3531
- Comedian/blues master ala Clapton, Winter, Alvin Lee, etc., plus impressions of Bill Cosby, Jimmy Stewart, etc., sks/sr name act only. Dody 213-672-1823
- Guitarist/songwriter, modern snd & image, sks muscians or band Intl Sting, TFF, Go West, Randy 213-474-3196
- Guitarist/singer/songwriter lking to form or join band Intl Beatles, Stones, Who, Kinks, Simon & Garfunkel, Billy Joel, Dylan, Led Zep, Carl 213-850-1078
- Guitarist aka blues, R&B band, Grt soloist, grt snd, Darryl 213-828-9791
- Guitar/singer, 15 yrs stage/studio exp, all styles, lead/rhythm, sks wking band sit, recording or performing. Equip & trans. Dean 213-665-4692
- Lead guitarist, some vox, sks wking T40 band, also ong props w/mgmt. Serious pro inquiries only. Anthony 818-352-0793
- Guitarist w/fash image & pro equip sks melodic HR band, Craig 818-881-1289
- Guitarist, emotional plyr to join or create a band. Intl melodic rock, reggae, jazz, ong mat. No gds. Gd music & primary concern. Lyle 818-984-2132
- Female lead guitarist sks drummer, bassist, & rhythm guitarist for all-female band, age 16. Intl the Alarm, Bangles. Linda 213-865-0376

7 HORNS

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8 PERCUSSION

- Rogers 1984 XP-8 drum set, 1 bass drum, 4 power tom-toms, cases incl & extra hds, will separate, \$750, Jeff 213-368-1914
- Ludwig 4-pc drum set, 13-14-16" toms, 22" bass drum, 14" snare, Paiste rde, Zildjian hi-hats, gd cond, \$500, Chms 213-473-5154
- Musser Century vibes, xlt cond, \$1500 firm, Rob after 9pm 213-397-4213
- Tama 7-pc Super Star set compl w/hvy duty stand, hdwr, Zildjian cymbals, Anvil touring cases, mint cond, \$1800 obo, William 213-328-2170
- Simmons SDS-7 digital drum kit, almost new, many ex-tras, \$3000, Scott 818-994-0094
- Sonar 5-pc red, grt cond, hvy duty Pearl hdwr, Zildjian hdwr, custom Anvil cases, \$750 obo. 213-876-0267
- Slingerland 12-pc, all Zildjian cymbals, Rogers custom-made snare, all hvy dty Tama hdwr & Anvil cases, \$750, Bob 714-623-5599
- Ludwig drum set, 8-10-13-14-18-20" toms, 24" bass drum, Tama deep snare, fiber cases, stands, xlt cond, \$1200, Jeff 818-509-1931
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• **Guitarist w/vox**, just wants to jam & pay it by ear. John 213-654-0898

• **R&R**, country blues, picking Dobro slide p/lyr must find work. Pros only. David 213-469-2014

• **Guitarist avail for wking R&R band** Unique, melodic, razor-sharp, unpredictable, honest style. Gd-ling, hd-wking, hungry. Serious pros only. Bob 213-850-8297

• **Guitar p/lyr avail for pro bands only**. Randy 818-988-1288

• **Guitarist avail for org pros**, demos, showcases. Pro att & gear, s/t reader, infl Lukather, Summers. Very modern style. Ken 213-465-9966

• **Lead guitarist**, 21, except'l dbls on keybds, sks to join or form 4-pc rock band w/female singer. Xlt equip. 213-856-3483

• **Pro guitarist avail for wking s/t**. Very reliable, hard worker, Marshall-equipped, also lead vocalist, stage/studio exp. Tape/resume on request. Pieter 818-366-1989

• **Country picker** w/an edge sks country-related band or recording proj. Will 818-448-2576

• **Male guitarist & female lead vocalist** lking to form or join all-org rock band. 213-313-1583

• **Formerly w/Barry White**, Isaac Hayes, Wolfman Jack. Also have vox, Emmett North 818-995-3531

• **Clean Tele** lwing for tradit'l styles, C&W, '50s, swing, blues. Strong lead & harmony vox. Pros only. Arthur Lee 213-459-5376

• **Electric/acoustic guitarist** sks band. Has equip, lks, vox, can travel. Serious pros only, infl Cheap Trick, Survivor, Foreigner. Toni 818-782-9802

9 GUITARISTS WANTED

• **ANGSTROM**, a cosmic spiritual rock band, sks guitarist w/acoustic & electric knowledge, infl Steve Howe, Majavshnu, Steve Hackett. Stuart or Jeff 818-761-7365

• **Blues rock** proj w/world class vocalist sks guitarist of highest caliber. Major agency. Martha 213-651-1700

• **Guitar p/lyr wtd** who also sings well for duet to gig around town. Serious only, SFV area only. Cliff 818-781-9074

• **JOHNNY LYDON** lking for guitar p/lyr. Ruth 818-442-0337

• **Contemp org HR band** sks singing guitarist. We have equip, studio, mgmt, previous vinyl, want dedicated pro w/lead vocal abtl. Larry Elliott 213-855-8859

• **KELLY'S HEROES** lking for aggressive guitar p/lyr. Must have gd equip & trans, infl Elvis Costello, Squeeze, Beatles, Pretenders 213-938-8624

• **Hard melodic grp** lking for rhythm guitarist, prefer dbl on keybds. Jim 213-928-4242

• **Lead guitarist wtd** for org American R&R band infl Springsteen, Fogerty, Petty, Cougar, etc. Grt songs, gd conn's. Kevin 213-657-5850

• **Guitarist wtd** for wking band, infl Smiths. Serious inquiries only. 213-387-6677

• **Guitarist who dbls on keybds wtd** for melodic HR band. Writers & vocalists welcome, image, exp a must. 714-678-4826

• **Pro lead guitarist** wtd. Showcases, recording, touring, have promo & hits. Backgr vox, image, alt, style a must. 818-982-0857

• **Hot guitarist wtd** for female vocalist. Energy, pro, alt, modern image/lks. Musics. Performing & recording org power pop. Nirvana Prods. 213-732-2225

• **Funk guitarist** needed for new T-CAB band. Mr. Brown Mon-Fri 8.30-5. 213-932-1900

• **Female guitarist/vocalist wtd** for country pop/country rock rp w/major label interest. Taylor 805-482-0885

• **Female guitarist**, 16-21, wtd by ambitious, fun, neobubblegum band infl Josie & the Pussycats, Monkees. Amateurs OK. Lv mess 213-271-2464

• **Christian sking guitarist** for Christian band to play rock, country, gospel, R&B. Very serious, very mature. Ron 818-902-1027

• **Acoustic rhythm guitarist wtd** for org band. Must be solid, creative, career-minded, humorous. Infl REM, Smiths, Guadalcanal Diary. Larry 213-851-5861

• **New grp** sks org youthful guitarist. Ann Vlascock 818-760-2174

• **Lead guitarist wtd** for Christian HM band. Major conn's & EP. Equip, trans, salvation musics. Pros only. Adam 415-430-0665

• **Guitarist needed** for org band into pumped-up country, blues, & rock, infl CCR, Motown. Barb 213-392-1769

• **Major label rock band** sks hit image aggressive guitarist/keybdist w/strong backup vox. This gig's for real. Tape/photo to P.O. Box 90360, Rochester, NY 14609.

• **Guitarist wtd** for all-org rock band, 213-313-1583

• **Gorgeous pro lead guitarist wtd** for major pinup metal band. LP out, new LP to record immed, US tour in Jan. Iron-works Record 213-560-4223

• **Guitarist wtd** to compl org band w/upcoming gigs. Infl Petty, Cougar, REM. Jim 213-469-2584

• **Guitarist wtd** for all female band infl Sisters of Mercy, Super Heroines, Pink Floyd. Serious only. Jill 213-258-6295

• **PEOPLE OF VENICE**, post-'80's band w/major label, sks guitarist for success & political statements. September 818-502-0932

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10 BASSISTS AVAILABLE

• **Bass p/lyr, dbls on keys**, sks T40 band. West L.A. area. Rob 213-202-9232

• **Bassist sking wking band**, all styles. Have trans & gd equip. Chris, lv mess 213-760-0793

• **Bassist sking casual or T40 wking s/t**, 2-3 nights/week, Xlt equip, vox, own trans, very reliable. Greg 213-568-9138

• **Bassist & drummer w/alt studio image & equip** lking for band or musicians to form successful comm rock band. Gary 818-763-8289

• **Creative bassist w/vox** sks creative rock band, prefer w/label or top-notch mgmt. 818-789-7367

• **Pro bassist lking** for serious wking band. Videostudio/stage exp, grt equip, grt att, hard worker. Pro inquiries only. Phil 818-502-1304

• **Bassist w/alt vox** sks blues/rock, American roots or country band w/mgmt, backing, or label. No T40 or metal. Tour/studio exp. Phil 714-775-3306

• **Strong bassist & very gd vocalist** avail for traveling tour gig. Prefer orgs, will consider T40 or copy tunes. David 818-343-9207

• **Bassist/singer/songwriter**, 25, very strong singer, strong pres, sks band w/grt songs. Honest & serious only. Doug collect. 415-621-4961

• **Xlt rock bassist w/grt voice**, 29, sking xlt concert/rock act infl Night Ranger, Def Leppard, Motley Crue. Joseph Leslie 714-849-5354

• **Bassist, in-the-pocket**, sks C&W & country rock band. Wayne 213-467-2014

• **Pro bassist, female** sks pro s/t, very versatile. Lots of exp including studio. Ace reader, electric/acoustic, some vox. 213-396-4657

• **Bassist/keybdist/songwriter** avail for org recording band w/steady rehearsal schedule. No metal or beginners. Rick alter 6pm. 805-268-1335

• **Bassist/singer/writer**, exp'd, gd image, att, gear, 24-trk tapes, producer industry interest. Sks to join or form pro mainstream comm HR grp. Doug 213-669-8139

• **Bassist avail for casuals**, fill-ins, semi-permanent s/t, country, blues, rock. Age 31, sings lead & backup. Lorne 213-467-3418

• **Pro bass p/lyr** from Louisiana. wichops, groove, image, credentials needs immed R&R gig. Russ Gnlfn 213-876-6872

• **Pro bassist**, prev signed to Epic, sks comm rock signed band or artist. Gd p/lyr, att, equip, image, backing vox. Kevin 818-506-6133

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•Hot bassist avail for estab'd rock band w/mgmt & industry contacts. Have rock image, gd equip, dedication, drug-free. 714-734-4595
 •Bassist sking melodic rock band w/tours, mgmt, record label contract or pending. No flakes pls Joey714-371-5279
 •Bass plyr, melodic HR/metal style & image, 10 yrs playing exp, 3 yrs recording exp. BIT grad Doug818-967-7911
 •Hot bassist avail for an estab'd rock band w/mgmt & industry contacts. I have rock image, gd equip, dedication, I'm drug free. 714-734-4595
 •Bassist sking melodic rock w/tours, mgmt, record label contract &/or pending. No flakes pls Joey 714-371-5279

•Pro bass plyr wtd for comm HR band handled by 2 major producers. Pros only, dead serious. 714-639-1358
 •Hi-energy melodic rock band playing major L.A. club circuit skng pro bassist for interview. Penny 213-450-4579
 •Orig rock band REALITY sks versatile bass plyr. Must use a pick. Call eves & wknds. 213-387-0275
 •New impressionist orig proj w/major label interest USA/UK, sks socially & musically aware, intel, active, dedicated, reliable pro bassist. No drugs. Ric213-664-8343
 •Orange County bassist/backdrgr vocalists wtd for country orig grp. Will rehearse in El Toro. 714-472-8441
 •Bass plyr wtd for ready-to-record/perform R&R band w/Warner Bros production deal. Commitment nec. 213-392-2860
 •Bass plyr wtd for orig American R&R band. Infr Springsleen, Fogerty, Petty, Cougar, etc. Grt songs, gd comm's. Kevin 213-657-5650
 •Bass plyr wtd for wking orig rock grp THE TREMORS. Must be responsible, learn fast, vox helpful. 213-839-1490
 •R&R bass plyr wtd for female band Strong vox & songwriting desirable, infl Creedence, Chuck Berry, Stones. 213-851-9734/650-6876
 •Bassist wtd for all-orig hit-oriented pop-rock band. Recording & gigs, serious only. Bekka 213-256-6397
 •Young bassist wtd for melodic metal/rock band in LAX area. Must have all pro quals, serious only. John 213-822-4920
 •Bassist wtd for all-orig melodic HR band. Image, exp, all musts. 714-678-4626
 •RAGING ANGEL. sks bassist, classical melodic infl, dedication a must, classical melodic infl. Jake 818-790-1942
 •Bass plyr wtd, melodic HR, prefer image, equip & chops. Infl Kiss, Dokken. Serious only. Victor 714-646-2857
 •Rhythm section sought to comp H&M PMA/post punk/link grp w/Beatle-like harmonies. Floppy 213-545-0093
 •Bassist w/backgr vox needed for modern American folk pop proj. Have material, representation, producer, studio. 213-656-2797
 •Hot bassist wtd for female vocalist. Energy, pro att, modern image/floks musts. Performing & recording orig powerpop. Nirvana Prods 213-732-2225

•Bassist wtd for orig wking band, must be hard-wking. Don 213-453-3752
 •Bass plyr wtd by orig band into pop & funk. w/exp only. Dave or Dawn 213-463-2869
 •Bass plyr wtd for HR band in studio now w/mgmt & album proj. Must be dedicated, have avail schedule to work. Pros only. Rob or Phil 818-886-3621
 •Female bassist/vocalist wtd for country pop/country rock grp w/major label interest. Taylor 805-482-0885
 •Bluegrass bass plyr wtd for prog/bluegrass band wking weekends, casuals. Mike 714-678-4415/586-4675
 •Bass plyr wtd for creative unique rock/jazz/fusion band. Randy 818-988-1288
 •Bassist able to play wide variety of pop sounds for orig pop rock band, So Bay area, infl '60s to '80s pop. 213-374-6702
 •Bassist wtd by exciting modern band, gigs & recordings, upcoming EP DRESS CODE. Tom 818-502-3342
 •Pro Bassist/vocalist w/mgmt & att to record, tour. Have oured w/Ratt, Def Leppard, Aerosmith, Y&T, Twisted Sister, Night Ranger. Jeff 818-764-3470
 •Christian skng bassist for Christian band to play rock, country, gospel, R&B. Very serious, very mature. Tom 818-902-1027
 •Bassist wtd for orig thinking-person guitar-based band. Infl REM, U-2, XTC. Must be creative, have speed, be solid, career-minded. Adam 818-792-8559
 •Bassist needed, M/F, for orig proj w/strong backgr vox, chops, presence. 213-876-9992
 •Metal Blade recording artist THRUST sks top-notch pro bassist w/backgr vox. Must be melodic, comm, heavy, dedicated, image a must. 818-505-0268/787-4695
 •Bassist needed for orig band into pumped-up country, blues & rock, infl CCR, Melown. Barb 213-392-1769
 •Bass plyr wtd for rad rock glam band. Don't have a backgr, but great, however, pro equip & aggressive initiative are necessary. 213-202-9257
 •Bassist wtd to form modern R&R band w/singer/writer/rhythm guitarist. Infl Beatles, Cars, Power Station, others. Strong vox & dedication needed. Alan 213-372-2433
 •Bassist wtd by singer/writer/guitarist to form orig pop/rock band, strong songs, infl Costello, Cars, reggae. Neal 213-372-2433
 •Gorgeous pro bassist needed for major pinup metal band, LP out, new LP to record immed. U.S. tour in Jan. Iron-works Record 213-560-4223

•Keyboard/synthesist avail for misc casual work etc. Many keybds, drum machine, lg library of snds. Also write & arrange music. Raphael 818-330-6340
 •Keyboard/arranger/writer w/whse synth, recording exp w/orked w/famous grp, hard workr, music school grad, sks band in San Fernando area. George 415-564-3084
 •World class rock keyboard w/killer image & pro equip sks orig HR band ala Dio, Whitesnake. Calli after 5pm 714-841-6315
 •H! Madonna, Wham, & Duran2 make you vomit, we have something in common. You provide piano & music. I'll play it. Doug 213-829-1543

10 BASSISTS WANTED

•Bass plyr wtd for open-minded new music proj into Eno, XTC & Crimson. Lv mess 213-343-8802
 •Rock blues bass plyr wtd for all orig band w/female vocalist, showcase & recording sit. Brad eves818-368-9320
 •Bassist wtd for L.A. pop rock grp, must be 20-24, committed, w/desire to work w/grp of friends. Bob213-275-8884
 •Serious vocalist & guitarist sk drummer for all orig pop rock band, infl Doors, Velvet Underground. Demo first, then gigs. John 213-876-3989
 •Estab'd soul funk rock grp w/mgmt, demo, comm's, video sks pro bass plyr w/mgmt & rhythmic attitude. 714-534-4896
 •Bassist w/vox wtd for orig rock band, female pref. Glen eves 818-848-4726
 •Female vocalist sks bass plyr w/versatile snds, updated equip, own trans. Strong reggae/R&B talent. Demo work paid, poss qias. Piri 213-464-8381/839-206-

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•Bassist wtd by exciting modern band, gigs & recordings, upcoming EP DRESS CODE. Tom 818-502-3342
 •Pro Bassist/vocalist w/mgmt & att to record, tour. Have oured w/Ratt, Def Leppard, Aerosmith, Y&T, Twisted Sister, Night Ranger. Jeff 818-764-3470
 •Christian skng bassist for Christian band to play rock, country, gospel, R&B. Very serious, very mature. Tom 818-902-1027
 •Bassist wtd for orig thinking-person guitar-based band. Infl REM, U-2, XTC. Must be creative, have speed, be solid, career-minded. Adam 818-792-8559
 •Bassist needed, M/F, for orig proj w/strong backgr vox, chops, presence. 213-876-9992
 •Metal Blade recording artist THRUST sks top-notch pro bassist w/backgr vox. Must be melodic, comm, heavy, dedicated, image a must. 818-505-0268/787-4695
 •Bassist needed for orig band into pumped-up country, blues & rock, infl CCR, Melown. Barb 213-392-1769
 •Bass plyr wtd for rad rock glam band. Don't have a backgr, but great, however, pro equip & aggressive initiative are necessary. 213-202-9257
 •Bassist wtd to form modern R&R band w/singer/writer/rhythm guitarist. Infl Beatles, Cars, Power Station, others. Strong vox & dedication needed. Alan 213-372-2433
 •Bassist wtd by singer/writer/guitarist to form orig pop/rock band, strong songs, infl Costello, Cars, reggae. Neal 213-372-2433
 •Gorgeous pro bassist needed for major pinup metal band, LP out, new LP to record immed. U.S. tour in Jan. Iron-works Record 213-560-4223

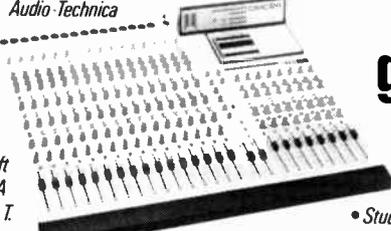
11 KEYBOARDISTS AVAILABLE

•Keyboardist/vocalist/songwriter w/Yamaha CP-70, 2 Memory Moogs, gd image, grt att, sks pro signed act only. Business-oriented people only. 714-642-6395
 •Pro rock keybd plyr ala Don Arnie, compl rock image, pro equip, sks HR band ala Whitesnake, Rainbow. Calli after sun. 714-759-1345
 •Synthesist/vocalist avail for hi-qual punk funk band w/ "Leave It to Beaver" approach. Jerome 213-482-8084
 •Synthesist/vocalist sks sophisticated new wave groove band. Pros only. Reverend Yungman 213-482-8084
 •Keyboardist/vocalist & female vocalist/percussionist team skng estab'd wking T40 band. Serious & dedicated, limg for same. 714-463-8255
 •Synthesist/songwriter/guitarist w/lot of equip & well-crafted songs. Sks equally obsessed collaborators, esp vocalists. Infl TFF, Lil Tuesday, Phil Collins, etc. David 213-857-8805
 •Keyboardist/arranger/composer/producer sks involvement w/compent film or video proj's. Exp'd, full of variety. Leo 818-762-2731

11 KEYBOARDISTS WANTED

•Keyboardist wtd for newly forming hard-edged rock band w/blues overtones & female lead singer. Lv mess 818-985-1128
 •Keys needed for modern-sndng groove band. Need pos att & creativity. Ward 818-505-0315
 •Synthesist w/vox wtd for orig rock band, female pref. Glen eves 818-848-4726
 •Keyboardist w/lead vocs wtd for soul-to-be-wking T40(orig sit Greg or Dory) 213-986-0937/342-6794
 •Female vocalist sks synthesizer/keybdist w/versatile snds, updated equip, strong R&B & reggae talents. Demo work paid, poss gigs, own trans. Pipi 213-464-8381/839-2054
 •Female vocalist sks synthesizer/keybdist w/versatile snds, strong reggae & R&B talents. Demo work paid, poss gigs, own trans. Pipi 213-464-8381/839-2054
 •Orig rock band REALITY sks talented multikeybdist. Calli eves & wknds 213-387-0275
 •New impressionist orig proj w/major label interest, USA/UK, sks socially & musically aware, intel, active, dedicated, reliable multikeybdist. No drugs. Ric213-664-8343
 •Hi-tech multikeybd plyr wtd for recording proj & tour, HR style. Mark 818-761-8482
 •Emmett North limg for female keybdist willing to help arrange & work on orig material. 818-995-3531
 •Keybd backgrnd vocalist avail for orig R&R band w/mgmt. Must be label deal pending, recording & L.A. clubs in man-time. David 213-397-1687
 •Keyboardist wtd for orig music. Synthesizer, dedication, & originality. Steve 213-675-4120
 •KELLY'S HEROES limg for female keybd plyr. Must hvae gd equip & trans, infl Elvis Costello, Squeeze, Beatles, Pretenders. 213-538-8624
 •Keyboardist needed, dependable pro for steady wking casual band. Lead voc, gd equip & trans. Must read, play all styles, have neat appearance. Kevin 818-846-7585
 •Keyboardist wtd to form modern R&R band w/singer/writer/rhythm guitarist. Infl Beatles, Cars, Power Station, others. Strong vox & dedication needed. Alan 213-372-2433
 •Keyboardist wtd for casual band. Randy 818-988-1288/829-3982
 •Wanted: Keybdist for all-orig pop band. Serious att & dedication essential. Band has mgmt, currently playing Lv mess. 213-638-6301
 •Female synth plyr needed by modern rock grp WICKED WAYS. Exp & image musts. Chris 213-463-8325
 •Keyboardist who dbls on guitar wtd for melodic HR band. Writers & vocalist welcome, image & exp musts. 714-678-4626
 •Major label rock band sks hit image aggressive keybdist/guitarist w/strong backgr vox. Tapel/photo to P.O. Box 90360, Rochester, NY 14609.
 •Singer/lyricist limg for keys/synth/composer w/moody soulful dance music ala Eurythmics, Kate Bush, Simple Minds. Serious, gaker-oriented only, no flakes. Jennifer White 213-650-6163
 •Keybd/noise maker w/minimalist tendencies wtd for pre-punk/punk/art thrasher beat band. Floppy 213-545-0093
 •Synthesist w/backgr vox needed for modern American folk pop proj. 2nd instrument helpful. Have material, representation, producer, studio. 213-656-2797
 •Hi-keybdist wtd for female vocalist. Energy, pro att, modern image/fks a must. Performing & recording orig power pop. Nirvana Prods 213-732-2225
 •Keyboardist wtd for estab'd ongs band ala Cars. Gigs booked. Must have great equip, lks, att. Bob 818-761-0696
 •Female synthesist/vocalist wtd by modern band w/upcoming EP. Tom 818-501-3342
 •Darren 818-901-1659
 •Female keybdist/vocalist wtd for country pop/country rock grp w/major label interest. Taylor 805-482-0885
 •Keyboardist wtd for orig pop R&B grp forming. Also play left-hand bass. 213-450-4369
 •Keyboardist/multi-synthesist wtd as permanent member, strong vox nec, pros only. We have major label production interest, free demo time in major studio. Shad714-636-2823
 •Keyboardist wtd for hot orig pop close to signing. Bushy mt, very modern. Must be xlt musician (play 1/2-time shuffle). Ken 213-465-9966

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- **WALKING WOUNDED** skng keybd plyr country folk infl Jary 213-661-7484
- **Christian skng** keybdist for Christian band to play rock, country gospel R&B Very serious, very mature Ron 818-902-1027
- **Pianist w/acoustic-sndng elec piano & snd system** needed for org rock act Sparse, elegant, no synths, into REM, Talk Talk, Larry 213-951-5801
- **Modern keybd plyr** infl by Bowie/Roxy Music Cars, Eurythmics, Depeche Mode, age 21-33 Strong image, current equip, trans musts 213-222-6779
- **Keybd plyr** needed w/R&B backgr to back up solo male artist for club dates, must read Vinnie or Barbara 213-469-8530
- **Serious keybdist** wtd to play R&B, jazz, oldies, T40, w/itl male vocalist & female trumpet/vocalist/songwriter. Currently neg record deal Joyce 213-626-1000e(1248/638-5646
- **Keybdist wtd to help arrange** org material & record Must play synth Fender Rhodes bass keybd Emmet North 818-995-3531
- **Keybdist wtd for recording** grp ART IN AMERICA Chris 818-609-8890
- **Keybdist wtd by singer/writer/guitarist** to form org pop rock band strong songs, infl Costello, Cars, reggae Neal 213-372-2433

12 VOCALISTS AVAILABLE

- **Vocalist** avail, gd-likng pop, oldies Andre 213-466-7227
- **Vocalist/lyricist**, infl Doors, David Lee Roth, Huey Lewis Call Les Mon-Fri 6am-11am 1-800-325-4350
- **World class blues rock** vocalist sks top plyrs Have major agency, only the best Marsha 213-651-1700
- **Vocalist/lyricist** avail, likng for new rock snd infl Van Halen, U-2, Huey Lewis, Mr Mister South area 213-239-3130
- **Female vocalist** avail for wkng T40 or rock or casuals Exp 213-634-4183
- **Female vocalist**, except'l, serious, giving last chance to L.A. Needs band w/mgmt & major label interest Donna 213-650-7353
- **Young male lead vocalist**, 21, avail for gigs infl Freddy Jackson, George Michael, Michael Jackson, Steve Perry Michael 818-869-7420
- **Lead vocalist**, 3 1/2-oct grt stage pres, grt lks, extensive pro exp Percussion & rhythm guitar Kathy 213-673-6991
- **Vocalist** likng to form band, org material, very broad range Joe 818-244-5594
- **Singer/songwriter** avail for live gigs, backup or lead, serious inquiries only Gd vocal range Rory Holmes 213-759-6080
- **Female vocalist** sks variety, T40 & casual wkng sit, exp 818-506-1269
- **Female lead vocalist** avail for wkng band Have tapes, can travel, can sing Kats after 5 818-881-1934
- **Female vocalist/percussionist & male keybdist/vocalist** skng estab'd wkng T40 band into all styles & genres 213-934-0735
- **Female vocalist** sks T40 casual band. Sings all styles, ready for immed work. Rose 213-427-1374
- **Gutay female lead vocalist/keybdist** w/strong image & abil sks creative modern powerpop band w/direction, professionalism knowledge of music biz Cindy/Excalibur 818-997-6209
- **Incredibly hot vocalist** w/itp tonng & recording exp w/major gigs likng for pop rock projs Pros only 818-841-5325
- **The Girl From Ipenima** Goes Hollywood Bossanovas & exotic pop like no one else Pro stis only, no spec Marsha 213-854-7077
- **New age solo voice recording artist** w/itp dnl album avail for concerts Michel lv mess 213-732-9320
- **Andre Anthony Waters**, extremely gd-likng, dynamic singer, T40 & oldies 213-466-7227
- **Female vocalist**, gutsy vox, sks laid-back wkng band, performing orgs & covers infl Cougar, Petty, Springsteen, Eva Marie 9-5 213-556-7300e(1248/638-5646
- **Female vocalist**, alto/tenor range, desires to sing w/ band Have demo tape, xlt stage pres, writing abil, lks that kill Lea 213-379-6561
- **Xlt vocalist** likng for org R&B band or to form ultimate R&B band Have equip & exp 818-992-4572

- **Lead vocalist** likng for HM band infl Van Halen Pros only, have PA system Chris Arthur weeknights 5-10pm 213-285-8027
- **Male vocalist** sks org country or country x-over band Except'l singer/songwriter also strong rhythm guitar John 213-433-7096
- **Rock singer**, female, skng org band Ruby Valdez after 2pm 213-876-7600
- **Rock new wave female singer** skng band w/org material Call after 3pm 213-876-7600
- **Lead vocalist/strong lyricist** avail for band w/moody, soulful dance music ala Eurythmics, Kate Bush, TFF Serious goal-oriented only Jennifer White 213-650-6163
- **Pro female vocalist** wide range & power, avail for recording sists & demos All styles except metal Promo avail on request Susie 213-372-9318
- **Lead/backgr** vocalist, dbils on bass & guitar, sks C&W or country rock band Wayne 213-467-2014
- **Pro female vocalist**, 3-oct, jazz, fusion, pop rock Gd stage image, sks work, will travel Yvette 818-368-0900
- **Female vocalist** sks casuals & duos Sheila 213-475-1032
- **Dynamic rock** vocalist wrangle, studio, road exp, image, avail for comm estab'd recording band Have demos, pro alt 213-851-9808
- **Male lead vocalist**, 3-oct range, high baritone thru tenor, 10 yrs live & studio exp NY & Boston, sks prog blues, metal rock act Rock 818-793-2705
- **Time for a change** Singer/chromatic blues harmonica/piano plyr, folk, blues & eclectically-oriented likng for musicians to work with 213-559-9659
- **Male vocalist**, no hype just results, guaranteed Tom 213-390-9164
- **Female vocalist** sks dedicated HM/HR band, infl Dio, Hallford, Dickinson, Dylan Exp'd & serious only pls Monny 213-462-6799
- **Female vocalist/songwriter** w/exp sks country to x-over band Serious calls only 213-305-8286
- **Powerful female vocalist** w/exp technique & image avail for pro committed proj Dawn 213-467-7107
- **Top flight** vocalist/contemp pop recording artist avail Call 9-11am 213-545-4369
- **Exp'd female vocalist** sks 2-3 night T40/casual work 213-393-5702
- **Female vocalist**, gutsy vox, sks laidback wkng band performing orgs & covers, infl Cougar, Petty, Springsteen, Eva Maria btwn 9 & 5 213-556-7900e(1307 After 5 213-823-1856
- **Male lead vocalist** sks rock band I write, play acoustic & electric guitar Pros only pls 213-945-7841
- **Female lead vocalist & male guitarist** likng to form all-org rock band 213-313-1583
- **Male vocalist**, Christian, likng for prog Amy Grant-style of music Serious, organized, dedicated, directed, dedicated to Jesus Joel eves 213-874-8417
- **Male lead vocalist** sks serious estab'd dance music, pop, T40 band for gigs & recording Jeff days 213-558-5004
- **Female vocalist**, 3-oct range, high baritone thru tenor, 10 yrs live & studio exp NY & Boston, sks prog blues, metal rock act Rock 818-793-2705

- **Vocalist/guitarist**, intense performer/songwriter, sks musicians for unique modern R&B band infl Springsteen, U-2, Stones, Who, etc 213-876-4310
- **Star vocalist** ala Sting, Bowie, Bono, avail for grt band stressing pos themes Also plays guitar, bass, synth 818-352-0013

12 VOCALISTS WANTED

- **ANGSTROM**, spiritual/cosmic progr rock band, sks vocalist w/understanding of music & higher consciousness, infl Jon Anderson Yes early Genesis Read ad carefully Stuart/Jeff 818-761-7365
- **Singers needed** M/F, for Beverly Hills Good Time Christmas Carolers to sing in restaurants & private parties Peggy 818-509-1413
- **Female singer** needed for comm rock band w/itp infl recording & live, must have image, pros only 818-989-7932
- **Lead vocalist** needed for all-org HR band Have PA & rehearsal studio Pros only tape & resume to Rock Hard Procs 12862 Joy #M Garden Grove, CA 92640
- **Christian male lead vocalist** wtd, must be versatile, infl Police, Bryan Adams Pros only Ken 213-324-0753
- **Lead vocalist** w/itp chops wtd for soon-to-be-wkng T40/org sit Greg or Dory 818-986-0937(342-6794

- **Free singing contest**, free auditions daily Mon-Sat 11-5 Need 25 singers every month for monthly shows Richie's Recording Studio 213-464-6043/460-2072
- **Female wtd to comp** demo & ? Org pop/rock, very pro, many infl from Collins/Madonna to Steve/Whitney Houston, Werner 818-761-0363
- **Lkng for HR frontman** w/class, talent, xlt voice We have massive PA gear & recording studio Eric or Dave, Metronome Prods 714-592-1572
- **Wanted: Attractive** black female fusion vocalist for Far East engagement starting Nov 1985 Send tape/promo to Pacific Mus-ral Svcs, 4370 Santee Pl, Riverside, CA 92504 Elizabeth 714-688-2574
- **Contemp org HR band** sks male lead vocalist We have all equip, studio, mgmt, previous vinyl Want dedicated pro Larry Elliott 213-855-8859
- **Lead singer** wtd for popular estab'd L.A. HM/HR band w/itp image, outstanding stage perf, infl Dio, Scorpion, Queensranch, Judas Priest Michael days 213-396-8801
- **Lkng for HR frontman** w/class, talent, xlt voice We have massive PA gear & recording studio Eric or Dave, Metronome Prods 714-592-1572
- **Two backgr** vocalists wtd for exotic pop rock proj w/bookings & label interest Must be fashionable, no R&B singers pls Marsha 213-654-7077
- **Singers w/itp** vox wtd by composer no pay but will provide tape copy 213-661-9589
- **Male vocalist** wtd for org HR band infl Tyler, Pearcy, etc Must have image dedication Long Beach rehearsal 213-379-0546
- **Male lead vocalist** wtd for hi-energy glam rock band Must hv xlt image grt att, grt vocal & songwriting abil Alex 213-928-8009

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- **Pro vocalist wtdemo tapes wtd for 4- 16- & 24-trk recording pros** Infl 2020. Squeeze REM Gd image required, instruments a plus Steve 818-704-7280
- **Rock band** lking for vocalist w/tenor range. Must be success-oriented indiv w/outflth poster-boy appearance. Team plyr only, band ages 20-24 213-464-6782
- **KEEV MEG** is lking for a HR frontman w/classic talent, xit voice. We hv massive PA gear & recording studio. Eric or Dave 714-592-1572
- **Lead vocalist wtd stage pres & strong wide range** needed for rock proj, must have tape 818-767-5324
- **Christian vocalist wtd for prog rock band w/equp, studio demo** Jes 818-960-7939
- **Producer/arranger/keybdist** sks male vocalist for demo work on spec Jeffrey Osborne/James Ingram style, poss record deal. Aaron 213-465-1684
- **Vocalist/lyricist wtd for all orig new music band** aver. age 19. Must have gd range, serious inquiries only pls. Julian 818-795-7622
- **Young male vocalist wtd for melodic metal rock band** in LAX area. Must have all pro qual, serious only John 213-822-4920
- **Female vocalist/musician wtd for country pop/country rock grp w/major label interest** Taylor 805-482-0885
- **No. Cal. metal band sks vocalist**, the most polished & pro screamer So Cal has to offer. We are the next big act from CA. Mark 408-629-0583
- **Lead singers** needed for demo work R&B pop, rock country x-over. Mail cassette to Nesbit, 1825 N. Wilcox, Ste 2, L.A., CA 90028.
- **Vocalist wtd for hot orig proj** close to signing. Must have unique tone & be able to belt a high C. Ken 213-465-9966
- **Guitarist, faster than Malmsteen**, NY bassist flashier than Sheehan, S.D. drummer better than Aldrich, forming circus skng male vocalist, 16-24. longhair image 818-784-9378
- **Lead vocalist wtd for Christian HM band**. Have major conn's & EP. Equip, trans. salvation musts. Pros only. Adam 415-430-0665
- **Dynamic male vocalist/frontman wtd by incredible HR/HM band** led by guitarist/songwriter. 10 yrs concert/recording exp. w/major plyrs. Pros only 213-876-4290
- **Singers** needed for undr-studies for Marvlet lvs/Supremes show. Serious minded only. Jan 213 385 9256
- **Drummer, 29**, sks wking band, T40, lounge, casual Acoustic &/or Simmons & Linn Drum. Dave 818-761-0363
- **Hvy-handed solid drummer**, grt equip att & pres, exp'd studio/live. Pros only. Mark 213-468-8096
- **Pro drummer** avail, hi-energy, hard-hitting, melodic. Xit timing & showmanship, gd image. live & recording credit. Herbert Freed 213-876-7311
- **Pro creative rock drummer** w/album creds sks melodic HR band w/album, touring, backing. Mark 818-761-8482
- **Drummer, 23**, sks wking or soon-to-be T40 or orig band. Plays all styles, reads' sings backup. Rob att 9pm 213-397-4213
- **Drummer** avail, all styles, HR, pop, funk, jazz. 18 yrs exp studied with Appice & Bozzio, extremely powerful. George Edward 213-363-4551
- **Drummer w/acoustic & full set of Simmons & Linn Drum** sks T40 club & variety acts. Also into pop, funk, R&B. Dave 818-761-0363
- **Drummer & bassist w/kit studio equip & image lking for band or musicians to form successful comm rock band**. Gary 818-763-8289
- **Solid drummer lking for serious wking band** Video/studio/stage exp grt equip, grt att. hard worker. Pro inquiries only pls. Bryan 818-502-1304
- **Drummer, 15 yrs stage/studio exp**. Grt time, equip, image, att. Bob 818-880-5479
- **Pro drummer, stage/studio exp**, Simmons & acoustic drums, sks wking or soon-to-be T40 band. Paul 213-292-5430
- **Female drummer/vocalist** avail for night sit. Solid, creative, versatile, xit equip, trans, pro att. Infl TFF, U-2, Pretenders, Springsteen. Pros only. Dobi 818-905-8293
- **Rock solid drummer w/funky feel lking for pro orig band** wtd att. Dan 818-846-2023
- **SDS & acoustic** (Yamaha) drummer from S.F. w/recording creds lking for wking pros. Solid time & image. Dance director. Jerry 213-399-2951
- **Drummer, studied at Berklee**. lking for wking pro T40 or jazz pop grp. Have own gear & trans. Pos wking att. Steve 714-630-7043
- **Pro rock drummer, 10 yrs touring exp**, dbl bass Ludwigs fully mixed. Well-crafted att & stage pres, will work w/orig only. Steve 818-447-5133
- **Drummer, solid, serious, w/electronic & acoustic kits**, sks recording band w/organized mgmt. Lv mess 213-452-5368
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- **Orig HR band w/modern image** sks Charlie Watts-style drummer. Hollywood area 213-971-1694
- **TOP PRIORITY** needs drummer for hyperactive glam/rock band. Tommy Lee-style, xit equip image a must. Russ att 5:30 714-983-0929
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- **Drummer** needed for modern-snding groove band. Solid leader & pos att a must. Ward 818-505-0315
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- **Drummer wtd for comm HR pop grp** w/estab'd writer w/label interest & producer. Doug 213-669-8139
- **Drummer wtd to form modern R&B band** w/singer/songwriter/rhythm guitarist infl Beatles, Cars, Power Station others. Strong vox & dedication nec. Alan 213-373-7515
- **Singing drummer wtd for casual band** Randy 818-988-1288
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- **Hot drummer wtd for female vocalist** Energy, pro att, modern image/looks musts. Performing & recording exp. power pop. Nirvana Prods 213-732-2225
- **Drummer wtd for HR band**, in studio now, w/mgmt & album proj. Must be dedicated & have avail schedule to work. Pros only. Rob or Phil 213-886-3621
- **Drummer wtd w/dbl kick** pro equip att for HR band. Loren 818-708-1015
- **We have guitar, bass, vox, Enigma recording contract**. We need a drummer infl early Who, REM. West Valley band, ages 22. Angelo 818-346-8709
- **Melodic heavy rock band** sks powerful image-oriented drummer w/kit meter, must be committed. 818-786-8348
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- **Gorgeous pro drummer** needed for major pop band. LP out, new LP to record immed. U.S. tour in Jan. Ironworks Records 213-560-4223
- **Drummer wtd for L.A. theatrical rock act** pro snd, simple style. dyed jet blk shiny hair, sleazy image, do or die att a must. 213-650-3651
- **Melodic metal band in LAX area** sks dbl-kick drummer w/energy. John 213-822-4920
- **Drummer wtd by singer/writer/guitarist** to form org pop/rock band. Strong songs infl Beatles, Cars, reggae. Neal 213-372-2433
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- **Sax that rooks East Coast style**. Rock blues soul Stan 818-994-4871

14 HORNS WANTED

- **Sax plyr wtd for compl orig pop/rock**. blue-eyed soul band ala Springsteen Huey Lewis H&O Mitch 818-894-1455

15 SPECIALTIES

- **Indie record label lking for new talent w/star potential** also skng hit songs. Cassette lyrics other info to Core Music c/o SOS Prod, P.O. Box 4117 N. Las Vegas, NV 89030
- **Female model/dancer/singer** needed for music video now casting. Send picture & resume to SOS Video Dept. P.O. Box 4117 N. Las Vegas, NV 89030
- **Producer w/track record**, new in town, wants to hear your grt org band or artist. Production deal waits for someone out there. Dwight Marcus 818-780-0930
- **Manager skng estab'd orig band** comm pop new wave, psych. Audio or videotape plus photo w/kit of upcoming dates to Star Quest, 7513 Fountain Ave #1 L.A. CA 90046
- **Drum roadie** need'd immed very gd oppty. Chris 818-712-9222
- **Lyricist/composer** ala Live Aid mentality skng wking bands to shop songs. Santa Monica Call Frank for lyrics 213-456-8659
- **HR vocalist**, just moved to L.A., has hit songs & tapes to prove it. lking for serious mgmt. Vingo lv mess 213-467-3131
- **Free Hollywood singing contest** Sunday 11/3 at 7:00 p.m. Producers agents, talent scouts welcome. Richard 213-464-6043
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 •Lighting tech w/wr w/ lights sought by pro org w/ing/recording comm melodic rock band. Exp'd mature pros only. Zeke 714-494-4582
 •Large-size female musicians wtd for '60s-style rock band. Serious only. Denise 213-979-2930
 •New age solo voice/recording artist w/live dbl album sks agent to book live perfs for same in concert halls. Michel V. mess 213-732-9320
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 •Backers wtd for indie sci-fi movie written by psych folk/rock artist w/what! album & movie sndtrk w/hits. Cost effective prod skills. High Frontier 818-508-9648
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 •SILENT PARTNER sks bassist & drummer for all org new music. Must have chops, pros only. Ron Sanborn 714-740-1221
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 •Backer needed for pop/rock artist, has major tour & major label interest. 818-841-5325
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 •Wanted: Pro mgr/investor for xlt male vocalist & female trumpeter/vocalist/songwriter duo currently negotiating record deal. Jyce 213-626-1000ext248/213-638-5646
 •Investor wtd for new British artist w/record deal. Senour only. Tony Graham 213-874-5561
 •Wanted: Country Air check audition tapes, 10 min. max. send cassettes to 18111 Northdriff, Northridge, CA 91330
 •Rock, pop or new music; Bnlish, Australian. European ar. artists; bands or songwriters wtd by producer/publisher. Send demo tape/SASE to Columbia Music, 1017 N. Cole, Ste. 3, Hollywood, CA 90038
 •Backer needed for pop rock artist, has major tour & major label interest. 818-841-5325
 •Male lead guitarist & female lead vocalist lking to join all-org rock band. 213-313-1583
 •Sensitive beautiful gutsy young woman sks non-smoking, non-drug-taking man for friendship &/or musical collab. Send photo/letter to L. Christan, P.O. Box 7000-707, Redondo Bch, CA 90277
 •Exp'd engineer avail for live or studio gigs. Jim 213-313-4450
 •Roadies needed for L.A. band. Rob at California Music 818-344-9239
 •New indie record label sks T40 material, investment pros, new strong sound ideas. See info under GigGuide Miscellany Write Mr. Lindeblad, P.O. Box 591, Bonita, CA 92002

•Indie songpluggers sking all kinds of material to pitch. Send non-returnable tapes to 3128 Overland, Ste. 104, L.A., CA 90034. Questions call 213-838-6301
 •Lyricist wtd to collab w/singer/songwriter/guitarist on a lot of different styles. 213-456-6932
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 •Songwriter sought by lyricist to collab w/for proj. Sade, Caribbean, Lx mess 213-489-0121
 •Lyricist sks compl comm pop & R&B melodies for collab. Richard 213-731-3085
 •Contemp pop rock sought for recording proj. Send best case w/SASE to Upbeat Prods, P.O. Box 3348, Arcadia, CA 91006 attn Bette Perkins
 •Songwriter/lyricist would like to co-write w/composer of musicals Dorothy LaPell 213-656-0592
 •Hard-powered prose. Lyrical/conceptual xnce avail. Constructive integrity, fantasy, insight, humor, romance. Also vocalists/guitarists. No drugs, politics or preachers. Philip eyes 213-306-7381
 •Production co. needs org acts who write comm ballad T40 & R&B material. Send to Have-Hit Music, 13826 Califa St., Van Nuys, CA 91401
 •Producer/publisher lking for org T40 R&B material & ballads only. Send tape & resume to Mark 1 Prods, 13826 Califa St., Van Nuys, CA 91401

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16 SONGWRITERS

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 •Female vocalist w/3 1/2-oct range sking org material for record deal. Send your best pop, R&B, contemp & crossover songs to SEH, 11800 Laughton Way, Northridge, CA 91326
 •Composer sks lyricist & melody wtr. Naomi 213-661-9589
 •Award-winning songwriter, words & music, except'l material, eclectic in writing styles, avail for writing sessions or any creative proj needing material. Herbert. Fred 213-876-7311
 •Songs in progress, wants collaborator to add special touch. Must play instrument. I am female bassist w/emotional vox into funk, penetrating melodies. 213-936-9571
 •Lyricist/composer avail, sks collab w/composer, Live Ad direction. Frank 213-456-9659
 •Rap singer/lyricist, since 1979, sks band or producers interested in forming new rap band. MC Chris Dee 213-466-1238

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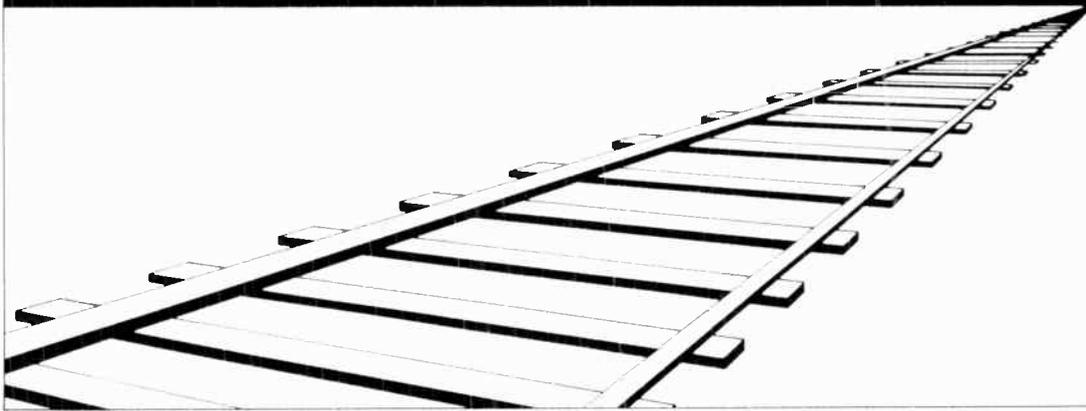
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