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Screen Gems' Tom Sturges
Chappell's Linda Thompson
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CAREER MOVES:

Elliot Easton
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FEATURES

Young, Ultra-Hot Publishers

by Bud Scoppa

In an exclusive round-robin panel discussion, three of publishing's most upwardly mobile young turks—Linda Blum of Chappell Music, Tom Sturges of Screen Gems/EMI Music (soon to be national creative director at Chrysalis Music—upwardly mobile, see?), and Dale Kawashima, who is DKM Music—share the secrets behind their rises to prominence in a bitterly competitive field **12**

CAREER MOVES

Producer to Artist:

Dan Hartman Can Do More Than Dream About It

by Billy Cioffi

The Solo Sidetrip:

Elliot Easton Takes the Wheel

by Angie Diehl Saxon

The Big Breakup:

Richard & Linda Thompson Split It Down the Middle

by Michael Framer

In this first of a recurring series of profiles of artists in transition, we take a look at (1) a successful producer who turns into an artist only when he has something to say, (2) a solo venture by one of the principle contributors to the Cars' potent and durable sound, and (3) the two halves of what was one of rock's most acclaimed couples as they go their separate ways in the wake of divorce **16**

Prince Hangs a Left: He Must Be a Limousine

by Richard Sassin

What's Prince thinking about, anyway? No one knows, but Sassin has plenty of thoughts on the subject. What Sassin considered to be a possible breakdown during Prince's Forum run he now feels may in fact have been a *breakthrough*. The saga of temptation, damnation, and salvation continues. **20**

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Feedback

Irregular Rotation

Dear *Music Connection*:

Thanks for the great feature on Camouflage in the May 9 issue written by Steve Sattler. Just wanted to make one note: The term "regular rotation" was used incorrectly by the writer. ... Camouflage was played heavily by several KROQ jocks last April and May on their own hourly picks. Promotions Director (at that time) Jane Shayne was also pushing the band's record release party and concert with Camouflage music in the spots. This resulted in Camouflage being heard on KROQ a lot at that time, but the term "regular rotation" signifies an official add by the program director. Thanks so much for this small correction, and to writer Sattler and *Music Connection* for the article.

Marilyn Wilson
Director of Public Relations / Camouflage
Los Angeles, CA

Blood, Sweat & Plugs

Dear *Music Connection*:

First of all, I would like to say that all of us here at Propeller Productions would like to wish Jeff Janning all the best in his many musical projects, and that we will miss his contribution to the *Connection*.

I would now like to make it clear that the lead guitarist playing on Neil Merryweather's *Last Angry Band* album is Steve Norton and not Stan Norton, as stated in the Audio Update section on E.F.X. studios in MC.

Last of all, Propeller Productions would like to send out our deepest sympathy for Michael Guy's feelings, which got bent all out of shape because his hair was sweaty and not puffed-up the way he likes it in the picture that accompanied that article. The picture was taken backstage at the Country Club after Michael and his band, New York, turned in a very HOT set. Personal fans of his and people that would like to see his hot locks, hot licks, and hair-raising guitar work can catch New York at the Country Club, where they will be opening for Nazareth on June 29th.

Mr. G. Porgy
Press Rep. Propeller Productions
Burbank, CA

Nashville Byline

Dear *Music Connection*:

Your magazine is great! Being a musician on the Nashville scene, it is refreshing to hear and keep up with the L.A. scene. I plan on a subscription as soon as I move, but till then will settle for the newsstand copy.

Thank you for your time and the great magazine. I'm looking forward to relocating and becoming one of the L.A. guys!

Don Calour
Nashville, TN

Every Word Counts

Dear *Music Connection*:

A&M's Karen Glauber made a potent statement when she said, "Already my label axes bands that don't happen on college radio in the first album or two" (News, 4/29). This deserves some hard questioning: 1. Is this written into the band's contract and stated up front or is this an unwritten rule of thumb? 2. Which college radio stations are being referred to? Is it those stations that can only be heard through the closed-circuit campus system or those that are broadcasting conventionally? 3. Does this include college stations that are solid rockers only and/or those that have mixed programming, including religious programming? 4. Does the label know or determine by any type of its own audience listener surveys what percentage of all students even listen to the campus station? If the label relies on student surveys, do the surveys stand up to the same statistical reliability that Arbitron offers? 5. How many colleges and universities have a campus station? What percentage of all colleges and universities does this represent? Is it large enough whereby a label can justify the promotional expense to actually break a record? 6. Since college radio is obviously important, what type of on-campus promotion will be done to support the band? Will Evatone soundsheets be passed out free on campus? Will campus editions of *Time* and *Newsweek* be bought to promote albums and to distribute a free sample of the band via a soundsheet? Is there some way whereby the campus paks distributed on the first day of school can be tapped for a major promotion for a number of groups rather than just one?

As a professional marketer, these are questions I would want to have answered, whether I was representing the record company or the band. After all, success is a mutual effort of all parties. In reading the way the comment was presented, I had to wonder whether I was seeing an unwritten benchmark determining some level of success. To me, the ultimate success is units sold.

Can more units be sold by offering a free sample and thus forcing distribution in a manner not uncommon to package goods marketing? These are important questions for both sides to discover the answers to.

Peter Alexander
Keefay Publishing
Sepulveda, CA

You're Welcome

Dear *Music Connection*:

Thank you for reviewing my show. Continued success and congratulations on a fine magazine.

Micheal Smotherman
Los Angeles, CA

Music
CONNECTION
M A G A Z I N E

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GUEST COMMENTARY

Sexism Rules in Video

Are video-makers feeding rock fans of all ages, sexes, and political-social attitudes a steady diet of pornography? That same stuff you thought you had to sneak into one of those places to see? We hear sometimes that this or that video is sexist, but there's little discussion about the elements that make a video sexist. Interesting things happen when we compare rock videos with proposed anti-porn laws that would make pornography a civil offense against women. These model laws define pornography as containing at least one of certain elements:

► *Women presented as sexual objects who enjoy giving and/or getting pain and humiliation, who enjoy being raped, or are tied up/cut up physically hurt.*

Any rock videos fit that description? How about Tom Petty's "Don't Come Around Here No More," in which a woman is reduced to an object—a cake—to be literally cut up and shared by the boys? How about Van Halen's "Hot for Teacher," which tries its hardest to humiliate both motherhood and schoolteachers, even portraying "teacher" as a bondage mistress dominating and humiliating children? How about Laura Branigan hungering for a good rape in "Out of Control," or Simon LeBon jumping natives (girls, of course!) in "Hungry Like the Wolf"?

► *Women presented as whores by nature.*

Just watch any Madonna video, and you may form an opinion.

► *Women reduced to body parts.*

Jeez, name me a video that doesn't! Do I really need to list all the videos that jam camera lenses into female bosoms, crotches, and buttocks?

► *Women presented as sexual objects in positions of servility or submission, for domination, conquest, violation, exploitation, or possession.*

Jeez. Once again, name me a video that doesn't!

Porn as sexism is a volatile issue because it's possible porn fantasies manifest themselves in public attitudes and actions. If you like watching staged rape, you just may like watching the real thing in your corner bar. Do you video artists (male and female) want a woman close to you (or women vid artists yourselves) threatened by someone who got ideas from your video?

It's a devastatingly uncomfortable thought. But it's one that deserves thinking about.

—Lyn Jensen

Lyn Jensen contributes reviews to this magazine.

HOLLYWOOD

C L O S E U P :

Keith Robertson Makes Tuesday Night Central



Photo by Lisa Kramer

by Jim Maloney

Something exciting happens every Tuesday night at nine p.m. in Hollywood—and a lot of music lovers wouldn't miss it on a dare. You pay a buck, trot through a long cave, up some sleazy stairs, and into the Central, one of the few remaining strongholds of live rock & roll on the Sunset Strip. It's JAM NIGHT! And it's the ongoing passion of a model train collector named Keith Robertson, who's been engineering this amazing event for nearly five years.

Rather than a hack talent night or haven for acts that would have trouble drawing a bath, let alone a crowd, Jam Night is primarily a hot workout room, where the best and brightest of local performers stay musically fit—and a stage-away-from-home for a galaxy of touring stars.

Jam Night evolved from a Boxing Day celebration Keith organized with fellow Brits John Entwistle and Jackie Lomax. The former Who bassist had the initial idea, and took part in the very first jam. Other friends and associates who Robertson often brings aboard his Tuesday train include Blood, Sweat & Tears founder and Super-session man Al Kooper (who's now in A&R and rarely coaxed onto a stage), guitar flash Jeff Baxter (who's played and recorded with everyone from Steely Dan to Billy & the Beaters), Tony Matthews (who's picked in Ray Charles' road band), and Gregg Wright (who recently scored a major Victory for the Central family jammers when he was glove-picked to play lead guitar

Robertson opens doors for players. on the Jacksons' megatour).

The weekly festivities enjoy an international reputation among musicians, and articles in Boston, Chicago, and London newspapers have helped spread the word. Robertson's proud of the fact that his is the best-known and longest-running organized jam—probably in the world. It's unique in a number of ways. "There's an open, loose, almost family feel to the proceedings," Keith explains. "All the equipment—mics, amps, even the occasional instrument—is provided by the club. No one else does that." Jam Night is no moneymaker for Keith, but a genuine labor of his love for music and devotion to the musicians. He's providing an outlet that most players and singers only dream about—and opportunities that, on the vicious local scene, are sampling of what you might have witnessed on recent Tuesdays: anything but praise for the guy.

Drummer Nelson Jervis: "I came out here from Washington, D.C.—and I got the same chance as anyone else. Keith is a fair-minded man who's contributed more than his share to keep L.A. music alive at the grassroots level."

When guitar slinger Gregg Wright arrived here in the early Eighties, he found the local scene as tough to crack as "Fort Knox." But someone told him about Keith Robertson and Jam Night. "When I went in, Keith didn't ask me who I was or who I knew—he just put me on. I'm greatly indebted to Keith, and he deserves plenty of overdue credit." Wright also sees Robertson as one of the few truly

sincere people he's encountered. "He really cares about the players. There are those of us who need a place to go—to play, to have fun, to blow off steam. And Keith is the only one in town with an eye for that. Jam Night definitely helped me—and it's still helping me."

Showing up does not guarantee that you'll go on that night. But Keith works hard to accommodate all. "I make no promises," he says. "It's all done quite fairly, I think. We're just having a good time here. There's not a lot of room for egos or attitudes. I make up a list—bass players, horn players, whatever—and just try to mix 'em up. I like putting people I know with those I don't. Combinations like that usually make for quite interesting results."

It's that diversity of sights and sounds that keeps Jam Night fresh from week to week. Here's just a sampling of what you might have witnessed on recent Tuesdays.

► Lady George, a weatherbeaten floozie in stolen priest's vestments, a sword and white go-go boots, mauling a dirty guitar and bellowing like Brenda Lee on a Mogen David bender.

► Gregg Wright driving a tough band through a scalding version of Hendrix's blues tour-de-force, "Red House," and following that with a funky-up reworking of the Spencer Davis Group's "I'm a Man." (Blues and rock chestnuts abound, for the simple reason that when the players are new to each other, it makes sense to play things most of them know.)

► Ex-KISS bassist Gene Simmons, guitarist Les Dudek, keyboard sultan Richard T. Bear, and singer Katy Sagal barnstorming their way through the Soul Survivors 1967 chartbuster, "Expressway to Your Heart."

Robertson is the first to point out that Jam Night is not all his doing. "We've lasted this long because of tremendous support from both musicians and our audience. I couldn't do it without [club manager] Richard Stuart, Leroy Jones, Jeff Thomas, and Tony Amori—they work closest with me to see that it's done right."

"It really is a family thing we have here at the club. The owners, the bartenders, waitresses—they all go out of their way to make Jam Night work.

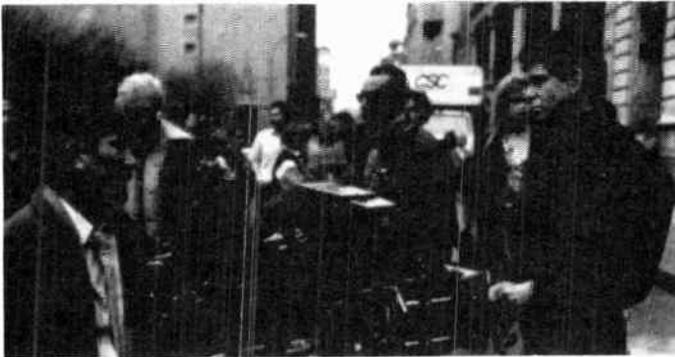
Robertson has a simple wish: "I'd like for us to be known as the Number One jam in town—the best organized, the one with the most surprises, the one that's the most fun for everyone involved."

One would think that wish has already been taken care of.

News

TELEVISION

Honda Scooters Gets Big Sales Jump With Bold Celebrity Ad Campaign



Reed (right) now rides on the wild side. by Murdoch McBride

LOS ANGELES—In the wake of far-reaching response to a series of unique, music oriented television commercials, Honda Scooters has announced plans to continue their music celebrity advertising campaign indefinitely.

Having garnered awards last year, for commercials featuring Adam Ant, Grace Jones, and Devo, Honda's most recent clip features Lou Reed. A new Grace Jones commercial is due to air soon and other aspects of the Honda campaign include sponsorship of a domestic Berlin tour.

"We were very pleased to get Lou [Reed]," said Neil Levanthal, motor scooter manager for American Honda Motor Co., Inc. "The real message was the music underneath the ad—Walk on the Wild Side. We weren't saying, 'Hey, I'm Lou Reed. I'm a neat guy, and if you think I'm cool, I think you should buy one of these.' That kind of communication only works if

you already know you need toothpaste and you figure you might as well go for the brand Lou likes. It was more subversive than that."

According to Levanthal, who has been influential throughout the campaign, Honda was never really looking for celebrity endorsements per se. "We're using celebrities for information we feel is compatible with the product," he said. "For instance, we felt strongly that Grace Jones just had the right point of view. She's unique, and avant garde. In fact, some people think that Grace and the scooter look alike! We've considered a lot of different possibilities. We went as far as considering Ozzy Osbourne, but we found nobody would pair with him in a commercial."

"We determined that the best primary target for the first stages of our program was a youth market," continued Levanthal. "We consider youth to be an attitudinal,

psychographic market much more so than just an age market. And one of the most influential groups for that market are music oriented personalities."

Beyond public and ad industry acclaim for the scooter commercials, Levanthal confirmed that Honda has realized a 250-percent increase in sales in addition to a 100-percent increase in advertising awareness of his product—all since the music celebrity campaign began.

Record companies were contacted to determine if artists involved with Honda ads had experienced increased record sales. While hard statistics were not available, CBS did confirm that Adam Ant sales had not dipped even though the artist is scheduled to make his first release in close to two years. Likewise, Capitol had no figures for Grace Jones. However, Jones' appearance in the new James Bond film, *A View to a Kill*, can be linked to the Honda exposure. "I got quite a bit of exposure [from the Honda commercial]," she said in a recent interview. "A lot of people who would not have normally seen me went, 'Oh!', and took a second look."

While Gardena-based Honda Scooters admits that the dollar figures paid for artist involvement might not look large compared to the budgets used for packaged goods like soft drinks, one source indicated that current fees for talent range from \$100,000 to \$200,000. ■

The Los Angeles Music Business Symposium begins with entertainment attorney and N.A.S. board chairman Kent Klavens, who will discuss the legal issues involved in music publishing. On June 27, the world of A&R will be addressed by a panel consisting of Robert Biggs, president of Slash Records; Ron Fair, vice president A&R, Chrysalis Records; and Gary Gersh, A&R, Geffen Records. More speakers and topics are being confirmed.

Fee for the entire ten-week course is \$120 for the general public and \$100 for N.A.S. members. The course can also be taken on a single-session basis at \$15 a session, \$10 for N.A.S. members. For more information, contact the N.A.S. offices at (213) 463-7178. ■

SIGNINGS & ASSIGNMENTS

by Ben Brooks

Several new administrative appointments at I.R.S. Records accompany the label's move to MCA Records for distribution. Colleen Doyle has been tapped as manager of accounting. She was accounts payable supervisor for Chrysalis Records in L.A. Mark Cope moves into the position of West Coast sales director. He was the director of Southwest regional sales and promotion based in the I.R.S. Dallas, Texas, office. And Barney Kilpatrick has taken over Cope's position in Texas. Kilpatrick was most recently the music director and assistant program director at WLTS-FM in New Orleans.

At A&M Records, Doug Haverty has been promoted to the position of international operations director. Having joined A&M in 1977 in an administrative capacity for the international division, Haverty fills a void left by Jason McClosky. In addition, Jay Durgan has been appointed to the newly created position of international marketing promotion director. Durgan was Alfa Records' representative for A&M Records in Los Angeles for the past two years.

President of The Clearinghouse, Ltd., Ronald H. Gertz, has announced the publication of the revised edition of *The Producer's Guide to Music Clearance*. First published in 1981, the guide is a reference publication concerning legal and practical aspects of music clearance for motion pictures, TV, home video, and the new technologies. A free copy can be obtained by calling (213) 469-4611.

Songwriters Al Kasha and Joel Hirschhorn have pacted with Lorraine Finestone of Dayton Management for personal management.

Kamran Nahai of K.N. Production and Bill Lappas of Lappas Management have joined forces offering artists publishing, production, and management. Active in L.A. and London, the company is currently seeking writers, solo artists, and groups to develop for major label contracts and soundtracks. Kamran Nahai can be reached at (213) 859-9612.

Dede Sugar has been appointed to the position of executive, writer/publisher relations at BMI in Hollywood. Most recently, Sugar worked in the A&R department for Geffen Records.

New York band Beat Rodeo has signed a multi-album contract with I.R.S. Records. Their first full-length American LP, *Staying Out Late With Beat Rodeo*, produced by Richard Gottehrer and Don Dixon, is set for a June 24 release.

Rock group Pantea has signed an exclusive worldwide personal management deal with White Lightning Productions, according to President Ray White.

SEMINARS

Songtalk/Symposium Dates Set for June

by Ben Brooks

HOLLYWOOD—The National Academy of Songwriters (N.A.S.) will sponsor two events for songwriters, musicians, and industry students in the month of June.

The ongoing N.A.S. Songtalk series will host hit songwriter John Bettis as its guest speaker on June 11, at 7 p.m. at Santa Monica's At My Place. And the Los Angeles Music Business Symposium, organized and conducted by William Gladstone of William Gladstone Management and sponsored by

N.A.S. and B.M.I., will kick off its ten-week course on June 20.

John Bettis, co-writer of hits like Madonna's "Crazy for You," the Pointer Sisters' "Slow Hand," and Michael Jackson's "Human Nature," will discuss his songwriting secrets and insights in an informal lecture and question & answer session on June 11. The fee for the Songtalk Seminar is \$8 for the general public and \$5 for N.A.S. members. At My Place is located at 1026 Wilshire Blvd., Santa Monica.

News

FAMINE RELIEF

Heavy Metal Hear 'n Aid Records "We Are Stars"

by Murdoch McBride

HOLLYWOOD—After weeks of conflicting rumors, the heavy metal African famine relief effort, Hear 'n Aid, entered A&M Recording Studios on May 20-21, where 38 celebrities contributed to the making of the song, "We Are Stars." The heavy metal contribution to world hunger relief was written by project producer, Ronnie James Dio, with Vivian Campbell and Jimmy Bain, also from the band Dio.

A Hear 'n Aid press conference was held atop the Holiday Inn in Hollywood, where Dio, Campbell, and Bain were joined by members from Quiet Riot, Queensryche, and Twisted Sister to announce their initial recordings and plans to include a Jimmy Page guitar solo to be recorded in London soon.

According to project publicist Sharon Weisz, plans include having a record finished for August release and an as yet undecided label deal. "We're also starting to get commitments from different bands to contribute tracks to the album, so that project is starting to look like a reality as well," he added. Hear 'n Aid will release their single regardless of any serious setbacks in the album project, reporters were told later in the press conference.

Marty Rogol, executive director for USA for Africa, spoke at the press conference and explained that Hear 'n Aid funds will be monitored so that heavy metal fans will know where their charity dollar is spent. While this monitoring is unique to Hear 'n Aid, Rogol

described the essential similarity between USA for Africa and the heavy metal famine relief effort.

"Basically, we will disperse the money along the same lines as USA for Africa." The first 35 percent is going for famine relief, which means food, medicine, and shelter items. The second 35 percent is for seeds, fertilizer, and agricultural implements; the means by which people can start farming again and become self-reliant. Twenty percent goes for longer term economical development so that ten years down the road another drought won't render them devastated. The remaining ten percent will go for hunger in the U.S.

Among the 38 artists contributing to the project were Don Dokken, Kevin DuBrow, Brad Gillis, Rob Halford, Blackie Lawless, Yngwie Malmsteen, and Ted Nugent.

Members of the press, perhaps insensitive to the spirit of the musicians' contributions, focused on heavy metal's late start in the famine relief "trend" and even addressed the role of metal as the "bad boy" of rock music. Musicians Jimmy Bain, Vivian Camp-

bell, and Frankie Banali fielded questions confidently, explaining that Bain and Campbell were inspired to start the project during a KLOS/American Red Cross radiothon to alleviate African hunger last February.

With a video and other merchandising planned for release in support of the single, Marty Rogol speculated that Hear 'n Aid might enjoy similar success to that of "We Are the World." "USA for Africa sold well over 4 million singles," the director explained, "and the album is up to the 4 million mark. So I don't see why there isn't that potential with the heavy metal song."

Summing up the news conference, project producer Ronnie James Dio said, "The point of this was not to build careers. It's not something designed to make heavy metal a viable musical entity. But if it takes one person and helps them turn around and say, 'You know something, I should care about the person next to me; that's what it's all about. It's not about how much money we send them. If it changes one life, it's more important than anything else.' ■



Here are the "We Are Stars" stars.

HEAR 'N AID PARTICIPANTS A&M RECORDS STUDIOS MAY 20-21, 1985

Tommy Aldridge • David Alford (Rough Cutt) • Carmine Appice (King Kobra) • Vinny Appice (Dio) • Jimmy Bain (Dio) • Frankie Banali (Quiet Riot) • Eric Bloom (Blue Oyster Cult) • Mick Brown (Dokken) • Vivian Campbell (Dio) • Carlos Cavazo (Quiet Riot) • Amir Derakh (Rough Cutt) • Ronnie James Dio (Dio) • Don Dokken (Dokken) • Kevin DuBrow (Quiet Riot) • Brad Gillis (Night Ranger) • Craig Goldy (Giuffria) • Chris Hagar (Rough Cutt) • Rob Halford (Judas Priest) • Chris Holmes (WASP) • Blackie Lawless (WASP) • George Lynch (Dokken) • Yngwie

Malmsteen (Yngwie Malmsteen's Rising Force) • Mick Mars (Motley Crue) • Michael McKean (Spinal Tap) • Dave Meniketti (Y&T) • Dave Murray (Iron Maiden) • Vince Neil (Motley Crue) • Ted Nugent • Eddie Ojeda (Twisted Sister) • Jeff Pilson (Dokken) • Donald "Buck Dharma" Roeser (Blue Oyster Cult) • Rudy Sarzo • Claude Schnell (Dio) • Neal Schon (Journey) • Harry Shearer (Spinal Tap) • Paul Shortino (Rough Cutt) • Adrian Smith (Iron Maiden) • Mark Stein (ex-Vanilla Fudge) • Geoff Tate (Queensryche) • Matt Thorr (Rough Cutt)

MUSICAL INSTRUMENTS

Keyboard Programmers Lend Skills to TV/Film

by Billy Cioffi

HOLLYWOOD—Two enterprising keyboard/programming veterans have combined forces to offer state-of-the-art computer-driven synthesized music for use in the composition and scoring of films and television.

Jim Hart and Steve Williams founded their new company, TechScore, to enable film and television producers to take advantage of

modern music-tech, common in contemporary audio recordings, but a rarity in film and television. "As network television and film take on the high-gloss look of videos," said Williams, "the audio end of the industry is striving to prove themselves up to the challenge."

The company places its emphasis on speed and efficiency in programming/studio recording, reliability of the systems, as well as

Photo by Gene Kirkland



Steve Williams and Jim Hart relax between sessions during a busy day.

perfect synchronization of both internal system and film "lock up."

Hart's and Williams' studio playing and programming credits include Barbra Streisand, Dolly Parton, the Four Tops, Neil Diamond, and Laura Branigan, among others. Hart said that film and television people aren't reluctant to use the new technology, but are not totally cognizant of the capabilities and options offered by systems such as the one Tech-Score offers. "Many composers and orchestrators think of sequencers in terms of repeating arpeggios," he noted. "They don't realize it is possible for a fully orchestrated score and cues to be programmed into our system."

To prove their point, Williams played back a demo cue they had recently completed for composer John Davis in their 16-track recording facility. The cue consisted of background music for a long chase scene. The music was startlingly realistic, full, and void of electronic resonance. Later a live orchestra

would put the cue on the actual soundtrack.

Herein lies what Hart and Williams feel is an important selling point to orchestrators. Tech-Score allows writers to work on a score and edit it, thus avoiding the boggling rewrite expenses so often accrued during actual dubbing sessions. The system is also a boon to budget-conscious independent film and TV production companies who are looking for an alternative to affordable, but small, rock ensembles. Tech-Score supplies them with lush, symphonic backgrounds at comparable cost.

The Tech-Score system utilizes the Linn 900 drum/MIDI recorder as its sequencing heart. Surrounding themselves with a myriad of state-of-the-art electronics and armed with conservatory training, Williams and Hart feel Tech-Score is on the cutting edge of motion picture and television music technology. ■

COMPANIES

Oberheim Closes Doors: Legal Advisor Buys Ailing Company's Assets

by Lydia Piper

LOS ANGELES—Oberheim, Inc., one of the leading manufacturers of keyboard/synthesizer equipment, has closed its doors after a combination of poor management and large inventories forced bank foreclosure and sale of its assets.

On Monday, May 20, ECC Development Company, owned by Oberheim legal advisor Fred Selan, bought the troubled company's assets. ECC will manufacture future products through Oberheim, a Division of ECC. According to vice president of sales and marketing Russ Jones, all existing warranties on Oberheim Inc.

products (including sales prior to and after the takeover) will be serviced. Jones will continue to work as an independent sales representative for ECC.

In business since the early Seventies, Oberheim became famous for its OB-X eight-voice, programmed synthesizer. Through the years it developed the refined OB-8 six-voice programmed synthesizer and the DM-X and DS-X drum machines. But by 1984, the OB-8, DM-X, and DS-X had come to the end of their life cycle. Seeing this, Oberheim developed the Matrix 12, but the change didn't come fast enough.

"The Matrix is an incredible machine and was kept a secret while being developed," Jones said. "It hit the market without much publicity, so we had orders but most stores didn't want to take any quantity. The market just wasn't ready." Sales over-expectations led to high inventory. When forecasting indicated slow sales, the company extended manufacturing orders instead of cancelling them. "They just extended the inevitable," Jones said. "The inventory got totally out of control. There was just too much."

The company was left with a large stock of high-priced equipment in a market deluged with lower priced synthesizers. According to Peter Brunner of West L.A. Music, Oberheim began running specials months ago in an attempt to try and clear some of their inventory. But it still wasn't good enough. "They didn't keep up with the market," Brunner said. "It used to be that the average guy would scrape and save \$4 to \$5000 to buy an Oberheim system. But you don't have to anymore. Why spend \$5000 when you can spend \$700?"

Jones agreed that it was a valid observation. "There has been a lower priced product in development for the last six months," he said. "It just didn't get here in time."

Yet Jones is optimistic and expects the new Matrix 6, which will sell for about \$1500 to \$1600, to be exhibited at the National Association of Music Merchants' trade convention in New Orleans next month along with other new products. This includes the newest DX model with MIDI, allowing interfacing with other equipment. The DX will go for about \$1400.

"The new owners have good business and management skills," said Jones. "Tom Oberheim will still be involved in product development, but as an employee of ECC."

Although the company's offices will remain in Los Angeles, most of the manufacturing will be done in Japan. Jones said it is the only way the company can compete with the lower priced equipment. "This doesn't mean lower quality," he emphasized.

"I think everyone has come to appreciate the quality of Japanese electronics," Jones concluded. Some manufacturing, including design specifications, will still be done in Los Angeles.

ECC Development Company is located at 2230 S. Barrington, L.A., two doors down from the old Oberheim building. More information is available at (213) 479-4948. ■

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

Bang Bang
Animation
Nip Drivers
Fishbone
Zuma II
Three O'Clock
Screamin' Sirens
Lone Justice
Stan Ridgeway
Los Lobos

~~KMET~~ 94.7 FM

Lone Justice
Los Lobos

91.5 FM

Monroes
Glory House
Bangles*
Three O'Clock*
Zuma II*
Animation
Lone Justice
Blasters

~~KLOS 95.1~~ FM

~~RATT*~~
Los Lobos
Dokken
Local Music Show
Odin
Adam Bomb
Knitters
Monserret
Ken Roth
Class Action
U4X
Metal Six-Pack
Lita Ford
White Sister
Swift Kick
Rough Cutt
Stryper

FINE TUNING:

WAVE GOOD-BYE: San Francisco "Roq of the 80's" outlet KQAK, after three years of service to the modern music community, will be changing format and call letters within the month. The new name: KKCY. The slogan: "The City." The format: not yet announced. The jock lineup is scheduled to include two Los Angelinos: Dan Carlisle (KROQ, KLOS, KSAN, WNEW) and Damien (KLOS, KPRI, KGB-FM). Does this mean Jed the Fish will be cut loose, or that Oz will hit the road? If so, the Southland just might be in for some fresh (no pun intended) talent!

THE GIRL GETS AROUND: The familiar voice of Denise Westwood (KMET, KROQ, KNAC) will beam her sunshiny voice and cheer on weekends as she joins San Diego's KGB-FM.

CHEW BEFORE SWALLOWING: San Francisco's KRQR goes through another music director change when MO/jockette Lisa Novak leaves to pursue a law-dog career. No replacement has been named yet. If you are interested, give PD Chris Miller a call.

KLOS HOTLINE: With an ear to the local scene, KLOS has installed a direct phone line for listeners to call in to get information regarding the Local Music Show (Sundays at midnight) and live showcases. Speaking of which, the next Local Music Show Live Volume 3 will take place at the Palace, June 19th, featuring Odin, Ruthless, and Leatherwolf at a special party-animal price of \$2.95.

KNAC 105.5 FM

Knitters*
Beach Boys*
Three O'Clock
Animation
Screamin' Sirens
Q16

Lone Justice
Fishbone
Legal Weapon
Blasters
Beat Farmers
Living Daylights
Danny Elfman
Los Lobos
Sparks
Textones

What's New For Lunch
Rank & File
Roommates
Crusados

101 KGB FM

Adam Bomb*
RATT*
Lone Justice
Dokken
Autograph
Beat Farmers
Rough Cutt
Homegrown Hour
Stress
Assassin
Number One &
The Best Boys
Sand-Aid
Blitz Brothers
Trees

LOCAL NOTES

Compiled by Bud Scoppa

FIRST THE GOOD NEWS... We've been holding this photo for months, waiting for the big day, and it has arrived, folks. The new Bryan Ferry album, *Boys and Girls*, is out! Anyone who's been in the sway of Roxy Music's classic *Avalon* LP should immediately run out and grab *Boys and Girls*. Details in Ear Wax (page 29). As if that weren't enough, A&M is poised to release *A Walk Across the Rooftops*, the truly terrific debut LP by Scotland's the Blue Nile (it was one of our '84 critix pix as an import). Also watch for an extended twelve-inch of the first single, "Stay." Meanwhile, though, the Tubes, another in-house fave, have been unceremoniously dumped by Capitol on the heels of *Love Bomb*, their best and most ambitious album of the Eighties—which would seem in retrospect to have been aptly titled. The cut "Feel It" would've made a fine single, but it was buried on the bandless Side Two of the album, and nobody noticed. Hope we haven't heard the last of this bright and bold American band.

TFF ADDENDUM: We neglected to mention two issues back that Lesley Campbell's cover portrait of Tears for Fears was shot at the studios of the music video shows *Video One* and *MV3*, which conducted the *only* on-the-air interviews with the duo. (Thanks, Richard, for pointing that out.)

ARTIST'S RENDERING: Here's a view of the MC reception area as seen through the sharp eye—and pen—of Marni Scorfido. Seated with putter is our own Karen Burch, who's one tough cookie. Cut 'em off at the pass, K.B.



Photo by Ann Summa

STICK IT: Blake Lewin will be giving a free clinic on the Chapman Stick at Nadine's Music, located at 6251 Santa Monica Blvd. in Hollywood. The seminar begins at 7 p.m. on June 11. Lewin, who has done transcriptions for Allan Holdsworth, and will be performing with the Santa Fe Opera this summer, will be playing the music of Frank Zappa, King Crimson, and Dixie Dregs at the clinic. For more info, call Stick Enterprises, (213) 656-6878.

JUST ANOTHER
GLAMOROUS
MUSIC BUSINESS
JOB:

RE-ROCK MY PLIMSOLS: The just-spit 60-go's may still be up in the air, but several former members of the Plimsouls, another heralded L.A. band, have settled into their new skins. To wit, Peter Case (recently married to Victoria Williams) has a solo LP in progress for release by Geffen this summer; the producer's T-Bone Burnett, and guests are said to include Elvis Costello and Ry Cooder. Former bassist David-O has turned guitarist/frontman with his own new band, Civil Brand, which is simultaneously rehearsing for its live debut and recording a four-track demo at Baby-O with producer/studio owner Rick Perrotta. And guitarist Eddie Munoz has replaced Kent Houseman in the Silver Tears, which includes three former members of yet another landmark L.A. band, the Pop.

3xMFV: Chris Isaak & Silvertone, the S.F. combo whose WB debut LP is one of this year's undiscovered pleasures, will be playing three-night stands on three consecutive weeks at the Anti Club, beginning on June 10. Isaak, who integrates the swampy voodoo of Roy Orbison and Gene Vincent into a distinctive and contemporary style, deserves to be more widely heard. Here's our chance to be there as the buzz begins.

HEARTBREAKERS DEAD AHEAD: While Tom Petty was mixing the *Southern Accents* LP and recuperating from his badly broken hand, the members of his band, the Heartbreakers, weren't sitting idly by. Keyboardist Benmont Tench, who fell in love with Lone Justice during a Palomino show over a year ago, practically became the fifth member of the young band as it recorded its debut album. Tench also joined bandmates Mike Campbell (who himself co-wrote and co-produced Don Henley's smash, "The Boys of Summer") and Howie Epstein on several tracks of Bob Dylan's new *Empire Burlesque*. And in a case of cross-cultural mutuality, the Heartbreakers repaid Dave Stewart for extensive contributions to *Southern Accents* by appearing on *Be Yourself Tonight*, the new Eurythmics LP. Petty and band have just hit the road on their summer tour. Apparently, these guys like to play. They hit the Forum August 1.

JOSHUA LIVES: Onetime toppers on MC's Live Action Chart, Joshua, are going to be doing their first live show in over a year at the Country Club on June 27. Interestingly, the group, which offers a new lineup and a "more muscular" sound, was booked for the date by agent-turned-promoter Jim Rissmiller, former owner of the venue. —RAC

AIR POLLUTION: Russell Hitchcock and Graham Russell, better known as Air Supply, may surprise people with their forthcoming album. Due out May 30 as the followup to their triple platinum *Greatest Hits* LP, the self-titled album will feature two unlikely producers, Peter Collins and Bob Ezrin. Collins has produced recent LPs for Nik Kershaw, Musical Youth, Tracey Ullman, and Blancmange, while Ezrin has logged hits with Pink Floyd and Alice Cooper. "We wanted to work with different rhythms, moods, and synthesizer textures," points out Graham Russell. "You have to take chances with your music—otherwise, what's the point of continuing to record?" Currently on a nationwide tour of major arenas, Air Supply (newly relocated to L.A. from Australia, by the way) will hold court August 14 and 15 at the Greek Theatre here in L.A. But will it clear the air?

PRESS RELEASE OF THE FORTNIGHT: Following a festive Cinco de Mayo celebration performance at the University of California at San Diego, the Screamin' Sirens participated in a special rock & roll auction. With all proceeds earmarked to benefit starving people all over the world, the auction was organized by the San Diego-based firm, Project Concern. In an unprecedented gesture of generosity, the Sirens donated a pair of "screamin' pink" satin underwear—personally signed by the entire band! After the bidding concluded, the original owner of the highly sought-after panties remained a mystery—known only to the lucky gentleman who successfully bid \$45 for the undies, and to artist (and close personal friend of the Sirens) Mark Rude, who commented to the winner as he walked off with his prize, "You should've asked me. I could've gotten you a pair for free!"

CALLING ALL GUITARISTS: Diving Duck Productions has joined forces with *Music Connection* to present the 3rd Annual L.A. Guitar Show and Product Review. Billed as "the past, present, and future of guitar in America," this year's show has moved from its former venues in the Valley to the hip and happenin' Merlin Inn—Hollywood (located at 2005 N. Highland). The overwhelming success of the last two shows—along with a renewed passion for guitar-oriented music—has caused show coordinator Loni Spector to expand the show from one to two days, October 5 & 6. "There are more guitar players in L.A. than any other city in the world," states an ecstatic Spector. "Progressive manufacturers love the show and recognize its value as a marketing tool and direct link to the street musician. *Music Connection's* obvious sincere contribution to the working musician and to the industry convinced us to join forces with the magazine to promote the show to its full potential." Besides providing the guitar enthusiast with a mouth-watering array of vintage, new, and customized acoustic and electric guitars and related products, the show will feature live performances by top name players as well as special seminars covering technical, musical, and business-related matters. For further information, call (818) 344-3441 and ask for Loni.



Photo by Janet Van Ham

ODD GUITARS FOR STARS: Wayne Charvel, master guitar builder for the stars, is seen here in his shop in... actually, its location is a secret. Since the breakup of his association with Grover Jackson, of Charvel/Jackson fame, in 1978, the master has been toiling away in his hideaway, brainstorming, researching, and undertaking various weird and wild projects for his wild clients. A good example of Charvel's strange genius is the ZZ Top car guitar (the one that shoots smoke). Rumor has it that Charvel and partner Trevor Wilkinson have some *new* secrets up their sleeves! See next issue for details.



ASTRONAUTS & BEATLES: Local combo Sending Unit has put together an L.A. mini-club-tour (is that mini-clubs or a mini-tour?) to showcase their new material. Key dates are June 11 at the Blue Lagune Saloon and June 13 at the Central. There may be a sneak appearance at Keith's outrageous Central Jam Night on June 11 (see page 6). The group promises to throw an old Beatle song into their set (suggestions are welcome). They also plan to show slides from their "Plight of the Friendship XII" sci-fi video. For info (and Beatle requests), just call (213) 665-3855.

SHAY WHAT? Gordon Fordyce, producer of Lindsey Buckingham's *Go Insane* LP and engineer for albums by the Cars and Queen, is scheduled to produce some tapes on local act Shay. Spotted at Shay's recent debut at Wong's West were Philip Bailey and Sly Stone.

R.O.A.R. is presently at the Record Plant in Sausalito self-producing their debut LP for Tabu/CBS Records. Engineer for the tracking dates is Phil Kaffel. The five-member band—comprised of veteran musicians Rawl Rekow, Alex Ligertwood, Armando Peraza, Orestes Vilato, Chester Thompson, and Rafael Cornejo—will be mixing at Fantasy Studios in Berkeley. R.O.A.R. is managed by L.A.-based publisher, Jim O'Loughlin.

OPPORTUNITIES, CASH PRIZES, ETC.: Actress/charter Louisa Moritz is hosting a series of weekly get-togethers she calls the "Potpourri Talent Showcase" Sundays from 5 to 11 at the Valley Club, 7324 Sepulveda Blvd. Best act gets a hundred bucks in cash (which would pay for one member to attend "The Independent Record Game" mentioned elsewhere in this section), so give it yer best shot. And on June 9, there'll be a dance contest with another \$100 prize... And David Backstrom of Mt. Olympus Productions is looking for songs in the MOR, pop, and rock vein for the upcoming Y.O.C. film, (that's youth-oriented comedy, folks), *Road Trip*, starring Richard Rountree and Christopher Lee. Send tapes to him at 1033 Gayley, Westwood, CA 90024.

SKOAL: Singer Tina Harris, enjoying another glass of bubbly in the photo, has finished up her debut LP, which she calls *Kinky*; it'll be released soon by New Jersey-based Shanachie Records. Harris produced said LP herself, except for one track that was overseen by Lenny White. Just thought you'd like to know.

Photo by Deborah Feingold



RUDDY DR NOT: The press release accompanying this photo reveals that Rudyard Jewell Cohen, son of Jamie & Brenda, has just been asked to join the Talking Heads. Nice goin', Rud.



Photo by Colleen Mulrey

MADONNAISMS: Lotsa Madonna lookalikes showed up recently to compete in Channel 7's "3-3-0 Challenge" for first place choice of KABC-TV in-studio and at-home audiences. Top prize, a lace gown designed by Electrei Cassidy for TDA, went to Denise Vlasis (lower left), 21-year-old performer from Laguna Beach. The other participants were (lower right) model Circe Covella, 18, from Hawaii; (top left) Gabrielle De Santis, a 22-year-old cocktail waitress from La Habra; Janet Julio, 25, an actress/dancer from Orange and first runner-up "Vival"; 24, from Monterey Park. What hath Madonna wrought?! Awesome....

METAL WITHDRAWALS? In response to KMET and MTV's recent cutting of metal airplay, local metal band Black Sheep has started a petition for more metal airplay on radio and TV. "A band should be taken as a band and judged by its music, lyrics, appearance, and technical performance, not just by what style of music the band plays," says B.S. vocalist Willie Basse. "After all, a great song is still a great song, and all metal bands are not evil and negative." Basse, a committed type, will be at the Troubadour front bar weekdays between 8 and 10 p.m., and at the Country Club weekends after midnight.



MODERN DENTISTRY: "Make this a good one, luv—I've used all me quarters!" pleads cornerStone Keith Richards to RCA recording artist Non Hendryx. The couple was spied at this Insta-Photo booth in the Fairfax District, after the rhythmic rogue lent his raunch guitar to a track from her upcoming LP. Afterward, they reportedly scoured the Farmers' Market for skull rings and Visine. —JM

"SNIGLETS" is a newly coined term for "words that don't appear in the dictionary, but should." This information, recently provided by *L.A. Times* columnist Jack Smith, is just as relevant to readers of music mags as it is to the public as a whole, so we thought it important to clue you in. The following words and definitions originated in the book *Sniglets* (Collier), by Rich Hall and Friends: **Acception.** n. The body's ability to actually affect television reception by moving about the room... **Expressholes.** n. People who try to sneak more than the "eight items or less" into the express checkout line... **Hempennant.** n. Any coattail, cuff, or dress hem dangling outside the door of a moving vehicle... **Hozone.** n. The place where one sock in every laundry load disappears to... **Ignisecond.** n. The overlapping moment of time when the hand is locking the car door even as the brain is saying "my keys are in there"... **Marp.** n. The impossible-to-find beginning of a roll of cellophane tape... **Stroodle.** n. The annoying strand of cheese stretching from a slice of hot pizza to one's mouth...

YOUNG ULTRA-HOT PUBLISHERS

Can a Hit Be a Hit Before It's a Hit? Let's Ask the Experts...

by Bud Scoppa

In the furiously competitive major leagues of pop music, where careers soar and plummet according to the highest chart position of the artist's last single, the world works according to a simple equation: Hits equal fame, fortune, and longevity. Now, as never before, pragmatism rules; these days, even self-writing artists are ready and willing to look "outside" for the elusive hit if they haven't themselves been able to come up with that surefire vehicle. The proof is at the top of the charts (Simple Minds is a prime example, currently). But where is "outside"? For the most part, it's the major publishing houses, each of which has its own hotshot professional manager, the one who stays on top of everything, who's outside the studio door with the perfect song the moment it's needed, who puts the right people together at the opportune time. And each of these hotshots has his own personal style, along with a demeanor that confides, "Trust me, I've got just what you need."

Three of publishing's hottest and most astute young turks recently got together to pool their knowledge and opinions—in an exclusive—and unprecedented—panel discussion for Music Connection. Chappell Music's Linda Blum has a track record for creative covers that is the envy of the industry. In the past year, which she began at Arista Music, Blum has been responsible for placing such hits as "Better Be Good to Me" (Tina Turner), "Rhythm of the Night" (DeBarge), and "Obsession" (Ani-Motion), each of which has kicked off or sustained the career of the artist. Tom Sturges of Screen Gems/EMI Music (who'll shortly be moving up to the national creative director slot at Chrysalis Music), is another Arista veteran who, like Blum, is shown the ropes by that company's venerable head man, Billy Meshel. Sturges' recent credits include Huey Lewis' breakthrough, "Heart and Soul," Pat Benatar's "We Belong," Anne Murray's "Time Don't Run Out on Me," plus upcoming songs recorded by Carly Simon and Aretha Franklin. Dale Kawashima, meanwhile, runs his own small company, DKM Music, but the former journalist (Cash Box, L.A. Times) and Jobete Music staffer has a list of clients any publisher would give up his entire catalog for: Bruce Springsteen, Prince, Bob Dylan, Ray Parker Jr., and the team of Billy Steinberg/Tom

Kelly ("Like a Virgin"). In recent months, Kawashima's placed the following: "I Feel for You" (Chaka Khan), "Mr. Telephone Man" (New Edition), "When You Were Mine" (Cyndi Lauper), and "Sandy" (Air Supply).

These three competitive young pros would seem to have a lock on the Top Ten. How do they do it? Let's ask them. . . .

MC: How do you get yourself a piece of the rock?

Blum: You have a hit song and you can get yourself anything you want. If you've got a little bit of style and you're honest.

MC: What do you mean, anything you want?

Blum: I mean you can get to anybody.

MC: How do you get that first hit song? Usually the main plunger is going to have access to all the hot stuff, right?

Blum: Everybody has access to the same songs in a publishing company when you're dealing with honest people.

MC: So there's a level of sharing initially when a great new song comes in?

Sturges: The thing that was so nice right at that time was that we had the Arista and Interworld catalogs at the same time. There was real competition going on and it was all to the company's benefit. Creatively, the challenge is to get the best record on a song, not just the first one.

MC: You don't want to diffuse the initial impact of the song by giving it to the wrong artist, I guess.

Sturges: One aspect of this job is to take words and music and somehow make them earn money. And yes, in many situations, the first recording matters a great deal. A song in the Screen Gems catalog, "Always on My Mind," was first recorded by Englebert Humperdinck, but then, almost immediately, Elvis cut it. For a long time it was known as an "Elvis" tune. Who knows what Willie and Chips Moman would have thought had it only been an "Englebert" tune?

Blum: The thing that happens when you've got a great copyright, is it's our responsibility to know what a potentially great copyright is.

MC: That means a standard, in other words?

Blum: Well, hopefully it's a standard, but not all hit songs are standards. Let's say we have a new song that comes in and we determine that it's a hit song. If a song should go to a lesser artist, it doesn't mean that it's the end of the copyright, as Tom just explained. There is no such thing as exploiting a song too far. We may find ourselves waiting a few weeks to a few months to determine the outcome of that particular version, and once we know that, we can decide the next appropriate move.

If it's a hit, you get it into a soundtrack or a commercial or television or another major cover on it in a different market. Or if it stiffs, you now know it's okay, you're not going to ruin your relationship with some very important manager because you've taken a song off their album that they were planning on being a hit and undercut them, in essence. You have to wait until the appropriate time, and that appropriate time can be anywhere from two months to a year and you're sitting on a song that you could be giving to a bigger artist. So that's why you have to be very careful that when a new song comes in and if it's a situation like Dale's, he knows he's going to go to his big artist first. If it's a situation like Tom and I are in, we're going to talk to everybody in our staffs and come up with ideas; and whoever can get it to the best home initially, that's the route it's got to take, so you don't find yourself waiting a year until you can rework the song again.

MC: So there's a lot of interaction within the particular publishing company at that point.

Sturges: With an artist like Cyndi Lauper, that nobody knew was going to happen, how did you get "When You Were Mine" to her?

Kawashima: Pure luck.

Sturges: Wasn't it a single, hadn't it been a single for—

Kawashima: —Mitch Ryder. Mitch Ryder cut it without me having anything to do with it. He just liked the song, or John Cougar liked the song. John Cougar's a big fan of Prince. With Cyndi Lauper, I was pitching some Prince songs to producer Rick Chertoff for a previous project, a Rachel Sweet album. They also liked a couple of other Prince songs, but



"Collaborations are very tough to put together. It's kind of like a blind date."

—Tom Sturges



"In this day and age, it's important, in my opinion, to have a good quality demo."

—Linda Blum



"I can usually detect in ten seconds whether a demo is professional or not."

—Dale Kawashima

Photos by Glenn I. Gross/JA

they settled on "When You Were Mine." It appeared that "When You Were Mine" was going to be cut by Rachel Sweet. Then I found out that they ended up not recording the song but that Rick still liked the song and he had some new singer he was working on named Cyndi Lauper. I had never heard of her; I was not familiar with her previous group, Blue Angel. I obviously didn't realize until months later how big Cyndi's album would become.

Sturges: I think good fortune has played a part in all our—

Blum: Good fortune, hard work, and great relationships. For example, John Ryan was producing a brand new band named Animotion; he phoned me and described what type of song he was looking for. "Obsession" was not the kind of tune that was exploitable to the masses; it certainly required the right kind of interpretation and it seemed to fit John's bill. They cut it, called in Holly Knight, one of the writers, to play keyboards, and made a great record. I think a little bit of luck was on my side for this one!

MC: In that case—and this is something that we might like to talk more about—did the demo suggest the direction or did you have to use your imagination?

Blum: No, you didn't have to use your imagination.

MC: Now, I know in the case of "We Belong," Tom, you really had to use your imagination. In fact, it took kind of a leap of faith to present that song in the state that I heard it in initially. And this, I think, is like a key here to what separates the men from the boys. The ability to be able to read through the lines in a song sense and hear something that may not be apparent to anybody else.

Sturges: When I played that song for [Chrysalis A&R man] Ron Fair, I walked into his office and said, "I have a couple of things you might like and I have Pat Benatar's next single." This was all bravado at the time, but as things turned out . . . People who can hear a tune make our jobs a lot easier. Ron heard "We Belong" instantly.

Blum: There are songs that when they are that caliber of a composition, you can hear anything through them. Anybody with half an ear can. There are songs that require . . . Let me back up a second because I don't want to be insulting to the producers of the world because they'll all think I'm talking about them. . . . But in this day and age, it's important, in my opinion, to have a good-quality demo. Not to have

a complete sounding master but enough to give the initial listen to anybody's ear a fair shake for the song. There are songs that are so strong that on a really bad demo you're going to be able to hear through. But I'm a real supporter of doing good demos.

MC: It's possible, I suppose, for one person with the right equipment to do demos now. Do you get them in that form?

Blum: I get them in that form from songwriters, and now they want to go in and demo them. Once in awhile, if it really is going to enhance the demo, we will—a lot of our demos are done in the studio. I think it's important, too, for a writer's growth, to be able to use their imagination and get into the production end of it, as well.

MC: Well, the less imagination that's required of these producers or whoever you're submitting the songs to, the better off you are.

Blum: Sometimes it can be a Catch-22. You can sometimes lose out in a situation if you're overproduced, or if you've got too great a vocalist on your song and you give it to a major artist who's a wonderful vocalist and they say, "Well, I can't sing it any better than that." It doesn't happen often, but it's happened.

Sturges: I think if you go in with a demo that's not complete but the song is good, there's more room for the person to hear what they could do. You can just say, "This is a bare-bones demo and it's wide-open." Giving them a blank canvas and letting them paint anything they want on it, as opposed to something that's very complete and they just have to do a few things to it. There's got to be some indication, and you can do it with a little synth and do a good, basic demo. But for my guys, we have, I think, total in the United States, twelve writers. That's a lot of songs to demo all the time, and everybody has minimum delivery requirements so what I try to encourage is, spend three times as much on the tune and get every word right and get every melody line right, and then you don't need to do as much on the demo because the song is there.

Blum: You just have to make the right suggestion on the demo.

Sturges: At Screen Gems there are no rules about who has to play what for whom, but it is in the writers' best interests to make sure that the person who'll be out on the street with their song *loves* the song. I can't really get excited about a song that doesn't work for me.

Kawashima: I haven't been in a demo studio

to work on a song in two or three years. When I first started out on my own, I spent several thousand dollars investing in demo recordings of new songs by aspiring writers that I thought had hit potential. I would pay the demo costs in the hopes that eventually I would place the song and earn a huge profit! However, things didn't exactly go as planned. Quite often, the demo would not turn out to be the surefire smash, the song wouldn't get placed, and I wound up losing my demo investment. Since then, I've let the writers experiment with their demos, then bring their songs to me in a polished, completed form. By doing this, I can devote my full amount of time to placing completed songs that I fully believe in, instead of spending too much time, energy, and money in the demo studio.

Sturges: What about the unreleased stuff? Springsteen must have some—

Kawashima: Probably dozens of unreleased songs which are just waiting for the day that he wants to put it on one of his albums or give it to a special artist to record. But my job with my star clients is pretty much to exploit previously recorded songs.

MC: What about Prince?

Kawashima: Same thing with Prince. Ray Parker is an exception. If he has a few things in the can that he feels are coverable songs but did not conceptually fit into his next album, then he may give me access.

Blum: One thing that is a very important role of a publisher is to put together the proper creative collaborations for their writers. My time in the collaboration area is for putting my writers together with artists and producers. It's not a new direction, it's just that there's such an incredible song consciousness now for 1985, which could change—it does change periodically. But everybody wants hit songs, and although you'll find some artists that are still not as open to collaborating, the majority of the artists, managers, and producers are so concerned with making sure they have hits, it has become an easier access road to put together your writers with artists and producers so that your song can go immediately to record. I've spent a lot of time putting that together, and I've found that it's a much better road than it used to be.

MC: It's a time-consuming process, I imagine.

Blum: It's not as immediate, but what you get is an artist who gets to be completely involved with the song, and you know that the identity of that artist is going to be in the lyric

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Tom Sturges Linda Blum Dale Kawashima

because they have a hand in writing it. Collaboration is a compromise between writers, but if the songwriter is writing with the artist, it's likely that that lyric is going to say something that that artist would say. I don't have to search through my catalog and say, "Is this an appropriate lyric? Will this person be in this frame of mind this month when he makes this record?" Not to say that I don't do that all day every day and try to find songs, as well, but it makes for a very clear identity in the song.

Sturges: It steps over the hurdle of, "Well, this lyric doesn't exactly fit." A lot of times producers and artists are looking for a reason to say no as often as they are looking for a great song. To make a commitment to an outside song, in some circles, there's still a stigma about it.

MC: There's much less of that now, though.

Blum: It's less, but you still have artists that have had hit after hit after hit after hit on songs they have written themselves, but the *last* record stiffed. That's our chance!

Sturges: We have a situation now where one of our writers got together with Gino Vannelli and they wrote three songs together. It was the type of thing where if we had *pitched* the songs, the records wouldn't have happened.

Blum: I think that's really a good point. We as publishers are able to be successful because of X, Y, and Z elements. One of them is because we have good ears and we know how to pick songs. We may sound crazy sometimes, walking into someone's office saying, "This is a hit," or "I think this is a hit." People who aren't in our world will say "a hit's not a hit till it's a hit." We have to rely on what our intellect and our gut tells us about a song. Something else we'll hear often is, "I want the *next* step for this artist." I'll use my imagination and hear a song and say, "This is what I hear this artist doing, or being capable of doing." Tom may hear something else, Dale may hear something else, or we all may be in sync. Getting the artist to hear somebody else's idea of what his next step is is a lot harder than, as Tom said, getting Gino Vannelli to write his next step with one of the writers.

MC: The other stigma we have and I'm sure you deal with all the time is, "Well, that song's already been recorded?"

Kawashima: "I Feel for You" was cut by Prince, and it was on Prince's second album, which went platinum. It was cut by the Pointer Sisters on their *I'm So Excited* album and also by Rebbie Jackson.

Sturges: I had sent Julio at least 20 songs for this album; he ended up recording one—David Gates' "If." David Gates is still one of the best songwriters around. So for four-and-a-half months, I was on my knees every morning saying, "Please let nobody mess with 'If,' so that we could get it on Julio and we got it on Julio. It sold eight-and-a-half-million units throughout the world.

MC: One other thing about collaboration: Do you find that your writers are receptive to it?

Sturges: Collaborations are very tough to put together. It's kind of like a blind date: Sometimes it works out fine and other times they walk away pissed off right after the candy and flowers are gone. We have been very successful in most circumstances, but it involves a lot of thought as far as finding the right lyricist for the right melodist.

MC: I know there's a lot of talk about unsolicited tapes not being accepted anymore because of legal ramifications.

Blum: If you think about the quantity of material from artists/writers who have legal representation, management, friends of friends—all the different avenues that we are connected with—the amount of tapes that come in that we are *obligated* to listen to can inundate us. As far as listening to unsolicited material for my personal situation, it is a legal concern.

MC: When do you listen? Do you stay late at the office, or do you come in early in the morning?

Kawashima: I don't have that many. I don't advertise and only certain people send me tapes. Whenever there's spare time and I do listen to everything, but I don't ask people to enclose a self-addressed stamped envelope unless they want to. I have a form sheet rating on a one-to-five scale—the lyrics, music, originality, demo quality of a song. I just fill out the numbers and send it back to them with their tape. I can usually detect in ten seconds whether it's professional or not.

When you're working with 24-track master "demos" by Springsteen or Prince, or with fully arranged eight- or 16-track demos by Billy

Steinberg and Tom Kelly, it's very easy to distinguish between a professional demo and an amateur one.

Sturges: I try three or four times a year to do either L.A. Songwriters Showcase or Santa Barbara Showcase. I am available for anybody who wants me; I'm there two or three hours, and if someone really wants me to hear their tape, I'll be there.

Blum: It's part of the songwriter's hustle, like I was saying before. If they want our attention, they have to make themselves available at that time for us to hear it.

MC: And of course we all have to admit that the lifeblood of the business is new talent and there's going to be somebody out there who's really hot who doesn't know anybody, doesn't have a clue what to do with his talent.

Kawashima: When I started out as an independent publisher, I was constantly going to the different showcases and wanting people to send me tapes. But I was so frustrated at not being able to find good enough songs to compete with major publishers that I felt the only route was to work with great writers like Springsteen or Prince, who obviously had as good a song as anybody else around. This was the way I could compete with the major publishers. . . . I've found very few songs from people off the street. I prefer to work on a pure commission basis. There is definitely much more pressure when a songwriter client is sending you a paycheck every week to perform.

MC: I was thinking of a hypothetical situation: Somebody comes to you, a major artist, and says, "I need a great song," and there are times when you just don't have it. What do you do? Do you have guys that will just write it right then?

Blum: Yeah, you have guys that you can go to that will hopefully come up with the goods. You certainly don't play him something just for the sake of playing him a song, or you'll never have a shot at that artist again. You either try and get someone to write it, or you go out on the street and find it, or you try to put the collaboration together.

Sturges: And I don't hesitate if somebody calls and says, "I need a song and I need it this afternoon," if I don't have the tune, I'll say, "You know, I'm really sorry, but I don't have the tune for you. . . ."

Blum: You don't want to hurt your reputation.

Sturges: Because I know if I send it over they're gonna listen to it and they're gonna say,

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"This guy has done these things and he's helped us out before," and they're going to put it on and this thing is going to be lackluster and dim-witted.

MC: And they'll think, "This is Tom Sturges' idea of a hit?"

Blum: And then when you call and say I've got a hit, you can be damn sure they'll put it on.

Sturges: As far as artist development is concerned, this is an area where Screen Gems is actively involved. We've seen that many record companies are not as willing to develop artists as they were a few years ago. We are now in the middle of five different situations where we have found writers who have great artist potential. We're not putting anybody in a Cadillac, but we give enough money to cut a couple of masters, buy some equipment, that kind of thing. It makes it all that much easier for the record company to step in and say, "Okay, we'll take over from here," which is exactly what we want them to do. It would be like a greenhouse if anything else. It's like an artist nursery.

MC: For the person who aspires to have the kind of job that you guys have now what kind of natural equipment would you say is necessary and what kind of learning experience is necessary?

Blum: Ears.

MC: Everybody's got ears.

Blum: Everybody doesn't have *good* ears.

MC: How do you know when you have them?

Blum: All of us are able to do our jobs successfully because of some unexplainable part of us that is just able to know good-quality material when we hear it, combined with a

learned skill of what makes a song work. But, for me, it is that combination, the certain things you know have to happen in a song as well as when you hear a song and your gut says, "Yeah, that's a hit."

My style is different from Tom's style, but it's just a way that works. We are sales people combining our sales ability with our own personal style, finesse, good ears. That is what it takes, along with a good business sense, and to get started. This is a real good business to get started in as a receptionist, as a secretary, as an intern, as a gofer. There are a zillion people who want our jobs; we had to pay our dues they have to pay their dues. You don't walk into a job like this without somebody treading the water with you, checking you out and making sure that you've got some of the elements deserving of a shot.

Kawashima: I totally agree. It was a tremendous breakthrough for all three of us when we landed our first professional manager gigs, because the competition is so fierce. But once you're in, this job immediately puts you in a position to work with artists, producers, label execs, and managers in a very creative role. It's still a very behind-the-scenes type of gig, and it can be extremely frustrating at times, but the opportunities from this point on are endless.

Blum: It's the most secure end of the music business, and at the same time, it's still very exciting, it's very rewarding, it's anxiety-filled. But regardless of what happens to music, even if it becomes computerized tones, they'll copy-right it. Publishing will always be. ■



"It's a behind-the-scenes gig."



"The competition is fierce."



"We're not putting anybody in a Cadillac."

Photos by Glenn I. Gross/JAI



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When you're pounding the turf with a demo tape made in your best friend's shower, it's hard to imagine that there could be anything beyond fame and fortune. After you've been chasing that golden carrot for so long, it seems preposterous that someone who's already had a bite could possibly want more. And what more is there?

Quite a bit, apparently. The following four pieces give us a look at five talented individuals, each of whom has established himself within a certain context, earning respect, acclaim, and a decent income along the way. Nevertheless, they've each discovered the need—or been forced by circumstance—to try something less comfortable and riskier than what they've become used to in their careers. Call it self-expression. Call it burnout. Or, in one case, just call it divorce. Read on and find out that these players have something in common with every street musician who's ever had a dream, ever dealt with change. The dreams and changes don't stop just because the bank account's full and your face is on the cover of Rolling Stone. In fact, Dan Hartman, Elliot Easton, Richard Thompson, and his ex-wife Linda will all tell you it simply comes back to making music—on their own terms.

—A.D.S.

Producer to Artist

Dan Hartman Can Do More Than Dream About It

by Billy Cioffi

Dan Hartman is one extremely talented, multifaceted artist who has unassumingly managed to create a rather unique niche for himself in the pop music world. Recently, thanks to the maddeningly hummable hit, "I Can Dream About You," Dan Hartman once again found himself in the rarefied atmosphere of the top of the charts. Hartman's latest ascension comes at the end of a self-imposed hiatus from solo work that found him concentrating his talents on producing, composing, and engineering for other artists. This period of voluntary exile from the public eye came at the tail end of a string of Number One dance records, among them "Instant Replay" and "Relight My Fire."

"I had a big problem with everyone in administrative," Hartman recalls, as he mixes a track at

Capitol Recording Studios. "They were all telling me I couldn't do what I wanted to do, and if I did, it wouldn't be something they wanted to work on [read: promote]. The record company, the management, and everyone I was involved with really didn't understand where I was going.

"It was during that period when dance music got that stigma, around 1980," he continued. "They said I should back off dance music when it was them [the record companies] who fucked it up to start with! I said, 'Look, if I can't do what I wanna do, I don't wanna do anything.' So I didn't make another record for a few years."

Hartman didn't exactly turn into a couch potato during this span of time; in fact, he was extremely prolific. During the interim between solo records he released one more LP, *It Hurts to Be in Love*, featuring a terrific remake of the Gene Pitney classic. Turning to production, Hartman plunged into a series of projects that only served to underline his creative eclecticism. He produced records for acts that ran the stylistic gamut from the Plasmatics' punk/metal to Sedaka's A/C sounds. Besides producing, Hartman found time to write songs for Diana Ross, Nona Hendryx, and the million-selling soundtrack of the film, *Breakin'*—not bad for what Hartman calls his "Garbo Period."

Hartman feels one can follow his recordings from the beginning to the present. "I think I am focused," he reflects. "There is a thread of continuity through all my records. You can play 'Free Ride,' 'Instant Replay,' and 'I Can Dream About You' back-to-back and they sound like the same album. The box or package it comes in is different, but, to me, I feel like I'm always doing the same thing. I'm doing what I'm about.

"In terms of image," Hartman continues, "it was never important to me to have some amazing look.



I never concentrated on that. I didn't spend time worrying about whether the next record should come out, 'cause it's important to keep on the charts."

As it turns out, Hartman wasn't even looking for a record deal when fellow producer Jimmy Iovine

asked Dan to submit a song for the movie, *Streets of Fire*. Hartman sang the song and produced the track in his home studio, but in the film and subsequent MTV video, the song was lipsynced by four black actors who played a vocal group essential to the film's story line. This isn't the first time Hartman's vocal identity has confused people. "I don't care," replies the artist, when asked if this didn't hinder development of his public persona even more. "Everybody thought I was a black girl on 'Instant Replay.' Dennis Hunt [of the *L.A. Times*] did an article on me and we went through a whole dinner talking about the album, and at dessert, he says to me, 'I gotta tell you, the black girl who's singing lead is really happening! Who is she?' I said, 'That's me!' So I went back to the hotel room and played it on the piano for him—he didn't realize it was me."

It wasn't until "I Can Dream About You" was a hit that Hartman signed with his current label, MCA Records, which has released the album of the same title. While by no means reluctant to make a record, the multi-instrumentalist feels he has to have specific criteria for recording; i.e., his ego doesn't compel him to release product. "I've had distinct periods in my life where I'd disappear completely. The main reason is, you have a responsibility to people to entertain them in a positive way. A lot of artists are doin' the self-expression thing, and they expect you to dig it or tough! That's not the reason I make music. So when there are times where I don't really feel that I can offer something that makes sense—that I think is valuable to somebody—I don't make a record." Hartman adds candidly: "I go through periods of feeling very inferior, either with my personal romantic life or whatever. I can't expect someone else to take me seriously if I'm not serious myself. If I'm confused, I'm not about to go and make a record."

With the most recent album, Dan is gearing up to play live. This is a facet of his career he hasn't engaged in since he left the Edgar Winter Band. "When I did 'Instant Replay' and all those dance records, you couldn't do those things live and artistically pull them off like you could on a studio console. Those records were made to listen to—they communicated on a disc level. So I didn't play live at all."

While appealing, the spotlight doesn't lure him the way it does other performers. "I like playing in front of people, but it's not my number-one interest. Some musicians can't wait to get onstage, but it's not my thing. My thing is to do whatever interests me at the time. If I decide I want to fly to France and record a collection of songs in some studio instead of doing a tour, I'll do it. I went to Denmark and produced a record for two CBS artists. I learned Danish, took Berlitz courses; it was an experience absorbing a different culture and living there for six months. Making this newest album was all about my living there. There is more European influence on it than any of my other albums.

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I'm going more in the direction of exploring the distinct differences in American and European pop music."

With a summer tour in the works and a few carefully chosen movie soundtracks, Hartman's hiding days may be over. He feels his new label and management understands his creative direction and are willing to back him up in his determination to pursue the various projects that interest him. Most recently, he contributed a song to Chevy Chase's new film, *Fletch*.

"The way I think is, whatever you do, if it's good, then it's right. The band is real good and I can get to do live what I try to do on records—it will be a good show to see. It's great," he laughs, "after being in the business and feeling like an oldtimer, now I gotta lot of great material. I can do 'Free Ride' right up to the latest movie song, or," he adds characteristically, "anything I want to do." *

The Solo Sidetrip

Elliot Easton Takes the Wheel

by Angie Diehl Saxon

Turn on the radio on my way to work and there's another new single from the Car's latest album, *Heartbeat City* playing. I do a quick mental check—yeah, that's the sixth one to date. Pretty nice feat. Same great beat, same tense keys, same punchy Elliot Easton guitar riffs.

Change stations. "And tonight, our in-studio guest will be Elliot Easton of the Cars talking about his new solo LP, *Change No Change*." Hold everything. Where the hell did this guy find the time to do a solo album?

And why? I mean, if your latest LP was raking it up for exactly a year now in *Billboard*, wouldn't you put your Anvil cases in the closet and go to Jamaica for a hiatus? Talking to Easton in Boston, the answer was an emphatic *no* way.

Was there a certain moment this solo album was planned for? "Not at all," he comments. "It was a very unpremeditated sort of thing."

I remark that solo records don't seem to be nearly the trauma they used to be for a group. In fact, they're almost encouraged lately—giving the public another facet of something they already like.

"What you say is very true, especially of our band. I'm the *third* member to come out with a solo album. They've never been a threat to the band. If anything, they've probably contributed to the longevity. You can come back to the Cars and be fresh again.

"My particular project was more fate than anything else. A friend of mine is Jules Shear, and [his group], the Polar Bears had broken up. His manager helped put us together. It was during one of those periods when the Cars weren't under a lot of pressure with touring or recording and we just got together to play guitar, write some songs. Just

that. We ended up with about 20 tunes, and we thought, 'Well, do we do our own publishing company or what?' Jules said, 'Why don't you sing them?' I agreed and it kind of snowballed from there. We demoed them and the record company [Elektra] really liked them a lot. They suggested making an album out of it and that's how it came about."

Back when the Cars were just hanging out with their best friend's girl, did solo recording ever cross Easton's mind?

"Well, I hate to use the term solo project. When you say *that*, usually what comes to mind is two sides of guitar soloing. That's *usually* what you get when the lead guitarist of a well-known band makes his own album. I was always writing songs, singing, playing. It was something I'd been doing all along."

As most hardcore Cars' fans know, Ric Ocasek



Photo by Carol Friedman

is the writer and concept honcho for material on the band's records. Was it refreshing for Easton to be in control of it all on *Change No Change*—the songs, the themes, the playing?

"It's refreshing. It's also a lot more of a strain. I'm certainly more aware now of what it feels like. It requires a lot more decision making on your part. Just the fact that it's *your* song means you have a responsibility to communicate what's in your head to the producer. You're sort of the *de facto* boss."

And this *de facto* boss is a reputed perfectionist. Although not all the tracks came out exactly the way he envisioned them originally, he's satisfied.

"I could always see improving, but some of them come close. Some I would do differently, but I did them under pretty arduous circumstances. We were in the middle of shooting videos for *Heartbeat City*, so every couple of days I'd have to go do that while they carried on with keyboard parts or whatever. Under the circumstances, I'm pretty happy."

And happy he should be. This piece of vinyl is worth a good listen, whether you're a die-hard Cars groupie or not. In fact, it's quite a departure from the synthetic world of suede-blue eyes. Instead there's a lot of drive, crunch, and rhythm. And do I detect a little bit of that inescapable Boston R&B groove?

"Well, I didn't use drum machines or anything like that. It's a rock & roll album—definitely something I was going for. You know I love guitars.

"If you can sort of envision my one-fifth of the musical contribution I make to the Cars and expand that into a full-blown thing, it's probably pretty close."

Easton's funkier side was also evident on the

work he did on Pete Wolfe's solo record last year. Easton says Wolfe heard *Change No Change* and, "He liked it. I enjoy playing lots of different styles of music."

Conflicts would seem natural if both *Heartbeat City* and *Change No Change* were doing well at the same time, considering touring arrangements, videos, marketing, but Easton insists there's no problem.

"One doesn't really pose a threat to the other. Obviously my first priority will always be the Cars, but right now there's nothing really happening. The other guys are starting on *their* solo albums."

We banter about some notoriously bad solo releases and I ask him what an artist should have together before he or she embarks on the solitary trek.

"Everything," he laughs. "I think if you're going to do something apart from a band that's known for a certain level of quality, then you want it to be something that everyone in the band's going to be proud of for you."

"I wanted my record to be an entity in and of itself. That's what I meant earlier about the stigma of solo artists. That's why I didn't pose with the guitar on the cover. It's not supposed to be a lot of indulgence. It's an album of songs, and I hope, an album of strong songs. That's probably what I notice lacking in some of other solo albums. They're basically just to show off. I would rather write hits" [Thus far, Easton's commercial bias has not been gratified by significant sales or airplay.]

My indulgences on this were maybe to build a wall-of-sound with acoustic guitars, or use unusual electric sounds. But as far as 20 minutes of heroics—I got that out of my system a long time ago. In fact, I like to leave a little room to take stuff out onstage. It's a lot more exciting to stretch out live than on the record. On vinyl, it's best to be concise."

He's concise on the album, but he's also fairly diverse stylistically. "Just due to the diversity of Jules' and my tastes," he says. "I don't like a record where you can drop a needle anywhere and it's the same song. The great thing about Beatles' records was you'd have a country song followed by a psychedelic song followed by a vaudeville song, followed by some kind of backward chant song. They were all the Beatles, but they were all incredibly different. It's just maintaining identity, going for different textures and shadings while still having it sound like the same person."

Any words of wisdom to the guitarists still watching from the sidelines?

"Well, the music and the business are two different things. Have an awareness of where the music that is hot today is coming from. Dig a little deeper than just emulating your favorite players. Find out what their influences were, the roots. For the business end, just get a good lawyer."

He pauses.

"That's not a joke, by the way," he grins. "A musician should be a musician." *

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The Big Breakup

Richard & Linda Thompson Split It Down the Middle



by Michael Fremer

One spring night in 1982, at L.A.'s Roxy, Richard and Linda Thompson took the stage together for the last time. They had finally made it to America, touring to support *Shoot Out the Lights*, the couple's sixth album. Despite its release on the tiny indie Hannibal label, *Shoot Out the Lights* was one of the most written-about rock records of 1982 and could be found at the top of many an influential music critic's "Ten Best" list.

But unbeknownst to much of the adoring crowd that night at the Roxy, Richard and Linda Thompson had become merely a stage couple, the two having gone their separate ways just before the start of the tour.

Even during their happiest years together, Richard had written many a sad love song for Linda and himself to sing. Songs like "Withered and Died" and "Beat the Retreat" were obviously not based on their personal lives together. But, by *Shoot Out the Lights*, things had changed. As Linda explained it recently, "When *Shoot Out the Lights* was recorded, subliminally, I guess, we knew something was wrong, because in the songs—the way they were written and the emotion with which they were performed—there was obviously something going on."

Richard, ever-reticent to talk about the split, has admitted to essentially the same feelings about the making of *Shoot Out the Lights*. His 1983 Hannibal album, *Hand of Kindness*, featured songs like "Tear Stained Letter" ("... And just when I thought I could learn to forget her / Right through the door comes a tear-stained letter...") and "How I Wanted To" ("When we parted just like friends / We never tied loose ends / I could never say the

words that would make amends / I never was the one to speak my fill / How I wanted to... say I loved you..."). With that album, it would be fair to say, Thompson dealt with the breakup of his marriage to Linda. Earlier this year, simultaneous with the release of *Across a Crowded Room*, Richard Thompson's first solo album for a major label (Polygram) since 1972's *Henry the Human Fly* (Warners U.S.A./Island U.K.) over a decade ago, came the very first solo album ever from Linda Thompson, on Warner Bros.

It would be futile to compare the records. The former Linda Peters was a backup singer on *Henry the Human Fly*, and, while she sang solo lead on many memorable Richard and Linda Thompson tunes, the songs, the sentiments, and the brilliant guitar playing were all Richard's.

Initially, the rumor mill had it that Warners was going to package Linda as a country artist, so nebulous was her personal musical identity. For many years during their marriage, she found herself submerging more than her musical identity. When Richard turned to the Sufi religion in the early Seventies, Linda went along. They stopped recording for almost four years—they were forbidden to make music. Living in a commune, they wore the traditional white turbaned outfits and, yes, they drove a Volvo station wagon. While that was cause for some laughter, Linda's respect for Richard's commitment and idealism is obvious. "I was under extreme duress, but I have only myself to blame. In the end, I was more into it than he was," she says, half-facetiously. Then, turning somewhat serious, she adds, "He's still part of it. He's still the barrel of laughs he ever was. Well, I don't know how much of a barrel of laughs he ever was," she concludes sarcastically, displaying the sense of humor and perception that must have been needed to keep up with the brilliant wit of her then-partner in music and life.

When the couple divorced, with Linda taking custody of the three children, she made a list of things to do, which included going to Nashville to write some songs, and calling Betsy Cook, an American-born composer/keyboardist, and the wife of producer Hugh Murphy, both of whom Linda had met while singing backup on a Murphy-produced Gerry Rafferty album.

The trip to Nashville yielded some disappointing demos and those C&W rumors. The call to Cook resulted in a writing collaboration and the Murphy-produced Linda Thompson debut album, *One Clear Moment*.

Meeting Linda, one is surprised by the discrepancy between her usually placid singing persona and her quick-paced, jumpy, dry-humored conversation. Of the magical Roxy shows, she says, "At the end of the second show, I was living in the hallway [drunk on two bottles of French champagne singer Al Stewart had supplied between sets], and Linda Ronstadt came and got me, picked me up, got me to the hotel, took all my belongings, and brought me to her house where I stayed for two

days, terribly sick with a mammoth hangover."

It had been just after the birth of their third child that the couple split up. Imagine singing lyrics like, "When the baby needs rocking and your friends are confusing / Don't worry, you're just feeling weak / Your mind is confused and you can't seem to speak / It's just the motion, blown by a hundred winds..."

"It was very difficult and everyone tried to dissuade me from doing it. My manager—and Richard—said, 'You shouldn't come—you just had a baby, you're broken-hearted; you shouldn't come.'"

"No, I thought, 'I'm gonna come—and I'm glad I did... I was too nervous to be upset by my work...'"

Linda is not touring right now to support the recent album. It will sink or swim on airplay and the word-of-mouth support of longtime Richard and Linda Thompson fans, including many critics.

"As much as I love Bloomington, Indiana," she says, "I don't want to deal with a lengthy tour." While the record is "commercial" in the same sense as Gerry Rafferty's *City to City* (also produced by Hugh Murphy)—that album contained the hit "Baker Street"—Warner Bros. failed to break the album, despite some strong material and winning performances.

Not that she's unhappy with Warner Bros. "They're doing a good job... perhaps if there were some women on the board. If I couldn't get a deal with a big record company, forget it, because I don't want to be on another small label where I have to go around the street giving people records because they can't buy them."

Clearly, this album is Linda's side of the story. Perhaps a line from the title song says it all: "Living a lifetime with an angel, dying a lifetime with a saint"

"This record of mine and Richard's new record probably have the best distribution that we've ever had, which is a shame, because we never had it together."

For Richard Thompson, being on a major label has one major advantage: He can afford to tour. Supporting a band when he was on Hannibal was impossible. His 1983 tour, when he played the Palace, lost money. Not that he wants financial tour support from PolyGram. "I don't need or want tour support. It means I'm indebted. I just want to break even touring."

Being with Polygram would give Thompson a chance to increase his audience by the ten percent he calculated he'd need to break even, and indeed he's found that "The record is selling better than any record I've ever made—it comes down to better distribution and a little better publicity. So far, the situation has been ideal. This company has been extremely good—non-interfering on the content of the record."

That's pretty obvious. The latest record is, as Thompson calls it with a big grin, "the same old stuff." With his longtime producer, Joe Boyd (who

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also recently produced R.E.M.'s new *Fairport Convention*) and some of his old cronies like drummer Dave Mattacks and guitarist Simon Nicol, Thompson has given PolyGram an uncompromised yet readily accessible Richard Thompson album, but one that's obviously not "aimed" at a marketplace. "I think it would be a big mistake to change the way the music sounds just to get on the radio. I mean, it's easily done. Just work on a LinnDrum and a synth and you can make the stuff sound a lot more jumpy. But it would be a small fish—with people who do that stuff well. I'd rather try to sell the record on its own real virtues." Speaking of saints!

Thompson knows whereof he speaks. The last time out on a major label, Chrysalis, in 1978, he attempted commerciality with *First Light*, a pleasant Richard & Linda Thompson album containing a few great moments, especially Linda's singing on "Pavanna." Of that album—and in no way intended as a slight to Linda's contributions—he says, "I thought it was a mess. It tried to be commercial too hard. It wasn't real." When informed of its virtual unavailability in the United States, he replies, "Good, it's a pile of junk!"

It's much better than that, of course, but that remark precluded any discussion of *Sunnyvista*, the Thompsons' second and final Chrysalis album. A loose "concept" album, it's probably the artistic nadir of Richard Thompson's brilliant recording repertoire.

When he couldn't find another label, Thompson released *Strict Tempo*, an instrumental album of traditional reels and jigs on his own Elixir label. Even though it was recorded on a lowly Tascam eight-track, a top British hi-fi magazine was so impressed with the sound, they gave it a 98-percent technical rating—an honor reserved for only the finest-sounding records. "I nearly fell on the floor," Thompson laughs, "I knew the mics were lousy, I knew the compressor was useless. . . I made it for 750 pounds. I made my money back in two

days. It sold six- or seven-thousand copies. It was my first album that ever went into profit!"

The major label deal for which Thompson was saving his new original songs didn't happen, so, in 1982, he and Linda signed on with Joe Boyd's Hannibal label and recorded *Shoot Out the Lights*. Solo efforts *Hand of Kindness* and a live set, *Small Town Romance*, followed, before PolyGram did what simple musical justice demanded.

Of the new album, Thompson says, "Its intention is as commercial as any record I've ever done—but I think my idea of commercial and other people's doesn't seem to coincide. I keep trying, but something keeps going wrong there somewhere."

Thompson's Beverly Theater show here in L.A. was part of a seven-week American tour, playing everywhere from a 90-seat venue in Northampton, Massachusetts, to 3000-seat theaters. Performing for 150 dancing maniacs in a Davis, California, garden shed one night, and an audience that seemed to be in a Windham Hill stupor at the Beverly Theater the next, was "uphill" for Thompson, who says, "You want to feel you've communicated; otherwise, you tend to play for yourself, which is not good, really!"

Thompson blames Sunday night for the apathy of the crowd, most of whom were avid fans despite their undemonstrative behavior. Whatever it was, it wasn't Thompson's guitar playing. His Strat sparkled as he fingered run after amazing run.

Thompson's conversation resembles his playing. He's fast, to the point, and always surprising. Despite what's written about him, he says he hasn't a cynical attitude toward love, he's just "trying to write stories about contemporary society. I don't want always to write songs about myself," he adds; "it's too dull!"

In what context listeners place such songs on the new album as "She Twists the Knife Again," "When the Spell is Broken," and "Ghosts in the Wind" is of little concern to Thompson, but he did

feel the need to elaborate on one song, "Love in a Faithless Country," which he says is not a love song and certainly is not about himself. "It's about a man and woman who teamed up in the Sixties to kill people. They were a precursor to what're today called 'serial murderers.' I wanted to try and think of a way of writing it that was non-emotional and non-gory, but at the same time manage to get inside. So it had to be written as an inside job, an instruction manual, if you like, without being too specific or gruesome. . . you know?" That puts lines like "Always leave a job the way you found it. . . It never pays to work the same town twice. . . That's the way we make love. . ." in a much clearer context.

One subject that Thompson, who's remarried (to former McCabe's booker Nancy Covey), did not want to clarify outside the context of his art is his personal life, about which he said with a wink, "I've got vague, evasive answers." Judge for yourself. On the Roxy show of 1982, he says, "They were tough shows for me from a technical point of view. It has hard to play that night. Somebody didn't quite get the sound right that night or something. . . emotionally, it was okay. . . it just was hard to play right. . . I was very fatigued or something."

It's been three years since he split with Linda. To this intensely personal man, having it played out in public has been uncomfortable. And if the press has been prying, Thompson's songs have been provocative. Now that his personal life no longer strongly resonates with the "weird extremes of the human condition" about which Thompson prefers to write, perhaps the songs on his upcoming album—which he says "is shaping up"—will once again be considered by fans and critics alike to be just stories and not personal confessions.

Quotable Quotes: "I'm not pinning my hopes on the 'folk revival!'"

Richard Thompson's pointed advice to struggling musicians: "Give up!" *

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Prince Hangs a Left



Illustration by Peter A. Ramsey

by Richard Sassin

When you got nothin' you got nothin' to lose. Bob Dylan said that. When you got everything you got love to lose. That's what Prince says in so many words on his new album, *Around the World in a Day*. It's an amazing trip. There was a time when each record released by the poet/outlaws of rock meant something. They thought they could change the world: How stupid. How naive. How fucking brave.

Now Prince has either picked up or been loaded down by that mantle. He is carrying around the enormous baggage, mythical and otherwise, that individuals like myself are loading onto him. And on this record he tries to come to grips with the conflict between the spirit and the flesh, filling the journey with a virtual history of rock & roll filtered through his unique vision.

It begins with a flute, a subdued scream, and an invitation to open your heart and mind for the coming train. It's a train we've been on before, but this time it passes all the cruel stations of the cross and heads directly for the bright light at the end of the tunnel. Prince wants to set the groundwork for a future apocalypse of joy—a joining of the primitive and the enlightened. Imagine not a future world covered with nuclear winter and cannibalistic survivors, but one of clarity and understanding. Is it possible? If this is a hallucination, let it grow

to fruition. If we were able to create the power of nuclear energy for destruction, we can discover how to use it for a new foundation. There are enough of us out there willing to brave the light and to dance into the heat of the future. We have to want an answer, we have to demand hope, we can't surrender to despair; we are capable of being our own gods, and are ready to make the leap into deep inner space where a true answer awaits us. A mystery can be frightening and that is how the powers-that-be divide and control us: They keep us small and in darkness and what they fear most is our freedom. Politics, religion, and business are organized because they need to keep us in line—I say cut ahead. Open the doors and we can all go in at the same time. No need to push; the feast never ends in your mind. The light at the end of the tunnel can be a white nuclear light growing, as P. Shelley the poet says, with "the white radiance of eternity." Or as B. Shelley the publicist says, the light can be Brian Jones. Prince offers the possibility that it's both rock & roll and eternity. Remember that desire is the *real* mother of invention. We are a young species.

Temptation is rampant all around the world: carnal, spiritual, curious, lonely, sad, and mad. The key song is a lament for the temptation of a blinding love which causes a condition of the heart.

Recorded by Prince alone, it is flamboyant, indulgent, and sung like his (love) life depended on it. You can hear his soul in the church of heaven and his heart in the whorehouse of Earth. It reminded me of his concerts at the Forum. . . .

One night at 3:51 A.M., my building shook back and forth, two women screamed, a man laughed, lights flashed on Fourth Street, the palm trees floated up and then back down, the dogs howled, the stars jerked in the sky, soldiers marched down the Boulevard to the ocean to shoot the invaders, I pressed my lips on the cold dark glass and I kissed the trembling earth outside my window. This morning I was the only one who remembered everything. Baby says I feel tremors that no one else feels and that is probably true, but this one was reported in the *L.A. Times*. I think there were unreported tremors at the Forum when Prince was playing.

A couple times as I stood dancing on my seat I felt the shifting of the earth and the strange ionization of the air that precedes a quake. I expected to see the ocean of dancers slide and break into a crashing wave as Prince stood under the swaying flags of torn lace hanging from the ceiling in victorious erotic defeat and instigated this apocalypse with a scream destined to reach the heavens. I saw grown men and women surrender to his piercing over-amplified screech that filled every eardrum to the threshold of pain and beyond. And then he did it again: louder and coming from a deeper, darker place. You could hear sighs of relief when he stopped, and in the tinkling silence, we shook our heads in disbelief and awe. And he did it again. But just when it seemed like too much, he turned the scream into a melody of such beauty and clarity that all the resistance faded and we heard a simple question addressed with profound tenderness. Whether he is speaking to a god who is absent without malice or a lover whose picture he keeps beside his bed (and perhaps they are one and the same), Prince is reaching beyond expectations into a new and uncalculated land of promise and regret.

He is also the most political rock performer since Dylan. But because the politics are not treated in a familiar or customary manner, they are overlooked completely. On this new album, he warns his listeners to beware of false idols including "This Little Prince," drugs, loveless sex, and cruel gods. Prince has dealt consistently with the problem of personal freedom and liberty at the very core—one's sexuality and one's religion are beyond legislation or enforcement. And it is very disturbing to some individuals or groups to mix this potent combination together in any but the most simplistic way. The other powerful ingredient that causes discomfort is his own self-belief. He flaunts his arrogance unlike anyone since Jagger (who uncannily resembles Prince by way of Keith Richards in his "Just Another Night" video). After the isolated and troubled upbringing Prince led, there is no vindication for the wounds and shatters dealt to his

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creative spirit except to continue in truth and light.

The Four-Ring Circus that Prince & the Revolution brought into the Forum was a real/victory tour. It was neither as complete in totality as the Amphitheatre show, where each song was a fully realized finale, or the earlier S.M. Civic, where wet dreams came true onstage and off; nor did it have the unbelievable power and glory displayed that night at the Palace when the Purple Reign truly began. But it contained the celebratory aspects of a victory hard-fought and won, and the acceptance of the newly converted into the glorious fold. Sometimes, it felt like Prince was reaching too soon for something just out of reach, but the attempt was exciting in its unpredictability.

The show started at full peak and raced up and down between exultation and consideration. And it was a show: there were numerous costume changes and special effects, including props, lights, fog, and intention. Everyone was there. Prince spoke to God and God spoke to Prince. Sometimes Prince's hallucinations got confused with mine. He baptized himself in a tub that arose from the pit into the heights of the stage and fucked the mystery of a green monolith that stood glowing in the water. Was he then reborn? What does he imagine that he is doing? He takes the very concept of a rock & roll show and a religious experience and, like his music, creates something new and different. I can hear and feel some confusion, but at the heart is a true vision born out of who-knows-what anguish, suffering, or ecstasy.

The isolation that Prince seems to dwell in could be dangerous, because it's just a matter of steps before you get to Lonely Street on your way to Heartbreak Hotel. And on Easter Sunday with his recently announced retirement from performing and his farewell at the end of this new record, I wonder where he's headed. A couple times in concert, I thought he might be having a breakdown, but it might have been a breakthrough. He is on the top now, where he struggled to be, and al-

though the view must have its inherent rewards, when you are that high up, everything must look very small and fragile. The heart has to listen to the distant tiny world outside and the gigantic beats inside. But in too many hearts there's a ghetto, a residue of neglect and abuse that drowns out everything except the pain of another beating. Prince is searching for a balance under public scrutiny and doubt, manipulating the future and manipulated by the past.

He comments on the "Pop Life" in a finger-snapping tune, and later, in the closing song, "Temptation," seems to create a pop death that will



What difference can one silly rock record make in 1985? And how can you take it seriously? Don't.

redeem and release. In between is "The Ladder," a gospel song about salvation and the quest for it. All of Prince's best work is a kind of carnal gospel music and last year he produced the most intense spiritual song that we've heard since Aretha performed on the altar. The "Love Theme From Purple Rain" is entitled "God." On this song he gives an awe-inspiring performance that overflows with wonder and desperate desire. When he sang this at the Forum concert, the walls fell down, and we rose up as one through the dust.

The two best albums of 1984 were unquestionably *Purple Rain* and *Born in the U.S.A.*, but the

third best album consisted of a collection of Prince songs that make almost any other contender pale by comparison. The titles on a Sassin tape would be as follows: "How Cum U Don't Call Me Anymore?," "Erotic City" (separate long and short versions), "Horny Toad," "God," "I Would Die 4 U" (the extended version, which is totally different from the album cut), "Irresistible Bitch," "Little Red Corvette" (Dutch remix including "Mayday! Mayday!"), "17 Days" and "Another Lonely Christmas" (all about death and sex and loneliness at that jolliest of times). These were the great single B sides.

The most important single record last year was "Erotic City"; it is the Last Tango of rock music. It has the hook of all time and a chorus that offers sexuality as the most primitive and innocent act and also the most exciting adventure and cherished secret. "Fuck so pretty you and me, Erotic City come alive!" It is poetry of the sheets. And anyone who claims Prince preaches a misogynist or unsavory sexuality should listen to the gentle blending of voices and yearnings that bleed through this song. There is a long version which begins on the outskirts and approaches the throbbing center with enough foreplay in Sheila E. and Prince's duet to spend a hundred fantasies. The shorter one jumps on the express train and screeches to a halt in the black tunnel between stations.

The songs on this imaginary album are each in their own way a step toward genius. Go get each one, make a compilation tape, and be really thrilled, chilled, and fucked by the truth.

The communal life that Prince sings about on *Around the World* was on display at the end of his show at the Forum. When Prince invited other musicians and members of the audience (Springsteen one night) onstage, he was reaching at that moment in the glow of music and lights for a dream that has been lying dormant for too long. Because this is America, and in a more perfect America there would be a complete integration of

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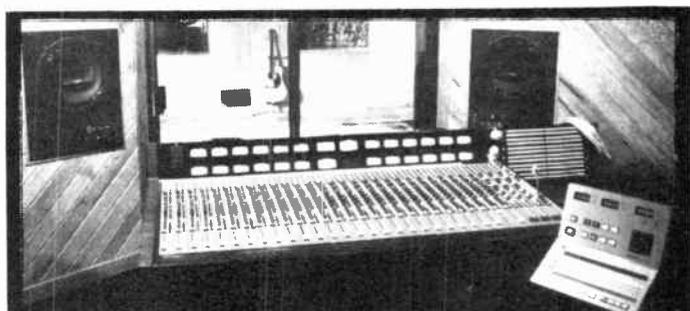
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color, nationality, sex, age, and spirit, where an individual voice would be as important as a chorus. There is no need for fear if there is no exclusion. (On the album, he sings the song "America" as a rave-out testimony to the land of the free and asks in a loaded question why Jimmy Nothing won't pledge allegiance.)

Prince, a star as bright as any sun, included the audience in a tribal dance that began as a joyous and hysterical three-man tribute to James Brown (and all he contributed to the rock'n'roll tradition) and became a brilliantly unchoreographed dance party on stage. Purple tamborines



Prince is the most political rock performer since Dylan.

were handed out down front and brightly colored plastic carnations rained down. And it was only a short time until the opening notes of "Purple Rain" fell on us like holy water.

Religion, addiction, and hallucinations come together to form some kind of linear pattern; this article is such an attempt. From the beginning, when I moved into this shaky paradise, I've always felt that more than half of Los Angeles is about loss—the kind of loss that leaves you stranded and alone in the middle of Eden with too much memory and not enough rope. When Prince visits here, it feels like he has accepted the challenge to deny

Prince

Continued from previous page

that loss and substitute desire. Tennessee Williams said the opposite of desire is death. And the only time we can overcome death is in our dreams. Even the dead can be alive again in the reality of our dreams. When my grandmother withdrew her hand from mine for the last time and the cancer took her away forever, I knew I would never see her again. I stayed outside the funeral home because I wanted to remember her alive and I watched the elevated trains turning on Fulton Street and felt the earth shake as it had done so many times before and as it was now doing for the first time.

But last night, we were going to see Prince preach. We were going to church in my hometown and the church was the movie theatre on Montauk Highway. The dog had followed us. The doors opened. I headed for the orchestra pit and got a seat in the third row. I kept calling someone to the right who couldn't hear me. I said aloud, "This is where I made my First Communion," and I meant both the church and the movie theatre.

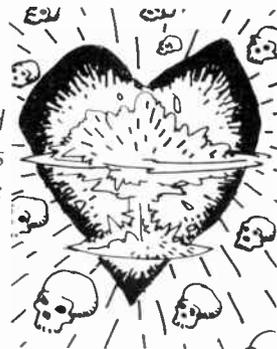
Suddenly, music filled the place and Prince came on. Everyone was standing and reaching for his hands. A choir behind him began to sing. He reached out into the congregation. Then he began to play—it was so sweet and pure it hurt to swallow. He motioned for us to sing with him. I turned around and everyone was in ecstasy and when I turned back he was reaching toward someone in the back. I couldn't see who it was. He was telling her to come back. From where she had gone. He called her "Grandmother."

I watched as the grave opened and in her best blue dress ("I'm buying this dress to be buried in"), she rose, and after brushing some imaginary dust off, she began to walk through the church to him.

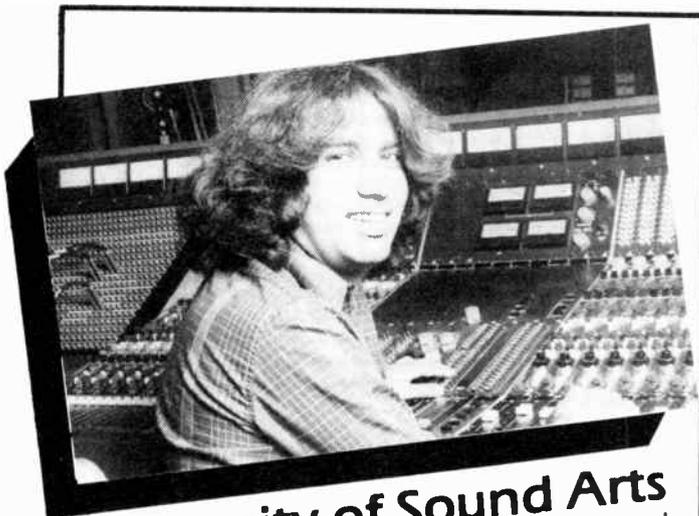
He held his hand out. Everywhere was Resurrection and Love. Then I felt the tremor of reality calling me back from my dreams and opened my eyes to this new miracle of the living world again. She had come back. I had seen her. There were more worlds than I could ever hope to discover. The light the eyes take in can't compare to the light they send out.

Prince is sending it out. But what difference can one silly rock record make in 1985? And how can you take it seriously? Don't. Dance and hop and laugh and jump up and down or just listen; that should prove the difference it can make for a start.

The most important single record last year was "Erotic City"; it is the Last Tango of rock music.



Around the World is a record of shiny and brilliant things, funny and obscene, melodramatic choices and infinite delights. And in the flash of an orgasm or in the flash of an atom being split, it offers the end of the world and the beginning of another. One atom can change the world. And it is somewhere right now in the air you breathe, in the cake you eat, on the tip of your tongue, in far-off New York City, in the black groove between this beat and the next, in your heady blonde on blonde paradise, in your blood flowing into your brain through your heart, and between your legs into the fucking stars. ■



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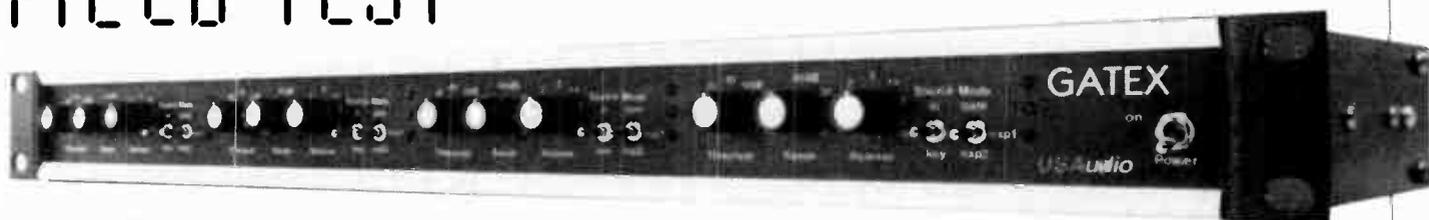
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FIELD TEST



SUBJECT: GATEX

MANUFACTURER: U.S. Audio, Inc., Nashville, TN
TEST SITE: Sounder Recording, Granada Hills, CA
REPORTER: Mark Gordon Creamer

One of the most useful tools any studio can have is a noise gate of some sort. Simply put, a noise gate is a way of automatically muting (turning off) of any signal that falls below a preset threshold. When the sound passing through it falls below a certain (settable) point, this device "closes the gate" on the signal.

Noise gates have been commonly used in recording situations for noisy amps and guitars, microphone leakage (where one microphone picks up the signal intended for another mic (especially drums), and tape hiss.

Some of the more uncommon uses (generally in home studios, let's hope) of gates are the elimination of your pet canary's ad-libs in the pauses of your favorite vocal, traffic noise, and the bass player's sneeze which was picked up on the floor tom mic. While it is sometimes laughable, the creativity (born out of necessity) in small or home studios is remarkable.

No doubt, somewhere, somebody had a noisy echo chamber, decided to try a gate on its output, and discovered the startling effect of what is now the common practice of "gating the echo" on drum tracks.

The quality of a noise gate is not measured as much by how it sounds when it is "open" or "closed," as by how it sounds in a transitional state between the two. The best gates have always used high-quality VCA's (Voltage Controlled Amplifiers) as a means of control. Up until recently, these VCA's have been pretty expensive to produce, so the usable gates have had relatively high prices.

U.S. Audio of Nashville, Tennessee, has recently produced a rack of four gates called the GATEX, that sells for less than one channel of the leading manufacturers' devices.

I wondered where they got the name "GATEX." They could have used "Buzz Be Gone" or "Hiss Away." Then I found out that not only is each channel a noise gate, but each is capable of expansion. (I get it now—GATE-EXpansion.)

The front panel contains a complete set of four controls. They are:

Threshold: This sets the level at which the signal (above this point) is unaffected by either gating or expansion. The Threshold can be set from -40 to +20 dB. (More on expansion later.)

Range: Determines the point at which attenuation of the signal will stop. This attenuation can be set from 0 to 80 dB.

Release: Sets how fast the gate "closes" after a signal has passed through the threshold. The Release time can be set from .05 to 5 seconds per 20 dB of release.

Along with the three knobs per channel are two multi-function switches. They are:

Source: 1. **In**—Set in this position for normal operation. 2. **Out**—Defeats the circuit and allows the signal to pass unaffected. This is not, however, a "hard wire" bypass. 3. **Key**—When activated, the normal signal will not pass until an external signal is present on the key input on the back of the GATEX.

Mode: 1. **Gate**—Selected for normal gating operations. 2. **EXP 1**—Selects Expansion Mode Number 1, which is a 1:2 rate. For every 1 dB of input change, a 2 dB change occurs at the output. (Again, more on expansion later.) 3. **EXP 2**—Selects the same as EXP 1, but with a "softer" 2:3 ratio.

The back panel contains (for each channel):

Input: ¼" balanced phone jack.

Output: ¼" unbalanced phone jack.

Key: ¼" balanced phone jack.

HOW IT SOUNDS

About a year-and-a-half ago, I decided to use KEPEX II's for our first bank of gates at Sounder. Since then, I've been happy with that choice, but there have been times when that extra channel or two of gating would have been nice.

The KEPEX II's are very good-sounding gates and have just about every function you would need, but carry a considerable cost when you consider the cage and power supply needed to use them (not to mention the rack space they require).

From what I'd heard about the GATEX, it seemed to be just what we were looking for, so I was pretty glad to be able to "run it through the ringer" and find out if this was indeed so.

When that ugly green UPS truck dropped off the package marked GATEX, my first impressions were very good. The box itself is very nice, and although I won't be hauling it around, it seems strong enough to withstand the rigors of touring.

I bussed some tracks to two empty channels of our console and plugged the KEPEX in one and the GATEX in the other.

How does the GATEX compare? It sounds great! The GATEX uses a TA-104 VCA, which is made by the same people that make the KEPEX, and it is a good sounding one at that. The GATEX is fast, quiet, and clean. In most of the operations I use gates for, I wouldn't hesitate in using the GATEX, even with the KEPEX sitting right next to it.

The Expansion modes are especially nice. The way this works is that you set the Threshold control for the upper level of signal to be passed. Then you select the ratio via the Mode switch. Next, you simply adjust the Range and Release controls for the desired effect. The net result is that rather than a "hard opening" of the gate, which sounds pretty bad on almost all but percussive material, the signal rises from the downwardly expanded range up to a point that is no longer affected by the GATEX. Sonically, this translates into a lowered noise floor but an otherwise unaffected signal when it is at its normal level. This works really well on things like guitars and vocals.

As far as the Key function is concerned, again, the GATEX worked great. It's well-behaved, with none of the quirks that some of the other gates exhibit.

Along with the Key function is a form of Envelope Following that can be performed by using the Key input in conjunction with the EXP modes, but space will not allow for me to go into it any further.

At a price of only \$435, the GATEX is a REAL BARGAIN—both for the professional and the home or semi-pro studios. ■

If you have, or hear about, something new, write to me: Mark Gordon Creamer, c/o Sounder Recording, 17021 Chatsworth St., Granada Hills, CA 91344.



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AUDIO UPDATE

from small things
(big things one day come)

One of the things that excites me most about my new duties in this space is the opportunity to look at the smaller studios and see the evolution of future artists as well as hit songs. The "demo" studio is in many ways the unsung backbone of the music world, because it's in these small, efficient laboratories the musical alchemist stirs the first ingredients that turn magnetic tape into tomorrow's gold. As a regular part of the studio update we will make you aware of the goings on in the eight- and 16-track studios as well as the larger venues. Hopefully, we'll see the evolution process of people and songs from the beginning right up to the charts.

Eight-Track

Lucky Dog Studios: One of the Westside's most venerable eight-track outfits has been cutting tracks with local songwriter Miles Deveraux, Harold Wayne, and Mike Clark, with eyes toward a certain black tower's publishing arm.

R&L Studio: MC contributor Tom Kidd just wrapped his second EP at the facility. . . . Super session bassist Bob Glaub recently utilized the facility while producing a commercial spot.

Budget Studios: Much activity in this room with MCA artist Van Stephenson cutting demos for his new LP project and Phil Brown laying tracks for Warner Publishing.

Theta Sound: Michael Scott and Doug Norwine are finishing up an album project for Kent Records entitled *E.W.I.* (electronic wind instrument). . . . Also at the console, *Star Search* winner Durell Doleman working on demos for an upcoming LP.

16-Track

Engineer Bill's: Elizabeth Monte recently signed on as studio manager. Ms. Monte was formerly with the

The Sound: Q&A Jeffrey Weber

Jeffrey Weber is a record producer whose credits run the gamut from Toni Tennille to Tom Scott and Tim Weisberg to symphony orchestras. Working for the prestigious Sheffield Records and then at Cashbox magazine, Weber has devoted his career to recording audiophile-quality two-track live and direct-to-disc records. Recently, Weber formed Voltage Records with two partners, vowing to "record emotionally and sonically superior product" dealing on a competitive level with contemporary rock, pop, and R&B product. Weber feels that the rock world is overlooking the live two-track recording as a creative alternative. He makes his case in this issue, and it's worth a look.

Q: What advantage would there be for a commercial rock act to record live to two-track?

A: There are three distinct advantages for a rock & roll musician to record this way. The first, sonically, is the least important one. Recording multitrack, along with the flexibility of allowing you to create in the studio, it adds its own noise. Consequently, by the time you get down to the mix, you've played them over and over, and you realize that the basic tracks don't sound so good.

The second reason is a fiscal one. Financially, it's very important for a lot of people, whether you're a star or an upcoming artist, to do the best product for as cheap as you can. One of the things that happens in a multitrack situation is that you're given a lump sum to come up with a product during X amount of time. Sometimes because of the technology, you get lured into doing things over and over again because you can do things again, thereby wasting a whole bunch of time in the studio. You do things that you normally should do before you ever walk into the studio. So you end up paying a ton of money before you have sale one.

Number three is the performance. We find that based on pre-production, our perfection is the performance. Looking for an emotional performance to get back onto the disc. We prepare the artist by giving him a foundation of knowledge based on his material, by underscoring the fact that he is capable of doing this type of performance. Something magical happens when people play together. That emotion is the most important thing.

Q: What's the difference between making records and capturing a performance?

A: Making records, you have to do everything after you go into the studio. Capturing a performance, you do everything before.

Q: So even though you're not using the 24-track recording process, you're still using all the outboard and console technology.

A: Right! We're not putting the music on 24 tracks. We're not putting it on in layers, but we're using every piece of goods, every toy, everything that was ever invented to make life easier, but we are using it as we record. Any possible type of outboard gear can be integrated into the system easily.

Q: Can you see a big commercial hit from a live two-track today?

A: Damn right!

William Morris Agency. . . . Chris St. Ives and producer Richard Grossman are cutting demos for Chris' MCA development deal. . . . Mark Francis of the infamous Francis X & the Bushman and his manager James DeLyon are taping, with Manhattan Records taking a listen. . . . The studio is also enjoying some vinyl success with B.W. and the Crew's recent dance charter, "Roxanne's Sister."

The Arrangement: One of the city's newest 16-track rooms has had some interesting clientele. Jan Berry (of Jan & Dean fame) was in trying out some new material. . . . Producer/engineer Clay Rose (of X renown) is in tracking a new project. . . . Buzzy Feiten, one of the L.A. guitar players, is doing song demos in the studio.

24-Track & Up

Fast Forward: Shepherd Ginzburg is finishing up some commercial jingles for the Tobol Group, based in New York. . . . James Long, a funk-rock artist, is in tracking a demo tape produced by Ginzburg and engineered by Chales Paris.

Skip Saylor: Kommunity F.K. is mixing their new album with producer Jules Chaikin and Skip Saylor engineering. . . . Producer Evan Pace is in cutting tracks on songwriter E. Wade for Arista Music; Tom McCauley is on the board. Producer Hugh Heller is currently mixing tracks for CBS Radio with S.S. navigating.

Trax: Michael McDonald is producing Mark McKinniss with an all-star band featured on the backing tracks. Some of the contributors include Dave Garibaldi on drums, Dean Cortez on bass, and studio whiz Steve Sykes on guitar. Unsigned as of yet, they are scheduled to begin label-shopping in the early summer. Wonder who's singing the background vocals?

Kingsound: The Valley studio tells us that Fever is finishing up its debut album. The roots-rock band is self-producing, with Steve Cormier behind the board.



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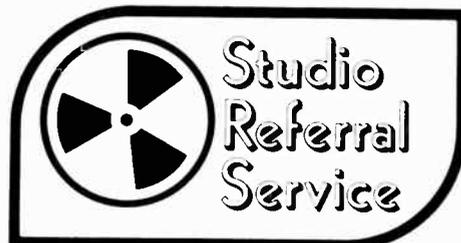


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VIDEO UPDATE

From the "It had to happen sooner or later dept!": It was recently announced that those hypemiasters **Frankie Goes to Hollywood** have completed production on a "strictly X-rated" nine-minute music video of "Welcome to the Pleasure Dome." **Kris Puskiewski** at **Island Records** said they don't exactly know what to do with it, but it will probably only be released to a few select clubs. Hey Frankie, we have an idea of what you can do with it! Relax! Keep up the good taste and creativity, guys.

Bigger and better. . . . **Jim Ladd's Innerview**, rock & roll's radio interview show that's been airing for the past ten years in some 140 U.S. markets, has now been produced for television. Ladd recently travelled to the U.K. to interview ex-Pink Floyd leader **Roger Waters** for the one-hour pilot. Besides interviews, the show includes music and video segments on Waters' current solo album as well as previously unseen footage of Pink Floyd. The show was directed by **John B. House** of **Razor Productions** and produced by **John Collins** and **Jim Ladd**. Post-production chores were completed at **Schulman Video**, **CCR Video**, and **Complete Post**.

Producer **Sandra Harper** has just completed **John Hiatt's** latest video, "Living a Little, Laughing a Little," for **Geffen Records**. Directed by **Doug Martin** (whose credits include clips for the Go-Go's and the Blasters), it was shot at the Palace in Hollywood and also features a cameo appearance by **Elvis Costello**.

Kinks fans take note: *Return to Waterloo*, the new music film written, composed, and directed by **Ray Davies** of the Kinks, has been signed for worldwide theatrical distribution by **New Line Cinema**. The announcement was made jointly by **Tom Kuhn**, president of **RCA Video Productions, Inc.**, for whom the film was made, and **Bob Shaye**, president of New Line. The theatrical release, which is scheduled for

The Image: Review

The Doors "Dance on Fire" MCA Home Video

A recent issue of this magazine was specifically devoted to video and its artistic applications to the popular music idiom. The term "long form" was used frequently in that issue in regard to the future of the music video format. In this and coming issues we'll take a look at efforts in the long-form medium.

The MCA Home Video release of *The Doors "Dance on Fire"* is a cohesive step toward the realization of the form's potential. At first glance, the contents of the 65-minute piece seem less than revelatory: old concert footage strung together with a conceptual video of the late lead singer reciting his own image-heavy verse. However, creative director **Ray Manzarek**, with his intimate knowledge of the subject matter, has fused together a stunning visual and musical statement on the era and area from which the Doors emerged.

Los Angeles and the Sixties gave birth to the Doors. "Dance on Fire" is a fairly significant example of long-form video viability, largely because the whole is greater than the separate parts. What we have is a bunch of great songs by a now-defunct group whose singer has reached cult status. He died a brilliant, confused question mark—at once product, victim, and Nero-like emperor of an industry that eats it young. With the late singer's poetry used as narration between songs, and with additional Sixties traditional imagery, the effect is a mind's eye view of a typical Doors set and an overview of the chaotic arena that gave birth to the Doors. Morrison's turmoil is written on his face, which looks both angelic and corrupt, swinging like a pendulum in a widening arc of madness and Blakeian rapture.

Here's Morrison, the mad W.A.S.P., too smart for his own good and too hip to let on that he was scared shitless while he raged at his id. The other Doors, **Manzarek**, **Densmore**, and **Krieger**, are fascinating in their own right, each member in the concert sequences suggesting utter insulation and isolation, while audience projects an uneasy guarded truce that is startling.

Using all sorts of footage, some of it often seen, some of it available for the first time, along with state-of-the-art video special effects, the surreal quality of the city and group climaxes with **Manzarek's** conceptual centerpiece, the "L.A. Woman" segment. If viewed separately, this segment is a flashy but ordinary piece, but within the context of the long-form, it takes on a fuller, more provocative meaning. Oddly, the weakest segment is a strangely languid live performance of "The End" at the end.

The Doors "Dance on Fire" is by no means the *Gone With the Wind* of music video, but it has broken some new ground in surmounting continuity problems in long music videos and not resorting to interviews and desperate rockumentary ("Let's film the soundcheck") cliches. They also had an advantage because of the public's continuing fascination with **Jim Morrison** and his **James Dean**-like status. (What becomes a legend most? Death.)

As for the music itself, it's well-known, all right, but it is unlikely you ever heard the Doors quite like this. Doors producer **Paul Rothchild** has transferred the original analog masters to digital and remixed, and the resulting sound is better than the original records without losing any of the taut, on-the-edge quality of the group's best music.

early summer, will be supported by special promotions with MTV, radio, and clubs.

New video show debuts on **KDOC Channel 56** in **Anaheim, California**: A brand new video program entitled *The Video Zoo* recently started up operations on **KDOC (Channel 56)**, an independent channel in **Anaheim**. Executive producer **Barry Fiedel** explains that the show has taken "the 'zoo' format from radio and applied it to live television, combining comedy skits, artist interviews, music industry news, and video music clips." The show is hosted by **Barry Richards**, former host of *Video Trax*, and emphasizes mass appeal clips, black and dance music, and new, unsigned groups. The one-hour show airs on weekdays on various cable TV systems and is a presentation of **Now Music Enterprises, Inc.**

The hottest video in TV these days is not actually a music video. It's a **Honda** commercial that features none other than the **Rock & Roll** animal himself, **Lou Reed**. Evidently the follow-up to last year's hugely successful **Grace Jones/Adam Ant** commercial for the same company. Photographed in an indecent wet look that would tempt **Jerry Falwell** to take a walk on the wild side, the **Coney Island Baby** says but one line—"Why settle for walking?"—while the colored girls sing. Directed by **Steve Horn**, it is an absolute gem.

Action Video has been busy completing post-production work on several recent videos. Independent editor **Janice Engel** used the facility for **Dokken's** latest shoot, "Just Got Lucky," produced by **Kurt Marvin** for the **New Company**, as well as for **Devo's** remake of the old **Hendrix** hit, "Are You Experienced," which was directed by the band's **Jerry Casale** and produced by **Graham Whiffer**. The editor also finished a shoot for the **Nobodys**.

The **Mary Jane Girls** have been hard at work completing shooting for the video of their current pop/R&B hit, "In My House." The clip, which was shot on location in **Malibu, California**, was directed by **Mark Resyka** and produced by **Mary Cantin** for **Fusion Films**.



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Steve Wynn of D.S.: new lease on life?

Dream Syndicate

At Al's Bar
Los Angeles

The obvious question surrounding the Dream Syndicate's long-awaited return to the stage had to be: What will the band sound like without the trademark screeching feedback from departed guitarist Karl Precoda? From their first song, "Out of the Gray," it was obvious singer/guitarist/songwriter Steve Wynn was eager to break away from the old sound when he chose former 45 Grave member Paul Cutler. Though Cutler did indeed slash, grind, and roar a la Precoda, the new member's beer-bottle-on-the-fretboard playing was not only delivered without pretensions but with a refreshing fervor and sense of play the growlingly heroic Precoda lacked. There wasn't too much *voluntary* feedback, but it didn't seem to bother any of the faithful. The nerve-wracking opening of "When You Smile," though, was an injection of feedback that garnered more attention than the song itself. The fact is, the song is now a lot cleaner, (dare I say it?) happier, and downright beautiful.

Enough on the guitar-sound. The news is that Wynn has written some new songs that are blistering and should silence all the doubters who dismissed the Syndicate as traitors after the 1984 release of *Medicine Show* (A&M). Look for their new album, maybe by the end of the year (yes, still on A&M Records) to be a major work, timely and upbeat. To quote a fan standing nearby after the show, "Their new stuff *steams*." Further questioning led to the conclusion that the new material was "hotter than a urinary infection." New songs like "Slide Away," "Out of the Gray," "Blood Money," and especially "Here on Earth as Well" prove that Steve Wynn is one of the best songwriters

L.A. has to offer. Wynn performed the "Here on Earth as Well" solo on the *English as a Second Language* compilation album last year and performed it acoustically a number of times over the winter. The transition from acoustic to electric has made the song a riveting and moving number.

But what are the reasons for the Syndicate's new lease on life? Credit a number of possibilities: (1) time off from the pressures and expectations of a major label; (2) Wynn's chance to simplify his songs by performing a number of acoustic sets over the past winter; and (3) a *great* collaboration with Green on Red's Dan Stuart on A&M's new LP, *A Lost Weekend with Danny and Dusty*. All factors have contributed greatly to the more upbeat and straightforward approach the band has taken. Also credit bassist Mark Walton and drummer Dennis Duck with some snappier-than-usual rhythm section interplay.

For those who did not see the Al's Bar show and are not sure an upbeat Syndicate sounds appealing, not to worry. The performance of "John Coltrane Stereo Blues," to cite a prime example, was nothing less than ten minutes of unadulterated electroshock therapy that contained not only a magnum-force wall of sound, but also a great moment between Wynn and Cutler. As they slouched over, staring at one another, engaging in some fierce guitar warfare, each broke into a grin that broke up the crowd who, only moments before, had been gritting their teeth from the earsplitting guitar sounds. Then Wynn offered his Telecaster like a plate of food and Cutler in turn mockingly played with his teeth, tongue planted in cheek. Refreshing, eh? Whatever the reasons, the Dream Syndicate has returned with a vengeance. —*Bill See*

Three O'Clock

At the Palace
Hollywood

The Three O'Clock were one of the leading proponents of the Paisley Underground, last year's Next Big Thing. Can a band with such a strongly ingrained image and identification survive if and when a Paisley Fallout occurs? It appears that this band will prevail and flourish in any case. The Three O'Clock have broken through the realm of strict psychedelia; at the Palace, the foursome mainly performed selections from their newly released album, *Arrive Without Traveling*, which leans more toward the pop/rock side of the fence. This is not to say that they've forsaken the original Paisley cause—they've simply widened their scope a bit.

I've got to hand it to the Three

performed "Girl With the Guitar," I swear you could hear a pick drop, the air was so thick with concentration. Mike Mariano played a cleverly synthesized keyboard line that replicates an accordion sound, while Louis Gutierrez strummed acoustic guitar, completing the folk tune. "Jet Fighter," their hit from *Sixteen Tambourines*, was accepted with wild audience appreciation. With a minimum of between-song fuss, the band played nearly every track from their new album, including their single, "Her Head's Revolving," and the lyrically simple but lushly harmonized "Spun Gold" (a tribute to poet Gertrude Stein). Demanded back for two long encores, the Three O'Clock performed a rousing rendition of the Beatles' "Paperback Writer," with Danny Benair pounding ecstatically on his pink kit.

This band has come a long way since its Salvation Army days. In fact, you might say that the Three O'Clock's time has arrived.

—*Karen Burch*



Photo by Abe Perstein

Three O'Clock's Quercio: post-paisley potency.

O'Clock; despite being plagued by a murky Palace sound system, the band played on and most of the sonic wrinkles were ironed out after a few songs. (I still couldn't hear lead vocalist Michael Quercio as clearly as I'd have liked to, however.) The Palace dance floor swayed from side to side for song after song, and in the balcony people danced in the aisles and sang along with Quercio at the top of their lungs. This sort of audience arousal is not too shabby for a band that is perpetually criticized, labeled, and snickered at for being "wimpy" by critics and others.

Quercio is an intense personality. Onstage he comes alive, talking with the audience, interacting with the band, and clapping his hands in time with the music when not engaged with his bass. His vocals are an odd combination: sort of British, at times delicate and feminine, but with an overtly powerful delivery. Although he is less than a commanding presence, the audience hung on his every word and movement.

When the Three O'Clock ventured into their "acoustic" set and

Etta James

At the Vine St. Bar & Grill
Hollywood

Appearing at Vine St. on a monthly basis, Etta James continues to be the best-kept secret in R&B. Why this ardent belter doesn't have a record contract is puzzling. She can sing circles around much of the competition. Nevertheless, during a recent set, the gravel-voiced veteran threatened to raise the roof of the small club, ripping into meaty R&B covers like Al Green's "Love and Happiness" and wrestling every ounce of heartache out of a rueful blues number called "I'd Rather Go Blind." Pianist William D. Smith, guitarist Brian Ray, bassist Reggie McBride and drummer Andre Fischer supplied the instrumental music. The only concern of the evening was whether the sound system would hold up. Etta James has that kind of power. James returns to Vine St. on July 11 for a three-day stand. Don't miss it.

—*Kevin Henry*

Reviews



Stanley Jordan

Stanley Jordan
Blue Note

Guitarists everywhere are already drooling over this 25-year-old phenom from Palo Alto, who wowed crowds at last year's Kool Jazz and Montreux festivals. What makes him unique is his peculiar "tapping" technique. His two-handed, hammer-on approach lets him play the fretboard like a piano—and even after you hear him, you'll be rubbing your bewildered ears. (Why else would an album jacket carry a disclaimer assuring listeners that there's only one guitar present?)

You'll hear a breathtaking "Eleanor Rigby" as it might have sounded if McCartney had composed it on a harpsichord inside the Taj Majal. Jordan starts with delicate tapping that resembles a hammered dulcimer, and blends a pulsating rhythm (left hand) and the familiar melody (right hand) into a gorgeous, ghostly sound. "Freddie Freeloader," from Miles Davis' classic Quintet days, cooks! Charnett Moffett (acoustic bass) and Peter Erskine (drums) layout the skeleton, and Jordan builds a blues monster. He peels off one tasty run after another with mindbending speed and fluency. Who does he sound like? I hear the soulful lyricism of Kenny Burrell or Tiny Grimes... the speedy flight patterns of pre-Broadway Benson... the rhythmic sense of Freddie Green—and that's just on this cut!

Who hasn't tried their hand at Monk's marvelous "Round Midnight"? Yet, here's an incredibly fresh solo version, with Jordan's left and right hand dueling in dazzling fashion. He turns on the speed again in "All the Children," a hypnotic original. "Angel" is a solo tribute to Hendrix, whom Jordan says he first heard at age 11—and whose name he will undoubtedly get used to hearing when this album is discussed. It's hard not to compare. Both appeared with a dizzying disc debut and a technique that may as well have evolved in another star system.

A left-handed walkin' bass propels a swingin' original called "Fundance," while his right hand pulls from a trick bag of ideas. "Return Expedition" is a moody African-flavored piece with a bass-and-percussion mixture bubbling below Jordan's arsenal of firepower. He ends by breathing gentle fire into Thad Jones' shimmering ballad, "A Child Is Born."

This LP is in the first batch of releases by the rejuvenated Blue Note label (thanks to Bruce Lundvall and Manhattan/EMI), digitally recorded and pressed on designer vinyl. Strap yourself into a chair with

headphones and really confound your senses. Remember: One guitar. No overdubs. Whew!

—Jim Maloney



The Drongos

Small Miracles
Proteus

New York City has no shortage of street performers—so when the Drongos arrived from New Zealand in 1978, they cornered a corner and began their bid for whatever coins and attention passersby could muster. They've since been able to secure gigs with a roof over their heads, but returned to various Manhattan streetcorners last fall to recapture the spirit of their concrete concerts.

The resulting LP is full of Berry licks and the stripped-down bashing you'd expect from two guitars, a bass, and a snare drum. It's sloppy in parts, but enthusiastic and fun all the way.

Highlights include "Standing on the Corner," an appropriate tale about trying to worm your way into the Big Apple music scene. Guitarist Jean McAllister turns in a fine vocal—sounding a bit like X's Exene fronting Johnny Burnette's Rock and Roll Trio. After introducing "an American folk song," they deliver an energetic ape of Chuck B's "Too Much Monkey Business," with catchy chorus harmony by McAllister and guitarist Richard Kennedy.

"Passing By" is the true treasure here—written and sung by drummer Stanley John Mitchell, with homegrown backup by McAllister/Kennedy. It's a tough sidewalk stomper and would sound just right blasting out of car radios this summer. "Get Rhythm" is a feisty cover of the rarely done (once by NRBQ) Johnny Cash rocker from Sun Records' heyday. Bassist Tony McMaster sings it with McAllister—and they're fabulous together.

Do yourself a favor and hear this album. It's a lot of fun. You probably won't find it on just any streetcorner, so try Proteus Records, Box 5233, FDR Station, New York, NY 10150.

—Jim Maloney

Beasts of Bourbon

Beasts of Bourbon
Bigtime

Many in and around the industry are finally coming to grips with the deep-rooted effects bands such as the Velvet Underground and Cree-

dence Clearwater Revival have had on our perceptions of popular music. These influences seem to jump off the vinyl of many young bands. The graveyard rock of the Beasts of Bourbon's self-titled debut LP not only leaps at you, it goes for that twisted funny bone via a tongue-in-cheek attitude.

These somewhat bent Aussies are ripe for the mood that gives a nod to the masters (they hitch a ride on Fogerty's "Graveyard Train" on Side One), but keep it original with lead singer Tex Perkins' graphic, gory homages to the likes of Lux Interior (the king of this genre). Perkins and the Beasts possess a wry, witty songwriting style, and a vocal delivery that cuts through some of the self-indulgent guitar solos. In other cases, such as "The Drop Out" and "Save Me a Place," Kim Salmon and Spencer P. Jones churn out great *VU*-esque buzzing guitar parts and harmonies. Tony Cohen's primitive mix aids the eerie trip as James Baker rides the cymbals showering the backdrop in "Place." Perkins provides the growls of a Cajun wolf after he "drinks some poison gumbo made by Ma-belline."

All this creepy-crawly rock & roll may be too goopy for the critters of the blown-and-styled scene. That's okay, though, because everyone can't be expected to understand—let alone appreciate—these psychopathic tunes by the Beasts of Bourbon. Their rudimentary concoctions of country, blues, rockabilly, and psychedelia could spark an acid flashback excursion to the crypts of dark comedy. —Ronald Coleman



Various Artists

The Enigma Variations
Enigma

The enigma is how this small, independent, Torrance-based label can encompass so many variations. Where else can you find one package that offers both Asylum-reject John Trubee and SSQ (featuring model/chanteuse Stacey Swain)? That actually seems to be the point of the double LP: The 26 represented artists make up something of a compendium (my editor recommended the word "panorama") of new American rock styles.

Well-thought-out sequencing allows this set to avoid the most common pitfall of compilations. This is not merely a selection of good tracks, but something that can be listened to as an *album*, with each

side having something of its own character. With a couple exceptions in each case, Side One is garage rock with hints at country/folk; Side Two offers the neo-psychedelic wing; Side Three can be termed contemporary gothic; and Side Four is pop/dance.

Particular standards abound. Tex & the Horseheads' "Oh Mother" is surprisingly tender, but still tough, whereas John Trubee's psychocountry "A Blind Man's Penis" sounds like it crawled out of the Mojave. Among the paisleys, Rain Parade's "No Easy Way Down" (not unlike good, early Pink Floyd with an "I Am the Walrus" string coda), shows considerable growth and maturity within the alleged genre, Redd Kross takes the Stones' overlooked classic, "Citadel," for a wild ride, while the Untouchables mix human politics with their mod/ska in "Lebanon." Other artists who recommend themselves especially well on this one-cut basis are the Screamin' Sirens, Jet Black Berries, Chris D. & the Divine Horsemen, Plasticland, Green on Red, and Game Theory.

Thanks also for the tasty cover—a solarized shot of the anti-Madonna?—and for putting SSQ's cut at the end where it's easy to ignore. —Steve Hochman

Dukes of Stratospher

25 O'Clock
Virgin Import

The clock ticks, the bells chime, and although time advances, we find we have come full circle. It's 25 O'Clock, and my brain is pounding from having too much to dream last night. The swirling, dizzying sounds, forever working in conjunction with the blinding, over-amped lights 'n' colors, harken back to times when we weren't so self-assured, when we couldn't hide behind our smugness and our big name knob-twirlers and other assorted hired guns. "A Bike Ride to the Moon," indeed! It almost sounds like a helicopter ride, but then this isn't XTC, it's ecstasy. We're all having a big hallucination, Eighties-style. But I almost forgot, the Eighties are over, and "My Love Explodes," as if the gods made love amidst a saucerful of secrets. "My bass explodes!" proclaims the Red Curtain. To be sure, has anyone pounded the fat four as positively since John the Ox in his Armenia heyday? "What in the World??" asks E.I.E.I. Owen, as he nails the backbeat as steadily as a caterpillar marches right-left-right. Are all those high, spinning, tinkling sounds ingrained in the vinyl, or does the professor bring them out, pulling them from molecules adrift in the wind? These questions are inevitable and unavoidable, as the twelve-inch raises as many questions of sonics as it attempts to answer. Some of the answers must

be actively sought, just as the secret message swirls ever-upward amidst the phasers and sitars during the coda of "Your Gold Dress." My friend Jeannie with the gold dress proclaims Owsley's back and more crystal clear than ever, but it would seem he's been in touch with the Dukes all along. Pour all the ingredients into your head, lie still, then see what happens, love.

—Screamin' Lord Duff



Fishbone: *Fishbone* (Columbia)—This is a decidedly uptempo EP which at the same time doesn't shirk a certain caustic view of things. The six band members, whose ages range from 16 to 19, bring generous doses of diverse elements into the mix; though these elements all stand out distinctively—the ska, the funk, and the hard brand of rock—they are also assimilated into Fishbone's sound. On "Another Generation," the band mixes funk strains with a kind of hi-tech ska; the horns blare starkly, like a traffic jam as heard in a bad dream. Another song that typifies their mixture of discordant energy and humor is "Ugly." Generally, the tone of the album is harsh, but it is just that harshness from which it gains its effect. The grating intelligence is brought home once and for all on "?" amidst a cacophonous bevy of mock radio announcers and narrative chant that reminds us, "This is the voice of modern industry." With their strident intelligence and the danceability of their music, Fishbone's own distinctive voice will probably be sought by many in the future.

—Vince Cummings



Lost Pilots: *Speed of Sound* (Mach 1 Management)—Lost Pilots seem to be a sorta Sixties-oriented guitar-harmonica-vocal-harmony band, and they sound pretty authentic without resorting to rote copycatism. Guitarists-vocalists Deborah Hanan and Larry Hancock sing well together, with Hanan's unusually

(for a female) low voice blending right alongside Hancock's. Harmonies on the Hancock-penned "Talk to Me" reminded me of the glory days of the Buffalo Springfield. Hanan wrote the remainder of the songs, and although she has a nice flair for melody and harmony, her lyrics seem sort of forced and on the cornball side. (Pretentious is an ugly, overused critic's word, and I have trouble spelling it.) The recording is simple but effective, as is the packaging. Order from: Mach 1 Management, no address given, phone (213) 851-5653.

Various Artists: *L.A. Mantra II* (Trance Port)—Continuing to be one of the most interesting and groundbreaking cassette labels, Trance Port has again assembled a wide variety of artists together, all of whom work within or incorporate the elements of trance music. Ranging from minimalists in the Phil Glass vein (Repetition Repetition's "Over and Over, Part 8") to more orchestrated groups like 17 Pygmies, this two-cassette collection features 24 artists in all. It is divided into four "regions" of varying degrees of trance. Listening to any two in a row is difficult, and all four impossible, but, as the tape's liner notes suggest, "the listener can choose whichever region suits their mood at a particular time and location." Other highlights include Chas Smith's treatments of acoustic stringed instruments such as banjo and dobro, and Carl Stone's brilliant manipulation of "Heatwave" by the Vandellas on "Wave Heat." Tune in, turn off, space out. Order from: Trance Port Tapes, P.O. Box 85/436, Los Angeles, CA 90072.

—Screamin' Lord Duff



Oh dear me, we're not off to a very good start this week, thanks to Alfalfa's awful rendition of "Jewels." I think this might purport to be ska (?) but it isn't ska—or anything else. The beat is tragically irregular and the vocals are weak. "Lucky Guy" has the vocalist singing one tune and the musicians playing a different one—pretty funny stuff. . . . "Getting Under Skin" from *Legen-*

dary Status has a pseudo-Johnny Rotten imitator snarling lyrics over a basic pop background, to produce not much of anything but a mildly effective hook. . . . "Bad for You (Baby)" is a ballad which, I hope, is sung very tongue-in-cheek; otherwise, these guys have got real problems. . . . "Run to the Rock" from *Billybudd* is actually "Johnny Too Bad" (recently copied by UB40) renamed; it's okay but nothing special. "Bad Attitude" is a mediocre song, performed well enough, in a commercial reggae style. . . . L.A. sportscaster/comedian *Roy Firestone* has attempted (and failed) at humor with an apparent take-off of Howard Cosell singing "Goodbye to You." The lyrics just aren't funny. Call me next time! . . . "Get Out of L.A." from the *Naked Apes* is doubtless inspired by Interferon's "Get Out of London"; it's not a bad song. Although the lyrics are a little puerile, the arrangement shows the band to have some potential. The flip side is absolutely brilliant!

See you again before the State Lottery begins!

—Martin Brown



Words of praise about records of merit.

Bryan Ferry: *Boys and Girls* (WB)—Here's the one we've all been waiting for, gang—the long-awaited follow-up to *Avalon*, Roxy Music's finale and my personal pick as the best album of the Eighties. (A friend commented that *Avalon* has the same status in its time as Derek & the Dominos' brilliant *Layla* achieved at the beginning of the Seventies.) *Boys and Girls* shares a certain textural feel with *Avalon*, but it's darker and more pumping than its balmy predecessor. Actually, "Slave to Love," the first single, comes closest atmospherically to the sound of the earlier LP. The new work solidifies Ferry's latter-day persona, which emphasizes sincerity and heart over mannerism. It's an exquisite album, and it *honks*, too.

Tom Petty & the Heartbreakers: *Southern Accents* (MCA)—Petty's

latest places his best batch of songs since *Damn the Torpedoes* into a free-spirited and diverse context reminiscent of the Heartbreakers' '76 debut LP. It also contains the strongest vocals Petty's ever recorded. This is one of those albums that unfolds slowly, but the listener's patience will be rewarded in spades. And don't miss the non-LP flips of the two singles, the latest of which is a raveup rendering of the Nick Lowe gem, "Crackin' Up."

China Crisis: *Faunt the Imperfection* (WB)—Those in need of a Steely Dan fix can get the next best thing with this LP, produced by former Dan co-leader Walter Becker. Witty and tuneful, it goes down nice and easy.

Prince & the Revolution: *Around the World in a Day* (WB)—Waddaya know, the guy's still a cult figure in his heart. Good thing, too—with this quirky piece of work, he's managed to nimbly sidestep all those nay-sayers who've been dying to label him a sellout. Here, Prince updates the career approaches of the Beatles, Dylan, and Bowie by presenting his audience with an album that initially confounds expectations, then, through repeated exposure, transforms obscurity into deepening accessibility. Too intimate and subdued to challenge *Purple Rain* commercially, the album is nonetheless loaded with heart, soul, and smarts, especially in the deftly understated anthem, "Pop Life," which reminds me of Sly's brilliant "Family Affair." Fascinating!

The Beatles (aka *The White Album*) (Mobile Fidelity)—If you have decent equipment, this is a stunner. Think of it: an audiophile version of one of the greatest albums ever made that sounds *extra* astonishing and reveals details you never heard before in the thousand times you've heard it. Revelatory. Just picked it up for \$14.99 at Aron's—I'd call that a bargain.

Ryuichi Sakamoto: *Paradise Lost* (School—Midi Japanese import)—The former key figure of Yellow Magic Orchestra makes like a Far-East Steely Dan on this gleaming, mostly instrumental album. Inscrutably impeccable. I'm even guessing at the title—it's printed in Japanese.

—Bud Scoppa

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Reviews

CLUBS

Visiting Kids

*At the Palace
Hollywood*

□ **The Players:** Nancye Ferguson, vocals; Alex Mothersbaugh, vocals; Autumn Kimble, vocals; Cindy Cooper, vocals; Spudsy, guitar; Tom Corey, bass; David Kendrick, drums; Mona Lia Ventress, keyboards.

□ **Material:** This curious novelty act is fronted by three tot singers aged six, eight, and ten, and an older (though not much older looking) Nancye Ferguson. A run-down of the group's Palace set should give you an idea of what they're about. They played "Drop Me Off at the Galleria," ("He was fourteen / A little older than thirteen / He was in eighth grade / And he made me go crazy"), "Who Stole My Barbie Doll Away From Me?," "Nepotism," a profoundly scratchy version of Lennon/McCartney's "The Continuing Story of Bungalow Bill," and a tune penned by Devo's own Mark Mothersbaugh called "goo goo itchy"—"itchy itchy goo got me thinkin of u / itchy goo itchy goo oh baby i luv u / itchy goo itchy goo itchy goo goo / it's all i wanna do / whamo!"

□ **Musicianship:** Very strong. Bassist Tom Corey's on loan from the Fibonaccis, drummer David Kendrick comes to the Kids via Sparks, and Mona Lia Ventress, who plays keyboards, is formerly of the Skanksters. Bandmember Spudsy, apparently the only Visiting Kid without impressive credits, plays a mean guitar and shows great promise. [Guess who he really is and win a flowerpot hat.—Ed.]

□ **Performance:** Nancye Ferguson's a doll. Or, at least she seems like one—being so delicately small, she comes off as a fourth toddler rather than adult leader of the Kids. Ferguson intrigues as a performance artist, if not as an accomplished singer. Bambinos Autumn Kimble (who succumbed to chicken pox shortly after this Palace date—MC wishes her a speedy recovery), Cindy Cooper and Alex Mothersbaugh rate an "A" for effort, though at times their shriek-like vocals verged on the unbearable.

□ **Summary:** How can you summarize Visiting Kids? Is it music? Theatre? Performance art for pedophiles? I enjoyed this act, but felt the amusing bizarreness of their concept wore off after a song or two. (More vocal coaching for the kids will make this group far more satisfying.) The Visiting Kids, like rich desserts, Mr. Bill, and for that matter children themselves, are perhaps best enjoyed in small doses.

—Randal A. Case



The Visiting Kids: Performance art for pedophiles?

Glitter Symphony

*At Wong's West
Santa Monica*

□ **The Players:** Sizon Hyatt, lead vocals; Marc Diamond, guitars; Paul Hatch, bass; Brad Newman, drums; David Comfort, keyboards.

□ **Material:** This young band has just stepped up to the club circuit, and in spite of their rather stiff performance, their enthusiastic attitudes, musicianship and strong material provoke belief in their potential. Combining thrash with Seventies glam-rock, Hyatt, who writes the band's material, focuses on human indecision and identity struggles. This is especially evident in their cover of Johnny Finger's "I'm a Boy, I'm a Girl," and Hyatt's original tune "Sidewalk Girl," about the clash between a girl's false outward appearance and the true ugliness inside.

□ **Musicianship:** Instrumentally Glitter Symphony creates a confident basis for Hyatt to cut loose on vocals. Comfort, who plays keyboards, produces an airiness that hovers within the band's heavy

guitar-bass-drums forum. juxtaposed to Diamond's metallicly energized approach to playing guitar, Comfort's sparseness, which is predominantly sustained chords, gives the material a dose of British-synth flavor. Corresponding to Hyatt's deep and gloomy vocal texture, both Hatch and Newman, respectively on bass and drums, concentrate less on a poppy, danceable beat than a more psychedelic heaviness.

□ **Performance:** The problem that confronts an audience when viewing Glitter Symphony is Hyatt's lack of experience on stage. Her performance is two-dimensional. She has a tendency to want to rush over her material, though if she would just relax and step inside the songs that she created, she could really move an audience.

□ **Summary:** Hyatt's got an interesting appeal, kind of a Chrissy Hynde, Exene Cervenka hybrid (I wouldn't want to meet that in a dark alley.—Ed.), and a tight group of young musicians backing her. All she needs is some hard-earned experience; the potential is there.

—William J.



Sizon Hyatt, Glitter Symphony's vocalist and writer.

Reviews

CLUBS

Black Patti At the Hogie Club Hollywood

□ **The Players:** J.J. Holiday, guitar and vocals; Danny Rodder, drums and vocals; David Rodder, guitar; Kevan Hill, bass.

□ **Material:** Black Patti's songs and approach are a breath of fresh air for the L.A. club scene. Their songs are bluesy, ballsy, yet hard-hitting, and at times, even psychedelic. From the fun, riff-oriented and extremely catchy "King of Sleaze" to more thoughtful and emotive tunes like "Blood River" and "Narcotic Kiss," the band succeeds; there wasn't a bummer in their eight-song set. Standouts were the haunting "Inside My Cave," featuring some great drum parts, and "Narcotic Kiss," a well-constructed song with David Rodder doubling on keyboards. While pleasingly unclassifiable, Black Patti might be termed "psychedelic-swamp-folk music."

□ **Musicianship:** Though the sound system wasn't exactly up to par this particular night, the musicianship overcame any technical problems. Holiday is a consummate slide guitar player who gets a clean sound, and you may remember him from Bob Dylan's band on *Late Nite with David Letterman*. Guitarist David Rodder, who occasionally switched to keyboards, is Holiday's perfect foil; intricate rock & roll solos and a frenetic delivery (almost too wild), complement Holiday's laid-back approach. The rhythm section was strong, with drummer Danny Rodder moving from a tribal beat on a song like "Mommy's Dry," to more straight-ahead hitting with near-perfect timing, even while singing. He sounds like a harder-hitting Mitch Mitchell. The use of strong two-part harmonies on most songs is also one of the band's best assets.

□ **Performance:** This is probably their weakest area. Rodder had his drums near the front of the stage, and is as much of a focal point as anybody. Unfortunately, there isn't a strong sense of image or a consistently strong frontman. Drummer Rodder is ebullient and amusing—to the extent that he can be from behind his drums. Still, Black Patti put on an energetic, compelling show, based on their musicianship and excellent songs.

□ **Summary:** This is a very enjoyable, highly interesting band with musical integrity. Holiday is a veteran of the 88's, while the Rodder brothers come from the Hotrodders, and in Black Patti, they've found a combination that truly works. They just need a bit of honing—a more cohesive image and stronger pres-



Black Patti shows off their American guitars and dental work.

ence—as well as the good gigs they deserve. They've got an incredibly solid base, and with a few minor adjustments, Black Patti should go far, both critically and commercially.—*Katherine Turman*

Skywalk At At My Place Santa Monica

□ **The Players:** Rene Worst, bass; Kat Hendrikse, drums; Harns Van Berkel, guitar; Tom Keenlyside, saxophones; Jim McGillueray, percussion; Graeme Coleman, keyboards.

□ **Material:** This Canadian band works in the jazz-rock field. The inspired, comfortably crafted set began gently; baby steps in percussion lead to an eventual guitar solo on the first song, as we sampled the group's dynamic range. Skywalk might be an excellent beginner's key to jazz-rock, as they bring thoughtful, balanced attitudes to a relaxed rock format. Their music is jazzy enough to be different, yet raw enough to embrace the pop-oriented listeners. One particular song, Coleman's outstanding "First Snow," was a compelling and convincing walk through late autumn in Canada. As if you'd been there yourself, it was a beautiful piece.

□ **Musicianship:** Cohesion might be a good theme for this band, as Skywalk manages to put so much together without being overbearing in the least. They all play well, with notable performances from Jim McGillueray, whose various percussion parts (there were seemingly endless odds and ends appearing in his hands) worked in smooth rapport with Hendrikse's drums. Worst's bass work was delightful, especially on "Grandstand," where he warbled his way through a series of tasty runs. Van Berkel provided much of the rock in the show, but even that flash couldn't overshadow Coleman's mystique at the keyboard. Keenlyside's saxophone seemed to enhance the set.

□ **Performance:** If you are looking for any amount of real activity, superfluous leaping about and so

forth, you're better off taking a walk through Venice. Skywalk isn't likely to jump around, but they are earnest, and more than happy to play. You don't mind their casual approach, since they convince you early on that they are giving you all they have.

□ **Summary:** Again, this might be a suggested beginner's key to jazz-rock. In any case, there is enough merit with Graeme Coleman's writing and production to make Skywalk worth checking out the next time they come to L.A.

—*Murdoch McBride*

Al Cohn/Lou Levy At the Silver Screen Room Hollywood

□ **The Players:** Al Cohn, tenor saxophone; Lou Levy, piano.

□ **Material:** Cohn and Levy offered a typical set of standards, such as "Speak Low," "Indian Summer," "Emily," as well as a sprinkling of originals and a couple of inevitable blues. A beautiful rendition of the Ellington classic, "Do Nothing Till You Hear From Me," was a highlight.

□ **Musicianship:** Al Cohn has been around long enough now to know where jazz came from! He certainly knows how to give every tune the fullest emotional and technical treatment it deserves. His tone is warm (liquid-honey most of the time), never a flaw or note out of place. Levy, similarly, is a veteran of this musical genre, and is probably the best known for his many collaborations with jazz singers—thus giving him a special sense of accompaniment to another instrument.

□ **Performance:** This duo works well in the intimacy of the Silver Screen Room, the grand piano all-pervasive and not needing any other rhythm instruments. Even though Cohn makes his home back East and Levy is a local resident, there was a natural flow between the two of them, which obviously comes from years of devotion to the

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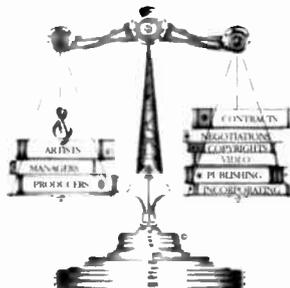
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same principles.

□ **Summary:** Credit should be given to the bookers at the Silver Screen Room for continuing to bring in these out-of-town jazz giants, giving us all an opportunity to learn from some of the originals of this highly innovative musical form.
 —**Frankie Nemko**

Mojo Nixon At Club Lingerie Hollywood

□ **The Players:** Mojo Nixon, vocals, guitar, foot and sonic love-jug; Skid Roper, washboard, stick-drum, mouth harp.

□ **Material:** Nixon's set is a colorful gumbo of blues, country, rock & roll, R&B, and gospel influences. A back-to-basics rocker, he emphasizes the true basics of words and melody. While comparable in some respects to other roots bands like Lone Justice and fellow San Diegans the Beat Farmers, his minimalist approach to writing reminds strongly of backporch punkers the Violent Femmes. Driven by the demons of southern religion, Nixon is thematically uninhibited, both praising and warning of the perils of earthly pleasures. His stream of (un)consciousness lyrics are R-rated, but should offend only those who have never heard of Prince.

□ **Musicianship:** This musical style emphasizes expression over vocal prowess, and expression is Nixon's forte. Growling, shouting as well as singing his way through the set, he could be George Thorogood's younger brother. In this context, Nixon's guitar acts not so much as a flavor as a coalescent, able yet unintrusive. Skid Roper provided a solid and unexpectedly expressive backup on washboard and stick-drum. A too-short mouth harp interlude from Roper rounded things out.

□ **Performance:** The Book of World Records should list Nixon under "Most Energy Emitted From a Chair." Arms and legs always in motion, and maintaining solid eye contact throughout, Nixon worked the crowd with the fervor of a crazed evangelist. Roper played musical straightman, anchoring the set during the times Nixon bounded from the stage to lead some audience participation. The only questionable moments concerned Nixon's use of props. The TV-set hat was silly and unnecessary, especially in view of the lyric "I want to stick it in Martha Quinn—I wanna be stuffin' Martha's muffin!" All in all, Nixon's unself-conscious good humor proved infectious, and a good time was had by all.

□ **Summary:** Nixon's stage performance, while refreshing, far overshadows his material. This will be no hindrance in the video world, where a video of "Mushroom Madness" is already in the works. The jury is out, however, on his transferability to a purely audio medium. If his new LP shows he can transfer the fun and energy of his live performance to vinyl, the record should be as irresistible as his live show is.
 —**Tom Kidd**

Tani Jones At Comeback Inn Venice

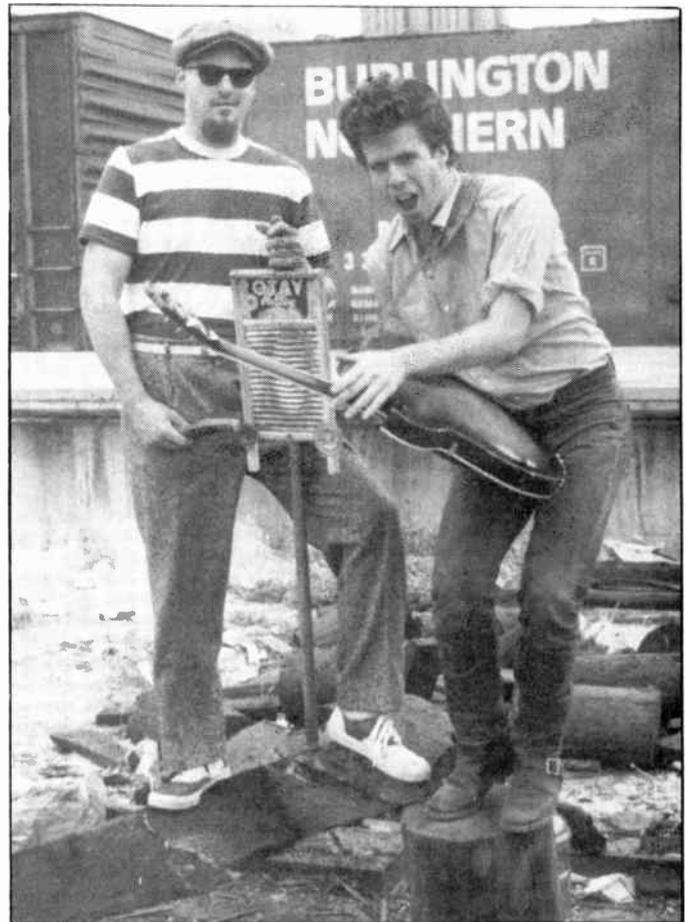
□ **The Players:** Tani Jones, vocals; Art Rodriguez, drums; Richard Helzer, keyboards; Bobby Martone, electric bass.

□ **Material:** Tani Jones (formerly a hostess on AM Detroit) and her talented trio did not treat the audience to any original compositions, though I was assured they do exist. The quartet *did* present a pleasant kaleidoscope of classic jazz music. The show's material ranged from sentimental ballads to be-bop and contemporary vocal jazz to compelling and often manic fusion. Ms. Jones seems to enjoy working with Al Jarreau's efforts best of all, though I heard everything from a sensual presentation of "...You Thought I'd Never..." by Les

McCahn and John Hendrix and "Genine" by the immortal Duke Pierson to a Thelonius Monk instrumental and "Some Other Time" from Leonard Bernstein's Broadway musical "On the Town." Their choice of covers was very well paced and a mixed bag (Daddy-O).

□ **Musicianship:** It is apparent from the first few measures that these people are professionals who are experienced in a wide variety of styles. Tani's vocalizing is sensitive and versatile. Her style: a cross between Nancy Wilson (not the one from Heart), Sarah Vaughn, and her confident and well-trained "bad" self. Tani's trio appears a tad more comfortable with the more progressive and contemporary material than the monophonic standards. Art Rodriguez' (borrowed from the Manhattan Transfer) precise percussives and Bobby Martone's aggressive bass lines worked well together. The all-important interplay between the two occasionally seemed contrived and a bit busy, yet well-focused and always energetic. Rick Helzer's (a key member of Reawakening) electronic keyboardisms added a refined, often dreamy quality, setting an ideal mood for the evening. The mesh of these four musical personalities is unique and very appealing.

□ **Performance:** Tani Jones and friends presented their diverse repertoire with a refreshing attitude;



Mojo's (right) workin', straightman and rhythm sage Roper at left.

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always tight and optimistic, never boring. Tani's scating, be-bopping and singing was inspired and presented with sincere emotion and enthusiasm. Her stage presence was intriguing, genuine, and comfortable. The players worked hard and played well with and without Tani. Though sometimes seemingly uninspired, the band performed with precision and respectable style. They are definitely tuned into the ever broadening spectrum of this thing known as "jazz"; an appropriate disposition for the backing of a multitalented female vocalist.

□ **Summary:** Tani Jones and her trio put on a thoughtful show, quite respectable in most anyone's mind. Professional and versatile, they are a recommended "must see" for any jazz enthusiast, as well as the perfect primer for those who are not. Ms. Jones is a good singer with a soothing and compelling approach to jazz vocalization. Her musicians are top-notch pros worth hearing. All things considered, these people are a class act, worthy of even the hardest rocker's time and attention.

—Neil E. Gorov

Windows

At the Lighthouse Hermosa Beach

□ **The Players:** Michelle Cottrell, lead vocals; Laurie Watters, vocals, guitar, harmonica; Chris Stevens, lead guitar, lead vocals; Pat Morvan, bass guitar, upright bass; Gene Owen, drums.

□ **Material:** Breezy tunes are the forte of writer Chris Stevens. Stevens covers many styles, but the song is always the important issue—always positive, always energetic, with some of the better elements of the Sixties put to good use. The material is the strength of this band.

□ **Musicianship:** An effective use of the kind of organized looseness that the Band and the Grateful Dead made famous makes for a constant source of spontaneity here. Stevens is an energetic player—they're all energetic players, and the energy is contagious.

□ **Performance:** Michelle Cottrell is a mighty fine little singer, who made better use of spotlight time than the other lead vocalists. The entire band pulses with rhythmic energy, and the whole presentation, while a bit stiff at times, is geared towards entertainment. They have a good time, and the sense of fun spreads to the audience.

□ **Summary:** If this band can stick it out, and Stevens continues to grow as a writer, this will be a band to watch. Michele Cottrell is a vocalist with a bright future.

—Albert Williams



Sights At Wong's West Santa Monica

□ **The Players:** Stephen Richardson, lead vocals, rhythm guitar; Chris Shaw, bass; Brian Goff, lead guitar; Jerry Weber, keyboards; Tom Dwyer, drums.

□ **Material:** With all these bands now incorporating all kinds of cultural influences into their sound, the Sights aren't afraid to flaunt their strictly Caucasian rock. Danceable, hook-laced songs are their forte, and they are delivered with spunk and professionalism. Lyrical content is unfortunately forgettable and so are a couple of disposable songs, but the emphasis of the Sights is on feel, not the content. The message here is get up and dance to some fresh new sounds, and while the music may not be groundbreaking, at least the Sights don't try to imitate anyone either.

□ **Musicianship:** All top-notch playing from a band that's no stranger to L.A. clubs. Most notable is lead guitarist Goff who adds Eddie Van Halen-like licks to heavy bass and drums. Weber on keyboards gets lost in the shuffle, or maybe it was a muddy mix that made his playing barely noticeable.

□ **Performance:** Lead singer Richardson may look and act a lot like Rick Springfield, but don't hold that against him. The band's focal point doesn't hold back anything onstage, relates warmly to the audience and delights on his fellow performers' talents. The other four are all eager to please but the set could have been improved with more improvisation by musicians and singer. These guys are real crowd-pleasers and there wasn't a foot not tapping in the whole place.

□ **Summary:** The Sights may have what it takes to be the next KROQ band of the hour, but their songs rely a little too much on "cute" and not enough on "guts" to be memorable rock & roll. Maybe that's asking too much from a band that's as fun to watch as they are to dance to.

—Libby Molyneaux

Tazers At the Golden Bear Huntington Beach

□ **The Players:** Charlie Glancy, guitar, vocals; Sean Brown, vocals;

Sights: Danceable, hook-laced songs delivered with spunk.

Craig Brisco, drums; Mitch McNally, bass, vocals; Dave Brown, guitar.

□ **Material:** As with many groups of the punk rock ilk, the original material suffers when absorbed in an avalanche all-in-one force feeding. The guitars and vocals melt into an opaque mess after only a few songs have concluded. Were it not for the insightful introductions offered by vocalist Sean Brown, the set would have lost its focal point. Before almost every tune, Brown wisely outlined the song's message with entertaining and clever talk. Once the four kicked in, however, that was the last word any of the beleaguered crowd could decipher.

□ **Musicianship:** Short on technical flash, but when the rhythm section is solid and the guitars hit hard and true, who cares? As with most effective bands, the playing served to enhance the song as opposed to exalt the individual. The players are very modest as far as stepping into the spotlight, and this serves their style well.

□ **Performance:** Whatever chance the Tazers have of succeeding in the competitive L.A. club scene rests in their ability to establish themselves as character performers. Each member has his own persona and should establish this role with greater clarity in the audience's minds. Vocalist Sean Brown comes across as the *Mad* magazine view of a stereotypical punk. Rhythm guitarist Charley Glancy is the comical Jackie Gleason-Lump Rutherford clone: oafish but lovable. Looking more like a grownup version of Dennis the Menace than a rock drummer, Craig Brisco nevertheless plays with a passionate style that really drives the sound. Whatever flaws the Tazers have as songwriters and players, they neutralize with a unique presentation and spirit. Hanna-Barbera would have a field day portraying the band as Saturday morning cartoon characters. They're that animated!!

□ **Summary:** In this stagnant day and age, when most band images are taken verbatim from text books, a really eccentric and offbeat approach is a breath of fresh air. If the band can alter the set's pacing a bit and maintain their zany appearance, they could attract a rabid (if not selective) following.

—Scott Kirby



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Club Data

by S. L. Duff



Photo by Suzan Carson

Jill Fraser's music helps make "spoken word" more listenable.

Big doin's all over town with bands playing to beat the devil all Memorial weekend long. **Club Data** was out all three of the nights, but we must confess that we only went to one club, the **Music Machine**. They had three great nights in a row, so that's where we went. Caught **Darius & the Magnets** on Friday, **Mavis Vegas Davis** and **Steve Vai** on Saturday, and **Mega Death** and **Redd Kross** on Sunday. Highlights included Davis and her band of swinging pros; especially noteworthy was guitarist **Terrence Elliot**. The band gets into funk, ballads, and rock, and although they teeter on the edge of Vegas schmaltz, they never quite get that corny. Vai's bassist, **Stu Hamm**, astounded one and all with his two-handed, Stick-like technique, which enabled him to play such things as "Snoopy's Theme" and "Theme from Star Trek." Vai of course was terrific, playing two hours worth of originals and a couple of **Zappa** and **Alcatraz** gems. **Redd Kross** turned in one of their tightest (and best sung) sets with the new lineup, although there was still plenty of time for onstage arguing, which at one point was diverted offstage when **Mentor** and **Wally George** guest-star **El Duce** started heckling the band. Everyone who wasn't at these shows was probably at the **Lingerie**, checking out the return of **Dr. John**, whom we're told was great.

Not to stroke the M. Machine too much or make it appear that they're paying us on the side, but rumor has it that old and new **Honeydrippers** may finally meet there on June 15th when **Joe Ligins** and the original Honeydrippers play the club and **Robert Plant** is expected to



Fishbone is red hot.

Photo by Abe Perlestein

drop by. Is this true, or just a communication breakdown? (Sorry.) Last Music Machine tidbit (promise): **I.R.S. Records** present a release party for the new **R.E.M.** LP and video on Sunday June 9th from 7 to 9 p.m.

Remember when the **Pandoras** split into two bands and had an ongoing battle over the right to the band's name? Well, the fight is over and **Paula's Pandoras** have won by default. It seems, according to our sources (hey, we believe 'em), that the members of **Gwen's Pandoras** engaged in a fist fight amongst themselves (civil war?) outside of **Madame Wong's Chinatown** where they were supposed to perform May 25th. Word is they've broken up.

Oops! We printed the wrong phone number for **Gina Zamperelli**, who books rock at the **Wadsworth Theatre**. The correct one is (818) 957-0748. See issue #10 for the incorrect one.

The **Lighthouse** is celebrating their anniversary on June 12th, beginning at 4:00 p.m. with the **Automatics** and carrying into the night with **Bunch** and the **Cowsills** (remember "Hair?") For five points, what was their other hit? Coming June 15th, 19th, and 20th, it's the newly formed **Hollywood Heroes**, featuring **Floyd Sneed** (drummer from **Three Dog Night**), **Chris Mosfert** from **Dr. John's** band, **Cornelius Bumpus** from the **Doobie Bros.**, and other luminaries. Their specialty is fusion with a Motown touch. The **Lighthouse** has a new sound system, recently installed and designed by **Westlake Audio**.

The **Lhasa** presents a series of modern music presented by the **Independent Composers Associ-**

ation every Thursday through June starting the 6th with **Carl Stone**, **David Ocker**, and **Jonathan Gold**. **Freeway Records** present three nights of spoken word on the 14th, 21st, and 29th, with the poetry of **Ivan Roth** backed by the synthesizer music of **Jill Fraser** on the 14th. **Exene** will do her last show of solo poetic ramblings before the summer **X** tour on the 29th.

If you think **Club Splatter**, er **Data**, is trashy, have ya ever checked out **Scratch** magazine? Well, never mind the quality journalism and photography, **Scratch** has itself entered the local club arena. Every Thursday at the **Grandia Room** on Melrose they present the **Scratch Club**, featuring bands, video, booze 'n' dancing, and the taping of the **Scratch** TV show.

Upcoming shows worth mentioning: the **Untouchables** return from recording in England for a two-night stand at the **Palace** on the 7th and 8th. Look for the legendary **Mitch Ryder & the Detroit Wheels** there on the 18th. The mellowist saxman in the galaxy, **Stan Getz**, brings his special sax magic to the **Palace** mainroom on the 20th. Check out **Fishbone** at the **Country Club** on the 7th and the return of the **Red Hot Chili Peppers** with new guitarist **Hillel** (from **What is This**) there on the 20th. **Super Heroines** display their new drummer at **Wong's West** on the 15th. June 21st at **McCables**, **G.S. Sachdev** (flautist) and tabla player **Zakir Hussain** bring Indian classical music in for the evening. **Eugene Chadbourne** from Canada's **Shockabilly** will play solo electric on the 22nd at **McCabe's**.

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.

Reporting Dates
May 14-May 27

Madame Wong's Chinatown

1. Pontiac Brothers
2. Agent Orange/Flamethrowers
3. Prodigal Sons

Lhasa Club Hollywood

1. Balancing Act
2. Incubus
3. Wednesday Week

Palace Hollywood

1. Fishbone
2. Dan Hartman
3. Larry Coryell (Jazz Court)

Country Club Reseda

1. Uli Roth & Electric Sun
2. Ragz
3. Megadeth

McCabe's West Los Angeles

1. Suzanne Vega

Baked Potato North Hollywood

1. Don Randy & Quest
2. Pound
3. Phil Upchurch

At My Place Santa Monica

1. Richard Elliot
2. Michael Ruff
3. Vonda Shepard

Texas Loosey's Torrance

1. Out of the Blue
2. Dan & Craig

Lighthouse Hermosa Beach

1. Steppin' Lazer
2. Blues Busters
3. Automatics

Palomino North Hollywood

1. Poco
2. Textones
3. Bellamy Brothers

Music Machine West Los Angeles

1. Twinkle Brothers
2. Blue Riddem
3. Steve Vai

Showcase

by Ronald Coleman



Psychobud

Orange County's Psychobud is currently riding a wave yet to crest, following positive press and strong college radio response to their self-titled mini-LP. Joe Marx is the id accountable for Psychobud, which formed three years ago from the splinters of the Aesthetics and the Dead End Kids, two punk bands that had run their course, according to Marx. "I always thought it [punk] was sort of a limited concept of music. I didn't want to appeal only to 15-year-old white males. When we were playing in punk bands, the Psychobud music started to dominate our interests. We just decided we didn't want to play punk anymore because we could be free with Psychobud."

Being "burned out" on punk led Marx, his brothers—Jim Balistreri (drums) and Dominik Michael Vincent (bass)—along with Doug Summer (guitar, synthesizers), and Paul Smith (guitar), to form a dance-pop group aiming for a wider appeal. Their disc, produced by Ethan James (who has worked with the Minutemen and the Bangles among others), caught attention with its electro-meaty might and grooves. Marx is no stranger to funk, having been surrounded by black pop and soul while growing up in Milwaukee.

"When I moved here, I got into dancing and then punk rock. I threw away everything that came before. I hated pop music, but with Psychobud I took it all back, creating what was natural for me." Such fluctuations in musical direction might tend to bend listeners in and out of a group's fold, yet it also adds dimension, claims Marx, as fragments of these influences fall into place. "It has given me

Psychobud: Pop born out of punk in conservative Orange County.

a totally different perspective. I was really able to check out what I wanted from pop. Now what I do is to try and keep the same energy level up. The best thing about punk is the adrenalin it gives you. It's just *intense*." He also pointed to other acts that have risen from similar avenues: "There's a million bands that have this kind of background—Simple Minds, Duran Duran, and others. It's just a page in the history of music."

Influences are apparent in Psychobud's style, from Joy Division to Yaz to Alice Cooper, while a few tunes, such as "Correspondent" and "Still Hungry," deal directly with grim social scenes. Most pop acts consider this kind of songwriting taboo and too controversial to be accessible, but Marx admits he wasn't going for a home run his first time at bat. "We never thought about it at all. I knew that my first record wasn't going to make me a star. I didn't think about anything [having] to do with marketing music until after [the release of] the record. Now that I've done it, I'm a new man—I've learned more than I could even tell you. I listen to it and say, 'Well, I guess if I wanted to sell more records it would have been different. The album wasn't calculated to be a cohesive thing; it was six different recordings done at six different times. It was diverse, eclectic, but it was there, so we put it out. 'Sighs' is the newest song on the record, and the direction we were heading toward by inventing more rhythms in different ways."

The success of their record has brought the band to a point of prominence in Orange County as they prepare to release a three-song EP this summer produced by Dan Van Patten, who has produced Berlin

and worked with the Violent Femmes (another band with Milwaukee roots) and Big Country. The decision to go with Van Patten indicates that Psychobud's ambitions are growing. As Marx puts it, "There is no real reason why I'm not working with Ethan [James], it's just an opportunity for me. You see, Ethan has an eight-track and I need a 24-track right now."

Another change for the band comes with the addition of keyboardist Greg Kuehn, formerly with the Church and Bob Dylan's band. Kuehn is collaborating on some new material with Marx for the next release. Both Kuehn and Marx exhibit optimism toward what some may consider a severe handicap—working out of Orange County. Kuehn admits, "There's been a stigma about Orange County, that it is real conservative and nothing professional will come about." But Marx interjects that "Bands from anywhere in the country get discovered. If a band wants to go out and do it, they can. I mean, Orange County is just a truck down the freeway from L.A. It's no big deal. Greg lives in Orange County and it hasn't hurt him." ■

SCENE OF THE CRIME

The suburban sprawl of Orange County has a staunch, unprogressive reputation, which doesn't leave much room for an original band to graduate from local school gigs. Joe Marx, leader of Psychobud, a group which has been able to enter the real world of nightclubs and bars, thinks that the situation is destined to change for struggling acts. "Orange County is just beginning to grow culturally. Things are gonna change here, and I hope we'll be at the forefront, because there are a lot of creative people here. There is a lot of money in Orange County that's going to be put into it within the next ten years, and you'll see many things culturally that will blow L.A. away or at least catch up." Marx may be anticipating some distinct changes, but the mainstay of the O.C. scene is still punk rock which, according to Marx, has lost some of its punch. "I'd say the only bands that are pop in Orange County are Psychobud, Cathedral of Tears, and Bachelor's Even. The rest are playing garage rock or the gloom stuff. Most of them are still punk, but punk has become so tame that clubowners don't get shocked when they see punk rockers. The whole look is intimidating, but once you get beyond that you see it's just a bunch of dumb kids." According to Marx, area clubowners have become more receptive over the last few years to original acts, now that punk isn't so threatening, creating a more healthy environment for bands like his. "We turn down more gigs than ever right now. There are more clubs now willing to book us than there were three years ago. There are places like Fenders, Spatz, the Concert Factory, or the Bull where original bands can play. Even some Top-40 clubs are booking original acts one night a week," he noted. Judging by Marx's speculation, we may be in store for more inviting sounds from our southern neighbors sooner than we think.

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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

TED KWALICK'S TENNESSEE GIN & COTTON

19710 Ventura Blvd., Woodland Hills, CA
Contact: Eric Lamb (818) 347-4044
Type of Music: Originals
Club Capacity: 200
Stage Capacity: 10
PA: Yes
Lighting: Yes
Piano: No
Audition: Call first
Pay: Negotiable

OSKAR'S CORNHUSKER

975 W. Foothill Blvd., Azusa, CA 91702
Contact: Patrick, (818) 814-2224
Type of Music: Rock, pop. Acts based in San Gabriel Valley preferred
Club Capacity: 450
Stage Capacity: 10-12
PA: Yes
Lighting: Yes
Piano: No
Audition: Call, send tape, pics, bio
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

JOSEPHINA'S

13562 Ventura Blvd., Sherman Oaks
Contact: "Hurricane" David (714) 776-4912
Type of Music: All but heavy metal/punk. Tuesday Contest, solo artists, self-contained acts, music, comedy, magic & variety acts.
Club Capacity: 180
Stage Capacity: 6
PA: Yes
Lighting System: Yes
Piano: No
Audition: Call "Hurricane" David
Pay: Bands, negotiable. Showcase acts (\$100 in prizes each Tuesday)

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

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 POMONA VALLEY AUDITORIUM

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

THE STAGE WEST

17044 Chatsworth, Granada Hills, CA
Contact: Beau, 8-10 pm, (818) 360-3310
Type of Music: Rock, originals OK, Top-40
Club Capacity: 350
Stage Capacity: 10
PA: Yes, w/operator
Lighting System: Yes, w/operator
Piano: No
Audition: Send complete promo pack or VHS to above address w/SASE
Pay: Negotiable

TIMBERS

1920 Alosa, Glendora, CA 91106
Contact: Steve Hibbard, (818) 577-1895
Type of Music: Heavy metal, rock, new wave, orig's 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

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

THE SUNSET

322 W. Sierra Madre Blvd., Sierra Madre, CA 91024
Contact: Doug Huston, (818) 355-3469

Type of Music: T40, R&R, originals OK, dance music, Sunday jazz
Club Capacity: 225
Stage Capacity: 4
PA: Yes
Lighting System: No
Piano: No
Audition: Send cassette or video, or call
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

GIO'S RESTAURANT

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

LA CABARET

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

DB SOUND

8217 Lankershim Blvd. #1, North Hollywood, CA 91605
Contact: Dennis (818) 504-0494
Type of Music: Rock, heavy metal
Club Capacity: 300
Stage Capacity: 7
PA: Yes
Lighting: Yes
Piano: No
Audition: Send promo kit
Pay: Percentage of door

BLUE LAGUNE SALOON

4080 Lincoln Blvd., Marina del Rey, CA 90292
Contact: Jimmie Wood, Thurs & Fri 1-6 p.m., 822-9121
Type of Music: All styles, original only, receptive to new music
Club Capacity: 220
Stage Capacity: 15
PA: Yes, w/operator
Lighting: Yes
Piano: No
Audition: Send tape or call
Pay: Percentage of door

CLUB 88

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

CARMELLO'S

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

THE 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

THE WATERS CLUB

1331 Pacific Ave., South Bay/San Pedro, CA 90731
Contact: Mitch Dort (213) 547-4423 or 547-4424
Type of Music: R&R to Heavy Metal, originals
Club Capacity: 900-1000
Stage Capacity: 100
PA: Yes
Lighting: Yes
Piano: No
Audition: Send tape, bio & pic to above address
Pay: Percentage, negotiable

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

ORANGE COUNTY**CRAZY BURRO**

9042 Garfield Ave., #316. Huntington Beach, CA 92696
Contact: Fritz (714) 964-7132
Type of Music: Top 40 or show
Club Capacity: 200
Stage Capacity: 5-6
PA: Yes
Lighting: Yes
Piano: No
Audition: Send tape, resume or video
Pay: Good

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

SAFARI SAM'S

411 Olive Ave., Huntington Beach, CA 92648
Contact: Gil or Sam (714) 536-6025
Type of Music: All styles, local band showcases, poetry reading.
Club Capacity: 100
Stage Capacity: 5-6

PA: Yes
Lighting: Yes
Piano: No
Audition: Call, send tape & resume
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

RADIO CITY

945 S. Knott, Anaheim CA 92804
Contact: Mars Black (714) 826-7001 between 1 & 5 p.m.
Type of Music: Heavy metal, speed metal, post punk, rockabilly, R&R
Club Capacity: 315
Stage Capacity: 10
PA: Yes
Lighting: Yes, with operator
Piano: No
Audition: Call
Pay: Negotiable

FRENCH QUARTER

919 S. Knott, Anaheim, CA 92804
Contact: Jerry Roach (714) 821-3412 after 2pm
Type of Music: All styles, Top-40
Club Capacity: 200
Stage Capacity: 8-10
PA: Yes
Lighting: Yes
Piano: No
Audition: Call or send tape
Pay: Negotiable

CLUB ROCKET

919 S. Knott, Anaheim, CA 92804
Contact: Jerry Roach (714) 821-3412
Type of Music: Top 40, all styles, poetry reading
Club Capacity: 200
Stage Capacity: 5-6
PA: No
Lighting: Yes
Piano: No
Audition: Call or send tape
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

MISCELLANY

FREE COMPUTER SYNTHESIZER class at 24-track studio. Cut recording time and costs and have amazing sounds and techniques at your disposal. Call Patti at (213) 664-7622.

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 3/4" tapes to: Eye Music, 1765 N. Highland Ave., Box 999, Hollywood, CA 90028 or call Syn Sadoux at (213) 728-4592.

ARE YOU LOOKING for us? We're looking for you! Management Production Company is searching everywhere for hot new acts. Send tape and any other info to: Whitney Entertainment, 1341 Ocean #177, Santa Monica, CA 90401.

THE CITY STAR Club is looking for management or production companies that book only the best L.A. and Orange County acts for Southern California's hottest nightclub. Also booking agent wanted. Must be of highest pro calibre. References required. Will be checked. (714) 636-4532.

HOT DANCE BANDS wanted: Record producer seeks dance bands for recording project. Send cassette and info to: Time Stream Productions, 4670 Hollywood Blvd., #345-M, L.A., CA 90027.

MANAGER SEEKS new talent. Presently representing several acts on major labels. Send info & cassette to: William Gladstone, 4254 Baldwin Ave., Culver City, CA 90230.

MANAGEMENT PRODUCTION company seeks hot new acts. Also seeking songwriters with hit tunes. Send tape and any other info to: Whitney Entertainment, 1341 Ocean Ave., Suite 177, Santa Monica, CA 90401.

VOLUNTEERS NEEDED for the Los Angeles Vocal Registry. Exchange time for membership in vocal service organization. Call (213) 465-9626, (818) 795-6757 or write P.O. Box 65134, L.A., CA 90065. A great involvement opportunity.

OFFICE ASSISTANT for errands and/or housework in exchange for 24-track studio time. Call Patti 664-7622.

LOUNGE BANDS, COUNTRY bands: R&R Productions will provide you with extraordinary promotion and booking. Possibility for future recording or originals. (818) 340-8879.

NEW INDEPENDENT RECORD company seeks creative bands, any style. Send tape and info to: Talent Group, P.O. Box 944, Del Mar, CA 92014.

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

ROMEO & JULIET'S currently auditioning singers, comedians, jazz groups, and singing guitar players for Skip E. Lowe's Talent Showcase. Sunday and Monday, 9 p.m. No cover charge. For info call Skip (213) 656-6461.

THE USO IS looking for performing groups to join their 1985 tours to Europe, the Caribbean, and the Pacific. For more info, call (213) 650-2395.

FOUR STAR SALOON, 8857 Santa Monica Blvd., West Hollywood, seeks singers for Friday Cabaret Night. Three-piece band provided. Auditions held every Monday at 8 p.m. Possible future paid bookings. For info call John (213) 263-2633.

DRESDEN'S OF Hollywood presents a Wednesday night variety showcase at 9 p.m. For info call Johnny (213) 263-2633, 1760 N. Vermont, Hollywood, CA 90029.

SARDIE'S IS now presenting jam sessions on Wednesday night at 9 p.m., and Sundays at 4 p.m. 4201 W. Olive Ave. in Burbank.

ROCKIT TALENT Agency seeks talented musicians and songwriters for rapid advancement in the music industry. Top 40 bands needed for steady employment throughout the West. Please send tape and photo to: Rockit Talent Agency, 5515 Jackson Drive, #211, La Mesa, CA 92041 or call (619) 466-7625. Licensed and bonded.

BOOKER WANTED for established Hollywood nightclub. The room has huge possibilities and needs an experienced take-over person. The Berwin Entertainment Complex. Contact Gary Berwin (213) 464-0700.

NEW GROUPS only with original songs: Rock, pop, country. 30 years dealing with broadcaster worldwide. No managers or hype. Serious only, please. Send cassette and info to M&M Associates, P.O. Box 25134, L.A., CA 90025.

SELF-CONTAINED GROUPS and singers with either videos or soundtracks: Contact Almanac Inc. for cable TV show. Local and New York exposure. Call (213) 852-1706. If no answer, call (213) 651-3423.

MANAGEMENT AGENCY seeks original and Top 40 groups for placement in clubs and casuals. Call (714) 964-7132, Skylar Bros. Entertainment.

ROSE TATTOO, 665 N. Robertson Blvd., West Hollywood, seeks musicians (R&B, jazz) and comedians for variety show. Shows held Monday night at 9:30, 11:30, and 12:30 p.m. Auditions are held every Saturday at 2 p.m. For more info call Armando Alvarez (213) 854-4458.

BANDS WANTED for top L.A. nightclubs, call T.C. at (213) 874-3260. Leave message with band name and phone number, and person to contact.

MUSICAL DIRECTOR needed at the Groundlings for ongoing revue. There is pay. Must have synthesizer. Please send resume and representative cassette tape to: Search Committee, The Groundlings, 7307 Melrose Ave., L.A., CA 90046.

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 Prods., 1917 N. Rose, Suite 1000, Burbank, CA 91505.

ROCK BANDS wanted for Louisa Moritz' "Potpourri" talent contest at the Valley Club. \$100 first prize. Free food and drinks. Huge stage, lighting, and PA. Club capacity is 1000. Held every Sunday, 5-11 p.m. Call (213) 874-0246 or (213) 399-4657 for more info.

WANTED: EXPERIENCED 24-track engineer by 24-track recording studio. (213) 664-7622.

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.

PRO PLAYERS

NEXT PRO PLAYER DEADLINE
WED., JUNE 12, NOON

SEE PRO PLAYERS COUPON
ON NEXT PAGE

SESSION PLAYERS

ANDY WEST

Phone: (213) 459-7798
Instruments: Steinberger, Alembic, Modulus 6-string bass, 5-string electric upright.
Styles: All, specialize in rock or rock/fusion grooves.
Read Music: Yes
Qualifications: Bass player for the Dregs for 6 albums, 12 years of road work and recording. Easy to work with, low ego factor.
Available For: Album or demo work, concert tours, bass instruction.

HENRY BUTLER

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

ANDREW GORDON

Phone: (213) 379-1568
Instruments: Oberheim OB8 Polysynth, DX digital drums, DSX digital sequencer, Fender Rhodes, Kawai Grand Piano, Fostex 4-track, Korg Poly 6 synth, Yamaha DX-7.
Read Music: Yes
Styles: Versatile in all styles, especially pop, R&B.
Qualifications: Played keyboards for 23 years. Worked in Europe for 10 years in different situations before moving to L.A. 4 years ago. Worked touring Europe and U.S.A. Wrote commercials and music for TV. Contacts with record company in London & L.A. w/solo synthesizer album release. Instruction in the techniques of programming synthesizers and drum machines. Reasonable rates. 16-track studio available with top name producer/musician.
Available For: Session work, commercials, live work, producing and arranging, teaching, 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, equipment rentals.

NINA PASSANTINO

Phone: (213) 379-5271
Instruments: Keyboard, flute
Styles: Jazz, standards, R&B, MOR.
Read Music: Extremely well.
Qualifications: B.A. in music—studied w/John Lewis; currently pianist with L.A. Jazz Workshop, as well as with local swing bands. Have played for musicals in L.A. Perfect pitch; transpose on sight; fast take-downs. Rhythm section available.
Available For: Casuals, demos, accompanying for soloists/shows, take-downs, teaching.

TOM TORRE

Phone: (213) 850-1343, (818) 716-5632
Instruments: Electric & acoustic violins & guitars
Technical Skills: Excellent ear, on-spot improvising & arranging, fiddle & violin.
Styles: All
Read Music: Yes
Range: Baritone, 2nd tenor
Qualifications: 20 years playing experience from orchestras to country groups to hard rock acts. B.A. degree in music. Studio & session experience in all areas. Good listener. Easy to work with.
Available For: Anything

ERIC WOLLMAN

Phone: (213) 854-0755
Instruments: Electric and 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 and studio work in NYC, Boston and L.A. Call for info, tape available.
Available For: Sessions, demos, live work.

GEORGE EDWARD

Phone: (213) 383-4551
Instrument: Drums and 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 & Bozzio.
Available For: Live concerts, touring, sessions & casuals.

SHANNON A. MURRAY

Phone: (213) 851-6681
Instruments: Tenor & soprano sax, doubles on keyboards & percussion
Technical Skill: Instrumentalist & composer/arranger
Styles: All
Vocal Range: Tenor
Read Music: Yes
Qualifications: 15 years performance and recording experience in the U.S. and Europe. Berklee College of Music Composition and Arranging program. Former instructor at the Institute of Modern Music, Strasbourg, France. Member of various groups including Farranfore (USA) and Simone (Europe). Featured soloist on the latest Stella Bernhardt album on Altex Records, Saarbrücken, West Germany.
Available For: Sessions, live performance, road work, group situations, and composition/arrangement projects.

STEVE CARMAN

Phone: (818) 995-4524
Instruments: Basses, all kinds & vocals
Styles: All
Read Music: Yes
Qualifications: 10 years extensive recording and touring experience worldwide, 28 albums. Have worked with Bonnie Tyler, Ronnie Spector, Nektus. Movie experience. Trained as studio engineer in London. Dozens of TV shows in different situations. Read, arrange, and compose.
Available For: Studio and/or live performances, tours.

SAM SORESENSEN

Phone: (213) 306-3179
Instruments: Oberheim OB-8 synth, DMX drum machine, DSX sequencer, Yamaha CS-80 synth, Moog Source synth, modified Rhodes elec. piano, Mason Hamlin grand piano, TEAC 4-track w/DBX, misc. sound processing equipment.
Read Music: Yes
Styles: All
Vocal Range: Tenor
Qualifications: 15 years live and studio experience, including TV, movies, radio, record projects. Experience and access to most keyboards.
Available For: Sessions, pre-production, programming, rentals, teaching, low budget demos in my home.

NEIL KUNEN

Phone: (213) 257-5622
Instruments: Electric and acoustic guitars, 12-string & guitar synths
Technical Skills: Exciting, melodic solos and 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 professional playing with a variety of music and groups. Recording and performance with *Flying Fingers*, *August*, *Sweat and 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.

MIKE HALPERN

Phone: (818) 840-8276
Instrument: Drums
Styles: Top 40, jazz, country
Read Music: Yes
Qualifications: 15 years clubs, casuals and sessions. Good equipment. Very reliable.
Available For: Group situations, five-nighters, sessions, recording, casuals and traveling.

DALE HAUSKINS

Phone: (213) 942-7944
Instrument: Electric guitar
Technical Skill: Very expressive improvisational player and performer.
Styles: Jazz-rock, progressive rock, free improvisation. Holdsworth and my own influence.
Sight Read: No
Vocals: No

Qualifications: Toured and recorded with name Swiss progressive jazz-rock band with 5 albums on Vertigo; worked and recorded with producer John Acoc (Steve Hackett x-Genesis), Sessions with Jon St. James (SSQ). Toured Switzerland, Italy, Germany.
Available For: Band situation, touring, sessions, live work.

CORNELIUS BUMPUS

Phone: (818) 249-4409.
Instruments: Tenor and Soprano Sax, Flute
Technical Skills: Instrumentalist & Vocalist
Styles: All
Vocal Range: Tenor
Qualifications: 29 years of saxophone playing. Member of Doobie Brothers 1979-82. Recording credits include two solo albums, Doobie Brothers, Amy Holland, Moby Grape, Michael McDonald, Eicki Yazawa, Patrick Simmons, Clifford Coulter, Taboo Zoo, Tom Johnston, and Lacy J. Dalton. Live performances with Doobie Brothers, Jeff Lorber, Lacy J. Dalton, Moby Grape, Cornelius Bumpus Quartet, Bobby Freeman, Ambrosia, numerous club bands.
Available for: Anything

PERRY A. CELIA

Phone: (213) 906-7105.
Instruments: Simmons Electronic Drums SDS—V, Simmons Analog/Digital Drums SDS-VII, Linn 9000 Digital Drums & Trigger System, Acoustic Drums
Read Music: Yes
Styles: Rock
Technical Skills: Extensive recording and programming experience.
Qualifications: 8 yrs studio and live performance. Performed and/or programmed for: The Singers, (Pleiades Records), *Revenge of the Nerds* (sound-track "Right Time for Love"), John Denver and Sylvie Vartan ("Throwing Darts"), and many others. Resume and tape available upon request. Good image and hardhitting.
Available for: Studio sessions, (playing, programming), demos, live performance, video performance, equipment rental, consultation.

DAVID MUSE

Phone: (213) 392-3172
Instruments: Tenor, alto & soprano sax, flute, Oberheim OB-8, DX, DSX sequencer, Jupiter 8, Yamaha DX7, Korg Vocoder, Yamaha PF15 piano
Technical Skill: Keyboards & horns
Styles: Any
Vocal Range: Alto
Read Music: Yes
Qualifications: A.A. degree in Music, keyboard & horn player for Firefall 1976-1983. Session work: Criterio Studio, Miami, FL; Pete's Place, Nashville, TN; Mountain Ears Recording, Boulder, CO. Work on various album projects & film scores.
Available For: Session & road work, clubs, films

DAVID ARELLANO

Phone: (213) 464-8381 lv mess., (714) 543-0558
Instruments: Access to all keyboard gear, specializing in acoustic piano & analog/digital synthesizers
Styles: Rock, R&B, Top 40, technopop/new wave, reggae, rap, jazz, Latin & even country
Qualifications: 17 years experience. Recorded with Survivor, Peter Tosh band, Whalers, Ides of March, Mary Wells, the Ventures, Greg Perry, Harvey Mason, Billy Osborn (L.T.D.), Jack Miller, Chase J.W. Wade, Trade Secrets, The Friends Band International Reggae All-Stars and many others.
Available For: Sessions, masters, demos, touring. I have the ears.

RHYTHM TWINS

Phone: (818) 766-5511, (818) 841-0094
Instruments: Bass and Drums
Technical Skill: Solid grooves and good time
Styles: Pop, rock, new wave, country, heavy metal, funk, reggae
Vocal Range: Baritone-tenor
Read Music: Yes
Qualifications: 30 years collective experience, 5 years as a team.
Available For: Demos, masters, gigs

STEVEN MCGILL

Phone: (213) 484-0666
Instruments: Congas, bongos, timbales, vibraphone, xylophone, African and Latin percussion instruments.
Technical Skills: Percussionist player/performer.
Styles: Jazz, pop, R&B, reggae, rock.
Read Music: Yes.
Vocal Range: Background vocals.
Qualifications: 13 years experience performing, recording, and teaching.
Available For: Sessions, recording, teaching, performances.

SHANE O'BRIEN

Phone: (213) 671-6172
Instruments: Guitars, vocals
Technical Skills: Studio productions, writing
Styles: Top 40, R&R, blazing blues
Vocal Range: Tenor
Qualifications: Lead playing & singing, mostly as frontman for 3- & 4-piece groups. Band leader experience such as scouting out gigs, supplying new songs, original & Top 40, enthusiasm & more
Available For: Anything & everything

IVO EEKMAN

Phone: (213) 453-6351
Instrument: Prophet T-8, Oberheim OB-8, Synergy, Yamaha DX-7, Prophet 5, Moog, Clav, Dynomy Rhodes, DMX drum machine, DSX Sequencer, Piano.
Styles: All
Read Music: Yes
Qualifications: Recorded and performed in various situations around the globe for past 12 years.
Available For: Arranging, film scoring, sessions, gigs.

BRUCE BURGER

Phone: (818) 247-6955
Instrument: Electric & acoustic guitar
Technical Skills: Guitarist/writer with extensive recording and performing experience.
Read Music: Yes
Styles: Funk, rock, pop, reggae, fusion, blues, jazz.
Qualifications: 15 years of guitar playing. Guitarist/musical director for various San Francisco Bay Area groups. Radio airplay on San Francisco (KBLX, KRE, KJAZ) of original tunes for fusion group, Jazzburger.
Available For: Studio and/or live performance, tours.

DEAN HINKLEY

Phone: (818) 505-9927
Instruments: Vibes, xylophone, marimba, orch. bells, tympani, chimes and percussion.
Styles: Orchestral, jazz, rock, pop.
Available For: Sessions, live work, demos etc.
Qualifications: 10 years experience on instruments, experience with various orchestras, stage bands, R&R, pop and C&W bands, club and studio work. Also experience with musicals and dinner theater.
Read Music: Yes

TRACY CAINE

Phone: (213) 839-9523
Instruments: Drums, 16-track MIDI recorder with three synth modules, Hot Rod drumulator with acoustic, Simmons, and Latin percussion chips, Simmons SDS-1 with many sound chips, congas, timbales and percussion.
Technical Skills: I can save time and money on studio costs with MIDI pre-production. Many hours of MIDI recording, drum programming, live drum recording.
Vocal Range: Bass to second tenor
Styles: All
Read Music: Yes
Qualifications: 18 years of playing five & six nights a week, thousands of hours of recording (mostly 24-track). Commercials for Miller High Life, Stroh's Sergio Valente, etc. Experience in small demo studios to Evergreen Studios.
Available For: Pre-production recording and recording sessions. Demos to masters.

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.

JIM MANDELL

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

BETTINA HOLLI

Phone: (213) 823-2254
Styles: R&R, pop, R&B, country
Vocal Range: 3 octaves
Sight Read: Yes
Qualifications: 10 years experience, stage and studio, extensive training and background.
Available For: Sessions, jingles, demos, bands.

REENIE MATTHES

Phone: (213) 656-9492
Vocal Range: Alto to soprano
Styles: Pop, rock, blues, R&B, C&W
Sight Read: Yes
Qualifications: Extensive live and studio work—skilled in arranging and production. Call for more info.
Available For: Sessions, demos, concerts.

L.A. VOCAL REGISTRY

Phone: (213) 465-9626, (818) 795-6757
Vocal Ranges: All
Styles: All

Qualifications: We have vocalists of all styles and levels of experience.
Available For: Sessions, demos, casuals, everything

MERRILL LEIGHTON
Phone: (818) 760-0148
Vocal Range: Soprano (3 octave)
Styles: Pop, light rock, R&B, jazz standards, Broadway
Sight Read: Yes
Qualifications: 13 years live and recorded experience including Broadway shows, industrial shows, commercials and club dates, recording and TV.
Available For: Sessions, jingles, demos, videos

NANCY ROCHE
Phone: (818) 793-2655
Instrument: Voice
Technical Skill: "Instant" harmonies, writer
Styles: Pop, rock, C&W, R&B, jazz
Vocal Range: 4 octaves
Sight Read: Yes
Qualifications: 10 years clubs, studio work, TV, radio commercials
Available For: Sessions, jingles, demos, concerts

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 and lead), B.M. at Berklee College of Music. Also do arrangements and lead sheets. I sing with heart as well as technique and will add depth and feeling needed for a ballad as well as the hard fast edge needed for a rocker. Tape and esume upon request.
Available For: Sessions, demos, videos, club-work, casuals.

NEXT CLASSIFIED DEADLINE
WED. JUNE 12, 12:00 NOON

2 PA'S AND AMPS

- Peavey 260 series monitor amp w/built-in graphic EQ & Peavey monitor sprk cabs, \$325 Dave 213-826-6916
- Acoustic 802 PA cabs, pair, \$350, Dave 213-826-6916
- Sunn Beta 105H sprk cab, like new, \$199, Dave 213-826-6916
- Peavey Renown 212, 160w rms, w/channel switching, parametric EQ, power amp in, pre-amp out, grt clean over-drive snd, mint cond, \$300, Mark 213-650-0108
- ARP Minus Noise 8-channel mixer, hi & low z input jacks, 3-pos impedance selector, "reverb", mint cond, \$195, 818-761-3735
- ElectroVoice 8060-8 cab, four 12" EVM 12L spkrs, xlt cond, \$500, 818-761-3735
- Yamaha mixer EM series model 150-II, \$700 Very gd cond 818-889-9535
- Roland chorus echo RE501, \$600, very gd cond, 818-889-9535
- Acoustic PA 120-6, compact cut constructed, 2 PAF spkrs w/12" & horn, \$600 obo, Julie 714-985-6176
- Ampeg VT22 100w combo, master volume, reverb, two hvy duty 12s, xlt cond, \$450 or trade, 818-761-3735
- Hiwatt custom 100w amp w/cover, vintage year, grt sound, \$450 obo, 213-659-8111
- Walter Woods 2-channel bass amp, 150w at 4 ohms, org owner, 5 yrs old, \$650 obo, 213-462-2486
- Acoustic 3112 PA cabinet w/one 12" & horn, xlt cond, \$125 or trade for small 1-15" bass cabinet, Marc 805-495-2275
- Roland JC120, \$350, Dave 213-820-1065
- PA speakars, 3-way w/JBL & Yamaha components, \$550 for both, Dave 213-820-1065
- Spectra 6-channel powered mixer w/EQ & reverb, 120w, \$350 obo, Mitchell 818-760-1099
- Galleon Kruger bass cabinet w/four 12" spkrs, \$200 818-997-8798
- Fender Twin Reverb, newly reconed Altec Lansing spkrs, gd cond, \$315, 818-766-0876
- Yamaha G100-210 100 rms, parametric EQ, channel switching, Very loud, xlt cond w/cover, \$300, 818-766-0876
- PA, Acoustic 850 plus 2 columns, gd condition, \$900 obo, 213-650-0060ext195
- Fender bass bottom, gd condition, \$200 obo, 213-650-0060ext195

- 1964 Fender Super Reverb amp w/road case, \$300, Bill 213-463-6240
- Seymour Duncan amp top w/2 extra modules, rack-mountable, \$900, 818-344-3859
- Dean Markley RM80DR 2-channel head w/triple 12" extension cabinet, brand new, \$500, 818-344-3859
- Bag End single 12" extension cabinet, 15-ply imported finished plywood loaded w/Celestion Sidewinder 12" speaker, \$250 w/speaker, \$175 w/o speaker, 818-344-3859
- MusicMan 1-12RD 100w self-contained amp w/EV 12" spkr, reverb, channel switching, \$275 obo, Lv mess 818-506-8774
- Peavey Combo 300 bass amp, gd condition, no price, 818-367-1597
- Fender Princeton Reverb, \$125, 818-367-1597
- Yamaha bass preamp, 4 mos old, mint cond, direct-out balanced output, ground lift, send-return level control, parametric EQ & Biamp crossover, \$200, 213-376-5580
- Marshall JCM40 10 50w one 12" combo amp, new in box, \$450, Rey 213-652-7916
- New 50w Marshall amp, JCM800 series, no price, 818-760-2213
- Two JBL 2441 hi-frequency drivers, \$275 ea, Lenny 818-760-2213
- One Innersound spring reverb w/parametric EQ, \$65, Lenny 818-760-2213
- Three 15" JBL speakers, \$100 each, Lenny 818-760-2213
- 5" LE JBLs for \$50 a pair Lenny 818-760-2213
- Altec N801 crossover, \$25 Lenny 818-760-2213
- One JBL 2213 lo-frequency speaker, \$60, Lenny 818-760-2213
- Two JBL 2405 hi-frequency slot ??, \$75 ea, Lenny 818-760-2213
- Two Cenwin Vega cabinets, folded 15 horn enclosures, \$35 ea, Lenny 818-760-2213
- Black Widow 15" speaker, \$90, Lenny 818-760-2213
- One Yamaha PM170 6-channel stereo mixing board, \$150, Lenny 818-760-2213
- Randall 4x12 slant cabinet, brand new, \$400, Celestion Jeff 818-892-1911
- MXR pitch transposer w/footswitch, 4 presets, 2-oct range, mix & regeneration, line in & out, aux in & out, \$550, Mark 213-650-0108
- Boss OC2 octaver, \$65, 818-761-3735
- Hamer tremolo unit, \$35, 818-761-3735
- Two 10" Celestion spkrs, \$30 ea, 818-761-3735
- 12" Celestion spkr, \$30, 818-761-3735
- Shure SM56 microphone, xlt cond, \$75, 818-761-3735
- Shure H1Z microphone, xlt cond, \$30, 818-761-3735
- Boss pedal box w/effects, power supply, equalizer, compressor, sustain, analog delay, tube screamer, \$225, Lisa 213-852-1535
- Maestro echoplex, xlt cond, w/sound-on-sound, brand new tape, \$150, 818-761-3735
- Univox reverb unit, \$75, 818-761-3735
- Roland Drumatix, brand new, \$220 obo, 818-763-0493
- Ibanez analog delay, AD9, perf cond, \$75, Mike 818-990-8408
- Nady/Nasty wireless guitar tuneable transmitter, rack-mountable, \$300, 818-989-9498
- Ibanez stereo chorus, 18v, model SS-505, w/AC adaptor, \$60 or trade, 213-506-6901
- Furrman P03 parametric EQ preamp, rack-mountable, xlt cond, \$125, Marc 805-496-2275
- Rockman X100 w/rock adaptor & head phones, xlt cond, \$140, Marc 805-496-2275
- Alembic bass PUs avail for Fender P-bass, Fender Jazz bass, PJ bass, Brand new, \$50 per set, 213-376-5580
- Yamaha bass preamp, 4 mos old, mint cond, no price, 818-990-8408
- Roland R1000 digital reverb, perf cond, \$500, After 7pm 818-980-7163
- Sennheiser 431 microphone, w/case, xlt cond, \$225, 818-761-3735
- Sampson TR2 guitar wireless system, brand new in box, \$200, 818-761-3735
- Fostex 250AV Portastudio 4-trk cassette w/dobby, \$800 obo, 818-997-6798
- DBX 161 compressor/limiter Par in rack mount unit, both for \$475 obo, Mike 818-341-2914
- Maxell reel-to-reel 1/4" tapes, good-to-xlt cond, \$2 ea, Bob after 5 818-891-4356/788-8276
- Echoplex w/sound-on-sound & all new heads, \$100, Lv mess 818-506-8774
- Anvil case for Prophet 5 or ARP Omni, \$100 obo Burt 818-789-8038
- MXR pitch transposer w/5 presets, like new, \$525 818-989-3594
- Shure SM57 mic plus 25' cable plus transformer, \$100 obo, Robert 213-820-3162

3 TAPE RECORDERS

- TEAC Portastudio, \$399. Also Fostex 350 8-trk mixer for studio & live, \$420, Dave 213-826-6916
- 24-track Ampex 1200 recorder, all 3 heads recently relapped, no price, 818-967-5077
- Akai reel-to-reel, gd cond, \$75, Lisa 213-852-1535
- Sony GV530, \$50, Mark 818-967-5077
- MCI 24-trk 2" machine, JH24, \$13,000 obo w/18-trk stack, David 818-701-7902
- Five 10" reels of Scotch 206 1" tape, never used, sealed in plastic, \$25 per reel, 818-761-3735
- Fostex 250 4-trk tape recorder, \$750 obo Mitchell 818-760-1099
- Fostex 250AV Portastudio 4-trk cassette w/dobby, \$800 obo, 818-997-6798
- Tascam 244 Portastudio, near new w/patch bay, cords & accessories, \$800 Mike 818-246-9729
- Revox 877 2-trk, 3 1/4 & 7 1/2 ips, mint cond, \$450, 213-461-4392

4 MUSIC ACCESSORIES

- Ashley, 18dB per octave, stereo, 4-way electronic x-over, low hours, xlt cond, \$400 obo, Kenny 213-651-5817

5 GUITARS

- String bass, 3/4" Kay bass w/Barcus Berry PU, new cover & bow, Big snd, gd action, \$750 213-462-4502
- Musicman electric bass, gray body, maple neck, xlt snd & action, \$350, 213-462-4502
- Fender Precision basscopy made by Hondo, like current precisions, \$195 w/gig bag, 213-462-4502
- String bass covers & bows, various models, \$60-\$225, 213-462-4502
- Gibson Les Paul custom 10, xlt studio guitar, \$250 frm, Tweed 213-463-7733
- Hamer Flying V, red finish, xlt cond, w/DiMarzio, hard-shell case, \$550 obo, 818-761-3735
- Gibson Les Paul deluxe, tobacco sunburst, all stock, gd cond w/Gibson hardshell case, \$350 obo 818-761-3735

TO PLACE FREE AD

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

First, call (213) 462-3749, 24 hours a day, 7 days a week, preferably well before the deadline. Give the category number including "wanted" or "available." Limit: 25 words maximum per ad. All buy and sell ads must have a price. At the end, give your name and phone number (with area code).

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

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TECHNICAL SKILL _____
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AVAILABLE FOR _____
VOCAL RANGE _____
QUALIFICATIONS _____

READ MUSIC: YES NO (check one)

FREE CLASSIFIEDS

24-HOUR HOTLINE (213) 462-3749 • NEW DEADLINE: WEDNESDAY 12 NOON • GET CONNECTED • 24-HOUR HOTLINE (213) 462-3749 • NEW DEADLINE: WEDNESDAY 12 NOON

- Gibson Les Paul goldtop deluxe. '72, w/ case, \$300 obo. 213-856-4892
- 12-string acoustic/electric Meton, mint cond, grt for recording, \$400. Lisa 213-852-1535
- 6-string acoustic Gibson J-50, '69, mint cond, grt for recording, \$400 Lisa 213-852-1535
- Charvel Telecaster, built at Voltage Guitars, white body, Bill Lawrence PUs, lovely sound & action, \$265. David 213-656-2636
- Yamaha G4-240 classical, beautiful guitar, \$165. David 213-656-2636
- Ibanez custom bass, BadAss bridge, DiMarzio PUs w/ case, \$200 obo. Benjamin after 5 714-525-4030
- Jazz bass, custom made by Performance, through-body neck, Seymour Duncans, BadAss bridge, beautiful rosewood finish, case, \$450 Jim 213-739-7450
- 5-string electric bass, custom made by Nonc(?) Renston?, many unique features, \$1000 obo, 9-6 weekdays 213-462-2486
- 1989 Guild S50, blonde on blonde, Barcus Berry, hardshell case, beautiful cond, \$950. Lv mess 213-552-7922
- Cherry finish 1963 Epiphone Riviera, hardshell case, Shalters, fine tuning bridge, \$900, big frets. Lv mess 213-552-7922
- Gibson Les Paul custom black beauty, gold hardware, Grover heads, \$575 obo or trade for Gibson 175. Chris 818-763-0493
- Washburn Explorer, hardshell case, Lawrence hum-bucker PUs, xlt cond, \$300. 818-989-9498
- BC Rich Mockingbird bass, '83, not an NJ, bright red, 24 frets, 2 PUs, custom electronics, w/ case, xlt cond, \$550. Marc 805-496-2275
- Yamaha BB2000 bass, sounds & plays great, w/ case, mint cond, \$475 Marc 805-496-2275
- Martin D35, sounds great, ong owner, \$695 obo. 213-396-9432
- Pedal steel guitar, Deckley double neck, 8 pedals & 7 knee levers, custom finish, \$850 obo Bob 213-396-9398
- Gibson Les Paul standard, ??? series re-issue, ??? finish, xlt cond, vntage case, \$750. Mike 818-961-6907
- Guild bass, SG model, black, gd condition, \$150 obo. 213-650-0060ext195

- Ibanez Ariat, 6- & 12-string double neck, \$650 obo. 818-954-9144
- '68 Gibson SG, all org w/ case, mint cond, no price
- Custom designed hand built prototype left-handed guitar made of 100-yr-old Brazilian rosewood, \$400 obo. Bob after 5 818-891-4356
- Custom built Tele, red w/ white binding, ebony fretboard, gold Shalters & hardware, Seymour Duncan 59 in neck position, \$500 or trade for Strat w/ Floyd Rose. 818-344-3859
- Ibanez EQ Artist w/ flight case, \$350 818-989-3594
- Arvarez classical guitar, beautiful tone & wood, \$450 obo. Robert 213-820-3162
- Vintage '64 Gibson reverse Firebird, fantastic Caruthers neck, no price
- Custom bass guitar whard case, no price

6 KEYBOARDS

- Yamaha 43 51" ebony upright piano, xlt sound, action, cond, \$3500 w/ bench. 213-462-4502
- Wurlitzer 200 electric piano. Action has been regulated for very light touch—fast action, xlt sound, \$500 213-452-4500
- ARP Quadra polysynth—four sounds at once, w/ custom remote keyboard, pedals, \$575 Stu 805-498-5033
- Korg CX-3 organ w/ case, brand new, \$450 Stu 805-498-5033
- Korg Poly 6 synth, new cond, 960 programs on tape, all manuals, \$625 818-761-3735
- ARP Odyssey, mint cond, all manuals, w/ case, \$350. 818-761-3735
- Yamaha KX5 remote mini keyboard, connects w/ DX series for standup performance, w/ strap, stand, manual, new, \$399. 213-876-8878
- Prophet 5 synthesizer w/ Anvil ATA case, owners manual, (footpedal), extra programs, xlt cond, \$1250 213-856-9100
- PPG wave 2.3 & wave term w/ disc sounds programmed by Thomas Dolby, \$10,000 obo. Mike 213-656-4345
- Circa 1940 Kimball consulate piano, all mahogany, very gd cond, ideal size for apartment, \$1200 obo. Christine 213-936-1447
- Memory Moog polyphonic synthesizer, perf cond, \$1550 w/ case Steve 213-856-2924
- Yamaha DX9, all accessories incl parameter sheets of org programs used on studio sessions, \$900 obo John 818-994-1934
- Baldwin electric piano w/ headphone jack, gd cond, portable, grt for apartment, \$450 obo. 213-839-8111
- Moog Taurus bass pedals, perf cond, \$325. Marc 805-496-2275
- Prophet 10 synthesizer w/ sequencer, Anvil case, custom programs, \$2000 for all. Phil 818-996-6507
- Hammond C3 organ w/ bass pedals, bench, oily movers, model 147 Leslie speaker cabinet, \$950. Phil 818-996-6507
- Encore digital touch synthesizer, no strings to replace, brass frets, demonstration tape incl, Anvil case, \$1000. Bruce 805-252-4076
- Kawai baby grand piano, satin ebony, xlt cond, \$3300 Mike 818-341-2914
- Memory Moog Plus w/ ATA case, \$1500. Mike 818-341-2914

- Roland JX3P, \$800 Willy 213-850-6433
- Prophet 5, Rev 3.2 w/ Anvil ATA case, xlt cond, \$1800 213-856-9180
- Custom Kusgon organ, dbl keyboards, vintage model, w/ Leslie 925 JBL spkrs, \$785 obo or trade for CP70 &/or Chroma 213-650-0060ext195
- Keyboard bass, for "Doors" sound, xlt cond, \$175 obo. 213-650-0060ext195
- Accordian, beginners-style, gd condition, \$165 obo. 213-650-0060ext195
- Fender Rhodes, stage 73, gd condition, \$335 obo. 213-650-0060ext195
- Fender Rhodes 73 stage, Dynomy modifications, \$450 obo. 818-787-3078
- Hohner D6 clavinet, \$100 obo. 818-787-3078
- Yamaha C3 6' acoustic grand piano, xlt cond, \$6500 obo. 818-787-3078
- Prophet 600 w/ Anvil case, \$700 obo. 818-787-3078
- Yamaha CP80, \$2895. Other equipment, package deal on all Kurt 213-851-2387
- Upright Beameister piano & bench, 77 yrs old, \$1700 obo. Bernie 818-506-8607
- Yamaha CS50 polyphonic synthesizer w/ touch-sensitive keyboard, presets, volume pedal & stand, Gd cond, \$475. 213-374-8385

7 HORNS

- Yamaha soprano saxophone, pro model 61. Perf cond, beautiful tone, \$850 Steve 213-856-2924

8 PERCUSSION

- Tama King Beat bass drum pedal, new cond, \$50 obo. Chris 818-848-1376
- Paiste Rude 17" cymbal, grt cond, \$100 obo. Mark before noon or after 5pm 213-463-0028
- Yamaha 10-pc dbl bass, white, gd cond, \$500 obo. Kenny 213-851-5817
- Rogers 6 1/2 x 14 brass snare, sounds & lks grt, \$190. Mike 818-345-4503
- Simmons V electronic kit, 5-pc w/ stands. Xlt cond, \$2500 213-390-1265
- Syndrums, quad set w/ Anvil-type case & stands, perf cond, \$550. 213-390-1265
- Syndrum single unit CM, \$80. 213-390-1265
- Oberheim DX drum machine w/ sync-to-tape, like new in box, \$695. Chip 818-887-2049
- Ludwig mahogany wood drum kit, 6, 8, 10, 12, 13, 14, 15, 16, 20" toms & 24" bass drum w/ hardware, \$1700 obo, 3 yrs old. Also have similar kit but smaller. Jim 213-376-8453
- Drumulator w/ mod. by JLC for triggering apperators & sequencers, \$450 obo. Mike 818-341-2914
- Remo rto toms, 6" & 8" w/ stand, \$110. 14" & 16" w/ stand, \$140. Andy 818-344-4696
- Zildjian cymbals, 20" ride, 18" sizzle, \$150. Andy 818-344-4696
- Pearl snare drum, \$35. Andy 818-344-4696
- Custom Rogers w/8, 10, 12, 13, 16, 18, & 22" b.d. Zildjian cymbals, maple snare, fiber cases, accessories. Mint cond, \$2250 obo. Mike 818-908-1654
- Buying various drum parts & equipment, will consider anything. Ted 213-392-7301

9 GUITARISTS AVAILABLE

- Session guitarist avail for demos, masters, etc. Reads, plays all styles, easy to work with. Tape avail upon request. Mark 818-967-5077
- Hot tasty lead guitar, R&R, R&B, xlt refs, roadwork OK, backup vox, 3-act range, blues, slide, all styles. Gd stage image. Pros only. Steve 213-380-3088
- Guitarist, 23, sks T40 band. Very current, gd chops, gd equip, willing to travel, serious only. Robert 805-529-3058
- Rhythm guitarist/vocalist, formerly w/ Flashback, avail to join rock band w/ mmd paying gigs & record contract. Infi Clapton, Fogerty, Beatles. Dick Grove grad. Billy 213-455-3901
- Young guitarist ltkg to join or form very image-minded glam rock band w/ talent Infi early KISS, Hancock Ricks, Aerosmith, Joe 213-869-0664
- Guitarist/vocalist/writer, 29, into interesting voicings, two-hand tapping, commercial rock, no HM. D.A. 213-396-4229
- Jazz guitarist sks work David 213-945-3260
- Unique rock guitarist/vocalist, 24, ltkg to join or form an all org rock band. Pros only, Infi Halen, U2, Priest, Mark 213-857-8440
- Guitarist ltkg for creative org jazz group. Xlt equip & attitude. Chris 818-763-0493
- Exp'd pro guitarist/songwriter w/ vox sks estab'd band w/ mgmt or financial backing. Very reliable & hardworking w/ gd att Jim 213-851-3317
- Exp'd pro guitarist w/ vox avail for studio or demo situation, extremely versatile & reliable w/ gd attitude. Jim 213-874-4000
- Guitarist, 20, sks org band only. Melodic hard rock. Tony 213-948-3001
- Dynamic lead guitarist w/ voice, versatile all styles, ltkg for casual T40 & session work Kevin 818-886-3201
- Guitarist w/ voice to join working band inft Thompson Twins, Simple Minds, ABC. Have xlt equip, stage & studio exp. vox & orgs Jonathon 213-559-8575
- Guitarist sks gothic, dramatic pop group like the Furs, the Church, Simple Minds. Great image, very serious. 818-980-7967
- Country picker winnowable style sks country band & recording project Will 818-948-2576
- Female lead guitarist ltkg for T40 or casual band, backing vox. Margie 213-876-4319
- Lead guitarist avail for estab'd hard rock band. Colin 213-202-9257
- Guitarist w/ vox, exp'd all styles, sks casuals band. Robert 213-853-5467
- Pro lead guitarist, Marshall-equipped, sks melodic or hard rock blues band. Stage presence, transportation, 15 yrs stage/studio exp. Tape, promo, refs on request. 213-659-8755
- Jazz rock guitarist, formerly w/ name Swiss recording band, Holdsworth & own inft, very expressive, great improvisation, session/touring exp. Dale 213-942-7944
- Lead guitarist, 20, exceptional player, sks to join or form 4-pc rock band w/ female singer. Have xlt equip, unbelievable contacts 818-766-5532
- Lead guitarist w/ very fast & clean lcks sks band ala Dokken, RATT. Xlt equipment & attitude Infi Uri Roth, Al DiMeola. Keith 213-584-8468
- Guitarist avail w/ extensive studio & tour exper, very hot, have image, taste, vox, chops John 818-810-2554
- Kickass guitarist, 25 yrs old, sks commercial high energy hard rock band. I have looks, exper, desire You have the same. Steven 213-655-6703
- GR300/Ebo demonstrator/double on stick & bass player. Lennox 818-760-2213

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TUESDAY
JUNE 11:

Remo Belli—Founder of Remo Percussion Products will be here with his staff to show and answer all questions regarding Remo products.

TUESDAY
JUNE 18:

Don Amori—Classical flamenco guitarist. Studied in Spain under Fulbright grant to present classical guitar workshop. Don is accepting private students at Hanich Music.

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9 GUITARISTS WANTED

- PUMPKIN BRAINS, org band forming. Skng rare guitarist appreciative of Townsend, Hendrix, Reinhardt, & Hank Williams meeting Tears for Fears or U2. 213-876-2862
- PUMPKIN BRAINS, org band forming. Skng rare pedal steel guitarist appreciative of Hank Williams, Townsend, Hendrix, & Reinhardt meeting U2 or Tears for Fears. 213-876-2862
- Guitarist wtd for org melodic pop rock band. Bkg vox & reading helpful for showcase & demo Sks. 213-399-7641 Lis 213-650-1149
- Orig progr HM band sks except'l lead guitarist, pro equip, image & att only John eves 818-579-5698
- Pro band sks world-class lead guitarist w/ prog HM style. Album pending. Send tape, picture & bio to Rock House Prods, P.O. Box 7648, Van Nuys, CA 91406. Attn Personnel.
- Christian, has 45 rpm, sks powerful lead guitarist for secular recordings & videos, live gigs, new wave, old wave, all wave. Van 213-820-0404
- Flashy vocalist/lead guitarist needed. Very image conscious, intelligent, self-motivated, workable & equipped for melodic biting comm band. We are dedicated. Puppet 8am-4pm 818-897-3782

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•Sci-fi R&B tunesmith & drummer bring for rootsy space age guitar player, pipes a plus. Brant 213-653-2955
 •Female guitarist/vocalist wtd for offbeat rock band inf Red Hot Chili Peppers. Minutemen. No drugs or egos. Song-writing abil a plus. Mark 213-97-3749
 •Guitarist wtd, inf early Stones, Mike Campbell, John Hiatt, Springsteen, Dylan, Gretch ng or Strat sound for orig band, over 25 only. Mike 818-990-8408
 •Guitarist wtd, Errol Slick, Steve Stevens style, similar style image helpful, no egos. Stage pres & vox a must. Top pro players forming act. Mark 213-97-3749
 •Guitarist/vocalist wtd, MF, to collaborate w/guitarist/pianist forming band for fun & fame, inf John & Paul. 213-992-2860
 •Creative guitarist/vocalist, 17-23, wtd for innovative pop band inf XTC, Elvis Costello, Squeeze, Dean. 818-985-1818
 •Steve Stevens-type guitarist wtd by hot R&R band already playing on TV & radio. 213-851-6551
 •Top lead guitarist w/ aggressive punk act, likes to play lead, for band on Goodnight L.A. 213-851-6551
 •Guitarist wtd for modern rock group w/completed video & demo tape, now under various label consideration. Must sing, have innovative style of playing. Chris 213-97-3749
 •Seeking musicians for jam sessions. 818-709-8242
 •Female blues/rock guitarist wtd for collaboration w/singer on lyrics & band. Inf Zeppelin, Scorpions, Stones, Dokken, Bill B. 30am-5pm 714-759-1113
 •Lead/rhythm guitarist wtd to complete org rock band inf Police, Counts of Chicago. Serious only. 213-97-3749
 •Rhonda is currently auditioning strong singing guitarists, keyboardists also a plus. John Goodwin days 818-760-1059
 •Guitarist w/ belief in rhythm for band inf by the Jam, the Clash, the Alarm Enthusiasm & conviction musts. 213-656-8845
 •R&R band sks lead guitarist. Image, pro attitude, gd exp, exp necessary. Have mgmt, EP, video, ready to go. Gary 818-906-0978
 •Lead/rhythm guitar needed for org funk n'roll band. Club gigs, demo. 213-939-1463
 •Female vocalist/lyricist skng female guitar/piano for collaboration on org material. Must be in touch w/ the soul. Dane 10am-6pm 213-467-1645
 •Looking for serious guitarist w/ strong background vox, rock music, mgmt, studio time, only serious & devoted need apply. Topglo Prods 714-947-9535
 •Guitarist w/ 10 yrs or more extensive recording experience for org recording project. 3 days per week rehearsal. Stalworth & Martinez 213-857-8556
 •Guitarist wtd for modern org band inf Police, U2, Fixx. Must have gd rhythm chops, xlt lead ability, gd image, background vox. Pros only. Bruce 818-509-9155
 •Guitarist, non pro, 18-23, wtd to work w/keyboard player & form band. Into Ultravox, Tears for Fears, Japan, Laura 818-991-0197
 •Female singer/songwriter likng for guitarist & keyboard player to make a demo. Has producer. 818-848-6066/843-4772

10 BASSISTS WANTED

•PUMPKIN BRAINS, org band forming. Skng rare bassist appreciative of Hank Williams, Reinhardt, Townsend, & Hendrix meeting Tears for Fears or U2 213-876-2862
 •Electric bass guitarist wtd by Hollywood R&R band. Call anytime, pls lv mess. John 213-463-211x229
 •Christian, has 45 rpm, sks powerful bassist for secular recordings & videos, live gigs, new wave, old wave, all wave. Van 213-820-0404
 •Pro bass player wtd for org hard rock band w/2 albums & conn. Deadly serious only need inquire. Johnny 818-794-2818
 •Bass player wtd for new org band inf Cure, Fixx, Joy Division. Simple, tasteful style, pros only. 213-850-7663
 •Sci-fi R&B tunesmith & drummer likng for rootsy space age bassist, pipes a plus. Brant 213-653-2955
 •Melodic metal glam band w/mgmt, album proj, ht songs, needs you if you're wtd, pretty, have xlt timing, equip, vox & showmanship. Bob 213-305-8608
 •Hard rock act needs solid bass player a la Dokken, Van Halen. Must have longhair image, pro act. Serious musicians only. 213-461-5217
 •Bass player plus Chapman Steck player needed by 3-pc band w/single & soon-to-be-released album. Paier 213-474-4959
 •Bass player wtd, funky & cool, xlt songs, w/conn's for showcases. Motown & wave, inf Paris Stak 213-463-4016
 •Hollywood area. Bruce 213-463-4016
 •Bassist needed for melodic rock grp w/grt material, mgmt, backing, maj label interest. Must sing w/2 albums, lk good. 818-646-7285
 •Bassist wtd for org rock band. Grit songs, inf Springsteen, Petty, Pretenders, Byrds, REM, U2. Ready to gig w/2 albums. Ted 213-454-3051
 •Solid imaginative bass plyr w/vox wtd for org 80's American R&R band. Must have gd act, sense of humor, modern image important. Tom 213-476-1605
 •Bassist wtd to complete innovative new wave trio, must play all styles. Inf Police, Rony Larry 213-313-1507
 •Open-minded tasteful bassist interested in quality wtd by org & idealistic new music project inf XTC, Bowie, Talking Heads. Brian 818-343-8802
 •Bassist wtd, inf E Street, Dylan, Petty, Hiatt, Stones, Blues, for org band. Over 25, pros only. Mike 818-990-8408
 •Pop rock band w/alt org material skng creative bassist. 818-896-0458
 •Bassist wtd by vocalist, guitarist, drummer to round out sound. Style similar to Jones, Taylor, Redding. Gary 213-392-7323
 •Pop rock band w/alt org material skng creative bassist. 818-896-0458
 •Bassist wtd by vocalist, guitarist, drummer to round out sound. Style similar to Jones, Taylor, Redding. Gary 213-392-7323
 •Acoustic bassist wtd for jazz group. Standards, etc. Chris 818-763-0493
 •Seeking musicians for jam sessions. 818-709-8242
 •Bassist w/backing vox wtd to complete modern 4-pc band inf by Psychedelic Furs, Camellians, Ice House, Steven 818-284-8124
 •Bass plyr wtd, backing vox a must, for orgs band. Have been on KLOS album, very innovative style where instruments throw rhythm back & forth at each other. Gary 818-994-8369
 •Heavy psychedelic rock band sks bassist well-versed in scales & runs. Inf Zeppelin, Hendrix, Aerosmith. John 213-558-8021
 •MF bassist wtd for org pop R&R R&B inf band w/label interest for club showcasing & recording. Positive pro attitude & commitment a must. 213-874-8728

10 BASSISTS AVAILABLE

•Bassist avail, Mike 213-483-4780
 •Barry Cook, HM bassist, sks HM band that plays mostly all orgs. Moving to Buena Park June 24th from Tulsa. Barry Cook 818-227-0104
 •Bass player moving to Buena Park June 24th from Tulsa. OK, skng HM band. Barry Cook 918-227-0104
 •Bassist avail, 14 yrs exp, for casuals, demos, teaching. Dave 818-763-9164
 •Bassist, pro, 15-plus years exp, transcribes, improvises, travels, knows C&W, plays most roots styles. Will consider showcases w/instab'd band, no vox. Chuck 818-784-1830
 •Bassist w/gd voice, equip, & image sks commercial R&R band, pros only. After 5 213-369-6957
 •Bassist w/keys & vox & guitars sks hard prog metal band or drummer/singer combo or separate. Rick 818-764-0167
 •Bassist sks high tech artists in pro band that collaborates well together in a technorock format. 213-376-5800
 •Bassist, dble on synth, avail for org proj. Have material, sing backup vox, into modern rock, R&B, dance music. Yaz 213-936-2278
 •Upright bassist skng trio or quartet, also have electric guitar. Lloyd 213-930-1974
 •Female bassist/vocalist w/solid country background sks working band. Lead & backup vox, gd stage presence, Lv mess 213-369-9571
 •Female bassist/vocalist avail for demo work. Salsa, jazz, technopop, funk, R&B. Read well. 213-874-6150
 •Bass avail for jams or gg sessions. Barry 818-959-9144
 •Bassist needed for hard rock org recording project. Stalworth & Martinez 213-857-8556
 •Bassist sks band w/increase highly above the average, w/great collaborative powers into a techno combination. 213-376-5800
 •Stick bass guitar, synth bass, innovative & versatile. Lenny 818-760-2213
 •Bassist avail, good backing vox, good equipment, good image. 213-369-7777

11 KEYBOARDISTS AVAILABLE

•Synthesist avail for wkng T40, also sings vox. 213-461-5750
 •Keyboardist sks T40, current on list, vox. Call eyes 818-349-5846
 •Pianist/keyboardist avail for session/performance work. Albums, 2 albums out, Elton inf, 4-oct range. Jimi 805-255-6785
 •Synthesizer plyr likng for modern-sounding band. Ongs only, pros only. Arto 213-559-5052
 •Organist looking for rock band. Steve 213-391-7014
 •Keyboardist/lead vocalist w/synthesizers & Emulator II, sense of humor, like travel. Happy pros only. Todd 818-767-6442
 •Synthesist likng for pro working T40 band. Ace after 6 213-747-9459
 •Studio keyboardist inf Keith Emerson, avail for session work. Credits, much experience Russell 213-874-4012
 •Pro keyboardist w/DX7, exp all styles (classical, jazz, T40, Latin) & playing situations (you name it), seeks immediate work. Bill 213-455-1414
 •Keyboardist w/DX7, Prophet 5, electric grand piano & voice sks studio & live situations. Gd image, positive attitude. Burt 818-789-8038
 •Keyboardist sks working situation, T40 or org, have poly synth etc, background vox, concert/studio experience. Luke after 5pm 818-842-4565

11 KEYBOARDISTS WANTED

•Keyboardist wtd for org melodic pop rock band. Bkg vox & reading helpful, for showcase & demo. Skip 213-399-7841
 •Versatile bassist needed for Orange County showcase band. Pro act, equip, vox required. Must learn material by 7/1. 714-956-1940
 •Bass player wtd for hard rock group, image-minded & writing & vocal capability a must. Concert equip pref, pros only. 213-276-3250
 •Bassist/keys, ala John Paul Jones, Zeppelin etc. Noel 213-737-2329
 •LOST ANTHONY is likng for an intelligent pro bassist w/sense of humor & ability to learn quickly. Writing & vox pref. 818-508-9842
 •Ambitious, xlt bass player wtd for hot org project w/direction, material, management, Roberta 213-464-8381
 •Wanted: Exciting bass player w/ chops wtd for dynamic org project w/lt management, material, management, Roberta 213-464-8381
 •Pro bass player w/ talent, determination & creativity wtd for outrageously hot org project w/mgmt, Roberta 213-464-8381
 •Musician wtd to share large exotic ranch in Chatsworth, \$300. Dino 818-700-1419
 •Hard rock band sks bass player who's willing to be the best. Kevin 818-787-2737
 •Aggressive band sks bass player, must have energy, inf by U2, Alarm, Clash, etc. 18-22, Paul 213-780-0905
 •Hot bassist w/ lks, backing vox & equipment wtd for commercial R&R act, near debut, w/mgmt. Mike 818-796-3764

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- Christian, has 45 rpm. sks powerful keyboardist for secular recordings & videos, live gigs, new wave, old wave, all wave Van 213-820-0404
- Sci-Fi R&B tunesmith & drummer lking for roadie space age keyboard player, pipes a plus Brant 213-653-2595
- Keyboardist needed for T40 band, lead vox pref. Joe 818-764-1787
- Hot new wave pop grp sks female synthesizer player, must sing & play synth Pros only Drake 213-292-1927
- Multikeyboardist needed for 21ST CENTURY, currently recording album, must have motley image, pro att & trans Jay after 4pm 714-847-1482
- Wanted: Pro talented singer/keyboard plyr for strong position in rock band Robin 714-354-5876
- Female keyboardist needed to complete flash-oriented modern dance rock band. Must have DX7, OBX or equiv Infl Prince, H&O, Bowie 213-466-6606
- Keyboardist, dbl on guitar or sax a plus, male, gd lks, mid-20s through 30s, for positive energetic American pop band No drugs/alcohol problems Brad 213-850-7605
- Keyboard plyr/songwriter/collaborator needed by pro male singer for pop jazz soul recording & performing pro, Creative pro whigh consciousness pref. Wayne 213-874-5711
- Seeking musicians for jam sessions 818-709-8242
- Outstanding male singer sks collaboration w/keyboardist to do gigs around town, to make money & to make name Serious John mornings 818-287-4674
- M/F keyboardist wtd for org pop R&R R&B infl band w/label interest for club showcasing & recording. Positive pro attitude & commitment a must 213-874-8758
- Musical director/keyboard player needed for L.A.-based T40 band, serious commitment only, some pay Robbie or Rodd 213-667-1676
- Keyboard & backup vox required for new T40 band, work waiting Non-smoker pref. M/F Alan 213-498-3181
- Major label rock act currently in studio needs synth player for studio & roadwork Lk & image very important 213-663-5976
- Female vocalist/lyricist skng female guitar/piano for collaboration on org material. Must be in touch with their soul Diane 10am-6pm 213-467-1645
- M/F vocal duo sk pianist w/knowledge & dexterity at playing & creating pop/jazz standards. Magic & Brown 213-850-6518
- Keyboard player w/strong background vox wtd. Rock music w/mgmt, studio time, serious & devoted only Togo Prods 714-947-8935
- Band forming in the image of Prince, need attractive female synthesizer player & keyboards Serious only. Keith before 2 213-298-7042
- Keyboard player wtd for org progressive rock project, infl King Crimson Peter 818-506-0891
- Keys/synth needed for newly formed groove-oriented original rock band Need positive attitude Ward after 6 213-505-0315/935-8601
- Estab'd melodic hard rock band sks young gd looking keyboardist wtd stage presence & equipment Breakthrough Mgmt 213-466-6606
- Keyboardist wtd, female pref. Own equipment, able to travel, T40 band Jimmy 213-553-6900
- Creative arranger/accompanist wtd for emerging male singer of pop, R&B, soul, etc Let's talk Adm Anka 213-388-8245
- R&B group lking for keyboard player. Recording contract now under negotiation 213-664-4815
- LOST ANTHONY lking for keyboard player who likes to have fun & play music on a pro level. Bring your orgs 818-508-9842
- Multi keyboardist wtd, M/F, must sing for soon-to-be working rock T40 group Ron 818-848-6059
- Keyboardist wtd into Deep Purple, Electric Prunes We have Hammond & record coming out on Enigma. Call evs 213-874-6081
- Keyboardist wtd for modern org band infl Police, U2, Fixx, Pink Floyd. Must have gd image, equipment, & backup vox. Pros only Bruce 818-509-1555
- Musician wtd to share large exotic ranch in Chatsworth, \$300 Dino 818-700-1419
- Multikeys needed, commercial rock for recording & live, image a must, pro only 213-461-4392
- Female singer/songwriter lking for guitarist & keyboard player to make a demo Hate producer 818-848-6066/843-4772

- Keyboard player w/radical image doubling on rhythm guitar wtd for top draw melodic hard rock band w/record & top mgmt 213-271-8150
- Keyboardist sks working jazz/fusion band, pros only, Jerry 213-235-3849
- Female, 26, 3 1/2 octaves, lead vocalist, better, jazz, blues, rock, show, pro dancer, exotic lks, sks to work in high energy pro grp only. Alexandria no number
- "Expt'l" exp'd female vocalist keyboardist & songwriter interested in pro band only, pref working or prospects. Xlt frontgirl, gd lks, Dana after 6pm & weekends 818-366-2402
- Pro male vocalist w/jazz soul style, studio & road exp, sks pro band. Also avail for casuals or session work. Wayne 213-876-5711
- Exp'd female vocalist w/gd stage pres & charts skng serious working T40 band CC 818-767-1533
- Male vocalist avail for demo recording, live jobs. Play or not, wants a chance to prove himself John mornings 818-287-4674
- Sharp adult female vocalist, unusual, internat'l track record. Pop, jazz, blues, sks immed recording, backup, club work, or mgmt Serious pros Rita 213-936-2906
- Top studio singer/published songwriter avail for high quality recording & live sessions 9-11am 213-545-4369
- Lead singer, cross town Kenny Loggins & James Taylor, also writes & plays great keys, has synthesizers & Emulator II. Happy pros only Todd 818-767-6442
- Female vocalist w/exp sks working T40 band into R&B & orgs. Also avail for studio work Diane lv mess 213-939-5311
- Male vocalist avail for pop, rock & funk. Tempt w/very effective high-pitched voice, infl Michael Jackson, Prince, has toured Great Choroography, no phone number
- Versatile modern vocalist & writer, appearance, exp, references all xlt, sk pro group w/great tunes & ambition. 213-275-2911
- Pro HM vocalist lking for org band 213-536-0787
- Lking for pro band to play locally on weekends I sing Chaka Khan, Minnie Riperton style PA 213-469-2704
- Girl vocalist wts to join a band Crossover singer, have drive & strength, No Hollywood area, rehearsal space. 213-762-9962
- Dedicated male lead vocalist w/equipment, infl Simple Minds, U2, Modern English, Alarm, skng band w/hardcore image, Niky 818-787-1313
- Female vocalist, 4-oct soprano range, into rock & soul, literate, 24-yr-old, 18 yrs exp Original lyrncist, lead & backing vox Karen Bohn 313-332-4123
- Female vocalist sks estab'd rock pop band, org pro, infl material, record contract the goal Lisa 213-453-6330
- Female, 26, 3 1/2-oct range, lead vocalist better. Blues, rock, jazz, show, exotic lks, sks working high energy pro groups only, union, pro dancer Judy 213-399-2065
- Lead female vocalist w/strong pop voice avail for sessions, demos, other recording projects Fri 213-461-4356
- Attractive singer w/feeling & experience lking for band & session work Linda 213-850-7452
- High voltage female vocalist, 23, distinctive voice, image & presence, avail for band or recording project. Creative inspired players call Dawn days 213-558-6488
- Hot male vocalist, great image, sks band w/financial backing, recording contract 213-589-7029
- Male vocalist, less than pro, into R&B & dance rock, lking for fun but serious situation Steve 818-896-9224
- Top male studio singer/wocal arranger avail for collaboration on quality recording projects 213-545-4369
- Vocalist/lead guitarist w/lks, brains, balls, lking for band w/same, infl HM, Prince, Billy Idol, H&O 213-464-3049
- Exp'd pro w/top management & major connections auditioning players w/tapes Steve or Martha 213-874-1128
- Generalizing female vocalist sks working gd or recording situation w/highly creative group, all styles, xlt range, much exp Demanding material a specialty 213-278-5420
- Hard rock singer lking for band or musicians to form hard rock band like Aerosmith, Alice Cooper, Susy Quatro. Must have image & style DeDeTrot 213-663-7044
- Male vocalist, jazz, standards, MOR, great balladeer, lots of exper. Pros only Ron Gavin 213-659-3877
- Vocalist w/exceptional range/style, lyrncist, dbls on guitar, sks new sound, not nec avant garde, just on cutting edge. Jeff 818-902-9361

12 VOCALISTS AVAILABLE

- Dynamic male lead vocalist w/ther "look, range & presence" sks working pro pop grp Hall & Oates feel, T40 Steve 818-784-1516
- Wants to relocate: Exp'd male vocalist/frontman, 4-oct range, money neg, high energy, no ego Plays keys, guitar, likes being unique T40, tasteful rock Calvin502-843-1824
- Female vocalist/lyricist sks band, lead or backup, avail for sessions, demos, videos, Dedicated 213-399-1645
- Male vocalist w/2 albums, 4-oct range, sks any work, sessions pref Robert Plant, Karen Carpenter, Billy Joel infl, Accompl'd pianist, Elton. Jimi 805-255-6785
- Female vocalist skng casuals/T40 band. Gd lks, gd voice, lots of gd energy No drugs, alcohol, personal problems Maria 213-255-8596
- Exp'd reliable female vocalist w/unique style avail for wkng org or T40 band or recording proj 818-506-0578
- Exp'd female vocalist w/unique style, 45, xlt material, skng estab'd mgmt &/or investors 818-506-0578
- Vocalists avail for demos & live gigs, M/F, solo or ensemble Many album credits, immed avail Voices Unltd 213-874-1446
- Lead singer, string frontman, sks to join or form R&R band Trashy R&B rifs, Del Lords, True Believers, Pretenders Pros only 213-933-1728
- Girl singer, geared for success w/rit songs & hot vox sks band situation Rhythm pop dance rock 213-874-1446
- Female pop R&B vocalist, 10 years experience, 3 1/2-octaves of power & guts available for serious projects. 818-957-6361
- Thank you, Tapial
- Pro female vocalist w/3-oct range sks work for demos,ingles, sessions, videos Reils avail Joan 213-931-7553
- Est-Zappa vocalist (Hams & Hams) avail for studio, demos etc. all styles Bob Harris 818-362-9154

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12 VOCALISTS WANTED

- Male lead tenor for hot org R&B techno st. Set of grt org songs, programmed, ready to go. Peter 818-500-7381
- Flashy lead guitarist/vocalist needed, very image conscious, intelligent, self-motivated, workable & equipped for melodic, biting, comm band. We are dedicated. Puppet 818-897-3782
- Female background vocalist wtd for org rock band. Lew 213-874-0703
- Wanted: Pro talented singer/keyboard plyr for strong position in rock band. Robin 714-354-5876
- Female vocalist needed by working '50s/'60s band. Big money tour coming soon. Pros only. Tana eves 714-637-7066
- Female vocalist wtd by dance/pop band for recording & live. Writing abils a plus, not vital. Scant rehearsal. 213-673-5473
- Lead singers needed for demo work. R&B, pop & rock. Mail cassette to Nesbitt, 1825 N. Wilcox, Ste 2, L.A., CA 90028.
- Looking for 6-ft tall (at least) male vocalist able to sing songs like Temptations, Ojays. Also sing background, know choreography. 213-466-6315
- Top name HM band lking for male singer w/strong vox, must have stage pres & lik good. Send tape & photo to Niji Mgmt, 18653 Ventura Blvd., Ste 207, Tarzana, CA 91356.
- Idealist aggressive & rhythmic vocalist/rctist wtd by open-minded creative new music project infn XTC, Eltman, Burn, Bran 818-343-8802
- Dynamic male lead vocalist wtd by incredible hard rock/metal band led by guitarist/songwriter w/10 yrs concert/recording exp w/name players. Pros only. 213-875-4230
- Seeking musicians for jam sessions. 818-709-8242
- Male lead singer wtd for hard rock band w/prog blues infn. No exp necessary, gd vox a must. Serious att, no HM. 213-436-6072
- Lead vocalist/guitarist wtd to complete modern 4-pc unit infn Psychedelic Furs, Carmelians, Ice House. 818-294-8124
- Vocalist wtd by futuristic melodic hard rock band, image-conscious, very serious. M. James Productions 818-760-4338
- Lyricist wtd w/modern rock attitude. Have plenty of music. Gary 818-980-8330
- Top notch vocalist for ARTISTIC DECLINE, serious hard core punk, musical talent of course, Jeff 213-370-3457
- M/F lead vocalist wtd to start a new image rock band in the works to shop a deal. Gd looks, melodic voice. Joey 714-734-4595
- Vocalist wtd. The best unsigned L.A. band (only 6 members) sks xlt types for melodic rock. Voice & image must. Pros only. 714-534-1578
- Female backup vocalist wtd for the band MIDNIGHT BREEZE, personality & talent musts, all org, style of Michael McDonald etc. Record company interest. 213-597-7503
- Band RAZER needs strong frontman lead vocalist for aggressive commercial metal w/melodic overtones. L.A. area. Serious only. Randy 213-390-6357
- Lead vocalist wtd w/own equip for melodic commercial metal rock band. Must be serious L.A. area. 213-390-6357
- Vocalist/frontman wtd, melodic speed metal, world exp. album & roadwork, serious inquiries only. 818-785-6496
- Vocalist wtd for hard rock T40 band for U.S. club tour Dana. 714-774-0145
- Desperately seeking frontman, Mike Monroe w/black hair, pretty boy w/balls, infn Hanoi, Mick Jagger, image a must. 213-404-2886
- EIGHT TO THE BAR, an a capella octet, sks alto, strong soloist w/abil to blend, exp'd in variety of pop/jazz styles. Presence, reading, intonation musts. Richard 213-257-9890
- Vocalist ala Rogers, Wante, Plant, wtd immed by major recording act w/name producers. Prefer 24 or older. 818-367-3539/444-5350

- Vocalist wtd, female pref. Able to travel w/T40 band. Jimmy 213-553-6900
- Vocalist wtd to join trio, infn Bono, Blew. Commitment needed. 818-845-2159
- Baritone needed for singing duo, club act. Send resume & pictures to P.O. Box 25068, L.A., CA 90025
- Male vocalist wtd for org rock act, deal pending. Pros only. 818-249-7305
- Female backup singer wtd range wtd for org act. Adrena 213-892-5619
- World class male lead vocalist wtd by heavy rock metal act w/major label & backing. Pros only send tapes, photo & resume to P.O. Box 5477, Glendale, CA 91201.
- EVEN ODD sks male vocalist for aggressive new music group. Have tunes, open to collaboration. Basic backup guitar help. 818-355-8158
- High tenor or soprano needed immediately to complete all org dynamic ultra progressive ariest rock group. Must be pro & versatile. Call before 9 pm. 818-912-6442
- Female singers, 25-28, lead & BG, harmony & dancing abilities, to do sound of Marvelettes, also understudy for Supremes show. Call RC 10-5. 213-385-9256
- HARVARD is skng male lead vocalist wtd image. Steve 818-352-0586

13 DRUMMERS AVAILABLE

- Drummer sks immed work in T40 band. Mark (starving artist) 213-463-0028
- SDS7 & acoustic (Yamaha) drummer from S.F. w/recording credits lking for studio & wkng proj. Solid time & image. Dance direction. Jerry 213-399-2551
- Drummer, 30, sings, sks working band. Solid groove, 15 yrs road & recording exp, pros only. Mike 818-345-4503
- Standup electronic drummer sks conceptual futuristic electro funk tech unit ala Thompson Twins, Depeche Mode, etc. Pro only, pref w/record deal. 213-390-1285
- Drummer avail for R&R T40 band. Strong, fluid, grt stage pres. Know current material & oldies, willing to do all it takes. T40, bar, club, travel okay. Raymond 213-421-5229
- Drum player/programmer, has Linn, Simmons & acoustic drums, exp studio & clubs. Dave 818-761-0363

- Pro rock drummer sks touring or recording band into Hagar, Krokus, Survivor. Ludwig chrome dbl bass kit. Gd-likng rocker appearance. Pete 213-412-5055
- Talented drummer w/gd attitude lking for proj w/potential. Wkng or soon-to-be wkng pref. John 818-788-3576
- Drummer, dbl bass w/recording & touring experience sks metal band w/mgmt. Steve 818-784-0187
- Solid drummer ala Tony Brock, Tony Thompson, Bonham, sks proj w/strong material, vox, & business together. Also play keyboards & have 8-trk studio. Bob 818-980-7163
- Drummer avail, much pro experience, play all styles, gd equip, also sing. Working sits only. Barry 818-982-7373
- Pro drummer avail, 10 yrs exp East Coast (tape snarls here for a moment). Live, video & studio demo avail. Pro only. Joe 213-879-8635
- Drummer, studied at Berklee, sks wkng T40 or jazz pop group w/pro attitude. Have talent, equip, transportation. Steve after 3pm 714-630-7043
- Drummer lking for working band w/mature musicians, playing R&R, blues & jazz. Cass 213-325-6119
- Drummer & vocalist avail, authentic Stax Muscle Shoals-style R&B a specialty. Lots of power & finesse, love to R&R. Avail to gig. Nelson 818-366-6998
- Simmons & Linn drummer, studio & live proj. techno dance direction such as infn Frankie, OMD, ABC-style. Credits. Niky D 818-705-8487
- Programmer sks working situation. Simmons. Kelly 213-392-5073
- Strong powerful estab'd drummer sks highly pro rock metal band w/AM-FM capabilites. Have Midwest contacts. Pros only. 714-670-1403
- Drummer/lead vocalist, 20 yrs exp, sks org project w/backing or steady T40. Have refs, solid meter, current material. 818-908-1654
- Melodic pop w/an edge drummer, 23, infn by REM & New Order, sks pro, serious, intelligent band. No flakes. Tim after 213-202-8769
- Pro drummer, 21 yrs exp. Yamaha & Simmons SDS7 system, avail 2-3 nights per week for any paying situation. George Harvey 213-978-9502

- Pro drummer avail, very high energy level, hardhitting, melodic, highly creative, xlt timing & showmanship, gd image, eclectic in styles. Call Herbert. Freed mornings 213-933-6897
- Drummer, female, 9 yrs exp, sks estab'd R&R org band, dbl bass flavors like UFO, Montrose, Zeppelin. Mgmt a must, \$\$\$ no object. Sabina 213-214-2246
- Buying various drum parts & equip, will consider anything. Ted 213-392-7301
- Michael Graves, drums, vox, writing collaboration, previously w/Bang Bang, now w/Danny Spanos band ??? CBS Avail for taste, feel, record deal. Phil Lawrence Mgmt 213-850-3330

13 DRUMMERS WANTED

- Pro drummer wtd by org comm hard rock band w/grt potential future. Need solid plyr w/gd equip & att. Dan 213-931-2336
- Drummer needed by Hollywood R&R band. Call anytime, pls lv mess. John 213-463-2111 ext 229
- Melodic metal glam band w/mgmt, album proj, hit songs, needs you if you're wtd, pretty, powerful, tricky, have xlt timing, chops, kit & showmanship. Bob 213-305-8606
- Drummer wtd into Simple Minds, Furs, Talk Talk. Must have big bass drum & cool hair. 818-980-7967
- Drummer w/backup vocal abilities wtd for theatrical hard rock band. 213-856-9539
- Drummer needed by working '50s/'60s band. Big money tour coming soon. Pros only. Tana eves 714-637-7066
- Drummer w/some lead vocal abil sought for newly forming weekend band in So. Bay. T40, R&B, pop rock. Jim eves 213-379-7450
- Vocalist, keyboardist, guitarist, bass player, 18-22, ssk drummer w/rehearsal studio/garage. Have mgmt, 35-40 orgs, infn Duran, Journey, Survivor, Foreigner, Van Halen. 818-769-7420

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- **Drummer needed** for high energy melodic rock proj, interesting image & backing vox musts. Lead vocalist has label & internal touring exp 213-927-8070
- **Drummer wtd** for modern rock group w/completed video & demo tape wtd on various label consideration. Must sing, have innovative style of playing. Ken 213-927-8070
- **Drummer wtd** for modern rock group w/completed video & demo tape, on various label consideration. Must sing & have innovative style of playing. Ken 213-927-8070
- **Drummer wtd** for org new music band, strong material & stage pres. must be dedicated & furious, no trendsies, clones or egomaniacs need apply. 818-908-9035
- **Seeking musicians** for jam sessions 818-709-8242
- **Drummer wtd** for high energy post punk band. Lv mess: 213-393-1910
- **Hard rock band** skng killer drummer for recording, touring, the big time. Must have top-of-line equip & image. Fast Flame Prods 818-864-9498
- **Drummer & wtd percussionist** needed. Must be innovative. Linda, lv mess 213-871-8054extL8
- **Drummer wtd** for pop eclectic R&B band. Craig lv mess 213-396-3818
- **Drummer wtd** for hard new rock trio. Power, creativity, pro attitude. Have gigs, following & press. Pat213-465-7269
- **Steady pro drummer** wtd by all org pop rock group inf. Springfield, Peity, Beatles Rob 818-999-0040
- **Drummer wtd** for R&B group THIRD PARTY 213-664-4815
- **Animal drummer** wtd by org melodic hard rock band. Need hardhitting slammer w/ the meter of a Swiss watch to do the music justice. Lv mess 818-762-3360
- **Drummer wtd** for org funk ska new wave band inf. Polco, L2, Faxx. Must have xlt taste & image, wvg helpful. Pros onlv. Bruce 818-509-9155
- **Record production** skng xlt drummer w/Simmons & African percussionist w/talking drums. Mamu213-851-1489
- **Buying various drum parts** & equip, will consider anything. Ted 2123-927-7301

14 HORNS AVAILABLE

*No calls this time. Hopefully you're all working!

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14 HORNS WANTED

- **Christian**, has 45 rpm, sks powerful saxophonist for secular recordings & videos, live gigs, new wave, old wave, all wave Van 213-820-0404
- **Trombone player** wtd for unique musical project. Fun attitude a must. Steve 818-341-2019
- **Seeking musicians** for jam sessions. 818-709-8242
- **Trumpet player** wtd for unique project. Fun-loving attitude a must. Good compensation. Neal lv mess 213-399-2419
- **Sax player** who doubles on keyboards needed by working '50s/'60s band. Must be able to travel, serious pros only. Tani eves 714-637-7066

15 SPECIALTIES

- **Wanted: Albums & master quality cassettes** of new talent to be played on *Hilly Top & West* radio show. Reaches 75,000 homes, producer Brian Connie 213-663-5904
- **Minimal financial backing**, approx \$3000, sought for dance record project. J. Edward 213-467-2646
- **Violinist/arranger** avail, add real strings, horns, or woodwinds to your master, demo, or event. Cary Belling 213-202-1157
- **Studio** for rent, \$150/month.
- **Musical video production company** skng exp'd talented producer/business mgr Robert 714-893-8278
- **Exp'd female vocalist** w/unique style, 45, xlt material, skng estab'd mgmt &/or investors. 818-506-0578
- **Elysian Records** now revealing new talent. Send press kits to 1667B Sargent Plc, Elysian Heights, CA 90028
- **Have mercy!** Jump back! We need more of Reverend Jerome T. Youngman.
- **Musicians wtd:** Keyboards, guitar, drummer, vocalist, etc. 6-mos road tour, exp nec 9-5 213-587-2799
- **Producer/arranger** avail for independent projects. Kevin Fowley's latest find: Jimi Barnett. New white Pnnc. Big hits! 805-255-6785
- **Lking** for R&B, pop R&B funk wirehearsal playing band for concerts & shows. Prepare for tour. Songs being played. Contact DDD 213-275-7955
- **Female models** needed. Send picture & resume to Box 492, Burbank, CA 91503.
- **Wanted:** Female musician to trade light housework, end of July, for 16-trk recording time. Elizabeth 818-790-3146

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- **Wanted: Drummer, keyboard player, saxophone & guitar** into jazz/funk/fusion. Mike 213-483-4780
- **Music recording production consultant** avail, any style, any purpose, incl all services. Pro pros only. J. Edward 213-467-2646
- **SHADOW BANNISTER** sks financial backing for finished masters. Tweed 213-463-7733
- **Beware** of the Invisible Weevils of the World. We are out there.
- **Estab'd drummer & bass** plyr sks highly pro, working, fusion-based metal band. Have contacts w/gd att. Full speed metal. Pros only. Rusty Lee 714-670-1403
- **California girls!** wtd for music video by British band. Send photos to Tony Martine, 7131 Owensmouth, Box 58D, Canoga Pk, CA 91303.
- **Female vocalist & drummer** lking to join wking band. All styles, will travel. Julie 714-985-6176
- **Serious San Gabriel Valley** or nearby org rock bands needed for video promotion. Videos, royalties, paid gigs. Carl 818-337-1874
- **Wanted: Pro talented singer/keyboard plyr** for strong position in rock band. Robin 714-354-5876
- **Sound engineer** avail for tour or local. 10 yrs exp live, studio, & equip repair, light direction & computer. Friendly, intelligent, adaptable. 24 hrs 214-413-1000
- **Female artist/sync/songwriter** inf Mark Bolan sks successful-oriented musicians. Sensical(?) Prods 818-300-0859
- **Person w/synth &/or digital drum machine** needed to program for demo sessions on spec. Aaron 213-465-1684
- **Pro arranger/producer/keyboardist** w/money album credits avail for studio work. Aaron 213-465-1684
- **Dynamic contemporary org jazz group** sks manager to solicit work. Have tape. Kelly 213-698-2805
- **20-yr-old male w/mgmt** sks top quality producer w/16- or 24-trk studio to record 20-plus mid-blowing ongs. \$\$\$ & rights negotiable. 818-769-7420
- **Female** grt voice, tunes, studio access, need modern rock players who also sing backgrounds. 213-469-4625
- **Seeking musicians** for jam sessions. 818-709-8242
- **Song & light** man wanted, one night only. 818-509-8678
- **Starwoof counseling** parachute. 213-316-1102
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- **Musical video** con's wtd by freelance writer/reporter/conceptualist Ocelate 213-316-1102
- **Musical video/TV director** is now looking for new pros. Send idea, case & total budget to Jim Sudhalnik c/o Cary Johnson (agent), Box 91862, Long Beach, CA 90809-1862
- **Live sound engineer** avail for live gigs, familiar w/most L.A./Orange Cty club PAs. 10 yrs exp. 818-905-8788
- **For sale:** 1980 Chevy Luv w/sub top, totally rebuilt, new tires, grt for bands. \$1500 obo Pete 818-843-0825
- **Top flight mgmt** sought by signed indie label recording artist. Serious inquiries only. 213-545-4368
- **Musical director/keyboard player** needed for L.A.-based T40 band, serious commitment only, some pay, Robbie or Todd 213-667-1676
- **Band photos:** Pictures of bands, specializing in live. "I'll do it for dinner, I'll do it for trade, we'll do it, let's get 'em done" y. 818-956-5168
- **Paul Hansen**, cousin of Gibbons of ZZ Top, sks mgr for org country band & pop rock bands. Buccaneer Prods, Box 314, San Gabriel, CA 91778. Paul 818-794-3314

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- **Guitarist/songwriter** sks vocalist/guitarist to form org country/country rock band. Great potential. Sari Depo. 818-980-8212
- **Lyricist wtd** w/modern rock attitude. Have plenty of music, need you. Gary 818-980-8330
- **Lead guitarist** w/xt video storylines, ongs, & image, skng mgmt to help sift through the egos & put together a great band. Dead serious. 805-386-1852
- **Personal manager** wtd for rock metal band ready to start a new image. Let's work together in making ourselves household names. Joyce 714-734-4595
- **Haynes flute**, no price.
- **Wanted: Crossover** pop group to join, xlt singer w/capabilities & recording contacts, will need some rehearsal. 213-762-9962
- **Org pop act** sks representation/agent. Promo package avail on request. 213-730-1372/452-1454
- **Very promising** rock act w/gd songs & gd musicians sk strong pro mgmt &/or agent. Tony 213-836-2861
- **Investors** needed for singing contract. Contract pending, avail as soon as investor is found. Send info to Kenny Ball, 8822 Cadillac Ave. 213-202-7235
- **Lead vocalist** needed very badly for org melodic commercial rock band. Must have own equip & be very serious. Randy 213-390-6357
- **Wanted:** Exp'd rock promoter, photographer & agents for RR-TV 22, commission & wages. Own transportation, flexible hours. 213-874-4012
- **Male country musician/vocalist** wtd to form group. Must have harmony/lead abt & play guitar or bass. Exp'd, positive-minded pros only. Richard 714-984-6077
- **Wanted:** country musicians. California Country Music Assn has free hotline for players lking for bands & bands lking for players. 818-848-2576
- **Manager** wtd for rock vocalist w/great material, image, & contacts. Have studio, write, arrange, produce, & play all material. Tom 818-763-4006
- **Songwriters**, bass, drums, guitar, lking for keys, synth player to collaborate for groove-oriented org band. Ward after 6 213-505-0315/935-8601
- **Pro artist** manager w/track record wtd by label recording artist w/soon-to-be-released contemporary pop. LP 9-11 am 213-545-4369
- **Vocalist/lyricist** lking for drummer, guitarist, bassist to collaborate. Writing a plus, salary. Gloria 213-834-5053
- **Guitar roade** needed, dedicated & able to tour. Doug 818-768-6560
- **If you are** the next Greg Ladanyi, Mutt Lange, Bob Clearmountain, Chris Thomas, or Keith Forsey, we are ready to work with you. Gary 213-458-1232
- **I would like** to get ahold of Michael Jackson. We have a singing group out, we'd like to get connections. Ricky 213-564-4675
- **Decadent musician** sks high energy heavy glam band or musicians to collaborate with Plays bass & drums. Dark metallic glitter image. Hair, experience, attitude. Steve before 10pm 818-793-0720
- **Agent wtd:** Top org new music band playing San Diego/Orange Cty w/vinyl sks agent for major L.A. showcases. Jim 818-487-8149
- **Keyboard player** w/instrumental pop/R&B album release on indie label sks pro management & agency. Andrew 213-379-1568
- **Available:** GR300/guitar synth/Ebo demonstrator/stick & bass player sks interesting project. Lenny 818-760-2213
- **Does your band** need a great video? If you submit your songs I'll write out a complete video for you to use. Have done videos for many popular bands. Alexis Jaeger 818-716-0325
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- **Aggressive publishing house** needs songs for major artists. Send to Brooks-Rogers-International, 6430 Sunset Blvd., Ste 1216, Hollywood, CA 90028. SASE for return.
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16 SONGWRITERS

- **Producer** needs Madonna, Sheena Easton, Donna Summer-style songs for immed recording. Send cassette to: Theodilo Prodnut Music, 5544 Colbath Ave., Van Nuys, CA 91401
- **Free admission** to the Music Machine June 12th at 11 p.m. See Shadow Bannister by mention of the Music Connection.
- **Ling** for rock, contemporary pop & religious music. Send w/SASE to JME Prods, 10315 Woodley, Ste 118, Granada Hills, CA 91344. attn Pam. 818-368-2283
- **Lyricist** needed by major recording artist w/major record label. Pro a must. 818-701-7802
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- **Record label** expanding to L.A. Rare opportunity in entertainment industry. Unlimited potential. Mr. Patton Mon-Sat 1-5pm 213-822-7629
- **Songwriter/composer/collaborator/accompanist** needed by pro male singer for pop jazz soul recording & performing proj. Creative pro w/high consciousness pref. Wayne 213-874-5711
- **Top quality session singer** avail for collaboration on song-writing pros. Backup & lead vox 9-11am 213-545-4369
- **Paul Hansen**, cousin of Gibbons of ZZ Top, sks mgmt for org country demo & pop rock songs. Buccaneer Prods, P.O. Box 314, San Gabriel, CA 91778. Paul 818-794-3314
- **Lyricist** wtd w/modern rock attitude. Have plenty of music, need you. Gary 818-980-8330
- **Male vocalist** sng uptempo/ballads, org R&B, pop/soul material for club, demo & poss recording deal. 532 S. Orlando Ave., L.A., CA 90048. Jai Josef 213-852-1668
- **Songwriter** w/ballet in rhythm for band infl by the Jam, the Clash, the Alarm. Must play guitar. 213-656-8845
- **Female vocalist/lyricist** sng female guitar/piano for collaboration on org material. Must be in touch with their soul. Diane 10am-6pm 213-467-1645
- **Composer** wtd, music in styles of China Crisis & Stranglers, exp'd in electronic music & lyric sheets for female vocalist for poss demo record. Cassette & SASE to CRH Prods, 1732 Kilburn St., L.A. CA 90065
- **Lyricist** aka musical collaborator for pop & R&B recordings. Serious only. Richard after 6pm 213-731-3085
- **Female vocalist** w/org eclectic message & demos wtd for RR-TV22 for production deals. Directed by Russell-MPLTV for label showcasing & compilation albums 213-874-4012
- **Vocalist/writer** sngs rock lyricist. Currently shopping. Have studio, arrange, produce, play all instruments. Tom 818-763-4006
- **Songs wanted:** Aggressive, beat-oriented rock for male tenor. Cassette w/SASE to Upbeat Productions, P.O. Box 3348, Arcadia, CA 91006.
- **Published songwriter** w/xtl songs & fresh ideas in rock, R&B & country, sks published composer/lyricist. Call Mick eyes. 213-655-1205
- **Pro vocalist** needs orig material for studio demo. Uptempo contemp or killer ballads. Deana after 5:30 213-478-6746

- **Producer** aka songs for strong male & female vocalists. BV Productions, Box 3272, Santa Monica, CA 90403.
- **Prolific composer** avail for major league lyricist Scott 213-938-0717
- **Lyricist** wtd, pro only. Call Rich eyes. 213-650-9769
- **Songwriter/guitar** plyr/producer/arranger w/lw or no money sngs collab. Very gd style & viable commercial. Serious only. Craig 213-931-3117
- **Seeking quality modern R&B pop jazz** orig material for male vocalist recording proj. Submit to: Cone Prods, 3341 W. Peoria, Ste 244, Phoenix, AZ 85029.
- **Hot dance tunes** wtd for recording proj. Send cassette & info to: Time Stream Prods, 4670 Hollywood Blvd. #345M, L.A., CA 90027 213-931-3117
- **Male vocalist** sng uptempo/ballads, org R&B, pop/soul material for club, demo, poss recording. 532 S. Orlando Ave., L.A., CA 90048, Jai Josef 213-852-1668
- **Lyricist** wtd, Orange County area, T40 sound. 714-960-0660
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- **Songwriter/guitarist** sought by CUTTING EDGE, L.A. band infl Jam, U2, Smith, anything 60s. Composer should play guitar. 213-656-8845

- **Singer/songwriter/composer** would like to be known. Own orig style, have demo, will sell or do songs w/top acts. Theo 213-694-2557
- **Inexperienced lyricists** sngng collab for words & ??? 213-866-4777
- **Gifted lyricist** sks top caliber composer. Mark 213-478-2249
- **Songwriter** avail, lyrics in English & Spanish, gospel-oriented lyrics, no HM, serious only. Alexander 818-993-4531
- **Need songwriter.** Country pop/rock for female singer infl Juice Newton, Dolly, Jerry Lee Lewis, Cher 818-787-5348
- **Paul Hansen**, cousin of Billy Gibbons of ZZ Top, has org country demo & pop rock demos. Buccaneer Prods, P.O. Box 314, San Gabriel, CA 91778, Paul 818-794-3314

- **Original music.** 10-15 minutes, for concert dance company. Style should fit description of divina decadence w/cabaret feel. Potpourri Productions 213-275-4683
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