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Vol. X, No. 2

January 20-February 2, 1986

FEATURES

Our second issue of 1986 focuses on working musicians. The cover story brings together the top-rated specialists from four different stylistic camps for an illuminating roundtable discussion. A second mega-feature looks at three veteran rock artists who've begun supplementing their incomes by moonlighting in related fields. The Producer Profile takes a look at red-hot keyboardist/arranger/producer Peter Wolf, whose name is no longer prefaced by "the other." And, to kick off Sounds of the City, a recurring section on upwardly visible L.A. bands, ace reporter Roy Trakin spotlights Wall of Voodoo, which has persevered despite the loss of its most prominent member.

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Music CONNECTION

M A G A Z I N E

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This issue is the last for Art Director David "Graphic Spunk" Pascal (not pictured), who's moving into the cosmic terrain of toy design. Concurrently, it's the first for jet-setting Drew Cobb (shown in front of his weekend cottage), who broke in as graphic designer for the mag. Gee, can't we keep 'em both?



Feedback

Sniping

Dear *Music Connection*:

I just read your year-end issue (Dec. 9), and I don't know if it's just coincidence or not, but it sure seems like a lot of people took the time to kiss ass: Ron Fair of Chrysalis lists Mike Chapman & Holly Knight, who lead new Chrysalis act Device. Teresa Ensenet at Geffen lists Henley. Bob Merlis of Warner Bros. lists Fogerty—in THREE categories! Cary Baker of I.R.S. lists his favorite 45 and LP—both of I.R.S. and fave exec, Jay Boberg, his boss! Sharon Sabbag of MCA lists Charlie Sexton, twice. David Jurman of Arista lists Aretha. Dave Budge of EMI lists Kate Bush.

Hope they all got Xmas bonuses. . . .

Name Withheld

Hollywood, CA (where else?)

Ed. note: This anonymous note came in an A&M envelope.

Alive & Kickin'

Dear *Music Connection*:

Regarding Judy Raphael's review of *A Town South of Bakersfield* in your Jan. 6 issue, she stated that "the Eddys are no more." We would like to correct this by letting you know that the Eddys are still active as a Los Angeles-based recording act. Although we've opted not to work the brutal Top 40/country-nightclub circuit, we plan to have a new record released shortly, and we're presently being considered by a major label in Nashville. My personal feeling is that West Coast country music will once again be able to stand on its own merit, and that the Eddys will definitely be a part of the "West Coast Sound."

Ed Black
the Eddys
Hollywood, CA

Raphael responds: I should have known how reliable grapevine rumors are. All of us reviewers should carve in stone somewhere: CHECK THE SOURCE.

Neither Rips Nor Gushes

Dear *Music Connection*:

More Scott Kirby reviews! His review of Dogtown (Nov. 11) is one of the best I've read. Having seen Dogtown before, his review was very accurate, but was very funny. He has a way with words! Most reviewers either rip an act apart or gush on and on aimlessly. Scott's review pointed out the strengths and weaknesses of Dogtown in a very funny but objective way.

Leonard "Lenny" Faust
Arroyo Grande, CA

Not So Darling Cool

Dear *Music Connection*:

I enjoy your publication and feel it is a respectable magazine within the industry. The Musicians' Poll is an excellent year-end overview of bands that are respected and upheld by their peers. However, one of the results that was reached seems to be a gross exaggeration, achieved by false means. Specifically, the band Darling Cool, who placed number 6 on the chart. Having never heard of this band (and I go to gigs all over town regularly), I did some research and this is what I found:

This newly formed band has played only one gig in their existence. This gig, at the Roxy, took place AFTER the Musicians' Poll was taken. Therefore, how could they be voted for? Isn't it also funny that most of the people who voted for Darling Cool are all closely related in business to the same manager/promoter? This is a scam and is false, pretentious hype which does *not* belong in a poll. Any one of the bands that received "Honorable Mention" could have placed, had this scam not occurred.

I realize that with so many bands on the circuit, you can't check out everyone's credentials. But if you take a close look, every band in the Top Ten of the poll has been gigging regularly in L.A. during some portion of 1985, all except Darling Cool. After playing one gig in December 1985, they are NOT a band of '85. If they are talented, I wish them success and hope they place, FAIRLY, in 1986.

To sum up, I assume that the Musicians' Poll, and *Music Connection*, in general, is not a place for bullshit-hype. If this is so, Darling Cool should find another publication for their publicity. Don't ruin a respectable magazine's name!

Natashe Avant
A Concerned Music
Biz Professional
Los Angeles, CA

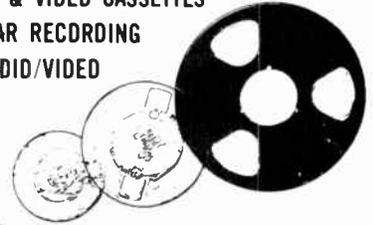
S.L. Duff responds: Yours is not an uncommon complaint. On a musicians' poll such as this, my personal feeling is that it is the responsibility of the musicians to take it upon themselves to vote sincerely for their favorite bands. As was stated in the Poll's introduction, some musicians voted sincerely and put some thought behind it, while others voted for friends and associates. When Darling Cool placed so high, I did feel uneasy about it, especially since all the votes came in on my phone machine the same day. I decided to let the votes count, however, because Darling Cool was the apparent choice of those individuals who voted for them. Whether or not the Poll is an honest representation of the musicians' view of local talent or merely a popularity poll is not up to me—it's up to those who vote.

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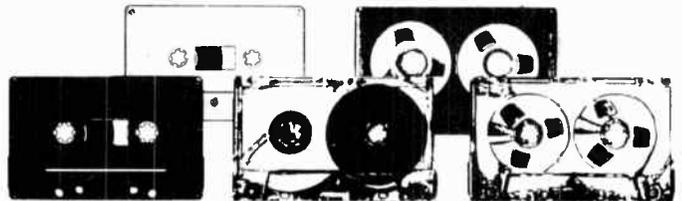


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REMEMBERING...



Tommy Thomas

by Todd Everett

Tommy Thomas, owner of the Palomino, died of a heart attack, three days before Christmas. He was 61.

Tommy's death was no surprise to those of us who knew him at all well. More than 30 years of working 12-to-18-hour days are bound to catch up with you, and Tommy's health had been deteriorating rapidly.

His mother-in-law may have diagnosed Tommy's cause of death better than any doctor when she noted, "As soon as he knew that he couldn't go back to the club, he just gave up."

It's said that Tommy never got over the death of his younger brother, Billy, in 1979. A couple years ago, Tommy collapsed at Del Mar (he kept a place near the race-track), and had to be confined to his home to recuperate.

If his wife, Sherry, hadn't virtually locked him into his bedroom then, Tommy'd have been back to his schedule sooner than he was anyway: into the club at 9 in the morning for a couple of hours; a quick trip home; back at noon or so for a couple more hours; and then back at 8 p.m. until the doors were locked at 2 in the morning.

The hard work paid off. Many others tried to emulate the Palomino's success, but with no luck. Dick Clark, Merle Haggard, and Chuck Landis were among the veteran figures who failed in attempts to compete with Tommy on his own San Fernando Valley turf.

A lot of people, good people, work hard to keep the Palomino going. Yet it often seemed as though Tommy did everything there himself, from ordering meat for the kitchen to booking talent for the stage. And, unlike some club-owners, he seemed to know and appreciate the differences between the two.

The Palomino was best known as a country music club, and, in-

deed, its credentials are impressive. Perhaps the only major country performers who never played the club during the Fifties, Sixties, or Seventies, were Hank Williams and Elvis Presley. Hank Williams Jr. did, though, as did scores (it seemed) of Elvis imitators.

Marty Robbins felt it undignified to walk through the audience to take the Palomino stage. Tommy installed the "Marty Robbins Door" so that he wouldn't have to. You can now get onstage directly from your Silver Eagle or Volkswagen van in the parking lot. (Robbins wasn't the only one happy with the innovation: Equipment managers owe Robbins—and Thomas—a tip of their hat every time they go through The Door).

Every time that the Palomino appeared in movies or television, it was as a honky-tonk. But it was a honky-tonk that in real life attracted celebrities from showbiz and politics (Jerry Brown and Gray Davis have been regulars; Jesse Unruh delivered the eulogy at Tommy's funeral) while retaining the atmosphere it gained in the days when fights broke out on the dancefloor.

But the Palomino, and Tommy's taste, weren't just restricted to country music. When Tommy and Billy started the club, they regularly booked jazz acts one night a week. Can you imagine the Stan Kenton Band blasting off from the Pal stage? They did. As recently as two years ago, you could have seen Woody Herman's Thundering Herd in the club's intimate setting.

And then there were the rock acts. Tommy booked at least two bands a night, every night of the week except for the often-riotous Thursday talent shows. And when well-known touring country musicians started demanding fees he couldn't meet, Tommy turned the Palomino into what was, from a musician's standpoint, one of the best rock clubs in town.

Did you know that Tommy Thomas invented the comp ticket policy first emulated by Doug Weston and then several other local rooms? He put it in the bands' hands: If they could get enough people in to see them for free, he'd book 'em back again.

Some bands couldn't even give away tickets. Some stopped having to. He'd give you the option: If you wanted to work for the door, you could. And if you did, you could make a great deal of money by local club standards.

But if you couldn't even get your

parents and girlfriends to show up, you got paid. No leader ever left the Palomino after a night's work trying to figure out how to divide \$5 among six musicians. The pay wasn't magnificent (a couple hundred bucks if Tommy liked you; somewhat less if he didn't), but you got paid right after your last set, the checks didn't bounce, and you'd be able to afford gas for the trip home. Tommy didn't worry about the door: He was a canny enough clubowner that he made his nut—and then some—at the bar. And this without enforcing a minimum!

He gave out free (or at least very low-priced) food on Sundays, pulling in additional crowds to see whoever was playing there. He also put your name in the display ads, which was close as many bands ever came to appearing in the *Times* Calendar section.

Tommy and the Palomino were literally inseparable, as we've seen. But he was a human being, and as warm and generous a friend as I've ever had. He loved telling stories, most of them centering around his adventures as a clubowner. He told about Johnny Cash sleeping on liquor cases in the back; the accommodations were cheaper than the none-too-deluxe nearby motels. He would reminisce about the days when Linda Ronstadt worried about whether her fans would refuse to pay the extra buck if she started charging \$3, rather than \$2, at the door. He named one of his dogs "Waylon."

Tommy read every word that was written about his club. Fifteen years later, he reminded me of a review I'd written in 1970, chiding him for keeping the volume up on the club's TV set during the music. He laughed about it, but he turned the TV down. One night when I was having some car trouble, he arranged for Tiny, the bouncer, to drive me to an all-night auto parts supplier, and Tommy lent me the money to take care of it. If I had never paid him back, he probably wouldn't have mentioned it.

The Palomino may well go on. Sherry Thomas is a capable person, and there's no reason that the club can't continue to do good business. But they'll never replace Tommy Thomas, and that's a loss to everybody in the music community.

Todd Everett regularly covers pop music and the like for the Los Angeles Herald Examiner. During the 1982-85 association with him, the Monte Carlos played the Palomino several times.



Rick Nelson

I grew up watching Rick Nelson grow up. If Elvis was the mythic archetype, Rick was the bridge between the myth and the boy next door. For people my age, he was a very meaningful figure. And in the Seventies, when nobody wanted to hear what he was trying to do, Nelson put some terrific bands together, he continued to have impeccable taste in song selection, and he remained as understated and classy as ever. Inevitably, it takes something like this for people to remember basic truths.

Rick's death, and those of his band, soundman, and fiancée, have prompted an unprecedented outpouring of emotion. What follows are the expressions of several individuals who were deeply affected by the loss.

—Bud Scoppa

"In Los Angeles," Cher said on one of those *Lifestyles of the Overprivileged* programs, "you have to go out and find the things that are happening. In New York, you walk out into the street, and things happen to you."

One bright summer's day in 1970 in midtown Manhattan, I ran into Bud Scoppa [now senior editor of this magazine] on Sixth Avenue. Bud, toting tape recorder and notebook, invited me to come along with him to interview Rick Nelson, who was staying at the Sherry Netherland or the Park Lane—one of those toney hostelrys for visiting royalty.

We found Nelson, his cousin Willy, and Stone Canyon Band steel guitar player Tom Brumley in a quiet, elegant suite overlooking Central Park. Nelson, effortlessly giving off that sleek glow a television-familiar figure does (is it them or us?), sat on a couch, smoking one Salem after another. Brumley, smirking, grinning, and joking, occupied an armchair in the wings. Like the figure-invisible-by-agreement in a Noh play, Nelson's cousin fetched beers, and we began to talk.

It was Bud's interview, so I spent most of my time with Brumley, who had recently left Buck Owens' band to join Nelson on tour and on record. Brumley tried hard to sell me his old Fender single-neck, and joked about his former employer ("... the ugliest man in country music"). Every now and then, I fed Bud a question.

These I remember:

"Your Dad was a bandleader. Did he give you any help with introductions or recommendations when you put together your first band?"

"No, I did it myself."

"I heard Glen Campbell played with you in the old days."

"Glen did one tour with us in Japan."

That's it. People who have grown up in show business make for tough interviews. They've heard everything. They don't rise to the bait. And they're careful—many of them—the way politicians are careful. I didn't lay a glove on Nelson. I don't know about Bud.

As the afternoon wore on, and the beer wore down—nobody seemed anxious for us to go—Nelson's cousin came to life with some memories of the old *Ozzie and Harriet* show, and we all began to get visibly sozzled. All except Rick Nelson.

For my part, I was quick to judge a great many of the new artists just emerging from Southern California as being Not Quite Real. Bud, I should add, supported many of these artists—Nelson included—enthusiastically and early. On this particular day, I let slip some disparaging remark—totally unjustified; I was drunk and ignorant—about Linda Ronstadt. Something like, "I hear she can't keep a band together."

And only that once did I see any passion from Rick Nelson. Ronstadt was one of his own, and as far as Nelson was concerned, if you were good, you were *good*, and that was that.

"She's really good," he said. And, as I stammered something or other, "She's really good," he repeated.

Rick Nelson played rock 'n' roll as early, as long, and as well as anyone. Much like the Rolling Stones, he made a white audience aware of black artists by covering classic R&B tunes, and there's no point now—if there ever was—quarreling about the relative quality of those covers, or whether Nelson made more money from "I'm Walkin'" than Fats Domino did.

What he may have lacked in Wagnerian self-indulgence, Nelson made up for in integrity. The man always worked. His death on tour in an airplane—ironically, in one of the safest aircraft ever designed, a DC-3—confirms his place among the classic rock 'n' roll artists he loved. He earned it. He deserves it.

He was really good. I repeat: He was really good. —Lawrence Henry

A tragedy such as the loss of Rick Nelson, his fiancée, Helen Blair, and members of the Stone Canyon band sweeps through many hearts. We are, all of us, affected in some way. Whether fans, friends, or simply familiar with Rick's 30-year career in entertainment, the sense of despair crosses the same barriers as those once bridged by the artists themselves.

In person, Rick, Helen, and the band were some of the warmest and most sincere people in the music business. They worked hard, they made good music, and they went out of their way to make the work fun for everybody.

Individually, there are certain memories, songs or encounters we will hold

close with time. There will be many to choose from, from the early days on television, and one of the strongest discographies in recording history, to the lesson of the garden party, where the dignity and artistic insight of a man continue to touch us.

As we struggle to accept the tragedy of Rick Nelson's death, we share the equally grave loss of those who were traveling with the veteran entertainer:

Bobby Neal, Rick Nelson's guitarist and close friend for several years, served as musical director of Stone Canyon, where Rick was said to have relied on him heavily.

Barely into his twenties, Rick Intveld was described by one friend as being "extremely polite, well-mannered, and a real great drummer." Many people have indicated that his style was ideally suited for Stone Canyon. From a musical family, Rick Intveld is also survived by his brother, singer/guitarist James Intveld.

Patrick Woodward, originally from Alabama, had relocated to Dallas from L.A. with his wife and infant child just before his death. "He was probably the best bass player I ever played with, and I learned a lot from him musically," said Billy Zoom. "He was one of the closest friends I ever had."

Andy Chapin was the most recent newcomer to Stone Canyon, having replaced Dave Morgan on keyboards not long ago.

Also lost in the air crash was veteran soundman Clark Russell. Clark kept an active schedule over the years he spent on the road, but dedicated the majority of his time to Stone Canyon late in his career.

Finally, there will be many members of the music community who were fortunate enough to have known Rick Nelson's fiancée, Helen Blair. Rick's closest companion, she shared his work and was described by a friend as being "very supportive" of the band.

All will be sorely missed.

—Murdoch McBride

A Roadie

The following poem was inspired by Jay York and written on December 31, 1985:

The ultimate test for a roadie, they say,
It's a club on the outskirts of good ole L.A.
The clubs are the same in every way
The gigs differ little, day after day.
It takes twenty hours to put it together
Fire or wind in all kinds of weather.
Sometimes it takes them all through the night
Only to find it's time for the flight.
As our families grow, this we must miss:
"Just a few more gigs, so give me a kiss,
This is the last tour; at end I will quit."
And you mean it until your best friend's next
big hit.
They solve all the problems, put up with the
con
'Cause without their labors the show can't go
on
Not one will ask you for fortune or fame
And a few will ask only "remember my
name."
For one small roadie with a five-piece band
Is the ultimate test for any man.
Let's all vote and take a poll
For the unsung hero of rock & roll.

Clark, you are the original roadie
and no one will ever replace you in our
hearts. —Dave & Caryn Hiller

News

FOREIGN AFFAIRS

Stars Rock for Tourism at First Acapulco Festival

by Murdoch McBride

ACAPULCO—In a move to increase faltering tourism in key resorts, the Government of Mexico has chosen to use popular music as a public relations tool. Beginning with the First Annual Acapulco Friendship Festival, rock concerts will be held at key resorts in major cities to lure more visitors to Mexico in the face of sharp drops in tourism.

The First Annual Acapulco Friendship Festival will take place between January 18 and 26, 1986. Like other all-city festivals, cultural events and special attractions will also be a part of the week-long festival, according to the promoters.

The musical program will begin on Saturday, January 25, and will run into the following day. Latin groups will begin the show, with the schedule getting progressively heavier, leading up to the evening headliners. American musicians reportedly scheduled to play in the overnight slots include Precious Metal, Tierra, Emmett Chapman, Greg Mathieson, Lydia Van Huston, King Cobra, and Quiet Riot.

"This is the busiest part of the tourist season in Acapulco," explained festival promoter Victor Castillo. "And right now, my government is concerned that recent studies indicate that we may see a drop in tourism of up to 30 percent. Tourism is an important industry for Mexico, and our government is trying to stimulate more tourism by using popular music."

Castillo, who says he represents the Mexican government with regard to the festival, is working with Armando Solis, a contemporary rock journalist from Mexico who was instrumental in scheduling what has come to be known as the "Mexican Woodstock."

Castillo and Solis were in Los Angeles through much of December, researching bands and

making various contacts with agents, while organizing the event. Their debut in the music industry was marked by early growing pains and some degree of disorganization. With the concert date less than a month away, the promoters scrambled to prepare a press campaign that would hopefully affect tourism during this winter's peak season. Barbara Shelley has been retained by the promoters as their publicist.

Informed sources indicated that many acts have already received a 50-percent deposit on their fees, with contracts for guaranteed round trip air fare and hotel accommodations. "There has been an arrangement made between the Mexican government and Mexicana Airlines," Castillo explained. "Mexicana will be flying the bands to Acapulco and back. This will give you some idea as to their determination to help the tourist situation. Our government is aware of the valuable role music can play in this project. If all goes well, there will be other similar events."

Acapulco lies at approximately the same latitude as Hawaii and is a common resort choice for mid-winter holidays. The city rests in a beautiful bay on the West coast of Mexico, some six hours drive south from Mexico City. During the peak season (from December through March), Acapulco is incredibly active. Yet there has been concern over tourism following the devastating earthquake that rocked the country last year. The festival promoters hope that by focusing world attention on the resort, vacationers will reconsider Acapulco, which was left virtually untouched by the cataclysm.

While most of the bands seem to enjoy the idea of a working holiday in one of the world's most beautiful resorts, many top musicians consider this a unique chance to expose themselves in the lucrative Latin markets. ■

SIGNINGS & ASSIGNMENTS

by Kenny Kerner

Les Garland has been named senior vice president of music programming for the MTV Networks. Garland will continue to be involved in both the MTV and VH-1 Networks as the primary executive responsible for new and developing markets.

Styx guitarist James Young will release his debut solo album on the Jem-distributed Passport label as a joint venture with his own Absolute Records. Album is slated for release in early February.

David Saltman has been named vice president and chief operating officer for Radio Vision International, the licensing agent for home video and broadcast rights.

The Entertainment Music Company has announced the acquisition of Nashville's Combine Music Company, whose catalog contains such songs as "Help Me Make It Through the Night," "You Decorated My Life," and "Burning Love." The Entertainment Music Company also owns the catalogs of Neil Sedaka and the Rascals.

Contemporary jazz group Spyro Gyra have been appointed to the honorary board of governors of the recently formed National Academy of Jazz.

Jim Cawley appointed to the position of vice president of sales and distribution for Arista Records.

Hollywood Hitline, the production company of KFOX radio's Radio Free Hollywood, has signed with Jeri Carr Public Relations for promotion, publicity, and advertising.

Quiet Riot, busy recording their third album at Pasha Studios, with Spencer Proffer producing. Proffer and Pasha staff producer Randy Bishop are also producing the Outlaws, who are newly signed to the CBS-distributed label.

Susan James has been promoted to the position of video administration coordinator for Atlantic Records in New York. In her new position, James will be directly involved with both the legal and business aspects of the video department.

RCA/Ariola will assume all responsibility for the manufacturing and marketing of EMIs entire Spanish language catalog under the terms of a new licensing agreement concluded in New York.

South Bay rockers Letchen Grey begin pre-production work on their album, with Great White manager Alan Niven at the helm.

Cryptic Slaughter and Sentinel Beast, both with Metal Blade Records, set to release albums early this year. Other Metal Blade product coming imminently includes releases from Lizzy Borden, Omen, Fate's Warning, Hallow's Eve, Heretic, and Attacker Sound Barrier, formerly with MCA Records, is the latest addition to the Metal Blade family.

The Circle Jerks have signed with Combat Core Records and are finishing up their new LP, *Wonderful*, at Crystal Studios in Hollywood.

Guitarist Cary Sharaf (ex-Billy Squier) laying down tracks at Encore Studios in Burbank with the help of drummer Tommy Amato (Savoy Brown), and ex-Spirit bassist Dave Waterbury.

Los Angeles-based glam-rockers, Poison, recently signed to a long-term recording contract by Enigma Records. The band is currently touring the East Coast in preparation for the February release of their LP.

News

ROYALTIES

Tequilagate Part I: The Songwriter's Lament

by Lawrence Henry

This article levels no accusations. It assigns no blame. I don't know yet whether it's about stupidity, carelessness, or fraud—or all three. What it is right now is the story—in his own words—of Danny Flores, founder and leader of the Champs, and author of the song, "Tequila." "Tequila" still earns money for somebody; it was used most recently in the movie, Pee-Wee's Big Adventure. But Flores hasn't been paid royalties for over 20 years. The issue of the song's ownership apparently involves Modern Music, JAT, Four Star Music, and Acuff-Rose. Ownership most recently came into dispute in a 1983 bankruptcy hearing for Four Star Music.

In future issues, Music Connection will explore the stories of others involved in "Tequila." It's a complicated tale. If you know anything about it, get in touch with the magazine and leave your number. I'll call you. For now, here is the first installment, in the words of Flores himself:

I used to drink so much, and I never remember dates or nothing. After all this has happened, I find out that I should have probably kept a diary on this stupid thing.

I went through a divorce, and the court gave her 50-percent of the song, or something. I don't know what happened. All I know is that I ended up with half of it, and then Challenge Records started buying pieces from me. I just wanted some party money, and they knew it, see. They knew what I was. As a matter of fact, if I go into their office, that's the first thing we'd do—they always had booze there.

But it was my fault, 'cause I'm the one that was drinking. Everybody knew—the whole world knows—about how much I used to drink. They knew, 'cause I used to pay for everything. Later on, I find out it was probably all on my Diners Club card. I used to just say, "Bill the office." And they'd bill me.

Little by little, they aced me out in a roundabout way. I used to go to the office, and I wasn't so welcome as I was before. When "Te-

quila" was Number One, they'd get up out of the chairs and let me in. Now I understand. If I was me, I probably wouldn't welcome me, either.

None of us was ready. The company was just new. I was with them from the beginning. We didn't have anybody. We just had the Cufflinks, and Jerry Wallace, and us. We'd be the band to back up all the artists they had. We weren't the Champs yet; we were just my band from Long Beach.

This [publishing] company was formed—JAT: Johnson and Autrey and Thompson. George Johnson and Gene Autrey—he was the one that was giving them the money, I think; he was the backer; it was all his offices we were in—and Johnny Thompson. He used to be with Coral, I think, years ago. We went and got him from Coral to use in this company, 'cause he was a pretty good record promoter.

All of a sudden the song takes off. We didn't even have a manager or nothing, so the same guys formed a little agency and called it Sunset Management. So now they're getting paid 'cause they're also our managers. They signed us with whoever could give us a network show right away—GAC was the name of the [agency]. Jack Giallardi—he'll tell you all about it.

All of a sudden, BMI was withholding all this money, and I didn't know anything about it. With my drinking and everything, I dropped out of the union and nobody could find me. Debby Bennett was a daughter of an old friend of mine. And she worked for BMI, and when she found out there was a lot of money being withheld, she made it a point to find me. That was in 1974. She said, "I happen to know there's \$50,000 here that they don't know where to send it, 'cause they don't know where you are."

To bring you up to date, we had a [bankruptcy] trial [for Four Star] set up there in Nashville to go and take care of all the money that was being withheld and everything. The guy from BMI said, "I shouldn't be telling you guys this, but I'm

gonna tell you. Get yourselves a lawyer." The guy's name is Gary Ross from BMI up in New York, and he knows all about it.

When Gary told us to get a lawyer, we got a lawyer over here from the Musician's Union, Local 7. Doug Sawtelle is the President. I called him and said, "Seems like there's a chance I can get some money out of my song here. They told me to get a lawyer." He says, "I got the best for you. He's our lawyer here at the office, and he's blah-blah-blah."

So I went to see this guy by the name of Ken Golden in Westminster. And I felt like, oh, terrific, he's right down the street from me. He said, "Okay, Doug told me you was coming, and I think we can do something." Man, I'm telling you, we were so happy—something's going to happen. Every time we'd get a letter from Nashville, they was going through the bankruptcy thing, he'd say, "Bring me the letters. Bring me the letters. Leave them with my secretary." Every time I have an appointment with him, he'd tell me, "It's in the bag, no problem!"

Come to find out we lost that case by default. That guy [Golden] didn't even send them a letter. Gary Ross says, "I thought I told you guys to get a lawyer." I say, "We did." He says, "Well, nobody knows about it."

So we lost that one, and all the money was released to whoever bought Four Star, which I think was Acuff-Rose.

I'm not fighting anybody. All I want is my money. I wrote a song that has become a standard. Just give me a piece of the action. I don't mind splitting it, but they want it all. The trouble is with BMI. They should have advised me. They shouldn't have allowed somebody to buy my rights.

George Austin [at JAT] was the one that did it all. He knew that you could buy me with a beer. Now that I've been sober 15 years—if I was in business and I was sober and he was drunk, I couldn't do that to him.

Now I understand that Four Star sold to Opryland USA or something. Nobody's been able to tell me who owns the song. I saw that Pee-Wee Herman movie, and I stayed to watch the credits to see who they got the rights from. And they were still Modern Music and JAT. . . .

I don't think anyone can do anything. . . . ■

News

BUSINESS

Record Year for VCR's

by Kenny Kerner

LOS ANGELES—Due to a decline in retail prices, it is estimated that over eleven-million VCR's and camcorders (a combination camera and video cassette recorder) were sold during 1985. As a consequence, the video industry has had its best sales year ever, according to Stephen Stepnes, division vice president of marketing at RCA consumer electronics.

Increased sales have yielded some staggering figures and have also set the stage for the coming year as well. The numbers for 1985

represent an increase of 55 percent over last year alone. "In fact," Stepnes said, "in just eight years, VCR sales have increased from an annual rate of 100,000 units in 1977 to an incredible eleven-million units this past year." If those figures remain fairly consistent, some 30 percent of all American homes will contain a VCR by the end of 1986, and, by 1988, the total figure should exceed 50-million.

The American consumer's fascination with home video products also helped sales in related areas.

Sales of television sets and hi-fi/stereo equipment also rose sharply. Color TV sets in particular—spurred by consumer purchases of VCR's, the advent of stereo broadcasting, and larger TV screens—are expected to sell over 16.5-million units, with stereo TV sales comprising some ten percent of the total.

According to media analyst Paul Kagan, last year's two-billion-dollar home video revenue surpassed theatrical rentals in 1985 on a worldwide basis—for the first time ever. Kagan did caution that overall growth rates will slow after 1986 due to "a saturation of population by the VCR machines and stabilization of consumers' tape usage." ■

LEGAL

Fender, ESP Settlement

by Kenny Kerner

NEW YORK—The Fender Musical Instruments Corporation's lawsuit against ESP Shibuya Enterprises and ESP Co., Ltd. for trademark infringements has been settled in a New York court.

The Fender Corporation charged that ESP had advertised guitars having head profiles similar to its Stratocaster and Telecaster guitars. ESP later modified its head profile, but Fender representatives still believed they were too close to the original Fender models.

In an effort to settle the dispute

without going to trial, a New York City judge met with attorneys for Fender and ESP, coming up with an original drawing of a head profile for both parties to consider. After negotiations between attorneys and principals for Fender and ESP, others parts of a Stipulation and Order were agreed to by both sides.

After the decision had been handed down, Bill Schultz, president of the Fender Musical Instrument Corporation, made the following statement: "I'm very pleased with the results of this case.

We didn't have to spend time and money on a trial, and yet we got the two things that were critically important to Fender's enforcement program." These two things, according to the settlement, are a head profile protection for the heads of guitars and a word trademark protection for such Fender guitars as the Stratocaster, Strat, Telecaster, Tele, Jazz Bass, J-Bass, Precision Bass, and P-Bass.

It was emphasized that the Stipulation and Order will not go into effect for several months, so that ESP will have time to sell off guitars having the previous head profiles. Fender has agreed to make copies of the settlement available to any company asking for it. ■

VIDEO

"Visions of U.S." Winners Named

by Randal A. Case

HOLLYWOOD—On December 17th, actress Shelley Duvall and Jack Coleman (*Dynasty's* Steven Carrington) hosted the second annual "Visions of U.S." home video competition.

Contest entries were restricted to non-commercial videos recorded and submitted on a home system—half-inch Beta, VHS, or 8mm video—running up to 30 minutes in length.

The event, which was sponsored by Sony and The Movie Channel and administered by AFI, had four first place winners and one Grand Prize winner. Projects taking first place were "Our

Friends," a contemporary interpretation of old fables; Mindy Farber's hilariously offbeat "Suburban Queen"; "Last Days of Mojave Lake," a curious yet winning "mock fictional" docu-drama; and "Talkin' White," which won in the competition's new Music Video category.

Norris Chumley's documentary, "Little Mike," took Grand Prize. A uniquely personal project, "Mike" chronicles the life of Mike Anderson, who's suffered over 300 broken bones due to osteogenesis imperfecta.

Since completing the documentary, Anderson, who's also a sing-

er/songwriter, has acted in Andy Warhol's "15 Minutes," and Yoko Ono's music video, "Hell in Paradise."

Does Anderson plan to pursue an acting career?

"Well, not just that," replied the three-and-a-half-foot tall Anderson at the awards ceremony. "We're working on a 'Little Man' music video, and all sorts of other things have opened up for me. Let's say I'm going to try and be the miniature version of Sting."

Prizes awarded the winning videomakers include three-month internships at The Movie Channel, as well as state-of-the-art video equipment from Sony, including the Trinitron XBR Stereo Color Television, Beta Hi-Fi VCR, Betamovie Video Camera/Recorder, and the Sony Watchman mini-television. ■

RADIO REPORT

by Kenny Ryback

Big changes are taking place in Southern California radio, so let's do a little catching up:

KNAC—"PURE ROCK" On January 8th at 6:00 p.m., PD Jimmy Christopher waved goodbye to the "Rock-n-Rhythm" format, making way for a hard-rock format. Filling the void left by KMET and KLOS, KNAC returns to their roots and metal lives once again in Los Angeles. For you trivia buffs, as the change occurred, DJ Wild Bill Scott took us from the Sex Pistols' "God Save the Queen" to "It's a Long Way to the Top if You Wanna Rock-n-Roll" by AC/DC.

KROQ—Dusty Street has resigned; she'll be starting at KMET this Saturday a.m. **KGB**—Music Director/Assistant PD Ted Edwards leaves his post to join WIYY in Baltimore as program director.

KMET—San Jose radio legend "Lobster" joins the Met staff as fill-in. Program Director Rich Piombino is out.

91X—The much-coveted overnight slot at the San Diego station has become available.

KCAL—State-of-the-art technology comes to Redlands as KCAL gets a new studio.

KLOS—According to the latest ARB, the AOR hits an all-time high with a 4.8 share.

KMG—The Magic is gone. You are now listening to "Power 106," L.A.'s newest urban contemporary station.

MEETINGS OF THE MINDS: 1986 starts off with two important confabs. The B.A.M.D. 12th Annual Superstars Convention is taking place in Ft. Lauderdale, Florida. Programmers from 60 client stations—including L.A.'s KMET—will convene to discuss their programming philosophy for the year. Topics include new-age music, the balance of heavy metal vs. sophisticated rock, and an awards ceremony which will debut the Lee Michaels Award. Also slated on the rigorous schedule is a Warner Bros. sponsored boat cruise, an Epic/CBS cocktail party, and a tennis tournament. Life's tough.

It's not too late to sign up for the Gavin Seminar for Media Professionals to be held February 21st and 22nd at the Fairmont Hotel in San Francisco. This is a meeting for radio broadcasters and personnel people in the music industry and allied fields. Highlights will include creative management sessions, workshops, and an awards ceremony to recognize outstanding achievements in various phases of radio and the music industry. Applications for registration must be received at the Gavin office by February 17th. Call (415) 392-7750 and ask for Kent Zimmerman.

LOCAL NOTES

Compiled by
Bud Scoppa &
Kenny Kerner

ALL GOOD THINGS: The Record Plant, one of L.A.'s premier recording studios, has moved to Santa Monica from its old residence on Third Street, where it stood for the past 16 years. To celebrate the Plant's final days at the old location, owner Chris Stone and friends got together for "The Last Jam," which featured performances by (from left) Joe Walsh, drummer Joe Vitale, Stephen Stills, Lyn Collins, and Jimmy Zavala. Waddy Wachtel, Al Kooper, and Jim Keltner also took part in the jam. In addition to Stevie Wonder, Greg Giuffria, and Dan Fogelberg, over 500 guests turned out.

TO LOOK SHARP: The unpredictable Joe Jackson still keeps 'em guessing as he gets set to record his eighth LP, tentatively titled *Big World*, live at New York's Roundabout Theatre, with David Kershenbaum co-producing. To gear up for the actual recording, Jackson and his band have booked themselves into some twelve clubs in and around the New York area. The album will be recorded live and direct to two-track master.

TOUCHING YOU, TOUCHING ME: This February, HBO will present an hour-long special featuring highlights from last September's Farm Aid benefit concert. "The Best of Farm Aid: An American Event" will feature performances by Willie Nelson, John Cougar Mellencamp, Bob Dylan, Johnny Cash, Kenny Rogers, Neil Young, Waylon Jennings, Kris Kristofferson, Loretta Lynn, Roy Orbison, Arlo Guthrie, Roger Miller, the Charlie Daniels Band, George Jones, and actresses Sissy Spacek and Debra Winger. Have we forgotten anyone?

FLIPSIDES DEPT.: Paul McCartney is back with his old affiliation, Capitol Records, and his first and only record for them last year was the title song from the motion picture, *Spies Like Us*. What isn't that obvious is that the B-side of the single is actually an outtake from Wings' *Venus and Mars* sessions in New Orleans. The tune is called "My Carnival," and it features Jimmy McCulloch, Steve Holley, Denny Laine, and Paul & Linda.



VICE IS NICE: If indeed the grass is always greener, then rock stars have certainly found a new place to graze. It's the set of the highly rated TV series, *Miami Vice*, and everybody's trying to get into the act. Rock madman Ted Nugent is the latest guitar slinger to cross the line into acting as he appeared on a recent episode entitled "Definitely Miami." Others who preceded him include Gene Simmons, Don Henley, Little "Say Hallelujah" Richard, and Phil Collins. The *Miami Vice* episode will incorporate Nugent's "Angry Young Man" song into the script. Nugent describes his TV character as follows: "It's equivalent to the basic scum debris from the diseased undercarriage of a mongrel." Sounds like a show for the entire family.

BLUE SUNDAY: James Harman's recent Lingerie show premiered material from his band's upcoming, mostly blues LP, and the crowd lapped it up, according to punky photog Abe Perlestein, who snapped the gritty frontman in vocal *flagrante*. New drummer Little Jimmy Village (who's toured with Clapton, J.J. Cale, and Taj Majal) proved to be a real winner. This combo's about to happen, Jack!

FORTY BANDS WANTED: Those desiring info on possible participation in Stan Scott's 8th Annual Entertainment Buyers Convention Showcase, scheduled for April, should contact Stan or Ace London now at (818) 244-8729.

BELATED CONGRATS: A baby boy, Michael Beau Burnette, was born on Monday, November 18, to Billy and Christine Burnette in Los Angeles. Billy is a MCA/Curb Records artist, whose most recent single, "Try Me," the title song from his new album, was released the same day as the baby was born. Billy is the son of Dorsey and nephew of Johnny, both seminal rockers (no pun intended).



Photo by Abe Perlestein

AND THE WINNER IS... It's that time of year again when honors are bestowed upon those who have achieved a certain level of excellence in the music business via the Grammy and American Music Awards. After taking a look at the finalists in the pop/rock categories, certain striking differences became apparent: Far and away the leader in the industry's own Grammy nominations was the combination of Mark Knopfler and Dire Straits, with eight. The American Music Awards (a popular poll) nominated the same band in only one category, Single of the Year. Whitney Houston, on the other hand, who led everyone in AMA nominations with six, was

given only two Grammy nods. Phil Collins made the strongest overall showing, with a combined eight nominations. Sting, who racked up Grammy nominations for best album and best male vocalist, was completely shut out of the AMA polling this year. And, conspicuous by its absence was a nomination for "We Are the World," which was omitted from all AMA categories. It seems that the Nominating/Rules Committee of the AMA plans to honor the song with a "special award" during the American Music Awards telecast on January 27th. Back on the Grammy front, the Rolling Stones will be one of three artists honored when NARAS presents them with the Lifetime

Achievement Award on the 28th Annual Grammy Awards show, which airs on CBS-TV on February 25th. (A big thanks to Sue Gold for getting up early to cover the nominations.)

SOUP'S ON: News from the Columbia Records camp is that a new Rolling Stones album, *Dirty Work*, is finally set, with a February release in America. The album, which was recorded at Right Track and RPM Studios in New York and Pathe Marconi Studios in Paris, features guest appearances by Tom Waits, Bobby Womack, Jimmy Page, Don Covay, Jimmy Cliff, and a host of other surprises. I wonder if the Stones played on the LP?

WHITE'S IN NIGHT SATIN: Just how successful were soundtrack LPs during 1985? Well, as an example, Lionel Richie's "Say You, Say Me" title song from *White Nights* was the second Number-One single from the soundtrack. The first was the Phil Collins-Marilyn Martin duet, "Separate Lives." But hold on, folks... Warner Bros. is releasing "Prove Me Wrong" by David Pack, which will become yet the third single from the Atlantic Records soundtrack. As a solo artist, Pack records for WB, so the song appears on both albums. Now really...

TAKE TWO: When Willie & the Poor Boys shot a video for their song, "These Arms of Mine," the band was joined by Jimmy Page and Paul Rodgers, who had performed on the song when it was originally recorded. After almost an entire day of shooting, everything came to a complete stop when it was discovered that Jimmy Page's fly was open for the entire shoot. Looks like old Jimmy never misses an opportunity to plug his own band, the Firm.

METALMANIA: New Renaissance Records is currently preparing a controversial album, to be entitled *Satan's Revenge*, which will feature plenty of backwards masking and a selection of songs to make even the most liberal-minded parents shout at the devil. Also in the works is *Lady Killers*, a collection from the hottest females in heavy metal. The label's most popular release to date is the best-selling *Speed Metal Hell*, of course.

SWING TIME: Percussionist Washington Rucker, who has performed on albums by Dizzy Gillespie, Stevie Wonder, Nancy Wilson, and Hampton Hawes, will be teaching a class in "Jazz and Jive" at UCLA Extension, beginning in mid-January. Rucker also appears as the percussionist in the Scorsese film, *New York, New York*. For details, call the UCLA Extension department of the arts.

READY TO STRIKE: L.A.-based rock group King Kobra is having a busy month. The band is currently mixing their second album for Capitol Records and will take a break only to attend the opening of the new Lou Gossett film, *Iron Eagle*, for which Kobra penned the title track. Then it's off to Acapulco for the First Annual Friendship Festival and a special appearance with headliners Quiet Riot. Somewhere in-between all this business, you can bet the boys will be taking a day or two off to have some fun in the sun. You know what they say about all work and no play....

EXPLOSIVE is the title of a recent impressive compilation of Tulsa bands with a cover illustration (shown) by former Tulsan Dwight Twilley. Copies can be obtained from Explosive Records, P.O. Box 700295, Tulsa, OK 74170. Can't tell ya the price, though.

MATCHMAKER: Once again, the famed Troubadour in West Hollywood was the setting for a discovery of sorts, as famed producer Ken Scott took in the Hellion show recently and subsequently booked time at Total Access Studios in Redondo Beach to record the band. Already down are "The Witching Hour," "Children of the Night," "The Tower of Air," and "Morning Star." Scott is best remembered for his production work with Pink Floyd, John Lennon, David Bowie, the Tubes, and Supertramp.

ROCK GROWS UP, CONTINUED: It's easy to see what Ozzy Osbourne does to relax after a long tour. Shown here with his three children, (l-r) Kelly, Jack, and Aimee, the Heavy Metal Master takes some much needed time off after completion of his forthcoming LP, *The Ultimate Sin*. And whatever could that be, Oz? ▼



EXPLOSIVE



BIG TOWN: After his sellout show at the Apple's Madison Square Garden, small town boy John Cougar Mellencamp was greeted by ASCAP Membership Representative Karen Petersen (left) and ASCAP Eastern Regional Director of Repertory Lisa Schmidt. Coug's ASCAP, too, if you hadn't guessed. And while we're on the subject, check out E. Jean Carroll's neo-gonzo piece on JCM in the February *Playboy* (yeah, the "lips" issue), in which she likens his coif to a veal cutlet.

SYNDIE, INDIE: Well, it's finally happened—syndicated television has caught up with MTV. The MTV Top 20 Video Countdown with Mark Goodman, which airs weekly on Friday evenings, will now be available for airing on broadcast stations the following evening. The show, which features music news, interviews, and the most popular videos, will be cut from its original two-hour length to a solid one-hour format for domestic distribution. MTV will sell the national advertising minutes for the series, with Viacom doing the station clearances.



THIS YEAR'S MODEL: What do Rickie Lee Jones, Peter Cetera, Bonnie Raitt, Don Henley, Patti LaBelle, and Quarterflash's Rindy Ross all have in common? Well, at one time or other all of these recording artists were outfitted by Margi Kent and her little shop on Melrose. Jackets, slacks, wedding gowns, or just plain touring outfits are all a part of the Margi Kent Fashion Collection. Remember when the Big Thing was Jose Eber?

YOU GOTTA HAVE FRIENDS: Following their SRO Carnegie Hall performance in December, guitarists Roy Buchanan, Lonnie Mack, and Albert Collins trucked over to the Stucio Instrument Rental soundstages for an all-night jam session and celebration. Among the celebrated guests were: Julian Lennon, Stewart Copeland, Paul Shaffer, Rick Derringer, David Johansen, and members of Wall of Voodoo, B-52's, and the Fleshtones.

VERTICAL HOLD: Will Tubes front-man Fee Waybill become MTV's first credible veejay? Could happen. Stay tuned.

METAMORPHOSIS: Every so often, JAI photo studios—site of numerous *MC* cover shoots, including the one in this ish—is transformed into the Peanut Gallery, an "underground venue" awash with suds and live band sounds. The next happening's Feb. 1st. Call Kristen at 650-6493 for details.

GOD BLESS THE CHILD: On Jan. 26th, the Vine Street Bar & Grill will stage a benefit—complete with all-star lineup—to raise bucks for a Biie Holiday star along the Hollywood Walk of Fame.

UPSTAGED: Bon Jovi (Diane Lane's worse half) and his guitarist (wish we had his name) cavort on the Forum stage during the Forum show BJ recently stole from headliners Ratt.

SPLASH II? Texas guitar singer Stevie Ray Vaughan is ensconced at Baby-O Studios, where he's recording some tracks for the soundtrack to Ron Howard's next flick.

PARTY DOWN: Ted Nugent, rock & roll's answer to the missing link, spent an interesting New Year's back home in his native Michigan. According to Nugent, "We shot off automatic weapons and grenade simulators at midnight. And on New Year's day, we smoked an entire deer and ate the whole thing." I don't know about you, but I can't wait to go to this guy's April Fool's party.

A MUSICAL SUMMIT

Four of L.A.'s Top Specialists Gather for a Verbal Supersession



All photos by Kristen A. Dahline/JAI

The interviewees (from left): Lynch, Zoom, Berlin, Lee.

by Bud Scoppa, Billy Cioffi & Murdoch McBride

Los Angeles accommodates a sea of music, more of it, probably, than in any other metropolis on the planet. It isn't just sheer quantity that sets L.A.'s music scene apart, however—it's diversity. This city supports several separate (but slightly overlapping) musical sectors, and each of these teeming musical ponds has its own big fish, pros esteemed by their peers for their technical savvy and singular styles. But the town is so big and various that these ranking specialists are often barely aware of the existence of their counterparts in other subscenes—or so we speculated when we planned the following summit meeting.

The cover story for this musician-focused issue was set up as an interpersonal/interstylistic experiment: What, we wondered, would transpire if we invited four of the biggest fish from four of the most distinct of L.A.'s musical ponds to sit around the same table, swapping trade secrets, technical data (and *dada*), and anecdotes? What, if anything, would these top guns have in common, beyond the fact that each played an electrified stringed instrument? We endeavored to find out by setting up a combined cover-photo session and roundtable discussion involving a quartet of L.A.'s consummate professionals.

We were lucky. The four virtuosos we chose—country picker superno Albert Lee, acclaimed young jazz bassist Jeff Berlin, hard-rock hammer-on expert Steve Lynch of Autograph, and enigmatic local legend Billy Zoom, lute of X—were all in town and willing to throw their axes in the ring. This in itself was seren-

dipitous. And none of them knew any of the others, except (if anything) by reputation. Perhaps L.A.'s even more spread out than it looks. Each of the four was a players' player, a poll winner and generally acknowledged as the very best in his area of specialization. The line was cast. But would our big fish take the bait? We'd find out soon enough.

After some quick introductions, the select foursome gathered around a poker table at JAI photo studios, the site of our summit meeting. Under the studio lights, it looked like we'd convened a war council of rival gang leaders. Could be colorful, we mused, as we hit the "record" button on the Toshiba. . . .

MC: Each of you is a specialist in your field. How did you guys come to find that particular niche that you wound up in?

Berlin: I worked on it, because I had a real deep need to realize as much as I could on the electric bass. That was all I was a violinist who turned to the bass, but the people that I admired were like the great jazz artists, like Cannonball Adderley and Bill Evans. The sense of music that they would do was immediate, on-the-spot creativity, and I wanted to know what it took to find these amazing, brilliant lines of music. So I studied them. I knew that Jaco [Pastorius] was fundamentally the strongest stylist on electric bass, but to be free to create in a raw idiom, or a jazz idiom, just a real spontaneous solo, a true melodic solo line, like the great jazz sax players did. . . . I wanted that



...and the interviewers: McBride, Scoppa, Cioffi

badly. 'Cause I wanted to find if it could be done on electric bass. I just dedicated myself to that.

MC: You don't find that possibility in a song framework, do you?

Berlin: No, you don't, generally. If you're in a band, you build the group around the members of the group, and if the bass player happens to be a particular stylist, his sound will be in the forefront of the group sound. Like what Billy Sheehan's doing with David Lee Roth right now. But since I've basically started out in jazz, I just did all that stuff in jazz and it was allowed. And when I started developing my rock, I wanted to find a way to play what I like. The amount of notes, the amount of tonality, but not to get in the way of, say, guitars or whomever. That's what I've developed. I can still play my thing—it can sound real interesting as a *part*, I hope—and yet it doesn't cloud anybody else. But I've really endeavored to get as authentic, as unique, and as personal as I can.

MC: What about you, Albert, how did you wind up being the premier country-rock guitar stylist? Was it a matter of choice or a matter of circumstance?

Lee: Well, I wanted to play like my heroes, and I just worked on that. Before I was even in a band, I was listening to guys like James Burton and Jimmy Bryant, who were based in Los Angeles, and that's one reason why I wanted to come here. But I just listened to those guys and I began to play like 'em. I came through here a few times in '70 and '71 on tour. It was '73 when I started staying here for any length of time.

MC: Have you found L.A. to be more conducive to your style of playing than England?

Lee: Oh, very much more so, yeah. You know, I'd been involved in country music in England for a little while, and it was just a dead end. It's very limited. It's, you know, cowboy hats and pistols.

MC: When did you first start playing professionally?

Lee: I did my first tour in 1960.

MC: Was Gene Vincent the first big-time, known player that you played with?

Lee: Yeah, I guess it was. I'd just been playing with second-rate English people up till then. But I was also a little disappointed in how [Vincent] performed. 'Cause I'd had these big ideas of how he was gonna sound and sing. I was a little disappointed 'cause he was a bit wasted at the time.

MC: Your first contact with a legend was a letdown, then?

Lee: Yeah, my first letdown.

MC: That still happens sometimes. (To Lynch) Steve, you wrote a book on hammer-on guitar technique. What exactly is that?

Lynch: Hammer-on technique is just using four fingers on your right hand as well as your left. So you play like interval skips, pentatonics, arpeggios, chordal inversions, whatever you want. But you have much more access and you can cover larger interval skips using both hands on the fretboard rather than just one.

MC: Is that what Stanley Jordan does?

Lynch: He does old standards. He uses mainly a cleaner sound and he uses double taps and he plays

triads and stuff with his right hand. He also gets his bass lines going and then does the melody on top of his right hand. I think it's closer to a piano-type approach than what I'm doing.

MC: Who started that style?

Lynch: That's hard to say. When I first started playing, I saw Harvey Mandell doing it. I was 15 years old. He was using a couple of fingers doing it, and that's the first time I ever saw somebody actually doing hammer-on. I don't know what happened to him.

MC: Did you grow up wanting to do what you're doing now?

Lynch: Oh yeah, I wanted to do it back in Seattle, where I grew up. That's where Hendrix was from. He was like my first influence. In fact, I started playing on the day that Jimi Hendrix died. I used to listen to him constantly. I decided I was gonna be a guitar player and quit school, and that led to my dad saying, "Get the hell outta here!" and living on my own. I had to do it after that. I guess the pressure did me a little bit of good.

MC: (To Zoom) Are you from L.A., Billy?

Zoom: No, I'm from France. Can't you tell by my accent? I've been here since 1969. I got here the week those Manson people killed everybody. That was the big deal when I got here.

MC: That's a great initiation into the scene. Did you come here to play guitar and to be in bands?

Zoom: Yeah, I didn't know any better. But I did, anyway. I think I was black for the first couple of years. I lived in Watts, playing with R&B bands. They were more fun than anything white kids were playing up here.

MC: Did you find it difficult when—

Zoom: I always find it difficult.

MC: You played with Gene Vincent, too, and you felt that none of the other guys understood who they were playing with because of the time—it was late in his life. Did that exemplify what you've experienced when you first came here? Was everybody just whacking up their Marshall stacks and playing—you as well?

Zoom: I didn't have a Marshall stack. I was the only guy in the band with Gene that wasn't embarrassed to play "Be Bop a Lula" in front of people.

MC: That's strange; it seems to have come back in fashion since then.

Zoom: Yeah, as soon as I quit doing something, it comes back in fashion.

MC: Those years in the late Sixties and early Seventies, were midway between the heyday of the golden age of L.A. music in the mid-Sixties and the club band explosion of the late Seventies. Was it possible to make a living as a musician then, and was there anything going on here at all?

Zoom: I think it was possible. I didn't, and neither did any of my friends, but I imagine somebody did.

MC: Were you playing the kind of music that you wound up playing in *X* before it became popular?

Zoom: No, *X* was my first loud band.

MC: Your first love band?

Zoom: Loud band. I never played any Love before. Not that loud. I thought I played loud, but I never did Love.

Lynch: "I set up chairs and cleaned up the rooms after classes and [G.I.T.] gave me \$35 a week for it."



MC: What about the idea of being schooled versus self-taught? Did any of you specifically approach this thing as a discipline—as you would any other skill area? (To Steve Lynch) I guess you did, Steve; you went to GIT. But you could already play at that point.

Lynch: Yeah, I was self-taught before that. At that point, I just got bored with what I was doing. There was no more influence I could've gotten from anybody in Seattle except for one teacher who is now at GIT. He lives in Seattle, but he still does stuff down here for GIT, and that's Don Mock.

MC: How did you support yourself at that point?

Lynch: Well, I set up chairs and cleaned up the rooms after the classes and they gave me \$35 a week for it.

MC: What about the rest of you guys: self-taught or schooled?



Zoom: "As soon as I quit doing something, it comes back in fashion."

Berlin: I'm schooled. And I've found being schooled just gives you a fundamental preparation to go further when your inspiration begins to take over. Once I'd learned certain fundamental things, and developed my learning in a formal curriculum—cause I was a violinist; I studied the whole classical repertoire for ten years—then I went into jazz, and I studied that as a formal education. But at the same time, I listened to all the bands and all the rock groups. Cream was my favorite group of all time. Jack Bruce is my major influence in electric bass. Schooling, for me, worked out perfectly to set up the next self-developmental thing, which is the self-discipline. 'Cause a lot of people... George Benson doesn't read a note, whereas Pat Martino reads incredibly. There's two diverse examples where you can be a reader and still sound like yourself, or do your own thing and not be a reader and just by the dint of your own musicality and inspiration, sound like yourself.

MC: Schooling made sense, then, for the kind of guy that you are?

Berlin: Yeah, because it was there for the picking. If I wanted to learn how to fix a refrigerator, I'd have gone to a refrigerator school. So, if I wanted to learn how to play jazz, if I could find an educated area to do it and be taught right, there are certain specifics: "Oh, so that's what a G Minor/Major 7th chord sounds like." But then, eventually, I would've developed myself beyond the G Minor/Major 7th that was taught to me. Meaning I would've probably tried to come up with something else.

MC: Do you read music?

Zoom: Well, yeah. I studied about a dozen different instruments for about ten or twelve years. When I started out, I was originally gonna be a jazz horn player, and then I got hip to rock & roll and I spent a concentrated effort trying to forget everything that I'd learned, or most of it. And I started over. I think tape recording has made written notes obsolete, anyway—I think it was just a way to remember stuff when you didn't have a cassette.

Berlin: I'm just finding that out. 'Cause everything I write has been written, and just the other day I got a TEAC, so now I'm gonna try to do exactly what Billy's saying. I'm gonna try now—for writing purposes—not to regard the page, but just the sound that I might have come out on the keyboard or on the bass.

MC: Will there ever be a way anyone can learn how to play rock & roll or country without ever really doing it; i.e., playing a lot? I don't think they'll ever be able to come up with an education system that teaches that kind of thing!

Berlin: Right, I agree with you.

Lynch: You can get a foundation happening, but from there, I think the most important thing is just going out there and doing it. That's where you really learn, getting up there onstage and doing it.

Zoom: It's sort of like sex education.

MC: How'd you learn to pick, Albert?

Lee: Just listening to records. I'm self-taught; I don't read. I realize I've been at a disadvantage over the years, not being able to read. But I'm pretty lazy, and

Continued on next page

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I've always been able to get on without being able to read.

MC: How much do each of you practice?

Lee: Not very much.

MC: Does the word "practice" mean the same thing to you as it means to a 14-year-old guy?

Lynch: It probably averages out to about three hours a day, and playing live at night.

MC: You mean, by yourself.

Lynch: Yeah, by myself, three hours.

Zoom: To practice, you'd have to find out where the roadie was, so you could find out where the guitar was, and to show you where the cord was, and the pick. You know, it seems there isn't ever any time.

Berlin: I'm my own roadie. My bass is in my house and I practice every day.

Lee: I can go two or three days without touching a guitar. That's usually a result of getting off the road, being on the road for two months, you know, I don't wanna see it for a few weeks.

MC: Do you feel guilt?

Lee: Oh, I do, yeah. I'm real stiff at the moment. I've been home for three weeks, after being out for two months. I don't feel like I'm anywhere near being able to play.

MC: Even a guy like you has good days and bad days—days when it rings true?

Lee: Yeah.

Zoom (to Lee): You have good days?

MC: Do you have a sense of being less popular in your own town than in America at large?

Zoom: Oh, yeah.

Lynch: Sometimes, yeah. 'Cause you go out and people know your name and know who you are. Here, it's kind of great: You can come back and just relax and not worry about anybody recognizing you or anything.

MC: Your band, *Autograph*, had almost its first show in front of 12,000 people opening for Van Halen, 'cause the guys in Van Halen picked you up to open their tour, as a new band. Was that more of a positive or negative experience?

Lynch: Positive. We weren't even a band before we started that tour. That tour made us a band. You have to become that way when you're out driving your own Winnebago around the country. You've only got yourselves to depend on and you have to get up there in front of that many people every night. It kind of turns you into a band instead of just five guys playing together.

MC: Billy, you mentioned that when you first came to L.A., you played in an R&B band. When you formed X with John Doe, what about the adjustment that you had to make? Because the music that X made, when you were in it, seemed to be the direct opposite of the kind of music that you were interested in.

Zoom: I like variety, first of all, but I'd already made a conscious decision to do something different than what I'd been doing. That's why I put the ad in the paper in the first place. I'd done that awhile; I thought I'd try something else and see if that'd make some

MC: Is that what really motivates you? You've obviously taken another departure now, this time from X, so did the same feelings motivate you?

Zoom: To leave X? It just wasn't fun anymore. You know, it was nine years, almost, and if you're not havin' a good time and you're not makin' a lot of money, you know...one or the other.

MC: Did the experience of working with Michael Wagner (pronounced VAH-gener), who is considered a heavy metal producer—

Zoom: I spent a lot of time teaching him to say WAGner. He's an American now, it's WAGner. I told him he had to be WAGner, 'cause, you know, people aren't gonna go with that vibe.

MC: How do you feel about the guitar sound on that album?

Zoom: Oh, I thought it was great. I wish they all sounded like that. They all went in like that, they just didn't come out like that.



Berlin: "If I wanted to learn how to fix a refrigerator, I would've gone to refrigerator school."

MC: Are you putting a band together, or still contemplating?

Zoom: I've been moving for the past three weeks. Hauled the last load out yesterday right as the bulldozers were coming in to level my old building. I'm putting together a studio, building a recording console in the back room. Actually, I'm looking through the garage for the box with the parts I need. I started out labelling all the boxes, and about halfway through, everything started to be "miscellaneous."

MC: Albert, when the Everly Brothers called you, how did you prepare?

Lee: Well, I didn't do very much. I mean, it was a natural thing for me to do, I thought. It was more natural for me to play with them than anybody else.

Zoom: I felt the same way, but they didn't ask me.

(Laughter)

Lee: I've been lucky enough—I've known 'em for a few years, so I just happened to be in the right place at the right time.

MC: Did you drag out all the old records and listen to them, or did you just go into rehearsal and start

winging it?

Lee: Oh, I knew 'em, more or less.

Zoom: You wouldn't believe what I had to go through to get my album autographed at the Greek. Just to get backstage. After we'd played there three times. I played there shortly before their show. I still had to borrow somebody else's pass and sneak back there.

Berlin: Everly Brothers mania.

Zoom: Still wouldn't have gotten it autographed except I ran into... I guess it was Don's daughter. Some little blonde girl took me and went, "You have pretty eyes—you want an autograph?" I said yeah, and she took my hand and we barged into the dressing room.

MC: It's sort of godhead to see the Everly Brothers. You can't deny it. What records do you guys buy?

Lynch: The only thing I've bought recently is Mozart records. I never listen to the radio. I never listen to anybody, really.

Lee: That's all I buy is classical records.

MC: What is it about classical music? Is it relaxing?

Lynch: Yeah... I'm just a Mozart fan. I love what he does. Backstage, when we're warming up, the stereo's blaring rock & roll and then you go out and play it and you're constantly involved in it. Sometimes you just want to get away. I love jazz, too.

MC (to Zoom): Are you a consumer, as well?

Zoom: I consume a lot of pizza. I don't buy too many records. I listen to lots of different stuff. I like to skip around. I listen to a Hank Williams cut and I'll go to a Lambert, Hendricks & Ross cut. Put on Gene Vincent, stick on Django Reinhardt, and go on to something else.

MC: You once mentioned that you weren't a radio listener.

Zoom: I've been meaning to get one—I really have. As soon as I get settled I'm gonna get a radio.

MC: When you're in a band with a particular set of players, you get a set sort of feel. Is it necessary as a player to also be in a context other than the band that you work with in order to get the stuff out that's lurking in there that you're not tapping?

Berlin: It seems that a lot of bands sound good together because they've learned how to work together. Sometimes, if you get guys out of the confines of their group, [they'll have] a hard time playing. Because they're so comfortable playing exactly what they play and making it sound good in that brotherhood. When you're out onstage sitting in during a blues or something else, you're really on your own. You don't know what they're going to do or how you're going to sound with them. But a lot of adventurous souls do, in fact, branch out, but I think many musicians who admire each other have a little trepidation in playing with each other.

MC: When you first moved to L.A., Albert, you sat in with a lot of different people, right?

Lee: Yes, there was a regular thing going on at the Sundance Saloon in Calabasas [since closed], where a lot of people came by. That's where I met Don Everly and Buddy Emmons.

MC: Was there a period when you first arrived when

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people didn't know who you were? Did you have to increase your visibility or were you pretty much accepted from the getgo?

Lee: No, I used to sit in and I'd get gigs from that.

Zoom: He had the accent, though.

MC: Did they expect something else when you were asked to audition rather than a country player being an Englishman?

Lee: A lot of times, they expected me to play like Jimmy Page or Eric Clapton.

MC: Were they disappointed?

Lee: I don't think so, really. I think they would just be surprised because I was so into country.

MC: Have you ever worked in Nashville?

Lee: Not for any length of time. Just going there to do sessions and coming straight home again.

MC: How do the players compare to L.A.'s?

Lee: Oh, there are some great players there.

MC: Do they have a different type of attitude?

Lee: Ah, well, they have this sessionman attitude that I don't particularly like, and I try not to develop that kind of thing myself.

MC: So to play on a track, you like to be excited about what you're doing?

Lee: Yeah, definitely.

MC: I remember that Fogerty showcase that took place at the A&M soundstages eleven months ago and people came away saying, "Gee, that was a terrific band, but Fogerty didn't let Albert Lee do anything." Was that a very constricting experience for you?

Lee: I didn't get to do very much, but I didn't expect to, actually. I expected him to carry most of the leads and I thought he was great! I appreciated what he was doing, and I was honored to get a call to do it.

MC: Billy, you're at the point now where you're moving away from a band. What would be your dream band?

Zoom: Dream band? I don't know—I'd rather produce, 'cause then you get to sit in a chair and tell everybody what to do. I'd like to have my own weekly network variety show.

Lee: "A lot of times, they expected me to play like Jimmy Page or Eric Clapton."



Berlin: There are so many different players I'd like to play with to make a band. If I was putting together a group, I'd like Michael Brecker to be on tenor sax. If I had a keyboard player, it would be either Herbie Hancock or Chester Thompson, who used to be with Tower of Power—he's with Santana now—just for that incredible funk. Drumwise, there are several guys I'd like Mike Clark, Herbie Hancock's old drummer; Dave Garabaldi; Peter Erskine. Guitar? (Looks around) I'd better be careful! Again, if it's historical, I'd like to play with Eric Clapton when he sounded like he did with Cream.

MC: How about you, Albert?

Lee: Oh, boy, I don't know. I really don't keep track of who's out there. I always did want to play with Little Richard.

Zoom: Musically speaking.

MC: You played with Clapton yourself, didn't you, Albert?

Lee: Five years.

MC: What was that like?

Lee: It was good. He had his moments, you know. One night he'd be fantastic and another night he'd be scraping the barrel; that was when he was drinking. But when he quit drinking, his level became more even in the way he played, more consistent.

MC: You mean it helps to quit drinking? (Laughter)

Zoom: I don't drink and it doesn't help me that much! Albert, who was that guy who was playing drums with the Everly Brothers? A large guy?

Lee: Oh, you mean Larry London—he's no longer with them.

Zoom: I thought he was fantastic, just great.

Berlin: Didn't he just do Journey's new record?

Lee: Yeah.

Zoom: Well, I still like him!

MC: He did Journey's new record? I thought they were going to use Prairie Prince [Tides], the guy you worked with in Fogerty's group.

Berlin: Yeah, well I heard he did some of it, too.

Zoom: How many mics did they use on his set at the Everlys Greek Show, 'cause it sounded like a lot fewer than the normal stage set-up, yet it sounded so good.

Lee: I have no idea, really, but he has contact mics on his drums as well as the normal mics.

MC: The whole sound of the Everlys' show at the Greek was really outstanding.

Lee: That was a good night.

Zoom: That was the best time I've had listening to music in the last 15 or 18 years. I probably play my Everly Brothers records more than anything else.

MC: What kind of a rig do you use with the Everly Brothers?

Lee: A Music Man 130 amp with one or two cabinets, depending on the hall. And I usually use a Telecaster. I've got a favorite: It's a 1953, but it's getting really beaten up—the frets are down to nothing. I ought to have it worked on, but I'm a bit nervous about it, of course.

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Lynch spots Zoom's button, which reads, "No Autographs, Please."

MC: How about you, Jeff?

Berlin: For ten years it's been the same bass. I use a '64 Precision body with a '62 Jazz neck. I have a pickup that Bill Bartolini made for me, and one volume, one tone—that's it.

Zoom: I've got a bunch of 'em. With X, I always used by Gretsch Silver Jet live. When we recorded, I'd bring them *all* down. I like the old Gretsches with the De Armond pickups. I got a couple of DuoJets, a Jet Firebird, a Chet Atkins solid-body, and 6120 Chet Atkins hollow-body, and a '58 Strat. I like the Gretsch 'cause it's versatile.

MC: And the amp you use is the one you built yourself? Did you model it after any classic amp?

Zoom: No, but I only steal the very best parts of anything. It's big and it's loud and will probably last about 300 years without needing anything.

MC: How about you, Steve?

Lynch: I'm using Charvel/Jackson guitars. They've been really good to me. I go and pick the wood and the necks and they do custom finishes for me.

Zoom: What kind of wood do you use in them?

Lynch: Well, I have one of ash and two of poplar.

I also have a '55 Les Paul that I use on tracks.

MC: Billy, how did you get involved in building your own amp?

Zoom: I always used to buy used amps and take 'em apart, throw out everything in them, and start over. It was cheaper than building one, 'cause the knobs and the chassis and the handles and all are the most expensive stuff. I don't know—I was looking around and going to get a new amp, 'cause everything I was using was getting trashed from roadies throwing them out of planes. I tried out a bunch of things and I didn't think anybody did it right and it was neat to be able to say, "I built this."

MC: It seems that for all the improvements on amps, everyone still wants them to sound like an old Fender. They get bigger and louder, but the tone doesn't change too much. I mean, after all, aren't Marshalls basically big Fenders?

Zoom: With some treble boost on one channel.

Lee: A friend of mine used to work for Marshall in the early days and Jim [Marshall] had a four-ten Bassman that he looked at *quite a lot*.

Zoom: Incidentally, [the knobs] on my amp go from 11 to 20. I don't want to be outdone. I got a switch marked "Standby and Standback."

MC: How about you, Jeff?

Berlin: I'm doing a live record with [erstwhile Journey drummer] Steve Smith, Scott Henderson, and T. Lavitz in January. Then I'm going to start writing for the next record with Vox Humana. I don't know when we're going to start recording that.

MC: Jazz seems like a much more flexible idiom than rock & roll.

Berlin: In some respects. But then, in so many rock groups, the members go out and play with different projects. If Quincy Jones is reading this, I am available.

MC: How about you, Albert? Besides expecting the arrival of a child at any moment.

Lee: Yeah, well, once the baby appears, I'm going off to Nashville to record with Emmylou, Dolly Parton, and Linda Ronstadt, and it will *appear* this time, I hope. And I just did an instrumental thing for MCA which will be out in February. I produced it myself and it was quick. I'm pretty happy with it. I hope to do another vocal album, as well.

MC: Steve?

Lynch: Well, we were home for the holidays, but we're going out again and then a new album and touring and a new album *ad infinitum*, I hope. Eventually, after this slows down a bit, I'd like to get into some fusion, because I really miss playing it. I'd like to do a fusion album some time. I'm also interested in doing movie scores, since we have done some songs for films.

MC: Billy?

Zoom: I'm moving, putting together a console. I may cut a solo project. Elektra keeps calling me to ask about it. They have offered to put up the money for some studio time, and that's always nice. ■

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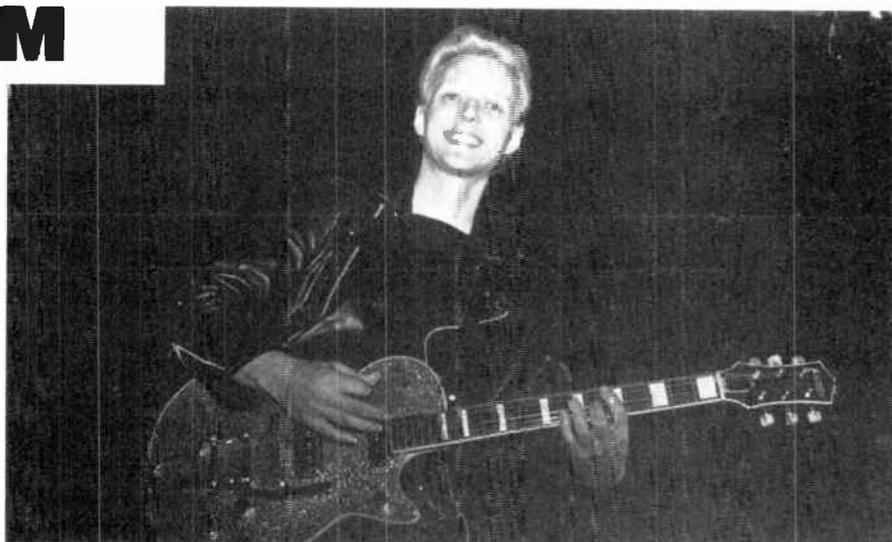


Photo by Lesley Campbell

by Marielle O'Hell

It were a sad night at the crittergal pad in Silverlake. I felt as if ELVIS HAD DIED. Friday night, in search of fun, Carol, Diane and me had gone to Marty and Annie's, but all Marty had was BAD NEWS. He had just heard that X had FIRED its guitarist, Billy Zoom, and were replacing him with Blasters guitarist Dave Alvin, until they could find a permanent replacement. Marty wouldn't lie, but we were all IN SHOCK.

Billy's picture had been on my walls through the past six or seven apartments, I went to sleep dreaming of him posed onstage with his silver guitar, never moving except to grin at the audience. He had played with Gene Vincent, and now he was gone for good? Less than a week ago, we had seen X play at the Universal Amphitheatre, and there was Billy, smiling in his platinum pompadour and shaking hands with the girls in the front row. No one would have suspected it was BILLY'S LAST GIG WITH X. We all had our fears that it was X's final gig too. But that was just TOO SCARY!

Sunday morning, we read about it in the *L.A. Times*. The press release said that

Ah, for just one more glimpse of that speckled Silver Jet and those gleaming Pepsodent choppers....

Billy quit on friendly terms, that it was a VOLUNTARY THANG. It didn't tell us WHY, or what would happen to X. Stories were circulating the club scene—John and Exene fired Billy in a DRUNKEN FIT, Billy was bored with all the attention surrounding John and Exene's separation, or he left to produce the DI's and work on his Hudsons and Vespas. But where did that leave the rest of the band? LIFE WITHOUT X was hard to imagine—I'd been going to hear them play since I was too young and poor to get into the clubs. I'd sit outside on the curb and listen until the cops made me move on. X wrote about REAL THINGS—more real and terrifying and true than anything you could hear on the radio. "They pick on me 'cause I really got the beat / Some people give me the creeps / We're desperate / Get used to it / It's kiss or kill..." And somehow it didn't matter so much, working for minimum wage and living in a dumpy Hollywood apartment and everyone thinking you're WEIRD 'cause you had PURPLE HAIR and bought all your clothes second-hand. Everything was worth it, if only to hear this band play for 45 minutes, to dance in this room so hot the WALLS

PERSPIRED and everyone slammed into you but you DIDN'T CARE. Despite all the hopelessness in this world, there was a reason to live with it, to get a MINUTE OF HEAVEN FOR A LIFE IN HELL. Even now, though X plays more arenas and amphitheatres than clubs, it still feels the same. And life without that feeling would be too desperate.

But X STILL EXISTS, as John Doe says—don't believe what you read in the paper. A few weeks after losing Billy, they played their first date with Dave Alvin on guitar at the Palace in Hollywood. After the show, Dave gave us the lowdown. No, X wasn't planning to break up, and for that matter neither were the Blasters. X was looking for a new guitarist, and Dave was filling in, because "Billy's like an '86 BMW and I'm more of a '61 CADILLAC," and besides, he thought it was fun. For all he knew, both bands might get together and just be the Knitters (the X/Blasters country/folk spinoff)—what's wrong with ambiguity? Even without Billy, X still made you dance and shout with the same passion as they did back in '79. And what more could a crittergal in Hollywood ask for on a Saturday night? ■



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Bill Spooner

by Billy Cioffi

The Tubes vividly represent all that is right and wrong about contemporary rock & roll. A multimedia collective of musicians/artists who blasted off from the peyote-inspired Southwest, they landed smack-dab in the middle of San Francisco's reeling, maddening counter-clutter at the tailend of the earthquake known as the Sixties. The band that emerged became—depending on who you talked to—an A&R man's dream or nightmare. At the center of this maelstrom was the *capo tutti capo*, Bill Spooner, who, along with frontman Fee Waybill, the Prairie Prince/Mike Cotten art/music duo, and the rest of the group, created some of the Seventies' most irreverent and intelligent audio/visual pop commentary. For the most part, the critics took them to heart and they established the most loyal hard-core cult since *The Rocky Horror Show*: The pendulum swings both ways, however, and after nine albums (including a compilation) and two major labels, the Tubes are label-less and undergoing what they discretely call a "reassessment" of their goals. Triggered by an intensely acrimonious split with their last label and a bitter feud with the label over record producers (Rundgren versus Foster), Bill Spooner is at a career crossroads. The guitarist/composer, who, along with other bandmembers, owns a state-of-the-art 24-track studio in the San Francisco warehouse district, is playing out the last of a string of dates before the departure of Waybill for a solo career. Along with the remaining members of the group, Spooner's working on an independently produced album tentatively entitled *Inner Tubes*, and producing more and more outside projects.

"I don't know what the Tubes are going to be," Spooner says. "The Inner Tubes. What we're doing is putting together an album and releasing it independently rather than trying to go for a major label deal. Those things always wind up the same way with us. We don't have enough control of the product to justify our end of the deal, but we have enough to give the label mixed feelings. Compromise in that situation doesn't do anybody any good because you don't get the album you want and they don't get the product they want. So it's better to make one by ourselves, because we have the facility to do that now."

In terms of his recent producing career, Spooner feels confident, having produced last year's critically acclaimed Batteries EP, as well as co-producing a couple of earlier Tubes albums and a solo LP, *First Chud*, on Ralph Records. He's also worked with numerous Bay Area acts.

Spooner: "From David Foster, I learned a good way not to relate to people in a band"

"In producing, you never really know what you're doing," Spooner admits. "You're basically going by your best instincts and by what you've done before. I have a good ear for harmonies and arrangements, and that's helped me a lot. I've also worked with THE great producers from the last decade: Rundgren, Ken Scott, Al Kooper, and even David Foster. I learned a lot from those people."

In particular, the outspoken and candid guitarist seems to have learned a thing or two from David Foster, with whom he and his band had a less-than-

blissful relationship, even though Foster produced the group's biggest album and their only bona fide Top 40 hits.

"From David Foster, I learned a good way *not* to relate to people in a band. I think you should give [the band] a choice: Give the group a shot and then say, 'Listen, do you think it could be better if someone else played this?' Foster was recording certain members' songs, and he wouldn't let them in the studio or he wouldn't tell them what studio he was doing it at! It's bad for the group, and it's bad for the individuals' confidence. If I had been a little more sensitive at the time, I never would've allowed it to go that far. On the other hand, who knows? I will say this in favor of the guy: He is a really talented musician. He hears things once and he immediately knows the song. He's just caught up in this Hollywood trip, and that doesn't bring out the best in people."

Spooner, always a maverick, tends to look at things from a different angle. It could be because the Tubes have kept their base in the less-restricted, "artier" environment of San Francisco. It could be because



The former Sputnik has been forced to...

Spooner is—as the Tubes have always been—first and foremost an artist.

"I define musical success as transcending your last offering. Do you think if you put Foster's records in order, he would have transcended his previous performances on each one? No, they get worse. As he gets more and more into the business, he cares less and less about the music. What I like to think about Tubes records is, even if they're not all great, there is something better on each one."

Does Spooner think he deserves the tag of being "difficult"?

"I think that's a rather polite term for what they think about me. I have given them nothing but shit."

"My first inclination of what things were truly like in Hollywood was when the people at A&M called up the people that they were supposedly bidding against—Capitol and Warner Bros. Then they got together and marveled over our video tape—you know, 'Wave of the Future' and all that stuff—and decided among themselves who was gonna get the band. I'm



Illustration by Brian Talley

... beef up his arsenal of skills.

not saying it was a mistake signing with A&M—just untimely. And on the other hand, we certainly made enough mistakes all by ourselves."

Videos are another area in which the Tubes apparently were left out in the cold. How is it that a group that has been so consistently far ahead of its time in terms of the visual revolution hasn't cashed in on it?

"We were into video art ten or twelve years ago. Unfortunately, it's big now. We'd already spent a half-a-million dollars on video before it was ever happening. We were the first band to ever get signed with a video; in fact, we couldn't get signed *without* a video! We sent tape after tape to every label and they kept saying, 'What is this shit?' Finally, we sent them a video of the show, and it was, 'Oh yeah, now we see'. A year before MTV came out, we had done a full-length feature. MTV wanted it for free and we figured that if we paid for it, why shouldn't they? We had spent three-hundred grand making this video and we weren't about to give it away. The band thought sure they'd come around sooner or later... we're still waiting. They did actually pay us to do a live show at the Kubuki Theater and at the time they had only paid one other act, and that was the Rolling Stones."

Now wiser, but, nevertheless, still a wise guy, Spooner looks toward the future with few regrets.

"I teach a six-lesson lab class on engineering and producing for the California School of Professional Music Business in San Jose at my own studio. We've been doing the Inner Tubes album featuring no Fee Waybill, and it's coming out great—really wonderful. It sounds sincere—something totally new for the Tubes. I love Fee, but that's something he just couldn't do. I'm also doing a video for the *First Chud* album. Look's like Huey Lewis is coming into the studio, the Beau Brummels with Sal Valentino have already cut here, and I just produced a group from Philadelphia called the Lost Four."

In terms of the art of production, Spooner says, "Producing is just what I'm getting paid to do. It's basically the same kind of work whether it's for yourself or somebody else. It's what I know—how to arrange and record songs."

When asked whether creative artists are becoming more responsible and less indulgent, this seasoned veteran of the Rock Wars sardonically replies: "in terms of taking responsibility for their lives, the ones that are *alive* definitely are."

Photo by Glenn J. Cross/JAI

Rick Derringer

by Karen Burch

To say that Rick Derringer is active in the music business is an understatement. While many of his musical peers are retiring, taking vacations, and resting on their laurels, Derringer continues to produce results. A veteran of several band situations (the McCoys, Johnny Winter And, to name two), the guitarist has been involved in diverse projects, the number and scope of which could keep two men busy.

Last year found Derringer increasing his involvements. In addition to recording his own album, *Good Dirty Fun*, and a one-hour live concert on Sony Home Video, he produced five soundtracks and "Weird Al" Yankovic's album, which went gold and received a Grammy award. If that weren't sufficient, Derringer designed the Stealth guitar for B.C. Rich, as well as a line of pickups for DiMarzio. Since that time, Derringer has designed another guitar that is scheduled to be previewed at the upcoming NAMM show.

All these activities are included in what Rick Derringer terms "widening his horizons," and each accomplishment is an integral part of his musical career. His gameplan, he explains, is to "do things that are visible, do things that are effective in the marketplace—things that do not totally exclude the fact that I play and am an artist." The key to having a long-lived career in the music business, asserts Derringer, "is to be open-minded and go with the flow."

The guitarist elaborates: "I guess I *lucked* into the music business. I was really planning on being a professional artist: I was going to a five-year art school. As soon as I had that hit, 'Hang On Sloopy,' it taught me that I could possibly have a career. Exactly what that was didn't have much firmer substance at that point—have a career or be a rock star. But it became very evident to me that rock stars don't have very long careers."

Derringer is out to prove positively that a guitar player can have a career (and a long one at that) in the music business, which is where his widening of horizons comes into play. "If you pigeonhole yourself into, 'I am a guitar player—I make an album a year and I play onstage,' then you're not going to have much of a career. You're not going to have a very long career. You really do have to be open to all the different facets of the business—the music business—that exist." Derringer feels that in the past, he was pigeonholed as merely a guitar player: "I felt that I wasn't being worked enough; that I wasn't being used enough. I have a lot of talent available, and I could be of a lot of service to the music business. People weren't taking advantage of [my talent] properly, so I set out to make myself more useful and much more busy."

Instead of just sitting around being a guitar player, waiting for the phone to ring? "As a matter of fact,

responds Derringer, "that is exactly correct." He continues: "I don't all of a sudden want to be like a professional athlete—be in the prime of my life and my chosen career is over. I want to continue doing what I do. It's always a hard fight; it's a competitive business we're in. But if you're good and you work hard, there's a place for you."

Hard work and plenty of it is something that Derringer is clearly not afraid of. Mr. Active finished

production chores on the November-released debut album by CBS Records artist Mason Ruffner, as well as six of ten cuts on the recently-released Epic LP, *The Wrestlers*. Derringer also co-wrote a song for the album ("Real American," with partner Bernard Kenny) and recorded it with the new Derringer band. Not one to leave any stone unturned in his career, the versatile musician has written a book titled *Rick Derringer*.

Continued on next page



Photo by Bob Kiss

Derringer: "Rock stars don't have very long careers."

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Continued from previous page

inger's *Rock Secrets*, "kind of a 'how-to' book," he explains, and he's shot a similar "how-to" video, which he hopes will soon be widely distributed. Currently, Derringer is writing material with Cyndi Lauper for possible use on Lauper's next album.

Derringer proves to have covered all his bases. However, whether he will settle down to *primarily* produce is yet undecided. "I'm not gonna try to predict that," he answers. "I feel more comfortable [producing] all the time, and I feel I can be a more effective producer all the time. At this point, I'd like to feel like somebody could throw me the London Philharmonic and I could do a great job with them, or any kind of weird job. On the other hand, I'm very conscious of the fact that I'd like to have *everything*—a solo career or a band career, [too]."

But Derringer certainly emphasizes production in his all-encompassing musical grid. "Producing," he asserts, "is a great teacher. 'Cause you learn the *definition* of producing. In the basic sense of the word, that's just what it means. There *was* no record and now there *is*. You *produced* it from nothing. That's what it's like with your career. You have to produce it from nothing. And that means going out and working, creating, hustling, listening, and using your head." All of which Rick Derringer has adeptly managed to do.

Gene Simmons

by Kenny Kerner

All through his career—which has thus far spanned a decade-and-then-some—Gene Simmons has been both the dreamer and the dream-weaver—always taking that one step beyond in an effort to turn his wildest fantasies into reality. Simmons' desire to learn and better himself has enabled him to enjoy successful parallel careers as a performer, songwriter, producer, and actor.



Photo by Paul Cox

Simmons: Star of stage, screen, and recording console.

From the very first time he set foot in New York's Bell Sound Studios to begin recording the debut Kiss album for Casablanca Records, it was apparent that Simmons was destined for greater things. There was something about him. His demeanor. His curiosity. He seemed bigger than life.

There was never any doubt in Simmons' mind about what indeed turned out to be Kiss' imminent international success. "I always knew that Kiss would be very big. My only question was how big."

Taking on the chores of a producer came quite naturally for Simmons who, by 1978, had recorded and written some half-dozen albums. His first real

venture behind the boards came some eight years ago when he began producing a Los Angeles-based rock & roll band called Virgin, which was managed by Bill Aucoin, who also managed Kiss at that time. Though his schedule did not allow him to finish the project, Simmons was able to take an objective look at music other than his own and experience recording at two of Los Angeles' premier studios, Cherokee and the Record Plant.

In addition to making all of the management decisions, Gene Simmons and Kiss cohort Paul Stanley are now fully in charge of producing Kiss albums as well. As Simmons so aptly puts it, "Who better knows what Kiss should sound like?"

For Simmons, it's not a question of doing everything that comes his way. He's quite selective, actually. Last year, rather than give a project less than his undivided attention, he was forced to pass on albums by Cheap Trick and Ted Nugent. This year, sandwiched between Kiss records, videos, and tours, Simmons will produce the second Keel album (he also did the first) as well as the new LP from that master metalman, Ozzy Osbourne.

In keeping with his belief that you must always reach beyond your means, Simmons has found still another vehicle to further his career: acting. Hardly a surprising move for one who broke in as a larger-than-life silver-tongued devil character onstage. His first cinematic role was that of a devious, well-dressed super villain in the Tom Selleck film, *Runaway*, a Simmons performance that received very favorable reviews. Then, a guest shot on *Miami Vice*, a starring role—along with John Stamos, Vanity, and George Lazenby—in the forthcoming *Never Too Young to Die*, and two movies that Simmons himself will be producing.

It's no accident that Gene Simmons is still around. He *planned* it that way. And where he goes from here is anybody's guess. What *can* be said for Simmons is that after twelve years in a very unpredictable industry, he is still, if you will, hotter than hell. ■

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QUINCE BUTEAU: Hard Rock Detective



Photo by Mike McGuire

Buteau licks his chops as Bo strums his cigar box one last time.

by S.L. Duff

If you've been to any of the Hard Rock Cafes, you've undoubtedly noticed that amid the assorted bric-a-brac, beyond the burgers and above the bar, there is a collection of guitars, signed by their former owners. These former owners read like a who's who from the pages of rock & roll history. These guitars, as you might guess, weren't just left there in lieu of pay for a cheeseburger and beer by the likes of Keith Richards. No, someone has to hunt them down and secure them for the cafe, and by and large, that someone is Quince Buteau.

Buteau, an original partner in the L.A. Hard Rock, is a rock & roll junkie, trivia expert, collector of rare rock sides, and—starting about a year-and-a-half ago—a hunter in search of truly historic, signed guitars. The Hard Rock Collection, for which Buteau is primarily responsible, includes Albert King's '58 Flying V, Keith Richards' White Falcon, Chuck Berry's '65 Gibson ES-345, Duane Eddy's Guild DE-500, an Ampeg bass from John Entwistle, Pete Townshend's Les Paul #9, two pink paisley Telecasters (one from Emmylou Harris and one from legendary sideman James Burton), a matched pair of custom guitars from the Everly Bros. made by Robert Steinegger, and a '65 Gibson E-335 from Roy Orbison. Newer stars and less traditional guitars are represented by Zappa's custom Rex Bogue, and Maria McKee's personally decouped '64 Fender Mustang, which Quince describes as "so girly, it looks just like her, and I think it's terrific." Also on hand is a late model blue Stratocaster, personally smashed up by Yngwie Malmsteen during

the filming of a recent video. "They didn't understand why I wanted a broken guitar," laughs Quince.

The collection began to take shape slowly about mid-1983. Recalls Buteau: "They were looking for guitars, and because of my serious trivia knowledge of early rock 'n' roll, and because I knew the Ventures, they asked me to get a Ventures guitar, and I said sure. That turned into a whole thing, and I liked it. I like playing detective—I like tracing these things down. The Ventures' guitar had been stolen in Washington State in 1965, and I unearthed it in North Little Rock, Arkansas, in the summer of '83. Just through a few hunches and some lucky shots, I found it—in perfect condition."

From its not-so-humble beginnings of "just a couple of guitars," there because they "represented rock & roll," the collection "snowballed within about six months to signed, famous guitars from the greats of rock & roll. Legally," he notes, "they belong to the Hard Rock; mentally, they're my babies!"

"I have about a 97-percent track record of artist simply gives the guitar for display, the Cafe reimburses the artist what it would cost to effectively replace the guitar, or (the most popular method) the Hard Rock donates money to a charity of the artist's choice for the guitar.

"I have about a 97-percent track record of getting them where others have failed. The name Hard Rock Cafe gets my foot in the door. After that, it's how I handle myself—do I know what I'm talking about? I think more than any-

thing it's sheer enthusiasm—I just bowl them over. They know it's sincere, they know it's from the heart, they know I'm into this."

This detective work can be time-consuming: "From when I finally talked to Roy [Orbison] himself, it took about two weeks to get it here in my hands. But it took about four months of playing detective to get to Roy."

The matched pair from the Everlys provides another tale: "That cost on and off about a year-and-a-half of my life. The Everlys do not have a management office, there's no way to get a hold of them, they handle themselves. I had heard that the Everlys might be difficult. However, as is often the case, when I finally did get in touch with the Everlys, they said 'Hey great! We were in the Hard Rock the other night, as a matter of fact, and we were wondering, hey, how come we're not in here?'"

"Another one of the guitars I'm particularly proud of is Bo Diddley's, because he started the ballgame. He beat Chuck Berry on the charts by about seven months, I believe. And of course, he has one of the coolest, most easily recognizable guitars, the red rectangle. Dick Clark had been after that for 15 years, and Bo wouldn't give it to him. It took me about twelve hours on the telephone with Bo Diddley in the swamps of Florida to work that."

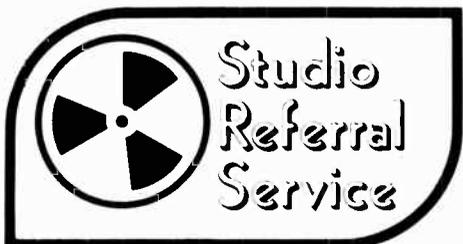
Buteau's toughest task? "The hardest to get was to get Chuck Berry to sign his guitar. Chuck Berry gave me his guitar a year ago January and for reasons of his own, he wouldn't sign his guitar. He finally did it for me in November."

The most valuable guitar? Not such an easy answer. Quince explains: "We have to divide here between the dearly departed and the living legends. Guitars from John Lennon, Elvis Presley, Buddy Holly, or Jimi Hendrix are usually found in auctions in London or what-not, and those guitars carry serious, serious price tags in the bidding. That doesn't interest me at all. Other people do that, but for me it's tracking it down...the challenge."

Quince seems to associate the value of a guitar with its owner and the scarcity of instruments by that artist rather than the make or year of the guitar itself. "Duane Eddy, for example, has played the same three guitars for the past 26 years, he'd cut off his arm before he'd give one of them away, but he did anyway." Quince does, however, have scruples: "I would never accept or ask for somebody's number-one favorite work axe."

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MC Guide to Selected SoCal Music Stores

C O M P I L E D B Y C H R I S S T E V E N S

This guide to area music stores should not be construed as a complete guide but rather as a sampling of Southern California-based musical instrument retailers. The information contained in these listings has been provided by the music stores queried, and is assumed to be accurate by the staff of *Music Connection* magazine.

STORE	ADDRESS	PHONE	HOURS	INST. SOLD	REPAIR	RENT
ABC MUSIC	4114 W. Burbank Blvd., Burbank	818-842-9495	10-7 T-F/10-5 Sat	Full rock gear, pro audio	Yes	No
ACE MUSIC	1714 Wilshire, Santa Monica	213-828-5688	10-6 M-Sat	Full rock gear, drums	Yes	Yes
ABK	9034 Woodley, Sepulveda	818-891-0402	10:30-8 M-5/10:30-6 Sat/12:00-5 Sun	Full rock gear, modif.	Yes	PA's
ACTION GUITARS	11049 Balboa Bl., Granada Hills	818-368-6667	10-7 M-F/10-6 Sat	Full rock gear	No	No
AL KALIE MUSIC	#9 Lakewood Center Mall	213-630-3111	10-9 M-F/10-6 Sat/12-5 Sun	Full rock gear, band instr.	Yes	No
BETNUN MUSIC	403 N. Larchmont, Los Angeles	213-464-7468	10-6 M-Sat/12-4 Sun	Full rock gear	Yes	Yes
BIG VALLEY MUSIC	22928½ Lyons Ave., Encino	818-345-0773	10-9 M-F/10-6 Sat/11-5 Sun	Full rock gear, band instr.	Yes	Yes
CARRUTHERS MUSIC	346 Sunset Ave., Venice	213-392-3910	10:30-6:30 Tue-Sat	Guitars, bass amps	Yes	No
CASSELS MUSIC	901 N. Maclay, San Fernando	818-365-9247	9-6 M-Sat	Full rock gear, drums	Yes	No
COAST MUSIC	524 W. 19th St., Costa Mesa	714-646-0271	10-8 M-F/10-6 Sat/11-5 Sun	Full rock gear, sheet music, pianos	Yes	Yes
DMC (formerly Delian)	8915 S. Sepulveda, Los Angeles	213-670-3363	10-7 M-F/9-5 Sat	Full rock gear, pianos, band instr.	Yes	Yes
DOWNNEY MUSIC	11033 S. Downey Ave., Downey	213-869-4485	10-7:30 M-F/10-6 Sat	Full rock gear, pro audio, band instr.	Yes	Yes
FREEDOM GUITARS	7424 Sunset Blvd., Hollywood	213-874-4876	10-6:30 M-Sat	Full rock gear	Yes	Yes
FRET HOUSE	127 E. Rowland, Covina	818-339-7020	11-9 M-F/10-6 Sat	All stringed instr., full rock gear, band instr.	Yes	Yes
GOODMAN MUSIC	5311 Lankershim, N. Hollywood	818-760-4430	10-6 M-Sat	Full rock gear, pro audio, pianos/keys/synths	Yes	Yes
GUITAR CENTER	7524 Sunset Blvd., Hollywood	213-874-1060	10-9 M-F/10-6 Sat/12-6 Sun	Full rock gear, pro audio	No	No
GUITAR CONNECTION	633 Rose Ave., Venice	213-396-3009	11-6 M-Sat	Guitars only	Yes	Yes
GUITAR STORE	496 E. Holt Ave., Pomona	714-623-6448	10-8 Mon-Th/10-6 Fri/11-6 Sat	Full rock gear, pro recording gear	No	Limited
GUITAR VILLA DRUM CITY	6226 Santa Monica Bl., Hollywood	213-462-6721	11-6:30 M-Sat	Full rock gear, band instr.	Yes	Yes
GUITARS AFIRE	4145 Norse Way, Long Beach	213-421-9381	10-6 M-F/11-4 Sat	Full rock gear, pro audio	Yes	No
HANICH MUSIC	235 N. Azusa, W. Covina	818-966-1781	10-9 M-F/10-6 Sat/12-6 Sun	Full rock gear, pro audio, band instr.	Yes	Yes
HOGAN'S	2849 P.C.H., Torrance	213-539-3950	10-8 M-F/10-6 Sat/11-6 Sun	Full rock gear	Yes	Pros
JIM'S MUSIC OF AMERICA	1854 N. Placentia, Placentia	714-528-3370	10:30-8 M-Sat	Full rock gear, band instr.	Yes	Yes
KILLEEN MUSIC	331 N. Golden Mall, Burbank	818-846-4873	10-6 M-F/10-5 Sat & Sun	Full rock gear, band instr.	No	Yes
LA HABRA MUSIC	500 W. La Habra Blvd., La Habra	213-694-4891 714-879-5725	10-7 M-F/10-6 Sat	Full rock gear, band instr.	Yes	Yes
LAB SOUND	16028 Sherman Way, Van Nuys	818-785-0825	11-6 Tue-Sat	Custom & vintage guitars, bass amps; Mesa Boogie dealer	Yes	Studio only
GENE LEIS	2319 N. Sepulveda, Manhattan Bch.	213-545-0079	10-7 M-Sat/12-5 Sun	Full rock gear, custom guitars, sheet music	Yes	No
MCCABE'S GUITAR	3101 Pico Blvd., Santa Monica	213-828-4497	10-9 M-Th/10-6 F-Sat/1-5 Sun	All acoustic instr., electric guitars & basses	Yes	Yes
MADINE'S GUITARS	6251 Santa Monica Blvd., Hollywood	213-464-7550	10-6 M-F-Sat/10-7 Tue-W-Th	Full rock gear, pro audio	Yes	Yes
PEORINI MUSIC	230 W. Main, Alhambra	818-289-0241	10-9 Tue-F/10-6 Sat	Full rock gear, pianos & organs, band instr.	Yes	Yes
PERFORMANCE GUITAR	6301½ Yucca, Hollywood	213-462-7004	10-6:15 M-F/12-5 Sat	Custom & vintage guitars	Yes	No
PLAZA MUSIC	6901 La Palma, Buena Park	714-522-3553	10-8 M-F/10-6 Sat	Full rock gear, band instr.	Yes	Yes
ROCKET MUSIC	600 E. Whittier Blvd., La Habra	213-691-0040	11-8 M-F/10-6 Sat	Full rock gear, drums	Yes	Limited
SANTA MONICA MUSIC CENTER	1247 Lincoln Blvd., Santa Monica	213-393-0346	10-7:30 M-F/10-5 Sat	Full rock gear, band instr.	Yes	Yes
SIGHTSINGER MUSIC	804 N. Tustin, Orange	714-639-3940	10-8 M-F/10-6 Sat/12-5 Sun	Full rock gear	Yes	No
VALLEY ARTS GUITAR	12162 Ventura Blvd., Studio City	818-763-3383	10-9 M-F/10-6 Sat	Full rock gear, custom guitars, recording gear	Yes	No
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Photo by Ed Colver



REBUILDING WALL OF VOODOO

by Roy Trakin

As Mark Twain, a cracker-barrel philosopher himself, might have put it, reports of Wall of Voodoo's demise, following the departure of lead singer Stanard Ridgway, are greatly exaggerated. They're back from almost a three-year recording hiatus (since 1982's *Call of the West*) with a brand new, five-man lineup and a confident, tuneful album, *Seven Days in Sammystown*, produced in Liverpool and London by Ian Broudie (Echo & the Bunnymen). Ironically, the loss of Ridgway, perhaps its most visible member, has enabled WOV to polish its approach with a highly commercial sheen. The addition of Gary, Indiana (by way of San Francisco), native Andy Prieboy and Connecticut blueblood drummer Ned Leukhardt (by way of the Flesheaters and Nervous Gender) to Voodoo's three original members—keyboard player Chas T. Gray, guitarist Marc Moreland, and bassist Bruce Moreland (Marc's brother)—has simultaneously added range to the band's vocals and a rock-solid bite to its backbeat.

Of course, many local pundits might argue

that Ridgway's clipped nasal talk-sing and former percussionist Joe Nanini's tinkerty rhythms were WOV's saving aural graces. Certainly, along with co-founding member Marc Moreland's Ennio Morricone riffs and first addition Chas Gray's cheezy, swirling roller-rink organ, they were the elements which made up the Wall of Voodoo sound. The real question is, how many components can you remove from WOV and still have that particular band?

"Actually, the record company asked us just that question and we told them they were crazy," says Chas, sharing a booth with Marc, Andy, and Ned at Canter's one and only Kibbitz Room. The bandmembers don't really want to talk about Stan, but are resigned to the task. "We knew exactly what we were and wanted to do. We wanted them to just let us carry on."

"We've always felt Wall of Voodoo wasn't just one person," echoes Marc, who first formed the group with Ridgway in 1977, not as a rock band, but as a soundtrack company for horror films. "We always wrote together. Stan wrote most of the lyrics on our last album, but before that, the whole way it started was as a collaboration."

"It was to be a shared thing for everyone," agrees Chas. "We always had an agreement, from the start, if anybody wanted to go, they should. It wouldn't be a problem. And then it was up to the rest of us to decide whether to carry on or not."

Trouble was, Stan couldn't have picked a worse time to split. *Call of the West* and the single, "Mexican Radio," languished for almost a year before a combination of KROQ-inspired new radio play and MTV-inspired exposure of the magnificent Francis Delia-directed video, catapulted both album and 45 into the Top 40. Up until recently, Wall of Voodoo was the fourth-largest selling band on the I.R.S. label, behind the Go-Go's, R.E.M., and the English Beat. Meanwhile, Ridgway teamed up with Stewart Copeland on "Don't Fence Me In" for Francis Ford Coppola's *Rumblefish*, getting his first taste of solo success. He left the band in the summer of 1983, and it's taken Wall of Voodoo since then to recover.

"When you go on the road from September to June with a band and you see each other every day as well as play together every day, eventually someone is going to want to go," is as specific as Chas will get as to the reason behind his lead singer's departure.

It took a year to put together a new unit and another year to whip it into shape. Legal problems relating to publishing prevented the album from being released earlier, but the group did manage to work out the kinks during a four-week tour of England. They decided to keep the Wall of Voodoo name because the music remained true to the band's initial premise.

"There is an unbroken chain in the Wall of Voodoo ethic," insists Chas. "It's an idea we continue to cling to which involves undertaking experimentation within a pop framework in a way that's different than most bands."

"When I first met Stan, we were both sick of the whole band thing," affirms Marc. "We wanted to do something totally opposite, to be flexible towards working with different musicians in a variety of settings."

That ideal has been put to its sternest test with WOV's revamped lineup. The addition of flamboyant Andy Prieboy has not only given Voodoo a legitimate frontman and sex symbol, it provides them with a skilled songwriter who penned a trio of top-flight tunes on *Sammys-town*, including the first single, "Far Side of Crazy," the rat-a-tat observations of "Room With a View," and a twisted Beatlesque psychedelic pop tart, "Blackboard Sky." Legend has it that Prieboy heard the band was looking for a lead singer on MTV and contrived to meet the lads on their own turf—the Hollywood Park race track.



Prieboy jams his new thing into Voodoo's Wall of Sound.

Photo by Lesley Campbell

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Prieboy: "Certainly, it was a challenge to take Stan's place. I mean, not taking his place, but *creating* a role for myself in the band?"



Photo by Ed Colver

"I always really liked the band, but I only saw them play live once in San Francisco, and I was getting a hand-job at the time, so I really couldn't tell how good they were," recounts affable Andy, who supplements his band income by selling toys at Wacko on Melrose Avenue those weekends when he's not on the road. "I wanted a band that already had an inner rapport. I didn't want a bunch of strangers in a room trying to figure out what to do next. I wanted people who thought along the same lines as I did, who would appreciate my writing. Certainly, it was a challenge to take Stan's place. I mean, not taking his place, but *creating* a role for myself in the band."

Indeed, Prieboy's fascination with life's down-and-outers, along with his own stylized interpretation of older WOV material, has made his initiation a smooth one. Some fans don't even know the difference.

"Last night, some guy at the AntiClub came up and told me I had one of the most unique voices in music, and he loved my work with Stewart Copeland," laughs Andy. "To most people, Wall of Voodoo was a band, not a person."

"Andy wrote about 70-percent of the lyrics on the new album," admits Chas. "If you have

a singer who sings every song, then he has to interpret or rewrite them in a way that's comfortable for him. Which is fine by me."

"That's the thing that surprised me the most when I first joined—the freedom they allow me," enthuses Andy. "I love singing the old stuff. Last night I wanted to do 'Can't Make Love,' and the other guys were telling me they hadn't played it in seven years. To me, they're just great songs. I didn't try to listen too closely to the way Stan sang them, because his style is so exact, I'd find myself imitating it."

If Andy Prieboy had the largest shoes to fill, drummer Ned Leukhardt's job—to come up with a correlative for Joe Nanini's skiffing, primitive shuffle—was no less easy. In many ways, his driving, big beat has been the single largest factor in turning WOV into a band that can now compete on AOR with the best of 'em.

"In a sense, the musical direction for Andy and I was dictated by what went before," says the lanky, sandy-haired drummer with the quick wit. "But both of us are strong musicians. That's what got us into this band in the first place. It's an intelligent compromise. You listen to what happened before and blend your own approach with it. The others are real easy to

work with. If you come up with something good, it's used."

"We liked the songs Andy brought us because they fit in," explains Chas. "They tell about people who wanted to be normal but didn't quite make it—the ones that got left in Sannymystown."

On the new album, named after a desert town Chas and Marc stumbled on, run by a man called—what else?—Sammy, Wall of Voodoo's newly lush melodies cannot mask the group's ongoing fascination with those who gamble and lose and end up lost on their quest, usually out West. Like Sam Shepard, Wall of Voodoo eulogizes the death of the California (read: American) Dream, as the wide-open spaces begin to close in on us.

"When we put the band together, we kept thinking about this town," says Chas. "As the songs came together for the album, they all seemed to be about people who had come from somewhere—to us, it's always from back East—to this place. It's like someone who's been punched and tries to follow the stars in his eyes. And he keeps going West because that's where they seem to be coming from. But

Continued on page 28

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PRODUCER PROFILE: Peter Wolf, Triple-Threat Hit Man

Photo by Jack Sallow



by Kenny Kerner

He's like a little kid left alone in a candy store. He wants it all, and takes it, one piece at a time. Not necessarily the rich, dark chocolates, but rather the ones that really turn him on.

Boasting an insatiable appetite for all things musical, 33-year-old Peter Wolf (arranger, producer, songwriter) has found heaven right here on earth. And he isn't about to leave.

Without fanfare or "hoopla," if you will, Peter Wolf has amassed a track record that a veteran twice his age would be proud of. And just what has been keeping Mr. Wolf busy this past year? Well, try this on for size: Heart, Maurice White, Survivor, Commodores, Starship, and Boz Scaggs.

Wolf, an Austrian, started playing piano at the age of five, and a year later began his studies at the Vienna Conservatory. He played his very first Beethoven concerto at nine, but still insists that he had a rather normal childhood. "I was much more into music than I was into school," he says. "Music wasn't

a chore for me. Sometimes, practicing was hard, you know—scales and shit like that."

Having done it all in his hometown, Wolf sold all of his possessions and bought a one-way ticket to the Red, White & Blue. It was here, in 1976, that he began to tentatively etch his name into the pages of musical history.

With a background in jazz and classical music, Wolf's move into Frank Zappa's band was a natural. "The band at that time had Adrien Belew on guitar and Terry Bozzio on drums," he recalls. "And Zappa—what a great guitarist and bandleader. People overlook him. It's always the same thing—the commercial value versus the artistic value. It's always a matter of how many records you sell."

Little did he know at the time, but the question of "How many records did you sell?" would soon be one that he would have to answer himself! His work with Zappa made it possible for Wolf to be taken seriously as a top-notch studio musician. This newfound notoriety soon led to work with

Survivor, Ted Nugent, and Jefferson Starship.

But Wolf was more than a musician. He was a writer. An arranger. An aspiring record producer. . . a little kid caught with his hand in the cookie jar. So many things to taste.

Peter's approach to record production is to be admired. He is one of a dying breed who places more importance on the artist and the material than on the ultimate quest for the gold. He doesn't get involved at all unless he really "digs the songs." And he isn't looking for eight tracks of filler material, either.

"I'm not in this business to become a millionaire fast. If that's what I wanted, I would get into oil. I don't want to turn into a music factory. In the music business, if you work very hard in a commercial sense, you can get very rich—but so fuckin' what?"

Peter's "big break" came through his association with the Starship, for whom he had served as musical director and keyboardist during their 1984 tour and *Nuclear Furniture* album. "The band was already familiar with me. When they started looking for a producer for their new album project, they considered me. We had already co-written a few songs together and they were aware of my success with the Commodores' record, *Nightshift*, on which I was the arranger and associate producer. So now, Starship was looking at me as their friend who was also successful as a producer. It put an entirely different light on things."

Another reason for admiring this musical maverick is that he is more intent on capturing the sound of the group rather than his own production sound. We can still hear the Phil Spector wall of sound echoing through the early Sixties, and we feel Thom Bell's drum backbeat when we parade through the music of the mid-Seventies. But with Peter Wolf, the tendency is to remember the record, not the producer. A very noble gesture, indeed.

Having worked out all of the particulars to produce the new Starship album, Wolf now faced the most difficult challenge of his professional career: How to rejuvenate an original-sounding band that has been making records for over 20 years!

"I was totally determined. This was my first American production that would say—produced by Peter Wolf. Nobody else's name would be there next to the production credit. Just mine. There was nothing that was going

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to stop me from putting everything that I knew into this record."

True to his word, Wolf set out on a search for material, the very fibre from which hits are woven. His first stop was Martin Page, a long-time English friend and associate on the Commodores' project. "Martin gave me a tape with about a dozen songs on it," Wolf beamed. "When I heard 'We Built This City,'

"banged out a chorus in about five minutes flat!" The final version gave Starship their first Number One single of the Eighties, and it also gave Peter Wolf a shot at repeating his success with "Sara," the follow-up single. It should be noted that the Rolling Stones and Starship are the only two bands to have number one singles in each of the last three decades!

Wolf: "I'm not in this business to become a millionaire fast. I don't want to turn into a music factory"

I stopped. I loved it. I knew this was a perfect song for an established, legit band. It's all right for Starship to sing 'We Built This City on Rock & Roll! It's not pretentious coming from them. It could be like a rock & roll anthem!"

The version of "We Built This City" that was presented to Wolf on the cassette was written by Martin Page and Bernie Taupin. It had verses and a B-section, but no chorus. Something had to be done. Relying on the working relationship he had built with another friend, Wolf made a pit stop at Dennis Lambert's, and together, the two literally

Peter Wolf gets high on music, and he's not afraid of the new state-of-the-art recording process, either. "Drugs never really worked for me," he remembers. "When I smoked dope, I couldn't read music. When I snorted coke, I always thought I played incredible. My highs always came from music. The electronic studio revolution is great. It makes all of this new technology available to me if I need it. You've got to remember something about computers. . . a synthesizer, for example, is only an electronic keyboard. It still needs someone to play it. You can still play it with soul!"

To say that Wolf is living out his every musical fantasy is an understatement. He is completely blown away by the caliber of the American studio musician, and realizes that this level of talent would have been unavailable to him in Europe.

And what's on the agenda for 1986? Well, while most of us are still looking for new calendars, Peter Wolf is very quickly penciling in projects that will take him to Europe and beyond in the coming year. Right now, Wolf is finishing up Boz Scaggs' new album at Bill Schnee's studio in the Valley, and will then turn his attention to Sergio Mendes.

After the Mendes project, it's almost certain that Wolf will work on a couple of tunes with El DeBarge, the heir apparent to the Michael Jackson/Prince throne. Then, it's all the way over to the other side of the musical spectrum for an historic session with the legendary Miles Davis.

"This is really history," Wolf grins sheepishly. "You can't do anything commercial with Miles Davis. He is a living legend. I just want to do one or two songs and make an incredible musical statement. It's got to be so incredibly great that it becomes commercial when everybody realizes how great it is."

Never let it be said that Peter Wolf is an underachiever. It's only the dawn of '86 and Wolf already has his sights set on David Bowie and Sting. Whether a production deal with either can materialize still remains to be seen. But one thing is certain: Given the man's talent and ambition, Peter Wolf's handiwork will be apparent in the shaping of the rock of the Eighties. ■

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Photo by Lesley Campbell

Wall of Voodoo

Continued from page 25

it's an illusion. And they finish up at the end of the road, Sammystown."

"The illusion turns to disillusion, which eventually turns to reality," says the uncharacteristically sober Ned.

"It doesn't matter whether it's Sammystown, with a population of 80, or Los Angeles, with one of ten million," pipes up Prieboy.

But Wall of Voodoo doesn't just walk on the wild side for sensationalism's sake. There's redemption in the lower depths, like the amputee of "Don't Spill My Courage," who harangues a proselytizing born-again for knocking over his beer.

"He's finally learned to distinguish his dream from reality," explains composer Chas. "And he accepts that. But he's had to go through hell to achieve that. There are other people on the record who haven't quite figured out they've reached the end point. They still have delusions of grandeur. Or perhaps their dreams are still within reach."

I wondered aloud if there might be a correlation to the spot Wall of Voodoo found itself in after its lead singer jumped ship.

"I knew you'd ask that," says Dick York-lookalike Chas. "These are the kind of people we find interesting. Whether that means they're us, I don't know. They *are* losers and dreamers. But they're people who've found themselves, too. People who have picked themselves up from the bottom."

Yes, like Wall of Voodoo, long one of this town's most under-appreciated, underrated outfits, at least to this transplanted New Yorker. From their initial, unlikely cover of Johnny Cash's "Ring of Fire," through the version of Merle Travis' coalminer's lament, "Dark as a Dungeon," on the new LP, Wall of Voodoo's electrotwang has always sought to reflect the surreal neo(n) West of Los Angeles, just as Suicide stood for the synth-sinister streets of New York, or Devo, the assembly-line-gone-berserk technolash of the Midwest. While the edge of anarchy has been replaced by the cushion of careerism, you've got to hand it to Wall of Voodoo for continuing to pursue the Dream. Even if it does land them in Sammystown. ■

Continued from page 21



BUTEAU

Perhaps Buteau's fondest moment from his guitar-collecting adventures occurred with blues giant Albert King. Quince had obtained King's '58 Flying V (known as Lucy, not to be confused with B.B. King's numerous Lucille's, one of which Quince also has) for the New York Hard Rock. That evening, after the signing ceremony at the cafe, Quince attended King's gig.

"He was playing at the Lone Star Bar & Grill in the Village, and I went down to see him, and he knew I was there and all that. He waltzed out onstage wearing a Hard Rock hat and a Hard Rock pin that I had given him. It was pretty funny. He sorta embarrassed me by mentioning, 'There's this guy out in the audience that took my guitar to the Hard Rock Cafe today, and I'm gonna play "I Love Lucy" for the last time for him.' And he went into it, into his theme song. I swear to God, I had tears goin' down my face for the whole rest of the set—I couldn't stop. I felt like a total jerk, everybody's looking at me, bright lights and everything. I was feeling very emotional—the whole day had been emotional—and I really liked the guy. I heard that he was a terror, but he was such a nice gentleman."

His sights are on that guitar now. Meanwhile, he can content himself with "Blackie," the black Strat Stevie Ray Vaughan just brought by. ■

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One of the easiest things for anybody to exercise is hindsight, that most accurate of all human attributes. It is very easy to be persuaded by good salesmanship, but after a given period of time, it is even easier to understand the true worth of that miracle device you paid so dearly for.

Granted, technology is clipping along at an almost uncontrollable rate, with a certain amount of buyers' remorse for no other reason than that of obsolescence, but 1985 did bring to us some pretty nice goodies. In this report, I'm going to not only preview some of the new stuff that's being released, I'll also mention some of the "old buckets that still hold water."

There were a few new buzzwords added to the musical vocabulary last year, the word "MIDI" being the most popular, with "sampling" and "digital" keeping pace. Now, just about everything that has to do with music is being released with some sort of MIDI implementation. It wouldn't surprise me in the least to see acoustic guitars with conspicuous MIDI sockets so that the manufacturers can experience a certain proximity to today's technology.

Most of the great things of the year (including MIDI) have, in one way or another, centered around computer chips, with digital storage, transfer, alteration, and retrieval being the main objectives. The sampling keyboard is one of the uses of the computer that will no doubt be on just about every synthesizer manufacturer's agenda.

Keyboards

While the one to beat has been **E-mu Systems' Emulator II**, the price-versus-power struggle has prompted other manufacturers to release some very interesting stuff.

Sequential has just introduced the **Prophet 2000**, a 12-bit, 8-voice sampling keyboard that has enough memory for many seconds of full-frequency playback with a price that is almost as low as its model number. I'm glad to say that I'll soon be doing a complete field test of the 2000, but I'll tease you by saying that E-mu Systems had better start rethinking their marketing strategies.

The **Roland Corp.** has also unveiled (among its 30 new products) a pretty powerful sampling keyboard that I think will become the benchmark for all competitors. The **Roland S-50** is a sampling keyboard that makes use of a new LSI

(Large Scale Integrated Circuit) designed for sampling manipulation *exclusively*. This keyboard uses the now-standard 12-bit sampling at a rate of 32,000 times a second, which yields a conservative 13K frequency response and has enough memory for 17.2 seconds of sampling at this frequency (512Kbytes).

If that sounds exciting, dig this! The S-50 is a 16-voice unit that also incorporates (among many other things) 16 VCF's, 16 LFO's, and 48 envelope generators that can be programmed every which way but loose.

But wait—there's more!

Reportedly, you can do anything that any other sampling keyboard can do, including all of the standard features, like the capability of playing the sample forward, backwards, and—with this little knob—"scratching" with any of the samples selected. Also, there are several different modes in which you can load and manipulate the samples, including Stack and Dual, with a choice of how many sounds appear with each keystroke.

Merging of sounds has always been a characteristic of the most expensive systems and has generally required the addition of some sort of computer or terminal. With the S-50, all you have to do to be able to see the waveshapes that you are blending is to plug either a monochrome or a color monitor into the back of the instrument, and that's it! You have one of the most powerful samplers made for a price that will (again as of this writing) be lower than the Emulator II by a *considerable* amount (thousands less).

Not only will we see remarkable sampling systems from all of the "big boys," I think we'll also start to see computer-based sampling systems built around such new *home* computers as **Commodore's** remarkable **Amiga**. Word has it that either Commodore or some other company is working on the hardware to utilize the Amiga's lightning speed and 8.5 mega-byte Random Access Memory capability for it to be used in what has the potential to be one of the most powerful MIDI-controlled sampling systems yet.

Roland has also just introduced another new set of MIDI-equipped digital keyboards that, according to the company's Tom Gear, have the most lifelike acoustic piano sounds yet heard from an electronic instrument. They are called the **RD-1000** and the **MKS-20**. Both have the same sound generation, with the 1000 having a keyboard and the 20 being a rack-mountable version of the same instrument.

We have a very nice piano at Sounder that is equipped with the **Forte MIDI-Mod**, which is a MIDI-out adaptor; it sounds incredible, but

there have been times when there was a musical part committed to a sequencer that would have sounded great with the addition of a piano doing the same part. This is where instruments like the **RD-1000** or the **MKS-20** will be of great use. Both of the units are touch-sensitive and have a choice of three different acoustic piano sounds, along with sounds like electric piano, vibes, harpsichord, and some others. You can also alter the sound of the units and store the alterations in either the onboard memory or to a cartridge like the **C-64**. I want one of these, too!

There are also some new little synths called the **alpha Juno 1 & 2**, with petite keyboards but great sounds that are designed to complement a keyboard arsenal without any sweat when opening your wallet to pay for one. According to the report, they both react to touch-sensitive MIDI data, but only one of the little guys will generate it from its own keyboard.

I used to think that, in the future, players would have one actual keyboard (controller), with the rest of the synthesizers the rack-mounted type. But after having worked with that particular system, it was pretty easy to find the flaw in that type of thinking. When the player is constructing a sound that is made of the *combined* sound of many different synths (and we've had plenty running on the same channel), it is very hard to immediately hear what just *one* of the units is producing unless there is a way of playing the instrument directly (rather than it being played from the MIDI buss). The only thing that the player can do is turn down all but the auditioned synth. Even though the alpha Junos were designed as slaves, it is nice that they can be played directly if for no other purpose than to figure the role it plays in the combined sound.

Akai is introducing a keyboard controller called the **MX-73**, along with a new 6-voice synth called the **VX-90**, which are reportedly going to sell for \$795 each. They are also introducing the **MG-14-D**, a rack-mountable, deck-only version of their 12-track recorder system, which will come in two pieces (the deck itself and the remote locator). Price for the two pieces: \$5,495.

Also new from Akai: the **ME-25-S** and a MIDI note separator. Any MIDI input can be divided into a range of notes, and the notes within each range will be given a separate MIDI channel number. You can set the box so that some of the synths will be triggered from one octave of the master and other synths from another octave. Both of these devices are single-space, rack-mountable, and carry list prices of only \$150 each.



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FIELD TEST

MIDI Sequencers

In the world of MIDI sequencers, the only thing that I've heard of that's new is **Roland's MC-500**. The 500 is a stand-alone sequencer that has a 40,000-note capacity with four MIDI tracks, a drum-programming track, and still another tempo track. While only having four tracks for MIDI note data, the machine's power is not diminished because the information that may be combined onto a single track still retains separate channel data, and all of the parameters of each of the channels can be extracted and altered. It is the *only* MIDI sequencer that can make that claim (as of this writing).

The MC-500 comes equipped with a 3 1/2" disk drive that is fast and can store 100,000 notes worth of information. The programming can be either in real time or with step-loading like the now-famous MSQ-700. One thing that the MC-500 doesn't currently have is the ability to "nudge" a track forward or backward in relation to the timing of the other tracks recorded. I used the word "currently" because it should be easy enough to update the software to provide for this (and what I think is necessary by today's standards) "feel" adjustment. As of this writing, the price for the MC-500 hasn't been determined. I guess that we'll just have to wait and see.

Speaking of sequencers, time to mention one of the "buckets that still hold water." In '85, I reviewed a sequencing software package called **Studio I** from **Syntech** of Calabasas, California. Even after enough time to develop a certain amount of regret for a purchase, I think that it is still the best package available for my Commodore or someone else's Apple computer. Among a bunch of great features, Studio I has the ability to "nudge" tracks, and this has helped me a lot.

Syntech has developed some other interesting bits of software, including a 48-track

sequencing package for the IBM PC, a MIDI adapter for the Chroma synth, a software librarian for the Yamaha DX and TX, and a software package that turns your synth into a more powerful keyboard controller.

Guitar Synthesizers

Most of the action, as far as technology is concerned, seems to be in the keyboard and recording-equipment manufacturing areas, with just a few things that are new for anyone but a keyboardist or any audio engineer. It seems that *everyone* wants to play a synth. I did this session recently in which literally all of the players were using some sort of synthesizer (including the sax). Guitar synth here, bass synth there, here a synth, there a synth, everywhere a synth-synth. Boy! It was nuts! Everything but the drummer, and he was playing Simmons!

There wasn't and still isn't as much going on for the guitar and bass players, but rumor has it that a couple of great guitar-to-MIDI adapters that are about to be introduced.

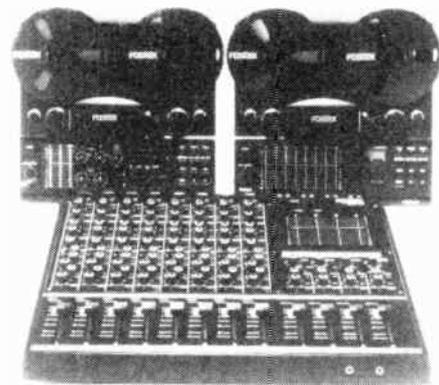
Charvel is reportedly going to be putting the German **Shadow** system in a couple of their models, and **ELI** (Entertainment Laboratories, Inc.) is introducing a polyphonic system called **Walter MIDI**, which will be distributed by **Kahler**. I had a chance to play around with a prototype version of the Walter MIDI, and it does some pretty great things. One thing in particular that impressed me was that it didn't seem to have the noticeable delay that other guitar synthesizers have.

Electronic Drums

In the world of drums & percussion, advances have been purely electronic. I still think that one of the best drum machines is the **SP-12** by **E-mu Systems**, which I reviewed in the last issue, its few shortcomings notwithstanding. All

that ultimately matters is how the instrument sounds, and the SP-12 sounds good.

Roland (those guys have been pretty busy) introduced two machines in '85. The first in this series of digitally recorded, MIDI-equipped machines was the **TR-707**, which sounded, in my opinion, better than the Yamaha machines but was a little more difficult to program if you were used to a different system. The next in the series was the same machine, but loaded with nothing but Latin percussion sounds and called the **TR-727**. The 727 sounds terrific. The "recordings" inside both of these boxes are very nice. The latest in this same series of drum machines is going to be the **TR-505**, which combines both the regular sounds of the 707 and some of the Latin sound of the 727 and will probably be a very big seller. Recently, I also got a chance to record another late arrival from Roland: a Simmons-like electronic drum set. They sounded terrific and included a choice of sounds that the drummer could use. They are the **DDR-30** or **Digidrums**.



The Fostex 8-Track Recording System

Tape Recorders

As I had mentioned before, one of the areas of greatest advancement has been in the world of recording:

All of the top-dollar manufacturers are tooling up for digital recorders, with the feathers still flying as to which system is going to be the standard.

Otari, **Mitsubishi**, and **Telefunken** have allied to form a group of manufacturers that will use a system known as **Prodi**, with a lot of Otari's parts (especially in the transport) being used by Mitsubishi. We might as well face it, the wonderful world of Zero's and One's is not going to go away.



Yamaha dramatizes music-tech's growing use of the computer.

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If I were giving an award for the highest quality/dollar ratio, it would have to go to the **Fostex Corporation of America**. While I haven't heard of any digital recorders released by Fostex, the recording equipment that they released in '85, including the **Model 80** 8-track recorder (which I recently tested), the **Model 20** 2-track with a center channel for sync or SMPTE code, the **450 Mixer** and also the **Auto-Locator** and **Synchronizer** (soon to be reviewed), are all very good machines for the money. I still have the machines and am enjoying them very much.

Fostex is in the process of releasing some newer, professional-level machines that should make any studio owner sit up and take notice. For quite a while, most of the best mixes have been made at 30 ips (inches per second) on 1/2" 2-track machines. The cost of a 30 ips machine has always been high enough, let alone the cost of a 1/2" tape conversion for the machine. The 2-track machine that we use at Sounder with the same format would list for something around \$10,000. Fostex has just introduced a 2-track machine capable of 30 ips in a 1/2" format that reportedly sounds as good as any of the best for a price of around one-third that of ours.

Outboard Equipment

There were two pieces of outboard gear, released in '85, that caused quite a stir (because of the performance/price ratio). The first was the **Yamaha REV-7** digital-reverb/processor. You probably have noticed that I haven't reviewed any Yamaha equipment. It isn't that I don't like any of their stuff. I love my DX-7, and we bought two REV-7 reverbs for the studio. The answer is very simple: The people at Yamaha don't return my calls! Makes me crrazy! It's not like they don't have English-speaking personnel. And as much as I'd like to say something bad about the REV-7, or any of their other equipment,

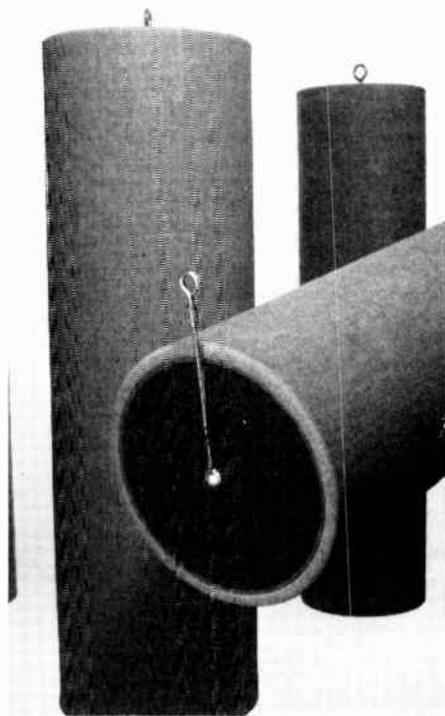
for that matter, I just can't. The REV-7 is a great box for the money.

The latest piece of outboard gear from **Lexicon** is the other wiz kid on the block. It's called the **PCM-70** and is a single-rack space full of power. In fact, the 70 does more stuff than anything that Lexicon has made to date. I'm field testing the 70 in the next issue of this magazine, so I'm not going to give away all the beans right now, but I will say that it does reverberation, delays (with six separate taps that each have more control than you would believe possible), it has MIDI controllability that no other processor can tout, and is manufactured by people that return my telephone calls.

Acoustics

Until recently, the only way to get around bass build-up in a room was to build a bass trap (a rather large enclosure that absorbs the lower frequencies), but for most of the small facilities, if there wasn't a problem of space, there was one of funding such an endeavor. **ASC** (Acoustic Sciences Corp.) of Eugene, Oregon, has designed and are just now manufacturing these little cylinders (1' x 3') called **Tube Traps**, modular, portable, lightweight, efficient, and inexpensive bass traps. In the professional community, it doesn't take long for word of a good thing to travel pretty fast, and word is flying around that these little things work very well. Sounder is installing a few of these Tube Traps, and I will be doing an article on the results. Judging from what I've been hearing, it seems that these will be the perfect thing for small studios or listening rooms.

Last year was a pretty phenomenal period for anybody involved with the recording art (or any other techno-field). Advancements are in a near vertical progression, and 1986 is going to be a wild ride for anyone brave enough to try

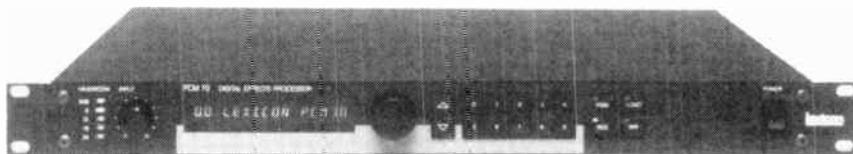


ASC's Tube Traps

to stay on top of it all.

We are bound to see the age of the "Synth Wars," with **Roland**, **Yamaha**, and **Casio** (yes, Casio—which reportedly did more in synthesizer sales than anyone else) slugging it out for your business. We will probably see the first in an ever-expanding line of digital recording equipment aimed at the consumer market, including digital cassette decks and erasable/reusable compact disc recorders. One unfortunate thing about electronic technology is that you will be able to kiss goodbye any notion of today's equipment having any kind of resale value tomorrow. I guess that it's going to be either a decision we will have to make or a price that we'll have to pay—but for me (and I hope for you, also) it's going to be a GREAT YEAR! ■

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.



Lexicon's PCM-70 Digital Effects Processor



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by Billy Cioffi

AUDIO UPDATE

From *Small Things, Baby...*

by Billy Cioffi

24-Track & Up

Pasha Music House: Spencer Proffer is currently in the studio recording a new offering from Quiet Riot; this is his third go-round with L.A.'s favorite headbangers, the first two efforts being multi-platinum sellers. Two other recent Proffer/Pasha offerings, W.A.S.P. and the Jon Butcher Axis Band (both on Capitol) are currently ensconced on the *Billboard/Cashbox* album charts. Another Pasha/CBS act, Canada's Kick Axe, have just completed their second LP, *Welcome to the Club*. Proffer is co-producing this project with Pasha staff producer Randy Bishop.

Fantasy: Journey is in cutting vocals for their upcoming CBS release. Producing are Jim Gaines and vocalist Steve Perry. Gaines is engineering, assisted by Bob Misbach. . . . Greg Kihn is wrapping up his newest for EMI Records. Matthew King Kaufman is once again at the reins, with Richie Corsello engineering and Tom Size assisting. . . . Le Mans completed their CBS debut in the Bay Area room, with Mike Varney (Shrapnel Records' kingpin) producing. The engineers were Chris Minto and Brian McGee, assisted by Stephen Hart. . . . MCA Records group Red 7 has completed pre-production for their new LP, with Phil Kaffel. . . . The Dramatics are doing an album for Fantasy Records. Fred Pittman, Clay Toven, and L.J. Reynolds are producing, with Michael Denton and Fred Rosen as the engineers.

Sound Summit: Dave Bickler, former lead vocalist for Survivor, is working on a solo project in the studio. Phil Bonanno is producing and engineering. . . . Butch Stew-

art has been utilizing the room cutting tracks for a new Neil Diamond project; John Patterson is engineering.

Sound Heights: Da boize from Brooklyn dropped us a line to tell of their recent frenzied activity. Mighty Sparrow has been chirping and mixing his latest LP; produced by Michael Gould, the tracks were engineered by Vince Traina, with assistance from Paul Fogwill and Joe Miglino. . . . Producer Pelham Goodard is up from Trinidad with his group, Charlie's Roots, to work on the overdubs.

Mix Masters: The busy San Diego room is putting the finishing touches on three different record projects this month. *California Executives* and *The Devastating Duo* are being released on the Party Crew Records label. Engineering on both gigs were Terry Cox and Alan Harper, with David Williams producing. . . . Also the completed Jack Rather Band, recorded by Cox and mixed by Harper, should be in the record bins by the time you read this.

Note to the studios: Within the next two weeks, all the studio who advertise in *MC* should have received a recording studio press release form. Feel free to xerox it or use it as a guide for your own press release. *AV wants to know what's going on with you and your rooms!* In this highly competitive studio marketplace, it's important—whether you're an eight-, 16-, 24-, or 48-track room—for you to keep us up-to-date on your current customers. There are so many studios throughout Southern California, it's impossible for us to keep as fully in touch individually as we'd like to. So please, use the forms so we can keep the community connected!

Children's Museum: Legendary Tinseltown raconteur/record producer Lou Adler has conceived the idea and provided funding for a professional-quality recording studio for kids at the Los Angeles Children's Museum, which is located at 310 North Main Street.

The Sound & the Image: Motion Pictures

Do You See What I Hear?

Over the last couple years, the sound of motion pictures has become increasingly important. With the advent of the video revolution and its ongoing cross-fertilization with the cinema, the musical soundtrack and the popular song have come to be increasingly significant contributing factors to the commercial success of a film. It is clearly *de rigueur* these days for a successful movie to have a successful musical soundtrack. Throughout this last decade, films and music have drawn closer and closer together, and it hasn't really mattered whether this inbreeding is the result of the efforts of artistic visionaries or bottom-liners in corporate towers; whoever started the ball rolling, it's too late to turn back now.

It is very curious to read the reactions of the established film critics to the films of this generation. How many times have we read Sheila Benson, Pauline Kael, and their contemporaries take a film to task for its use of popular music, claiming that the filmmakers are pandering to the youth market? It's amusing to watch Gene Shalit or Ebert & Siskel sneer at a film like *Rocky IV* or *White Nights*, complaining that the soundtrack is too loud, too pop, or too whatever. The point I'm trying to make is they are missing the *point*.

When films first learned to talk, many critics felt that this then-revolutionary innovation was corrupting the purity of the then-pantomime medium. One of their main criticisms was that by learning language, films were losing their universality; constructing, if you will, their own Tower of Babel.

If the Sixties taught us anything, media-wise, it is that popular music has the ability to communicate on a scale at least as broad as film. Who are the icons of today, after all? The popular music stars are presently in the same position as Clark Gable and Marilyn Monroe once were.

In the Sixties, particularly, popular music was the dominant medium of expression. There is not a film director or screenwriter between the ages of 20 and 45 who was not affected by this aural explosion. This musical awareness finds its way—both consciously and unconsciously—into the work of most serious filmmakers today, and this not-so-subtle phenomenon is something very few film critics not grounded in Sixties pop culture fully understand.

We are in the age of video, and music videos more often than not are as proportionately junky as most films are, rock soundtracks notwithstanding. What I'm getting at is, like it or not, this is a brave new world, and it's about time that the establishment film critics got hip to today's audio/visual aesthetic. The idea that the incorporation of a song into a scene can move a plot along, thereby eliminating reams of talky bullshit dialog, is a concept that appears to be lost on a lot of the older film critics. I don't mean to imply that *Rocky IV* or any of the other films that have raucous soundtracks are good cinema—that's not the issue. The point is that you can't review the film and the sound *separately* anymore. One has to consider whether or not the film's music enhances its narrative, as well as its mood or dynamic. Quite often, when a critic complains of a meandering storyline or a confused script, it's simply because he/she isn't *listening*. As we plunge headlong into the hyperspace of the 21st Century, the aural and the visual commingle more and more, and the three-dimensional holographic medium is not that far away. How will these geriatric mediawatchers deal with an art form that involves four or five senses, when they can't properly judge a form that incorporates but *two*?

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ROCK & ROLL MOVIE HALL OF FAME

That said, I humbly submit a random list of some of rock's greatest cinematic moments:

- 1. El's Big Three:** *Jailhouse Rock*, *Loving You*, *King Creole* are the best of all the Presley films. They have reasonable plots, professional acting, and the musical material is 100-percent better than the King's later films.
- 2. *The Harder They Come*:** This spaghetti Western disguised as a reggae film is one of the best allegories about showbiz ever filmed. An absolute classic.
- 3. *The Idolmaker*:** An underrated masterpiece. Ray Sharkey's performance was rightfully nominated for an Academy Award. The music is also terrific and it's a great American success and excess story. A must-see.
- 4. *American Hot Wax*:** Another underrated film that vividly captures the feel of the early days of Allen Freed and the Brill Building, when the music was as young and innocent as the people who were making it.
- 5. *The Girl Can't Help It*:** The best of the trashy black & white rock exploitation films, *Girl* is highlighted by performance segments that focus on Gene Vincent and Little Richard, among others.
- 6. *Blow Up*:** Seldom has a film represented a generation in turmoil as well as this movie. The segment that features the Yardbirds at the legendary Marquee is one of the most excitingly angry pieces of celluloid you'll ever see. A killer.
- 7. *Purple Rain*:** You can't argue with success.
- 8. *Saturday Night Fever*:** Ditto on the success factor, and the opening segment's blend of music and visuals is great. All the disco stuff aside, the swagger and stance of the Travolta character is classic rock & roll.
- 9. *Rude Boy*:** This fascinating study of the evolution of Mick Jones and Joe Strummer and their Mick-and-Keith-with-safety-pins relationship reveals what a rock & roll band is all about. Idealism and ambition—always partners but forever in conflict—as seen through the eyes of a roadie.
- 10. *The T.A.M.I. Show*:** The greatest performance movie in rock & roll.

Unless I'm mistaken, all of the above are available on videocassette.

VIDEO UPDATE

by Billy Cioffi

The Institute of Audio/Video Engineering has expanded its eight-month program in recording arts to include new elective classes in sound reinforcement and one-inch on-line video editing. Recent locations for the classes have included Lion Share and Yamaha International. They're open to qualified professionals as well as IAVE students. For a free brochure, contact the Institute at 1831 Hyperion Avenue, Hollywood, CA 90027, or call (213) 666-3003 ext. 6.

Edd Giles, winner of the Best Director award in the Urban/Contemporary Video category at the recent American Video Awards for his work on Eddie Murphy's "Party All the Time," has moved up the ladder as a freelance film and television director/producer. Giles, one of the busiest and most successful music video directors (Cyndi Lauper's "Girls Just Wanna Have Fun" and Huey Lewis & the News' "If This Is It," among others), has just wrapped an episode of Shelley Duvall's Showtime series, *Tall Tales and Legends*. The series, a follow-up to *Faerie Tale Theater*, contracted Giles to direct its "Legend of Sleepy Hollow" segment.

David Byrne of the Talking Heads is also making his directing debut with *True Stories*. The film is based on an idea by Byrne and was written by Byrne, Steve Tablowksi, and playwright Beth Henley. Filmed in Texas with a storyline centered around a small Texas town, the movie will feature music by Byrne and will comprise the next Talking Heads album. Shooting took place outside of Dallas and the film is being produced by Heads manager Gary Kurfurst, who also did the widely acclaimed *Stop Making Sense*. The \$5-million budget was financed by Executive Producer Edward Pressman and Warner Bros. Records. *Esquire's* January issue features a fascinating portrait of Byrne on location in Texas and a brief yet informative Heads history; I highly recommend it. Byrne is unquestionably one of this generation's most important artists in any medium. He is one of the first to actually combine media and come up with entirely unique work; i.e., music videos that can actually lay claim to the word "art." Another interesting sidenote: *True Stories* will feature Tito Larriva of Cruzados in a feature role. More on all this interesting stuff in an upcoming update. Stay tuned.



Actress Molly Ringwald joins Julian Lennon at a cocktail party following the recent world premiere screening of MCA Home Video's *Stand By Me: A Portrait of Julian Lennon*. The hour-long video chronicles Julian Lennon's first-ever concert tour. Now, Julian, behave yourself!

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Reviews

CONCERTS

Heart

Universal Amphitheatre
Universal City

Groundbreaking act Heart was the first major hard-rock band with a female core. The Wilson sisters—vocalist Ann and guitarist Nancy—not only rocked with the best of them, they also penned their own hits ("Magic Man" and "Crazy on You," for starters). Well, Heart may be back on top again, but they aren't fulfilling their original promise; Ann and Nancy may have improved technically, but they've also allowed themselves to become just another safe, corporate rock act. About the only new ground Heart broke at the Amphitheatre was in ticket sales; the current hits that brought the people in are of a tamer nature, and they were written by others, anyway.

All Heart needs is a good dose of adventurousness, because they demonstrated that they have the rest. Ann sang her heart out, and the band (especially bassist Mark Andes) displayed perhaps the classiest image in rock today while

showing a dramatic growth in musical chops. Howard Leese and Nancy Wilson proved more than adequate on both guitar and keyboards; the vocal harmonies—an important feature in this decidedly vocal-oriented band—were excellent; and even Ann Wilson played a keyboard part or two. Nancy showed herself to be one of the most overlooked talents in rock: While covering everything from mellow acoustic strumming to scorching electric leads to tasty keyboard parts, she contributed powerful harmonies and a lead vocal nearly as good as Ann's on "These Dreams." Besides, as every male in the arena was aware, she looked *mahvelous*. Ah, Nancy. . . . Oh, yeah, getting back to reality, the above was all but negated because Heart chose to simply "play the hits," with no imagination whatsoever. Nothing ventured, nothing gained.

Ditto the above sentiments for opening act Phantom, Rocker & Slick, except they had no hits; the only excitement occurred when Phantom's upright bass refused to work. —*Stu Simone*

Replacements/ Wall of Voodoo

The Roxy
Hollywood
Residents/
Divinyls
The Palace
Hollywood

Yippee! A whole week off from work, no gigs to play, total freedom from oppression! A great opportunity to get out of this town and relax. But, alas, I'm three days late to make my reservation at Two Bunch Palms, and I just didn't seem to get anywhere but to the same old night-spots in this same old town. What the hell, I can swing another vacation in about three years. Fortunately, the entertainment I saw was all great.

First up was the Replacements, playing two nights for their new colleagues at Warner Bros. and as many of their fans as could be squeezed in. Talk about an improved band! The Placemats actually whipped out a tight, fast-paced, no-nonsense, hit-packed set of mostly original rock. The few covers that were sprinkled in, such as Alice's "Be My Lover" and the Beatles' "Nowhere Man," were performed in their entirety (they did have a little trouble with the endings). This was unheard of in Replacements shows of six months ago, when sloppy, frat-band noodlings were the combo's stock-in-trade. The band played almost all of the songs from their two most recent LPs, *Let It Be* and *Tim*. Most of the songs were already faves of the crowd, but the college hit, "I Will Dare," garnered the biggest response. A complete band arrangement of "Answering Machine" was also pretty remarkable. It's done with just vocal and guitar on the LP, but this full-blown version could well be a potential hit in the waiting.

Wall of Voodoo's new lineup no longer has a tentative feel to it; after an LP and a tour with Adam Ant (!?), they are strong and tight. Much looser onstage and more open with the audience than ever before, WOV won the crowd over early on. Vocalist Andy Prieboy is now completely at ease in his role as ringmaster. The songs were an overview of WOV's recorded output, and, happily, much of the best of it is the *new* material. "Dark as the Dungeon" is their new country remake, I think it's an old Merle Haggard song. Still present is their brilliant reworking of "Ring o' Fire," but the real find of the evening was the last encore, "Blackboard Sky." Unless I'm crazy, this song is a bona-fide Top-40 hit, and while still sounding comfortable in the band's set, it would be equally at home on Rick Dees' show (which may be a bogus statement, since I never, *ever* listen to Rick Dees' show). But this song is a hit anyway—I can't get it out of my head. Of the four bands

I'm talking about here, Voodoo put on the best, most concise, tightest, and most entertaining show.

Now, the Residents. The mysterious four-member band from S.F. that were once the scariest cult band in the known world were on hand to celebrate their thirteenth anniversary. In that time, we've seen bands such as Devo and SPK go from being considered very strange to getting radio airplay. When one finally sees these Residents live, they don't seem all that odd at all, but more like goofy college kids making a musical out of Ionesco. Someone once told me the Residents on record were really just one guy, and I'm starting to believe him. Two of the four Residents (none of whose faces were ever seen) were female dancers, which is certainly a departure from the Mole show, which featured four musicians operating Emulators. This show featured two Emulators, with one Resident (*the* Resident, I presume) away from the keyboards singing most of the time. The other keyboardist also handled the bass pedals, and while some beats and atmospheres were on tape, the majority of the performance was live. An added bonus was ace guitarist and lone unmasked Resident, Snakefinger! The Snake played slide with an E Bow, lots of jazzy stuff, and some crankin' progressio leads, reminding everyone once again that he is one of the truly underrated rock guitarists currently plucking. Songwise, the Residents played pretty safe, with familiar and obvious selections such as "Jailhouse Rock," "It's a Man's Man's Man's Man's World," "Constantinople," and the opening movement of *Eskimos*. Nice to see them (him, it) still at it, though.

Finally, Australia's (and Chrysalis') Divinyls warmed up for their big showcase in front of millions at the MTV New Year's Eve Ball with a Palace gig. They were actually more energetic and less besieged by technical mishaps at the club than on the tube, but that's showbiz. There's certainly no suppressing Christine Amphlett, a vocalist with pipes and energy to spare. Her voice held up well, especially considering the level of wailing going on here. They played songs from both of their LPs, with "Boys in Town" and the black-lite mic stand going over best. The band had a clever stage setup, with a keyboard-rhythm guitar riser on stage right, drum riser stage left, and Amphlett, the lead guitarist, and the bassist out front. They utilized this setup well, and kept things visually entertaining as well as great-sounding. Amphlett provided comedy relief with her constant badgering and chasing of a roadie whose job it was to replace her mic stand everytime she knocked it over. The visual aspect of the show seemed to hang with me longer than the music itself, although Divinyls' raw hard-rock sound is refreshing.

Some vacation, huh?

—*Screamin' Lord Duff*

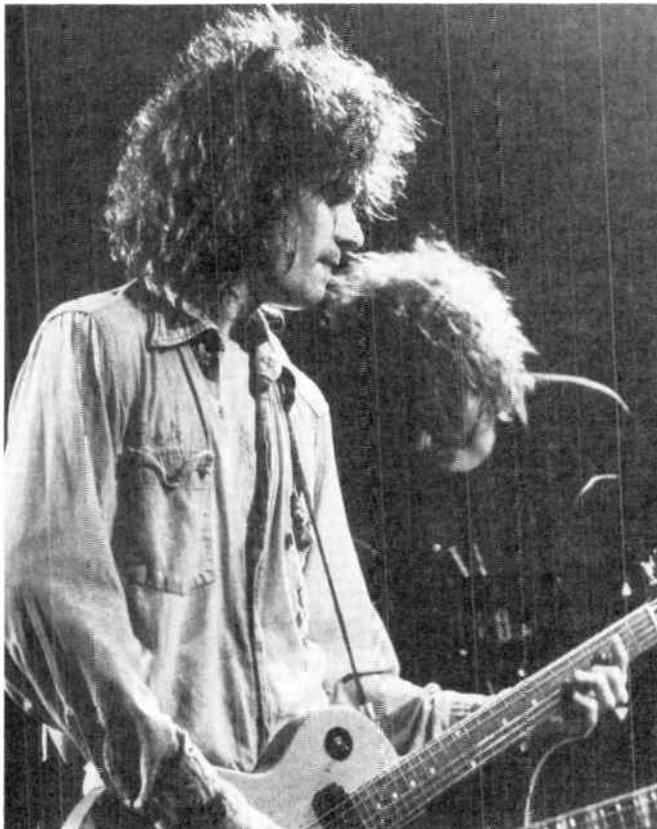


Photo by Jamiss Garza

Here comes a regular: Westerberg leads the Replacements through a shockingly tight set.

Reviews

ALBUMS



Bob Dylan *Biograph* Columbia

It's unfortunate that in this age of the big business of music, where songs are used as tools to market advertisers' products via narrowly targeted radio formats, that the art of free-form songwriting has been lost almost entirely. Most people can't imagine being thoroughly engrossed in both the music and the lyrics to a song; they don't even realize that they're missing the very intimate pleasure involved in listening to a master songwriter choosing his words thoughtfully, painting a picture in your mind, as the music glides in the background. No one is better at this than Bob Dylan. His imagination is so fertile that it's difficult to do the dishes or even drive a car while listening to one of his songs, because there is so much to grasp. And *Biograph*, a five-record set that CBS issued for the holidays, supplements that experience for Dylan fans, who are always hungry for more.

The first treat is the liner notes, in which Dylan comments on how he came to write each song, what the creative atmosphere was like at the time, or any other off-the-cuff response he could come up with. It's never enlightening, but it's fun to read nonetheless. The producers of this package also show a respect for the intelligence of the Dylan fan by providing a big, well-written retrospective color booklet, and by juxtaposing songs from different periods with similar moods or styles onto the same side to achieve a sense of consistency and connection. For instance, the segue from 1975's "Tangled Up in Blue" into a live version of 1966's "It's All Over Now, Baby Blue" connects two very different Dylan periods through the similarity of the two songs and reveals that he doesn't really change as much as people say he does.

Most important, though, is the bounty of unreleased material in

Biograph. Of the 53 tracks, 22 are previously unissued on albums (aside from bootlegs). These include infamous B-sides like "Can You Please Crawl Out Your Window" and "Groom's Still Waiting at the Altar"; blistering live performances of "Isis" and "Romance in Durango"; intimate live acoustic versions of "Visions of Johanna" and "Forever Young"; and treasures like "Up to Me" from the *Blood on the Tracks* sessions and "I'll Keep It With Mine" (recently sung beautifully by the Bangles' Susanna Hoffs on the local compilation, *Rainy Day*). Some of this unreleased stuff could have just as well remained on the shelf, but most of the tracks are sheer delights, offering that many more opportunities to connect with either Dylan's wild imagination or his intense emotional current, or both.

The only real drawback is that the record company threw almost all of the hits on here—as if the Dylan collectors who will buy this didn't have them already. By omitting these, they could have easily cut the album—and the price—in half, or better yet, filled the holes with more unreleased goodies like "The Ballad of George Jackson." But that's okay. I was wrapped up in this mammoth set for hours, and that feeling I got several times during those hours was well worth the 25 dollars.

—John Bitzer

Roger Daltrey *Under a Raging Moon* Atlantic

Whenever the subject of the Who comes up, attention invariably focuses on Pete Townshend, archetypal rock artist, or Keith Moon, archetypal rock *casualty*; poor Roger Daltrey often gets lost in the mix. After all, he didn't write any of the Who's material, his role as rock frontman/sex symbol was overshadowed by Robert Plant, his solo albums were uneven at best, and in the end, he all but lost his lead vocal spot to Townshend. In light of all this, *Under a Raging Moon*, Daltrey's first post-Who solo effort, is the most crucial album of his career.

It seems that Daltrey knew this was it, because he turns in his best effort ever. In fact, *Under a Raging Moon* is more satisfying than the Who's last two LPs or Townshend's most recent. There are some terrific songs, great playing and production, and Daltrey's classic voice is in fine form. Townshend generously donated one of his best efforts, "After the Fire," the hit songwriting team of Bryan Adams and Jim Vallance contributed two of theirs; and suddenly hot John Parr co-wrote "Under a Raging Moon," the most provocative song Daltrey's touched in years, featuring no less than seven drum solos face-to-face in the electrifying middle section. What better tribute could there be to the unforgettable Moonie than the likes of Carl Palmer, Stewart Copeland,

Roger Taylor, Cozy Powell, and Martin Chambers doing their best Keith Moon machine-gun-drum impersonations. Another surprise is that Russ Ballard's annual contribution is not the best song on the album; that honor could possibly go to "Fallen Angel," by Kit Hain, which features what may be Daltrey's most stylish singing ever. Roger Daltrey has finally come into his own on *Under a Raging Moon*, and not a moment too soon.

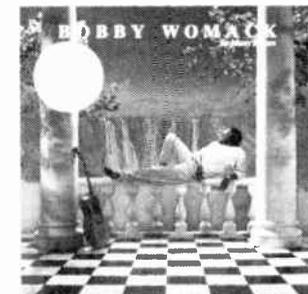
—Stu Simone

Accept



Accept *Kaizoku-Ban* Portrait

Schnell! Schnell! Von Koptbangers. It's here, the latest from Germany's Accept: a live album recorded in Japan late last year. Live or not, this Dieter Dirks production is one of the smoothest metal releases in existence. Accept has a singular talent for development of the hook, which the band portrays through intricate guitar voicings. This record displays not only the band's sophisticated technique, but also its primal ferocity—its mastery of an incredibly ravished genre, with no quarter given. Accept has come not to sell records but to set standards. That said, it must be noted that Dirks has crystallized this "frontier metal," taming the shrewdest of the shrew. By the time you hear it through, you might even conclude that Accept has gone *commercial!* Metal's toughest, selling out? Not quite. But they've defined one approach so perfectly that they'll be hard-pressed to outdo themselves. Unless they do the soundtrack for *Terminator 2*.—Murdoch McBride



Bobby Womack *So Many Rivers* MCA

Bobby Womack's voice is one of the last true traces of classic soul music available to the 1985 listener.

Of the few that are in his league—Solomon Burke, Curtis Mayfield, James Brown, Otis Clay, Wilson Pickett, Johnny Adams—some still do it as strongly and consistently as Bobby, and some don't. His MCA debut serves notice that any singer aspiring to the rank of "soul man" today has a feisty old master to reckon with.

"I Wish He Didn't Trust Me So Much" deals with the problems that arise when the backdoor man happens to be a trusted frontdoor friend. The title cut (a Womack original) is a frantic soul screamer with Bobby on overdrive all the way. This tune really cooks, from the churchy background chorus to the buzzing guitars—including a snarling solo by Jeff Baxter. Womack and company also freshen up the old 1961 Impressions hit, "Gypsy Woman," and his singing is a real treat. The great thing about Womack is that he can be a smooth crooner and a funky growler simultaneously—and his falsetto would turn Al Green's head. Another high point is the slow, moody cover of Sam Cooke's "That's Where It's At." Again, the singing is magnificent—gritty, but graceful. The record is a nice mix of uptempo numbers and ballads. It's so refreshing to hear genuine soul music performed with personality instead of synthesized emotion and sterility.

Womack began his career with his brothers in the Valentinos, and his 1962 composition "It's All Over Now" carved his rock 'n' roll connection in stone. He's had peaks ever since as singer, songwriter, and ace session guitarist. Now, he may have created his best work in this very satisfying slab of soul.

—Jim Maloney



Mark Edwards *Code of Honor* Metal Blade

Code of Honor is a rather unusual release, if only for the fact that it's a solo album by a hard-rock drummer. (Interestingly, Scorpions skinman Herman Rarebell has just released a solo album of his own—is this the beginning of a new trend?) Mark Edwards' effort consists of four instrumental tracks in the guitar-oriented hard-rock/fusion vein initially mined by Jeff Beck. The opening track, "Kamikaze," recalls Beck's collaborations with Jan Hammer, with dueling guitar and synth leads over an overdriven, hyper-boogie rhythm section. "Snakebite" is also fast-paced, but has more of an Yngwie Malmsteen classical-metal feel, while "Code of Honor" is a descendant of the Scorpions/Schenker/Vandenberg Teutonic hard-rock line. Filling out the EP is "Dance With the Devil," which features some tasty snare drum marching figures from Edwards.

Mark Edwards deserves credit for bringing together some stellar players, including Tim Bogart (former Vanilla Fudge/Beck, Bogart & Appice lead bassist) and Dio keyboardman Claude Schnell. Bogart's nimble basswork and Edwards' extremely assured drumming forge a rock-of-Gibraltar foundation for guitarist Bill Lesegang's furious fretboard fingerings. Lesegang may not be a "name," but as the main writer and instrumentalist on the record, he proves he belongs in the heavyweight division. The same thing can definitely be said for Edwards, whose credits include indie releases by Steeler and Third Stage Alert, but nothing "major" yet. The only problem with *Code of Honor* is that it's just too short.

—Stu Simone



Angelyne *Driven to Fantasy* Pink Kitten

After brushing past her legendary billboards all over town, and marveling her hot pink motif at any number of red lights, I'll confess I had grave doubts about Angelyne as a recording artist. *Driven to Fantasy* is a six-song mini-LP, with two "dance mixes" thrown in to dazzle those who couldn't get enough of the original mixes elsewhere on the album. Overall, it isn't as empty and shallow as I thought it'd be. Sure, the pathos is slim, and you have to strain the ears to really pick up any emotion, but the record is better than I expected from both a playing and production standpoint. This isn't to say the album oozes production value (Angelyne is listed as the producer), but one does get the distinct impression that time and care went into every facet of the recording. And the songs are certainly appropriate, if not ingenious. Consider the line, "We're on the dance floor, just an inch apart." Clearly, there is a gifted humorist writing those lyrics for her, "cause ain't nobody be dancin' jes an inch apart from Angelyne, 'les dey be doin' da limbo.

There's an awkward tone surrounding the LP's techno-ditty approach: it's stylistically outdated, and the artist seems to struggle for air, as if she wanted to bust free and try some fresher material. But for now, this release comes as the single most credible aspect of this woman's long campaign to sell whatever it is she's trying to push on us.

—Murdoch McBride

SINGLES

DeShawn's "Hard Attack" (Parrot) funks along at a respectable groove and raps a bit with a little technopoop thrown in for good measure. While the subject matter reminds me of something that Eddie Murphy would cover, DeShawn's vocals outdo Murphy's. The single is solidly produced as well, which helps. . . . "Once Upon a Time" (Nite) finds local **Bobby Blue** in a country mood. Subtle pedal steel, piano, and wailing harmonica add up to a mellow feeling. The cut wouldn't sound out of place on any given C&W radio station, but it's a bit too melancholy for these ears. . . . Never fear—next up we have **Scotty & the Censor Busters** and their answer to the PRMC, a single entitled "That's Why They Call It Rock & Roll" (Generic). Obviously this is a low-budget project, but the novelty tune sports funny, funny lyrics: "Well, I made it through the Sixties and 'Strawberry Fields,' I think my kids will make it through AC/DC." (This loses a bit in translation.) Even the dust jacket was a riot, with a message reading, "Warning: This record may be unsuitable for pre-teens and congressmen's wives." Good for you, Scotty! . . . It's all in the family for **Lava & the Hot Rocks**, whose ranks include bassist Hector Gonzalez (Dad), vocalist Miroslava "Lava" Gonzalez (Mom), and their nine-year-old drummer/son, Alex. The group's single, "Baby We're Through" (Rampart), kicks out all the jams with those happenin' sax from non-family member Mel Steinberg, punchy vocals from Lava, and impressive drumming from a very talented little Alex. Worth a listen. . . . Coming across as a combination of Lords of the New Church and a dirty version of the Romantics is **Attack's** "Yeah! You're Gonna Miss Me" (Hotline). If you can get used to Louren Molinaire's sorta hoarse vocals (which didn't bother me after three spins), this single is pretty listenable. Paul Sabu produced, lending a deft hand. The hook is strong and the guitars are pleasantly gritty. I'd like to hear more from this trio, and I probably will. —Karen Burch

CASSETTES

Various Artists: *Collage* (Earthshine): Tony Thijssen has assembled a ten-group compilation tape, which he recorded at Clean Machine in Canoga Park. This stuff is all live, with overdubbed vocals here and there, but it's basically an instrumental cassette. Highlights include the jazz of E.S.P. and the instrumental funk jamming of Groove City. Mahatma Lew & the Hosannas are notable mostly for the female background vocals, which are the

most listenable component of their sound. Paper Bag turn in the most unusual selections: "In the Rough" is a kind of folkie/abstract/electro/jazz/rock, while "Solid" sounds like French beatniks playing bongos on a submarine. There's a lot of jazz on this tape, mostly *real* jazz (as opposed to fusion), though not always great jazz. Order from: Earthshine Records, 7131 Owensmouth Ave., Suite 6L-O, Canoga Park, CA 91303. —Screamin' Lord Duff

EAR WAX

Words of praise about records of merit

Everly Brothers: *Born Yesterday* (Mercury)—The first post-reunion EB studio album of two years back pales before this scintillating platter, which has those awe-inspiring voices rolling through an extremely well-chosen set of tunes. Rank & File's "Amanda Ruth" plays like a contemporary "Lucille," while Dire Straits' "Why Worry?" and the Sutherland Brothers' "Arms of Mercy" ooze with an elegant urgency (urgent elegance?). But the LP's most striking song—and its best single shot—is Don's own "Born Yesterday," which has vivid lyrics and hooks for miles. Guitarist Albert Lee plays the stuff like he's a part of the family, and no one is better suited to produce classical rock'n'roll of this sort than Dave Edmunds. A deeply resonant piece of work from living legends whose present-day skills are commensurate with their history-making early work.

Bangles: *Different Light* (Columbia)—Speaking of truly wonderful singing, these four women have just delivered a second album that billows with lump-in-the-throat harmonies, in the midst of intricate neoclassic arrangements. And that's not all: In Susanna Hoffs, the Bangles have the best young vocalist in contemporary rock & roll. The singing, playing, and arrangements effectively cover for a slight drop in original material from the band's classic '84 debut album, but more importantly, the four outside songs provide a solid and varied fulcrum for this ultra-classy new work. The Bangles' third-person rendering of Jules Shear's lovely "If She Knew What She Wants" easily surpasses the original; Big Star's great "September Gurls" gets nicely prettified; Liam Sternberg's "Walk Like an Egyptian" provides the cuteness. "Manic Monday," by a contempo superstar who here calls himself "Christopher" is a total smash: The track's battery of synths replicates the splendor of the Byrds and Left Banke, and the girls make like the Mamas & the Papas, while Hoffs delivers a sinuously delectable lead vocal. Yikes! With the Bangles and Everlys leading the way, '86 is off to an extraordinary start.

—Bud Scoppa

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Reviews

CLUBS

Gene Loves Jezebel

The Roxy
West Hollywood

□ **The Players:** Jay Aston, guitar; Mike Aston, vocals; Ian Hudson, guitar; Peter Rizzo, bass; Marcus, drums.

□ **Material:** A funny thing happened at the Roxy one night. It's a story about two guys—one named Gene and one named Jezebel. A girl in the bathroom was commenting that she had heard how hip and talented Gene and Jezebel were, and how she wished that "horrid opening act" would get off the stage so she could see Gene Loves Jezebel play. Imagine her surprise when she was calmly informed that the "horrid opening act" was none other than Gene Loves Jezebel. Get the picture? This is one of the most overrated bands I've seen, and I pity anyone who shelled out money to see them. For one thing, these guys plagiarize U2 so much it's not even funny. That makes things even more interesting, as right before the show I happened to read an interview with Gene Loves Jezebel and they were blatantly offended that the reporter mentioned the U2 comparison, stating, "U2? We've never even heard of them!" A couple of their songs were quite good, namely "Shame" and "Influenza." "Shame" is the type of song that radio and MTV are built on. "Cow" should also be noted for being the most original song in the set. Unfortunately, for the most part, their material dragged along in a U2-like vacuum.

□ **Musicianship:** Mike Aston can't help that his voice sounds like Bono's, but just try and tell me their guitar sound ain't lifted straight from the Edge. Mike Aston also holds a touch of Ian McCulloch of Echo & the Bunnymen in his voice. Jay Aston is a good guitar player and definitely rules the show over Ian Hudson. Musician-wise they were tight, and knew how to play their instruments, but then again—how hard is it to copy what's already been done?

□ **Performance:** One thing I can say about these guys is



Gene Loves Jezebel: Twin brothers Mike and Jay Astos play death-rock U2.

that they definitely look cool. Twin brothers Mike and Jay Aston are the visual drawing card, and so what if Mike sometimes looks like he swallows the mike when he sings?

□ **Summary:** What else can be said except don't book this band on a U2 tour? They were a big disappointment, especially after all the media hype, and I heard several people express the same thoughts I did. This band is nothing but decadent death rock, not to mention having stolen every note they play from someone else's songs. As one guy said to me upon leaving, "This show was like a scene from *Night of the Living Dead*." I agree with you, buddy.

—Lemmy Loud

Silver Tears

Wong's West
Santa Monica

□ **The Players:** Roger Prescott, vocals, guitar; Eddie Munoz, guitar; Robert Williams, drums; Tim Henderson, bass, vocals.

□ **Material:** Silver Tears is usually advertised as featuring ex-Pop and Plimsoul members. While truth in advertising is all well and good, this kind of advance publicity can lead to the wrong conclusions. What Silver Tears dishes up is not the hard-edged pop associated with the L.A. Explosion period of the late Seventies, but rather a kind of toughened-up Byrds sound that MC conort Kate Turman described as a "hard-rock R.E.M." Ten years after first hitting the L.A. club circuit, Pres-

cott and company have been listening to the radio and reading the critics' polls. Commercial sensibilities underline the jingle-jangle guitars and stylishly mumbled lead vocals. They do an interesting version of Joy Division's "Love Will Tear Us Apart," though "Obsession" looks most likely to be the hit that breaks out of the set.

□ **Musicianship:** These guys have met and conquered more audiences than most musicians in this town will ever have the chance to see. All players were tight, melodic, and sparing of excess. Prescott is a natural frontman. His closed eyes do more to put across the material than most singers do with a world of exhibitionism. Munoz is more out front here than he ever was with the Plimsouls, and he has a knack for just the right amount of guitar in just the right places; he plays exciting and memorable melodies. Henderson and Williams, both Pop alumni, kept it rolling, if not entirely rocking, on this off night (it was a Monday). Special kudos to Williams, who knows, as do all truly great drummers, that you do not need to use a lot of cymbals to build excitement in the songs. Close vocal harmonies by Henderson were right on the money at all times.

□ **Performance:** Monday is traditionally rehearsal night at Wong's—just a step away from the practice room. Audiences are usually small and generally apathetic. The crowd this night was unusually attentive, yet short on numbers. Silver Tears handled themselves



Photo by Don Adkins

Exude: Boys just wanna have hits.

much better than many, given the same set of circumstances, exhibiting showmanship that could only be called instinctive. The energy that boils beneath the surface of their songs sizzled by mid-set; they were completely cooking by the end. Silver Tears must be extremely dangerous performers in a club with people in it.

□ **Summary:** The general feeling was that it was sad to see these high-caliber players in front of a decidedly low-caliber crowd. How many more people would go to a club on Monday night if the admission were lower and dollar beer lasted past the end of the football game? —*Tom Kidd*

Exude

*Wong's West
Santa Monica*

□ **The Players:** Frank Rogala, vocals; Vince Rogala, keyboards, sax; Robin Canada, piano; Mike Woznak, bass guitar; Boyd Shermis, drums; The Barbarians: Marinda, Naya, Oberon, Catlin, and Margarite.

□ **Material:** Exude is a rarity: a dance-oriented group that gets the joint jumpin', but serves strong, gritty lyrics along with the new wave beat. Over the past few years, several diverse pieces from this group have become underground hits, including "Boys Just Wanna Have Sex," "Poorman Rap," and a modernized version of "Chattanooga Choo Choo."

□ **Musicianship:** The members play appropriately for a raw new wave sound, and they should concentrate on that; at times their current "dance" sound is too muddled. The beat's crisp enough for dancing, but not for enhancing the lyrics. This is especially true

considering Frank's nasal voice is longer on personality than technique.

□ **Performance:** Exude exudes a sense of theatricality throughout their performance; they're the sort of guys that charge through the audience. I also like the Barbarians dancing for the audience while the stage was being set up. The major problem here is the program. The newer songs have an invigorating beat and promising lyrics, but the arrangements preclude being as notable as Exude's past best, such as "It's Not Easy Being Pretty." The infamous "Boys Just Wanna..." is also anticlimactic; the slight difference between it and the original "Girls..." hardly seems worth a fuss. They could (should?) drop a few of their newer, weaker songs and bring back some of their older better ones, such as "If You See Kay" and "Santa Monica Boulevard."

□ **Summary:** These guys need more serious practice and more serious soul-searching to decide how they want to present themselves and their songs. Songs like "Play With the Boys" and "Trapped" have promises that presently are unfulfilled. Exude's problem may be an enviable case of too much diversity in too many notable songs, which stretches the group's overall identity thin. Currently the focus seems narrowed to "dance," but now Frank and the boys need to concentrate on being more than just another dance group. —*Lyn Jensen*

Gyromatics

*Wong's West
Santa Monica*

□ **The Players:** Ron Eglit, lead guitar, vocals; Tim Leitch,

drums, vocals; J. Floyd Elliot, lead vocals, rhythm guitar; John Wheeler, bass, vocals; Allan Palmer, saxophone, synthesizers, vocals.

□ **Material:** Colored tiki lights! Harmonies! Big pink suits! Yodeling! The Gyromatics are more fun than a polka party at Disneyland. And they're good, too. A bunch of their songs sound like Jerry Lee Lewis meets Oingo Boingo. They have a Blaster-like edge running through most of the material. However, the Gyromatics have one thing the Blasters don't: a sense of humor. They admit they get much of their inspiration from the *National Enquirer*, with songs about Hindus working at McDonalds, having no friends, a "self-propelled love affair," and "Attack of the Killer Tikis From Outer Space." They've also obviously watched a lot of late shows on TV. "Sacred Cowboys" could teach the Unforgiven a thing or two about life on the range. As far as this reviewer could tell, nowhere were the words "babe," "tonight," or "party" to be heard in any of the songs. Give them a point for originality, too.

□ **Musicianship:** On drums, the Gyromatics feature Tim Leitch (aka Spit Stix) from Fear. But don't hold that against them. (Just kidding.) Actually, Leitch proves to be a versatile power drummer who adapts well to rockabilly and pop. Lead guitarist Eglit masterfully executes searing solos and fancy tricks that are never overindulgent, even when he plays behind his back. Palmer rounds out the band's sound with professional, jazzy sax solos.

□ **Performance:** The Gyromatics come across as a lovable, funny-looking bunch of nerds. They laugh at themselves and

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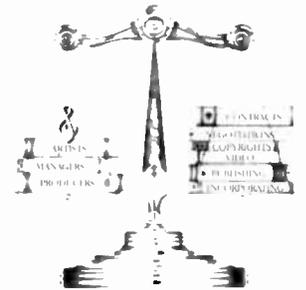
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Reviews

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make jokes between songs. The set is best described as "well-rehearsed madness," but musically they are completely professional. Lead singer Elliot looks like the lost character from Green Acres, and he also happens to have a great rock & roll voice that the Killer himself would be jealous of. He can sing, talk, and yodel a song like nobody's business.

□ **Summary:** Tiki lights aside, the Gyromatics are no joke. They're a refreshing party band and their novelty won't wear off if they can continue to blend humor and humanity into memorable rock songs.

—Libby Molyneux

Seaweed Sandcrabs

Wong's West
Santa Monica

□ **The Players:** Brett Pollack, vocals, guitar; Joey Larsen, guitar; Leon Johnson, bass; Jimmy Mustel, drums; Andy Anderson, guitar; Doug Wentz, trombone; Walt Fowler, trumpet; Jim Johnson, sax.

□ **Material:** About the only thing the circuit's current crop of new blues bands have in common are their differences from each other. The Seaweed Sandcrabs marry a deceptively laid-back blues to some immaculate horn charts ripped straight out of Sixties R&B. The result is somewhere between a soulful Mojo Nixon and a roots-oriented Oingo Boingo. If Elvis Presley had signed to Stax instead of Sun, he would have done material like this. While every song was danceable, memorable, and downright fun, the killer came about midway through the set in a tune called "GhettoLand." Not to be confused with Presley's "In the Ghetto," this is possibly the best song the King *never* sang.

□ **Musicianship:** There is nothing to say about a group who lends members to both War and George Benson, except that they are pro with a capital "P." With a unit this size that utilizes a full horn section and three (!) guitarists, it is essential that arrangements be kept clean and tight—adjectives the Sandcrabs have inbred. Special kudos to Wentz for the



Gyromatics: Tiki gods at the laundromat.



Seaweed Sandcrabs: If Elvis'd signed with Stax instead of Sun, he'd have done material like this.

unexpected trombone solo and to bassist Johnson for generally funking it up. Pollack's voice relies more on emotion than prowess, yielding results that are both exciting and disturbing.

□ **Performance:** Alas, behind every silver lining there is a cloud. The bottom line here is to have a good time, though except for guitarist Larsen's eternal grin, no one would know it from looking at the stage. Pollack broke a guitar string early on (where were the roadies?), which may have contributed to his lack of energy, but there seemed no logical reason for him to stay glued to his chair for as long as he did. Guitarist Anderson abandoned his seat midway through the proceedings, though it was not until the encore of Dylan's "Rainy Day Women #12 & 35" that leader Pollack joined the party. Pollack is a very colorful frontman, and he should consider better utilizing his abilities.

□ **Summary:** It has been a long time since a forty-minute set seemed too short. The Seaweed Sandcrabs are one of the cleanest and most radio-ready of any of the members of the

blues re-birth. Purists will call them untraditional, but that is beside the point. This is real fun stuff, played by real fine players; a kind of catharsis like the best blues always is.

—Tom Kidd

David Pomeranz

At My Place
Santa Monica

□ **The Players:** David Pomeranz, lead vocals, piano, guitar; Buzz Feiten, guitar; Peter Schless, synthesizers; Chett McCracken, drums; Michael Carrabello, percussion; Bill Lanphier, bass; Linda Hart, background vocals; Kanga Lavrado, background vocals; Margie Nelsen, background vocals.

□ **Material:** Many of David Pomeranz's songs are potential Top-40 hits, with a lot of the tunes crossing over into the adult/contemporary and AOR markets. His music has tight arrangements, great hooks, and catchy melodies, but what really stands out are the lyrics. Pomeranz is a storyteller. While songs like "I Learned It All From You," and the beautiful



Photo by Sue Gold

Pomeranz: Sensitive and honest ballad "Hold Tight," are both strong, emotional tales, it's tunes like "Old Hometown" and "Soldiers of the Heart" that are eventually going to establish Pomeranz as a household name. His writing is sensitive and honest, whether it's "Susie," a pretty, lighthearted song he wrote for his sister, or the angry "Hand That Song In," which takes you through the troubles of writing a song. Another song that demonstrates his diversity in lyric writing is "Number One." The tune is part of a musical that Pomeranz is writing about Charlie Chaplin's life, and takes place when Chaplin is 14 years old. Pomeranz has no trouble conveying the story of how Chaplin gets his first break in this upbeat and humorous number. All of Pomeranz's songs are tasteful, enjoyable, and feature top-quality writing.

□ **Musicianship:** While Pomeranz and his songs took centerstage for the evening, his backup band deserves a lot of credit for their performance. All are top professionals and were excellent on their respective instruments. Buzz Feiten (former guitarist for Kenny Loggins) delivered several exciting guitar solos during the night, which helped keep the energy level of the band at a constant high. Everyone in the band got along, relaxed, and had a good time with the music. While Pomeranz did a few songs on the guitar, it was behind the piano that he seemed most comfortable—and it was where the audience wanted him. The show featured some sensitive keyboard work from this gifted musician, who spent part of the night alone onstage accompanying himself on piano.

□ **Performance:** Pomeranz is

a true performer in every sense of the word, whether behind the piano or at the front of the stage singing. He was always filled with energy and held a close rapport with the audience from beginning to end. His friendly, outgoing, and charming personality, aided by his first-rate songs, made this an excellent show.

□ **Summary:** Pomeranz is a gifted and talented songwriter/musician who could break big at any time. His songs are worthy of attention for anyone who likes well-crafted music that features solid arrangements and interesting lyrics.

—Sue Gold

Charlie Peacock Wolfgang's San Francisco

□ **The Players:** Charlie Peacock, vocals, keyboards, guitar; Michael Miller, guitar; Gino Lopes, bass; Kurt Wortman, drums; Bongo Bob Smith, percussion.

□ **Material:** Peacock pens straight-ahead, jazz-tinged pop that's as intelligent as it is infectious. From the faintly funkish "Catwalk" to the samba-like "Lowlands" to the combustive-calypto flair of "Til You Caught My Eye," the writer grabs a sampling of world influences and mixes it with pop crescendoes, flashy melodic turnarounds, and an ace instinct for delivery and style. Best in the set was "Lie Down in the Grass," a tune that builds to an impossible instrumental impasse, then slips unexpectedly into an explosion of rhythm and emotions. Only one song, the Sade-like (but sluggish) "Riding Into Wonderland," fell below specs. But this was a minor lag

in an otherwise fully enjoyable and danceable set.

□ **Musicianship:** Like a sort of musical pointillism, the deceptively simple instrumental picture was composed delicately and intricately of a myriad of tiny touches. Drummers Wortman and Bongo Bob worked quickly and lightly to get meticulous, percussive sounds, while Lopes deepened the picture with spry, dancing bass notes. Peacock and guitarist Miller added the "mayo" factor, with neither really stepping out for a grandstand spot but rather providing chordal foundations. One player, a guest sax man, copped big gun status, adding Egyptian-like sax strains for an eerie, ancient charm. Peacock, however, excelled, demonstrating musical versatility and graceful orchestrating, all the while belying what is probably a wealth of classical training.

□ **Performance:** His wirey hair and circular specs make it apparent that Peacock gives Thomas Dolby a special place in his heart. Knowing when to hold back and when to let go, Peacock, with his knee-buckled innocence, exuded an understated charisma that held a light through each of his soft-timbred, whisper-sung songs. The band, bound together tightly and with expertise, created an almost tangible instrumental fiber, and fully communicated a belief in their small, boyish leader.

□ **Summary:** Slaying the pop market is a humungous undertaking, but Peacock is facing his Goliath with one helluva strong stylistic slingshot. From songs to show to musical savvy, this musician was impressive on just about every level.

—Bonnie MacKinnon



Charlie Peacock: Impressive on just about every level.

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Club Data

by S. L. Duff

Top Jimmy & His Party Crashers were the first band to play at **Raji's**, a new club in Hollywood at the corner of Hollywood and Argyle, just a few blocks from the old **Cathay de Grande**. Not only is it close to the old Cathay, there are other similarities as well. **Dobbs** of Cathay management and booking fame is running the joint, and along with him are other familiar faces from the Cathay, including the doorman and soundman. The club opened a little before Christmas, and it already has a regular schedule that works like this: Monday is funk night, Wednesday and Saturday are booked by ex-Cathay (and ex-**Troubadour**, **Wong's**, **Music Machine**, and other places I can't recall off the top of my head) booker **Jan Ballard**. Yes, Jan is back. Again. Thursday is **Carlos Guitarlos** Jam Night, and Friday is booked by Dobbs himself, who's happy to be out of the cab-driving business and back into the world of nightclubs. Club Data went by to check out the establishment on Ms. Ballard's birthday January 4th. The club accurately duplicates the... eh... *ambiance* of the Cathay. The bands play downstairs, and there's even a giant pillar smack-dab front 'n' center of the stage. Mexi-grub and beer/wine upstairs, and **Wong's Chinatown** P.A. downstairs. It looks like the bands have to load in from H'wood Blvd. and lug their shit downstairs, also reminiscent of ye olde Cathay. I'm playing there next month with **John Trubee**, so I'll give you more details then.

Since the death of **Tommy Thomas**, his wife **Sherry** and his nephew **Billy** have taken over booking duties at the **Palomino**, keeping things in the family. Aside from the tragedy itself, business has continued as usual at the North Hollywood club.

The **Golden West Ballroom** in Gardena, for years serving up the best in live country music, has changed its name and format. It's now the **GW Club**, and the bill o' fare is Top-40/disco—no live music. Boogie Fever has been prevailing at the GW since early December.

Here come da judge: Wednesday is Jury Night at the **Central**. Four new bands get judged by musical vets like the **Chambers Brothers**, and the winning band gets to open or close Friday night's show.

Jan Ballard wasn't the only club biggie who celebrated a birthday recently. The one-and-only **Filthy McNasty**, owner of the **FM Station**, opened the club's doors for his birthday bash on January 8th. The club stayed open 'til 4:00 a.m., and the house rocked with **Scott Goddard**, **Jace**, **Girls Next Door**, and **Da Bronx**. Happy birthday, dude.



The streamlined and fully incubated **Zoogz Rift**.

A **PolyGram** recording artist who is also a famous comedienne and who often appears on **David Letterman's** show and was in a big film with **Robert DeNiro** and **Jerry Lewis** who we can't come right out and name will be at the **Lhasa Club** on Jan. 17th and 18th.

Our favorite belated Christmas card read something like this: "Season's Greetings from those three jerks at the **AntiClub**... *hope we all find a better place to hang out next year!* Russell, Jack, and Jim."

L.A.'s funk community was out in full force to see **Messenger**, just in from Philly, y'all. They sounded, well, darn funky—somewhere between the **Time** and the **Gap Band**, and **Wong's** upstairs was jam-packed and everybody was grooving. L.A.'s funk community promptly evacuated the place when **Trash** took the stage, and, with new full-time member **Michael McMahan**, proceeded to stumble through songs such as **Kiss's** "Strutter" and "Can't Get Enough of Your Love" by **Bad Company**. Club Data followed closely on the heels of L.A.'s funk community, y'all. Good thing **Trash** is also a real band with a record deal, **Candy**.

Saw the big re-emergence of **Ipeito moamo Zoogz Rift** at **Be-Bop Records**. Having successfully completed his much-hyped ten-month **Moamo Incubation Period**, Zoogz and his streamlined, four-piece **Mutatis Mutandis Show Band & Revue** played a 30-minute set to an enthused crowd of fans and well-wishers, glad to see the **Cheerful One** back out in the world.

True to his word, Zoogz has shed over 100 pounds, and had his band whipped into shape, as well. Look for them at the **Anti** on the 18th.

Kid Creole is coming to the **Palace** for another big show on Jan. 30th, but missed out on New Year's Eve at the Palladium with the **Motels**. Cancelling pretty close to the date, the Kid was replaced on the bill by local boys **Lions & Ghosts**, who were given the last-minute gig by Creative Artists' booking agent, **Alison Hamamura**, who once booked the **Music Machine**.

Speaking of bookers at the **Music Machine**, **Beachy** has started a new band, called **Monstre Sacré**, with **Ian Espinoza** of the **Pearly Kings** and **Breta** of the **Beats** among other top local players. Catch 'em at the **Lingerie** on the 30th.

Shows to see: **Rebel Faction/Black Patti** at **Wong's** Jan. 17th; **Sado No** at **Wong's** Jan. 20th & 27th; **Incubus** at the **Lhasa** Jan. 17th; **Meat Puppets**, **Blood on the Saddle**, **Rave-Ups** at the **Music Machine** Jan. 17th; **Jonathan Gold Ensemble** (20-member guitar orchestra), **Free Bass Ensemble** (15-member all-bass orchestra) at the **Music Machine** Jan. 30th; **Great White** at **FM Station** Jan. 25th; **Joe Diorio** at the **Comeback Inn** Jan. 22nd & 29th; **Spoiled Rotten** (formerly **Witch**) at the **Troub.** Jan. 25th; **Chambers Bros.** at the **Blue Lagune** Jan. 17th; **Darius & the Magnets**, **Francis X. & the Bushmen**, the **Models** at the **Central** Jan. 18th.

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
December 24-January 6

FM Station
North Hollywood

1. Girls Next Door
2. Jace
3. Data Clan

Comeback Inn
Venice

1. Phil Upchurch
2. Milcho Leviev & James Newton
3. Milcho Leviev & Kei Akagi

Troubadour
West Hollywood

1. Jag Wire
2. Guns 'n' Roses
3. Scam

Palomino
North Hollywood

1. Jack Mack & the Heart Attack
2. Tower of Power

Crazy Horse
Santa Ana

1. Duke Davis & Buckshot
2. Doo-Wah Riders

Note: Club estimates equal draw between both bands.

Central
West Hollywood

1. Chuck E. Weiss
2. Maurice & the Cliches
3. King Fun

Lhasa
Hollywood

1. Afro-Sisters
2. Digital Dreams

Music Machine
West Los Angeles

1. Tex & the Horseheads
2. L.A. Guns/Scream'n' Sirens
3. Monstre Sacré

Country Club
Reseda

1. King Kobra
2. Heretic
3. Roxbury Drive

Blue Lagune Saloon
Marina del Rey

1. Billy Vera & the Beaters
2. Bluesbusters
3. Canafigators

Showcase

by Rick Terkel



Perri: A tape to Pat Metheny put them on their way.

Perri

In mid-1982, on pure speculation, four ambitious sisters—Darlene, Carol, Lori, and Sharon Perri—wrote lyrics to several Pat Metheny instrumentals—then, on a limited budget, recorded their versions of the songs. In a recent telephone interview from her Santa Barbara hotel suite, where the four fusion vocalists are currently on tour with Metheny, Sharon explained what happened next: "We express-mailed the tape to him on a Wednesday and he called us on the following Friday." Since that special call from Metheny, the four sisters, known as Perri, have been leaving audiences breathless with their dramatic live performances, both with Metheny and on their own.

During 1979, the Perri sisters were playing the L.A. club circuit in a relative's Top-40 band. After that group disbanded, the four sisters tried their talents within a gospel format. "It just didn't have the right sound for us," Sharon explained, "but we were into writing lyrics, and when we heard Pat Metheny in '81... the music was right and it all blended together."

Three years ago, the Perri sisters were introduced to Manhattan Transfer guitarist Wayne Johnson, who also fronts his own fusion trio. After Perri opened several L.A.-area club dates for Johnson's trio, he asked the sisters if they

would like to sing on his next album. As a result of Johnson's invitation, Perri sang lead vocals on the title track of Johnson's third solo LP, *Everybody's Painting Pictures*. "We love working with Wayne," said Sharon.

Apparently, the feeling was mutual, as Johnson wrote and played guitar on the title track of the sisters' debut album, *Celebrate*. The record will be released this winter on Zebra/MCA. The LP, which was recorded last summer, was produced by Patrick Henderson. He became interested in the girls after they sang on several tracks that he was producing for Carl Anderson's Epic album, *Protocol*. In addition to the Wayne Johnson tune, Perri's album will feature two Pat Metheny songs (Perri wrote the lyrics), and several of the sisters' original compositions.

After completing their record, Perri received a call from Metheny asking the girls to join him on his nine-week summer tour. "Pat called us and asked if we'd like to do it," Sharon related. "We went to Boston for four days of rehearsals, and the tour officially started the 27th of June in Concord, New Hampshire." How did it feel to be playing 200- to 500-seat clubs for several years, then suddenly playing 2,000- to 10,000-seat venues almost overnight? "Incredible,"

Sharon exclaimed. "We were so well-received that it was beyond our dreams." While the sisters are aware that their current role on tour is to enhance Pat's show, Sharon was quick to point out that Perri is a separate entity. "Hopefully, we can go play for these people on our own."

As the tour was winding down, Sharon reflected, "We've learned so much on this tour by working with Pat. [He's] critical when he needs to be, because criticism makes you better. . . . He's spoiling us, actually."

Since the tour ended in mid-September, the sisters have been very busy promoting themselves. Perri has played the L.A. Street Scene, and they were featured at a fundraiser for the Neil Bogart Foundation. Other commitments include opening several California club dates for current coverboy Jeff Berlin and recent MC jazz poll winner Michael Ruff. When Perri play live, they are backed by such highly respected musicians as guitarist James Harrah (Madonna), drummer Art Rodriguez (Manhattan Transfer), and session bassist John Baker.

Perri's trust in their ability has been the primary motivating factor in their success. As long as these still-innocent sisters stay true to their beliefs and continue to maintain the respect of their faithful friends, they'll continue to gain ground in their chosen terrain.

Pat on Perri

While on tour last summer with Pat Metheny, Perri approached him about the possibility of his writing the liner notes for their debut album, *Celebrate*. What follows are several excerpts from his effort:

"I've gotten lots of tapes from musicians over the years, but nothing had prepared me for Perri. . . . complete with lyrics (to both the melodies and the solos), four-part soulful harmony, and a point of view on this music that I would have never imagined possible if I wasn't sitting there listening to it on tape!"

The tape so impressed Pat that he asked the sisters to join him onstage when he next played L.A. He reflects on their first performance together: "I asked them to come sit in with my group. We did the tune 'Airstream' together, and they got about a two-minute standing ovation!"

The Perri sisters point to Metheny as the person who truly turned on the "ignition" of their current success. Therefore, it only seems proper that we have Metheny describe the sisters: "There was this incredible vibe—you just could not listen to [their sound] without smiling."

The entire text of Metheny's notes can be found in Perri's album, which will be released this winter on Zebra/MCA Records.

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Stage Capacity: 2-3
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Lighting: Yes
Piano: Yes
Audition: Showcase every Monday night at 8 p.m., bring music in correct key, photos & resume
Pay: Possible future

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Type of Music: Oldies, R&B, Monday—Talent Search Contests, Wednesday—Lip Sync Contests
Club Capacity: 225
Stage Capacity: 6-7
PA: Yes
Lighting System: Yes
Piano: No
Audition: Tape and pics
Pay: Negotiable. Showcases/Contests—\$200 weekly

LIMELIGHT

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

MUSICIANS & SONGWRITERS

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

ON BROADWAY COMEDY/JAZZ CLUB

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

THE STAGE WEST

17044 Chatsworth, Granada Hills, CA
Contact: Beau, (818) 360-3310
Type of Music: Rock, originals OK, Top-40
Club Capacity: 350
Stage Capacity: 10–15
PA: Yes, w/operator
Lighting System: Yes, w/operator
Piano: No
Audition: Send complete promo pack or VHS to above address w/SASE
Pay: Negotiable

TIMBERS

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

VALLEY CLUB

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

HENNESSEY'S TAVERN

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

FM STATION

11700 Victory Bl, No. Hollywood
Contact: (818) 769-2221 Jana
Type of Music: Original new music, pop, reggae. No heavy metal
Club Capacity: 500
Stage Capacity: 12-15
PA: Yes. Complete JBL Alan Heath 16-channel console
Lighting System: Yes
Piano: No
Audition: Send tape, promo pack, SASE
Pay: Negotiable

ANTICLUB

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

LHASA CLUB

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

LOUIE LOUIE'S

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

BACKLOT

657 N. Robertson, W. Hollywood, CA 90069
Contact: Lloyd Coleman (213) 663-2616
Type of Music: Pop, orig, variety
Club Capacity: 200
Stage Capacity: 20
PA: Yes
Lighting: Yes
Piano: Yes
Audition: Send tape, call
Pay: Negotiable

CLUB 88

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

BASEMENT COFFEEHOUSE

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

THE STAGE

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

LA FIESTA

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

FACES

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

COMEBACK INN

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

CENTRAL

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

THE GOLDMINE

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

ICE HOUSE

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

TROUBADOUR

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

DIMPLES

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

RONNIE'S

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

GOLDEN CHATEAU RESTAURANT

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

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.

CARLOS & CHARLIES

8240 Sunset Blvd., W. Hollywood
Contact: Barbara Matteson Cooper (818) 763-6013
Type of Music: For "Showstoppers": Pop, jazz, soft rock, Broadway, vocalists only
Club Capacity: 200
Stage Capacity: 3
PA: Yes
Lighting: Yes
Piano: Yes
Audition: By appt. only, call Tues. & Thurs. 3-5 p.m. only
Pay: Possible pay

BON APPETIT

1061 Broxton Ave., Westwood
Contact: David (213) 208-3830
Type of Music: Singles, jazz trios, quartets, fusion, contemp.
Club Capacity: 100
Stage Capacity: 6
PA: Yes
Lighting: Yes
Piano: Yes
Audition: Call, send tape, bio & picture
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

P.T. BILLY'S

870 S. Citrus Ave., Covina, CA 91702
Contact: Cliff (213) 254-3349
Type of Music: Orig R&R, Top 40, heavy metal
Club Capacity: 200
Stage Capacity: 6-8
PA: No
Lighting: Yes
Piano: No
Audition: Live, or send tape, pics & bio. Call for info.
Pay: Negotiable

LION D'OR

11849 Lakewood Blvd., Downey, CA 90241
Contact: Ron (213) 923-1181
Type of Music: R&R, R&B, original techno/pop
Club Capacity: 200
Stage Capacity: 6
PA: Yes
Lighting: Yes
Piano: No
Audition: Send tape or call
Pay: Negotiable

CRAZY BURRO

8082 Adams Ave., Huntington Beach
Contact: Fritz (714) 964-2564, 12-6 p.m.
Type of Music: Top 40 dance, variety, showcase, lookalikes
Club Capacity: 250
Stage Capacity: 5
PA: No
Lighting: No
Piano: No
Audition: Send tape, picture, resume
Pay: Negotiable

BABA'S

1917 N. Bronson, Hollywood, CA 90028
Contact: Barbara Soltani (464-5039 or 462-5890)
Type of Music: Originals
Club Capacity: 250
Stage Capacity: 8
PA: Yes
Lighting: Yes
Piano: No
Audition: Send tape
Pay: Percentage of door

ORANGE COUNTY

THE BRICKYARD

1615 E. Lincoln, Orange, CA 92665
Contact: Terri, (714) 974-3030
Type of Music: All styles
Club Capacity: 75
Stage Capacity: 4
PA: No
Lighting System: Yes
Piano: No
Audition: Call first
Pay: Negotiable

GOODIES

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

MUGSY MALONE'S

1731 S. Harbor Blvd., Anaheim, CA
Contact: Kathy (714) 947-2051
Type of Music: Rock & roll, new, all types but heavy metal or punk. Originals, Top 40
Club Capacity: 350
Stage Capacity: 15
PA: Yes, with operator
Lighting System: Yes
Piano: No
Audition: Send press kit w/tape, pix & bio to: Sterling Prods, Unltd., P.O. Box 1273, Chino, CA 91710
Pay: Negotiable

SPANGLER'S CAFE

3009 W. Ball Rd., Anaheim, CA 92804
Contact: Eloise or Mary (714) 527-5255
 Mon-Fri 1-5 p.m.
Type of Music: Originals
Club Capacity: 50
Stage Capacity: 8
PA: Yes
Lighting: Limited
Piano: No
Audition: Call for info
Pay: Negotiable

SAN DIEGO COUNTY

SPIRIT CLUB

1130 Buenos, San Diego, CA
Contact: Madalene Herrera (213) 276-3993
Type of Music: Rock, powerpop, pop, national acts. Originals OK
Club Capacity: 350
Stage Capacity: 10

PA: Yes
Lighting System: Yes, with operator
Piano: No
Audition: Tape and bio
Pay: Percentage/negotiable

SAN FRANCISCO BAY

THE OLD WAREHOUSE CABARET OF OAKLAND

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

MISCELLANY

Miscellany ads are free to business offering part- or full-time paid employment or internships ONLY. Managers, agents, publishers, producers: Please call for display ad rates.

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

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

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

EXPERIENCED BENCH TECHNICIAN wanted for repair of amps and synthesizers. Call Glenn at (213) 466-1314.

PART-TIME INTERN sought by promotion and management company. Must be energetic and willing to learn. No immediate pay but great experience for anyone interested in the music business. Call Kelly at (213) 462-1530.

RADIO PROMO HELP needed, no immediate pay. Growing indie label seeks intern-type with positive attitude. Call (213) 466-8776.

RECORD COMPANY SEEKS promotion people. No experience required. Can work anywhere in the world. Must have good communication skills, positive attitude, and desire to make big bucks. We train. Send resume and SASE to: Hot Clam Music Division, 256 S. Robertson Blvd., #3785, Beverly Hills, CA 90211.

PRO PLAYERS

NEXT PRO PLAYER DEADLINE
WED., JANUARY 22, NOON

SEE PRO PLAYERS COUPON
ON NEXT PAGE

SESSION PLAYERS

MARTY BUTTWINICK

Phone: (213) 664-9290

Instrument: Electric bass with synth simulation effects

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

Read Music: Yes

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

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

ANDREW GORDON

Phone: (213) 379-1568, (213) 376-0387

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

Read Music: Yes

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

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

MIKE GREENE

Phone: (213) 656-0309

Instruments: Roland Super Jupiter (Jupiter 8), Prophet 5, Yamaha DX-7, PF-10, Korg Poly 61, Digital Drums, Roland MSQ-700 sequencer, all MIDI'd together

Styles: New wave, R&B, rock, pop

Technical Skills: Modern, imaginative, & fast programming & playing. Arranging.

Read Music: Yes

Qualifications: 10 years professional studio & live experience. Easy to work with, pro attitude.

Available For: Demos, sessions, live work, film scoring.

RED HOT PICKER—WILL RAY

Phone: (818) 848-2576

Instruments: Electric & acoustic guitars, vocals
Styles: Country picker, all styles country including bluegrass, swing, farm jazz, cow metal, modern & traditional high energy country

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

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

JAMIE GRANT

Phone: (213) 257-1565

Instruments: Synths: DX-7/programming, Roland MKS-80 Super Jupiter, Minimoog; Acoustic & electric pianos, stereo stage amp, system, 4-track demo studio, Yamaha drum machine; can program LinnDrum/sequencers

Technical Skills: Aggressive yet sensitive team-oriented keyboard player, amazing left-hand/synth bass, great MIDI'd synth sounds, good synth programmer/arranger, excellent ears (perfect pitch), great time feel, very professional.

Read Music: Yes

Qualifications: Playing since age 4 (22 years), classical training (14 years), college music major (3 years). Toured with Cheryl Lynn (CBS) on the Luther Vandross 1985 tour playing both synthesizers & left-hand/synth bass (refs. avail.). Various recording sessions in L.A., numerous club gigs/casuals. Emphasis on professionalism!

Available For: Any recording sessions, major tours, synthesizer programming/arranging/instruction, steady club work.

ERIC WOLLMAN

Phone: (213) 854-0755

Instruments: Electric & acoustic guitars
Technical Skills: Impressive soloist, sensitive accompanist, great ears

Styles: Jazz, jazz rock, funk, rock

Read Music: Yes

Qualifications: B.A. Berklee College of Music, club & studio work in NYC, Boston & L.A. Call for info, tape available

Available For: Sessions, demos, live work.

GEORGE EDWARD

Phone: (213) 383-4551

Instrument: Drums & percussion
Styles: All kinds of rock, heavy metals to pop, fusion funk, jazz, society dance & Latin.

Read Music: Yes

Qualifications: 18 years pro experience. Judy Rudin band, Eddie Fontane, Brother Jack McDuff, symphony work (Chicago), WDAI radio Chicago, B.A. in applied music. Studied with Appice & Bozzio. Conducted orchestra with Variety Arts Theatre.

Available For: Live concerts, touring, sessions & casuals.

SHANNON A. MURRAY

Phone: (213) 663-3445

Instruments: Tenor & soprano sax, doubles on flute, keyboards & percussion

Technical Skill: Instrumentalist & composer/arranger

Styles: All

Vocal Range: Tenor

Read Music: Yes

Qualifications: 15 years performance & recording experience in the U.S. & Europe. Berklee College of Music Composition & Arranging program. Former instructor at the Institute of Modern Music, Strasbourg, France. Member of various groups including Farranfore (USA) & Simone (Europe). Featured soloist on the latest Stella Bernhardt album on Altex Records, Saarbrucken, West Germany.

Available For: Sessions, live performance, road work, group situations, & composition/arrangement projects.

NEIL KUNEN

Phone: (213) 257-5622

Instruments: Electric & acoustic guitars, 12-string & guitar synths

Technical Skills: Exciting, melodic solos & parts, "in the pocket" rhythm playing, fingerpicking. I'm good at fitting into any situation.

Styles: Rock, pop, country, reggae, calypso, funk

Read Music: Yes

Qualifications: 18 years pro playing with a variety of music & groups. Recording & performance with *Flying Fingers*, *August*, *Sweet & 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.

STEVE REID

Phone: (213) 255-9999

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

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

Read Music: Yes

Qualifications: National recording & touring with Miles Davis (WB), Nicolette Larson (WB), Cheryl Lynn (CBS), Cornel Abrahams (MCA), Robert Temper (CBS), Dan Siegel (Pasha), Emotions (Motown), Kittyhawk (Zebra), Linda Clifford (RL), Osborne Giles (RL), Stan Ridgway (I.R.S.), Randy Hall (MCA), Olie Brown, Bell & James (A&M), Afterglow, TV & Film: *Mary, Brothers, Bob Newhart*, *Love American Style*, *Rocky IV*, *Cheers*, *Family Ties*, *Puttin' on the Hits*, *Voltron*, *Paper Dolls*, *Supernaturals*, *Rock'n'Roll Summer Action*, *Washentons*, *Alfred Hitchcock Presents*, etc. *National experience 16 years, accurate, quick & creative, professional & dedicated to the success of each project.*

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

KEVIN SHEPHARD

Phone: (818) 901-0805

Instrument: Bass (custom Kubiki) & custom touring system all wireless Nady 501

Styles: Commercial rock, R&B

Read Music: Charts

Vocal Range: Backing vocals (mid-tenor)
Qualifications: 2 years on Epic Records (NY). 3 years with recording act Fast Forward (LA). 9 years touring & recording, 14 years playing bass, 5 playing drums. Worked with pro management & producers. Excellent attitude & easy to work with. Songwriting, image, & stage qualities (MTV) quality plus. Tape & copy of promo photo available.

Available For: Pro situations

JIM BYBEE

Phone: (213) 433-8946, (213) 598-5585

Instruments: Electric & acoustic guitars (6- & 12-string)

Technical Skills: Tasteful & inventive player, from very sensitive to very aggressive. Great at adding catchy hooks & solos to your songs. I have a large assortment of special effects, & I can also play bass in demo situations.

Styles: Rock, pop, modern music, R&B

Read Music: Charts

Vocal Range: High baritone/tenor

Qualifications: 10 years experience onstage & in the studio, as well as being a songwriter with over 200 songs. An inspired team player with a great attitude. Tape available on request.

Available For: Sessions, live performances, demos, songwriting, any serious projects.

CORNELIUS BUMPUS

Phone: (818) 249-4409

Instruments: Tenor & soprano sax, flute

Technical Skills: Instrumentalist & vocalist

Styles: All

Vocal Range: Tenor

Qualifications: Currently member of Jeff Lorber Band. Member of Doobie Brothers 1979-82. Recording credits include two solo albums, Doobie Brothers, Amy Holland, Moby Grape, Michael McDonald, Eikichi Yazawa, Patrick Simmons, Tim Goodman, Max Gronenthal, Clifford Coulter, Tom Johnston, & Lucy J. Dalton. Live performances with Doobie Brothers, Jeff Lorber, Lucy J. Dalton, Moby Grape, Cornelius Bumpus Quartet, Bobby Freeman, Ambrosia, Hank Ballard, Eikichi Yazawa, numerous club bands.

Available For: Anything

RON KATZ

Phone: (714) 998-1817, (213) 720-1817

Instruments: Synthesizer triggering MIDI flute, regular flute, Oberheim Xpander, Yamaha DX-7 & DX-21, JX-3P, Sequential Drumtraks, MSQ-700, Fender bass, electric, & acoustic guitars, pedal steel guitar, Teac 3340, more

Technical Skills: Composer, instrumentalist, programmer. Versatile, flexible, very easy to work with.

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

Vocal Range: Tenor

Qualifications: 19 years performance & recording experience in all styles & venues from clubs to concerts & demos to masters. Studied with members of the Detroit & Minnesota symphonies & the Israel Philharmonic. Much recording experience including an in-depth knowledge of MIDI recording. ASCAP writer.

Available For: Demos, masters, live performance, writing collaborations, & any worthwhile projects.

DAVE WILSON

Phone: (818) 886-3229

Instruments: '66 P-bass w/"D" tuner, Fender electric 12-string, hot rod Fender Jazzmaster, Danelectro bass & guitar, vocals.

Technical Skills: Play bass w/pick or fingers, good ear, fast learner, good harmonies.

Styles: Rock, country, blues, pop, R&B, bluegrass, jugband, swing, hi-energy anything.

Read Music: Yes

Vocal Range: Low tenor to high bass

Qualifications: 20 years experience clubs, concerts, casuals, recording sessions, albums, extensive work on original projects, live improvisations. Easy & fun to work with.

Available For: Studio work, casuals, almost any work.

STEVE BEAR

Phone: (818) 996-9057

Instruments: Yamaha Recording Series drums, various percussion

Styles: Versatile in all styles of music, specialize in rock, jazz, funk & Latin

Read Music: Yes

Qualifications: 10 years of quality playing experience in Midwest & on West Coast. Have done sessionwork for local producers Emmitt Rhodes, Tom Luben, Eddie Gurren, many others. Many years of live playing in virtually every style of music. Well-rounded & very easy-going.

Available For: Studio/demo work, live performance, & video work.

SAM SORENSON

Phone: (213) 306-3179

Instruments: Yamaha DX-7, Oberheim OB-8, DMX digital drums w/elec. kit, Moog Source, DSX digital sequencer, Mason & Hamlin grand piano, Teac 3440S 4-track w/DBX, misc. sound processing equipment

Read Music: Yes

Styles: All

Vocal Range: Tenor

Qualifications: 15 years live & studio experience, including TV, movies, radio, record projects. Experience & access to most keyboards & drum machines.

Available For: Recording sessions, pre-production, programming, demos, rentals, any other professional projects.

ADAM GREIFER

Phone: (213) 306-9116

Instruments: Guitars, synth, drum computer

Technical Skill: Versatile guitarist, arranger, drum programmer, instructor

Styles: Modern rock, R&B

Read Music: Yes

Qualifications: Two albums, sessions for RCA, 20 years playing guitar, 10 years teaching

Available For: Sessions, guitar lessons, arranging demos, drum programming.

SANDY SLAVIN

Phone: (818) 763-1730

Instrument: Drums, Yamaha Recording Series with flight cases

Styles: All

Read Music: Yes

Qualifications: Played over 5 years as a member of Elektra recording group Riot, later was a member of Geffen group Adam Bomb, recorded 6 major label albums, appeared in 2 videos that were in regular rotation on MTV, have extensive road experience, having done over 400 arena dates and 4 European tours. Taught privately for 10 years, studied 3 years with Joe Morello.

Available For: Anything

CHRIS STEVENS

Phone: (213) 640-9576

Instruments: Lead/side guitar

Styles: Rock, power pop—very melodic

Read Music: Yes

Qualifications: 16 years experience, released product, references on request. Marshall sound.

Available For: Recording & live

ROBERT MICHAELS

Phone: (213) 657-5841

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

Styles: Modern, pop, R&B

Read Music: Yes

Qualifications: Currently keyboardist/programmer for Pink Steel & Metropolis. Studio work with Payolas, Loverboy, Phillip Ingram, BBDO, Jeff Baxter, Agent, Virgin Records. Classically trained 10 years, radio-oriented writer/arranger.

Available For: Sessions & demos

RICHARD GROSSMAN

Phone: (818) 997-7776

Instruments: Bass—Yamaha BB1200 w/EMG P&J pickups, Music Man fretless, 1962 Fender Precision; DX-7; RX-15 drum machine; Ovation; power/effects rack, all JBL speakers, GK, Polytone Mini Brute II.

Technical Skills: Bassist—plucked, picked, slapped—great feel & tones. Vocalist—tenor-baritone, 2 1/2-octave range. Drum machine programmer, producer/arranger/engineer/composer.

Read Music: Yes

Styles: All

Vocal Range: Tenor-baritone, 2 1/2-octave range

Qualifications: 24 years musician, 18 years bassist. Member of Three Dog Night 1982-84, touring/recording/TV. Member of Rick Springfield Band 1980-81, touring/videos/TV. Member of Helmet Boy 1978-1980 on Elektra/Asylum Records. Fortress album 1983. BG vocals w/Jack Mack & the Heart Attack 1985. Debra & Elouise Laws Band, Chris St. Ives Band, Paul & Response, David Leon.

Available For: Quality situations

JOHN MIZENKO

Phone: (818) 994-2357

Instrument: Guitar & guitar synth

Styles: Rock, funk, jazz

Technical Skill: Guitar synth programming & arranging

Vocal Range: Tenor

Read Music: Yes

Qualifications: Extensive performing & recording experience in rock, funk, jazz, & pop music styles. B.M. Berklee College of Music.

Available For: Sessions, live performance, pro band situation.

STEVE SUNNARBORG

Phone: (818) 244-0467

Instruments: Electric guitar: Jackson/Randy Rhoads customs powered by mod. Marshalls. Acoustic guitars: Classical 6 & 12-string. Lots of outboard gear.

Styles: All styles of rock from metal to pop, also country & classical.

Technical Skills: Excellent songwriter & arranger
Qualifications: 10 years stage & studio experience. Former top Randy Rhoads student, 5 years classical training. Song-oriented, high-energy player. Well-structured solos, great ear, easy to work with, great sound. Will come up with the parts you need to make your project happen. An asset to all projects! Tape, resume, references available on request.

Available For: Demos, record projects, lessons, etc.

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.

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- Fender Tele, pink paisley, maple neck, immac cond, tweed cs, \$600. Lisa 818-966-9883
- 1983 Ovation Legend acoustic/elec. new cond, \$600obo. Jonathan 818-883-5245
- ES-355 state-of-art guitar/elec. new cond, hdsht cs, \$1500obo. 213-751-2948
- Roland bass guitar synth, comb electric bass & synth, w/deluxe thru body bass & G33B floor module, \$525. Rick 818-508-0690
- 1985 Martin D-28S, xit cond, \$1795 obo. 213-372-7256
- 49 Gibson ES-350 jazz guitar, xit snd & cond, hdsht cs, \$575 or trade 213-735-6221
- Gibson ES-355 stereo guitar from the '60s. Xit cond, cherry body, \$650. Scott 213-820-0663
- Gibson 1964 355, deep red finish, ebony gold, grt shape, \$750 or trade for Mesa Boogie 213-474-3196
- Gibson Les Paul custom, wine red, gold hwr, gd cond, \$425 obo or trade for Marshall equip 818-244-0467
- Performance Strat, blue, Seymour Duncan, Floyd Rose, case, \$325. Andy 213-306-1432
- Ibanez Destroyer, 1976, xit all-orig hwr w/cornoba body & glued-in ebony neck, \$300. Frank 213-675-8787
- Rickenbacker 340, 6-string triple pu, red sunburst, mnt, \$375. David Porata 818-957-4629
- Ibanez Artist, dbk-cutaway, prototype, superb, w/hdshl cs, \$400 or trade 213-735-6221
- Kramer bass ("the Duke"), Steinberger-style w/hd head, black, w/cs, \$350 obo. Ray 818-997-6798
- Wanted: Free or very cheap elec guitar, trashed ok but prof wking Les Paul 213-438-0292
- 1969 Martin D-28, very loud w/ncise tones, \$600. 818-848-2576
- Steinberger L2 6-string prototype guitar, serial #46, xit cond, \$1300. Sure to be collectors' item 213-469-4570
- Hammer Cruisebass, new cond, xit rich tone, laser pearl custom color, \$550 w/cs. Jaki 213-438-0292
- Ovation Balladeer guitar w/cutaway & steel strings, 1 yr old, xit cond, \$490. Fritz 213-851-1751
- Hirade classic guitar model 7, perf cond, beaut tone. Locking hdsht cs, velour int, \$850 Dan 213-733-7222
- Gibson Les Paul, custom, rare silverburst finish, SD pu, xit cond, Gibson protector cs, \$550 obo. 818-761-3735
- Gibson Explorer re-issue, natural finish, gold hwr, all stock, mint cond, Gibson hdsht cs, \$550 obo. 818-761-3735
- Hammer Flying V, red finish, DiMarzio pu's, mint cond, hdsht cs, \$500 obo 818-761-3735
- PDP 2.2 digital/analog synth w/MIDI, \$4000 Ray 818-997-6798
- Fender Rhodes 73 Guitcase piano, rarely used, xit cond, four 12" spkrs, stereo vibrato, \$125. Chip 818-887-2049
- Cabinets grand, old w/ivory keybd, \$350 or trade considered. 818-783-2201
- Yamaha CS-50 4-vc poly synth, xit cond w/all access, \$300 obo. Jim 213-450-9755ext311/822-3944
- Seq Circuits Prophet 10 w/sequencer & arwl road cs, mint cond, \$1450. 818-996-6507
- Prophet 5 MIDI w/anvil cs, xit cond, \$1300 Lv mess 818-343-7520
- ARP Dmnl II, needs minor servicing, \$125. Joe 818-505-8632
- Roland Juno 60, xit cond, \$550 Kevin 213-874-4385
- Wanted: Hammond C-3 organ 818-701-6680
- Casio MC-800 computer playback w/songbooks, gd recording snd, \$350. Blayne 714-773-5262
- Yamaha CP-30, \$450 obo. 213-920-7618
- Wurlitzer elec piano, xit cond, new built-in amp, \$240. Fritz 213-851-1751
- Yamaha CP-70B elec grand piano w/1200 MIDI mod, \$2750. Stu 818-763-9682/805-498-5033
- Korg Poly 61 w/many custom programs, arwl cs, \$650. Karen 818-343-3547
- Roland VK-1 portable organ w/cs, B-3 snd, xit cond, \$700 obo. Kent 818-508-1399
- Clavinet C, vintage model, one-of-a-kind, gd cond, \$300 obo. Kent 818-508-1399
- Casiotone CT-310, xit cond, perf student keybd, \$150 obo. Tom 818-842-8728

- Simmons SDS5 electronic drums w/compl hwr & cables, \$2000 obo. Chris 818-764-2587
- Remo practice set w/stands & pads, \$100. Jerry 213-399-2951
- Tama power-toms, 1 month old, 5-pc black, 4 stands, 2 cymbals (& hi-hat), \$790 818-896-2825
- Yamaha hwr, 9 Ser., 7 Ser., cymbal stands, pedal, etc \$40-\$70. Michael 213-656-3999
- Gretsch maple 4-pc, 24" bass, \$350 Jerry 213-399-2951
- Simmons SDS5 pads, rubber-surfaces, 5 yellow, xit cond, \$450 No brain Jerry 213-399-2951
- Yamaha RX-11 dig drums, like new w/manual, \$600 Scott 213-820-0663
- Ludwig Coliseum snare, metal, \$100. Rogers seal, \$75. Jerry 213-399-2951
- Slingerland 6 1/2" & 5 1/2" snare, \$100 ea Sonar hi-hat, \$60 Jerry 213-399-2951
- Roland CR-68 drum machine, \$100 Pearl cymbal stand, \$30 Jerry 213-399-2951
- Pearl concert tom w/stand, \$55. white. Jerry 213-399-2951
- Gretsch toms, 3, w/Yamaha 22" kick, \$350. Jerry 213-399-2951
- Yamaha 700 Series & Camco pedals, \$60 Jerry 213-399-2951
- Syndrums quad set w/stands, \$600, perf cond. 213-399-6831
- Guitarist w/orig mat, infl Page, Beck, Trower, Santana, No. Orange Cty area, no flakes: Blayne 714-773-5262
- HR guitarist/studio owner, Motley Crue image, sks wking band will relocate. Doug 718-428-4321
- Guitarist sks all-orig h-energy rock grp. 10 yrs exp, infl Beck, Santana, Winter, Van Halen Jeff 213-931-0369
- Lead guitarist, 29, xit songwriter, avail for all-orig hvy rock band infl Hendrix, Ratt, Rush Eric 213-418-7541
- Guitarist avail, sks on new wave R&B dance band. Dick Grove grad, melodic style, songwriting abil Reliable, tasteful, gd image, stage pres, serious. Aaron 213-934-7488
- Lead/rhythm guitarist/writer/singer, formerly of Present Tense, lking to form new passionate R&R band. Needs drums, bass, keys, Eddie Jay 213-545-0205
- Guitarist/guitar synthesist w/wok & arranging avail for band Stage/studio exp w/rock, funk, pop, country music. John 818-994-2357
- Christian HR lead guitarist w/pro att, equip, lks & chops sks serious prf w/mgmt & backing. Will consider all. Pros only. Michael 213-461-6927
- Guitar p/lyr/vocalist lking to join serious band prf. 213-650-2289
- Burning guitar p/lyr, beebop & fusion, funk & rock, serious only. Eric 213-854-0755
- Guitarist, 30, into rockin' up the blues w/an edge, sks pro. Tom 818-842-8728
- HR guitarist w/image, equip & dedication lking for band wstar qual infl Kiss, Beatles, Aerosmith. Rick 213-652-3359

7 HORNS

- Pro soprano sax, Japanese make, \$275 obo. Lamont after 7pm 213-464-7253
- Bundy silver flute, new pads, very clean, xit learner's lks, \$150 obo. Toro 213-839-0884

8 PERCUSSION

- Yamaha drum machine, RX-21, new in box, \$200. Andy 213-372-3595
- Tama Imperial Star, 7-pc royal pewter finish w/cs & hwr, well cared for, \$950 or trade for ? 818-896-0458
- Cymbal stands, four mid-70s Rogers, gd cond, \$25 ea or trade for ? 818-896-0458
- Rite-toms, 18-16-14-12-10-8" w/all reflectors, \$275. Chuck 213-978-9405
- Gretsch drums, 5-pc set, red walnut finish, two 22 bass drums, 14 13-12" toms, \$400. Chuck 213-978-9405
- 1963 Gretsch drum set, 1940 Slingerland tom, Ludwig roltoms, very gd-to-xit cond, \$275 or trade 213-735-6221
- Simmons 5 drum set w/di Cheap price Mark 818-761-8482
- Antique drum set, 30" wooden lck, brass snare, loads of acces, all made in 20s, \$800 obo. Doug 818-249-2416
- Simmons SDS5 kit, 3 modules, xit cond, \$1050. 818-995-3786
- Ludwig 15" power-tom, barely used, \$200 including extra hds Jeff 213-667-1374

9 GUITARISTS AVAILABLE

- Versatile lead guitarist sks on rock/pop band w/tasteful immed snd West L.A. area, gd equip, exp, personality. Jay 213-559-2505
- Hi-energy guitarist sks comm kickass rock band. I have lks, exp, desire. You have the same Steven 213-655-6703
- Singer/songwriter/guitarist, age 20, sks band, other musicians infl Beatles. Kent 818-768-9595
- Guitarist avail for studio work & ltd fill-in shts. Specialize in pop, rock, funk, atmospheric. Jamie eves 714-537-6444
- Guitarist w/vox avail for T40, casuals, anything. James 818-506-3043
- Guitarist/vocalist avail. R&B, blues, jazz, grt snd, Danny 213-828-9698
- Former guitarist w/Barry White, Isaac Hayes, Wolfman Jack, skng female keyboard w/equp to collab, arrange & work on original Emmett North 818-995-3531
- Lead guitarist w/dynamic image, stage pres, mega-equip, wtd ongs, atomic leads, road/studio exp, sks signed or near signed. Jim 619-286-9538
- Pro guitarist/Vocalist/BM w/nter skng wking sit. Extensive exp, major concerts to studios, all styles. Sensitive, creative, novel p/lyr. Resume/tape avail. Stephen 818-446-8353
- Lead guitarist, plays all styles & reads, sks prof sit. Roy 213-396-7942
- Country &/or rock guitarist, 15 yrs exp club/tours/recording/TV, plus vox, sks work. 805-492-3924
- Lead guitarist/lead vocalist sks wking band. Strong stage performer, know T40 & oldies, very versatile. Kevin 213-396-8453
- Killer glam guitarist w/xit equip & killer image sks imaged rock band or musicians infl early Aerosmith, early Kiss, Crue etc. 818-782-3281
- Lead guitarist, 21, except'l p/lyr, dbls on keybds, sks to join or form 4-pc melodic HR band w/female vocalist. 213-856-9483
- Guitarist, 26, 10 yrs exp, sks on HR band. Xit equip, infl Ritchie Blackmore, Steve Ray Vaughan, John 818-343-9629
- Lead guitarist/songwriter, formerly w/Leather Angel, sks male singer/songwriter to collab on mat for new band. Melodic HR, gd image. Debby Wolf 818-982-5279
- Guitarist/songwriter avail to join/form on American R&R band infl Tom Petty, Aerosmith, James Brown, Vinny 213-477-8347
- Pro guitarist (BM) avail for wking prf w/mgmt, backing, label deal Reliable, hd-wking, Marshall-equipped, lead vox, stage/studio exp Pieter 818-366-1989
- Guitarist/sks band or musicians infl by Simple Minds, Peter Gabriel 213-474-3196
- Lead blues rock guitarist sks wking recording grp infl Billy Gibson, Lowell George, Steve Ray Vaughan, Seymour Duncan stack, Strat & Tele. Promo cass avail. 213-274-0408
- Tasteful melodic HR guitarist sks recording or wking HR grp infl Bryan Adams, Whitesnake, Billy Squier, Stage pres, SD & Marshall-equipped, Strat, will travel. 213-274-0405
- Guitarist w/vox, 24, sks pro T40 band. Hot snd, very cd, rent, will travel anywhere Tape, photo, bio on request 213-937-8953
- Lead, crude & agg HR guitarist, 6'3" Crue image, skng touring band. Will relocate. Doug 718-428-4321
- Guitarist/vocalist/songwriter lking to form or join org R&R pop band. Ext stage/studio exp, 25 or older prf prf. Mike 213-462-2398
- Lead guitarist/vocalist w/vox sks wking T40 club band & org prf w/mgmt. Anthony 818-352-0793
- Country picker w/edge sks country-related band or recording org. Will 818-848-2576

9 GUITARISTS WANTED

- All female rock band KARIZMA sks female lead guitarist, all orig material, shows outs. 213-633-5337/818-980-4628
- Lead guitar for American rock band infl Jackson Browne, Eagles, Bob Seger, Wu helpful, lking for Mike Campbell. Don Felder, David Lindley Jonathan 818-883-5245
- All-orig punk metal band sks guitarist. Katy 213-461-9246
- Guitarist wtd to comp band wishing to do obscure covers & ongs. Less-n-more style, infl Cure, U2, J.G. General Public. Al Swen 213-465-1235
- Death rocker w/whor lcks for hard-edged band w/female vocalist infl Lords of New Church. No flakes. Krista or Max 213-833-5337/818-980-4628
- Guitarist/vocalist wtd for forming pop rock band w/solid vox as foundation. Will assist in songwriting w/dedicated to musician, Richard 213-465-5202
- Electric/acoustic guitarist wtd by singer who's forming band infl Velvet Underground, Monkees, Haircut 100, Smiths, Waterboys. Nick 818-342-7537
- Guitarist wtd for blues-oriented HR band. Need songwriter to complement lyricist. Team p/lyr, equip, pro att, rock im age mests. Kevin 818-702-8761
- Guitarist, strong backing vox a must, writing a plus. Rock & soul of the 90s, equip & awareness to match. Major studio, major prf, Erin 818-360-4471
- Hey you! Yeah, you. We need your help & talent in forming our band. Michelle 6-30m or whenever 213-423-4259
- Guitarist wtd for org R&R band infl Marshall Creamer, Dave Edmunds, Billy Zoom. No HM, no HR. 213-851-5210
- Highly-talented pop rock lead guitarist wtd for far-reaching org band. Mature & personable musicians pref, others may apply. Alex 213-652-5686
- Guitar p/lyr needed for synth pop funk org prf. Mike after 6 818-241-2225
- Male pop vocalist sks guitarist to cut single in Feb. Lks help Joseph 213-372-4158
- Dynamic lead guitarist wtd for dynamite church. 818-780-9810
- Guitarist needed by wking band in San Diego area, T40 & ongs. Must have modern rock image & be under 6' tall. Sandy 619-222-6699
- NATURAL ACT, modern org grp, immed sks guitarist ala Summers, the Edge, Alt. commitment & talent musts. Rick 213-874-3680
- Guitarist needed for British band. Must have image, infl Duran 2, U2, Peggy 818-780-9810
- HM prf immed forming for pros only. Glen Tipton wtd. Judas Priest inquiries only. 818-848-5336
- Guitarist/vocalist wtd for duo set w/wking keybdist. T40/pop/ongs/recording. Quick learner & prf att a plus. 714-342-7340
- Guitarist wtd by HR band. Image & att a must. infl Aerosmith, NY Dolls, Hanoi. Robert 213-597-6548

6 KEYBOARDS

- Roland Juno 106, xit cond w/cs, \$575. John 213-399-0468
- Memory Moog w/light cs & 300 grt-sndng programs, \$650 obo 818-763-7397
- Korg CX-3 w/roland, xit cond, \$400 Korg MIDI bass pedals, \$300. 213-821-6700
- Roland JX-3P w/roland stand plus Roland MCT-202 Bass Microcomposer, xit cond, \$600. Karoli 213-450-4610/871-8054
- Roland JX-8P w/stand, played once, \$1100. Paul Page anytime 213-652-0537
- PG-800 Roland programmer, played once, \$150. Paul Paee anytime 213-652-0537

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• **Keyboardist w/keyboard team setup & lead & backup wtd for steady house club every Fri & Sat night in Arcadia w/country pop rock trio. Club pros only. Tony** 213-653-0237
 • **Keyboardist wtd for orig new music/funk grp now recording. Scritti, Eurhythmics.** 213-851-0797
 • **Female keyboard pty wtd for wkng female country band. Roxanne** 818-968-1791
 • **Keyboardist w/pro equip to devote time & orig ideas to new proj: ala Sing. TFF. Tape & photo helpful** 213-835-4682/829-2116
 • **Keyboardist needed for female pop R&B grp. org & cover mat. Must have own equip, pros only. Joyce eyes** 213-655-8203
 • **Composer/keyboardist wtd, sing or play string or unique exotc instr a plus. Charisma &/or beauty, brains & intense inner flame. M/F/ethnic. Alex** 714-963-1206
 • **Instructors needed to help teach synth programming. L.A. Recording Wkshop** 213-465-4254

12 VOCALISTS AVAILABLE

• **Female vocalist** sks T40 or jazz/standard grg. Xlt lk & voice. Natalie 213-466-1929
 • **Singer/songwriter/guitarist**, age 20, sks band or other musicians inf. Beatles. Kent 818-768-9595

• **Female vocalist**, exp'd, sks wkng musicians', band, trio, or duo sit. Variety of styles. Pros only. 213-537-8257
 • **Powerful hi-energy female vocalist** w/dg image sks org band ready to play, inf. INXS, U2, Pretenders. Wendy 213-851-6465
 • **Male vocalist**, grt range, musicianship & pres, sks top-notch comm proj or T40 sit. Inf. Wham, Mr. Mister, Al Jarreau Sam 213-645-4184
 • **Unique female vocalist** sks org pop or rock band w/material. 213-385-9010
 • **Pro vocalist** tenor, lead/background, level/studio exp, 80's image, hd-wrkr, lkg for top-notch proj, grt comm mat a must. Will travel, no metal. Tony Pace 805-581-2429
 • **Female vocalist** lkg for background work wking band, funk, punk, rock, jazz, R&B, everything but HM. Starr 714-629-4753
 • **Singer** sks true rock & rollers for jamming & some studio action. Have orig. Eric 213-655-6569
 • **Male vocalist**, mid-tenor range, avail for free demo work. No joke, it's free, & I'm xlt. Rock, pop, MOR, country, & blue-eyed soul. Jamie 213-850-6072
 • **Singer/songwriter/guitarist**, 10 yrs recording exp, gd lks, pop/rock, no metal!! Send tape, bio to: Paul Polk, 1781 Valero St., Reseda, CA 91335
 • **Male lead vocalist** needs production mgr &/or band for R&B, R&R, gospel. 2-3-oct, very motivated. Larry English 714-730-6352
 • **Hot 21-yr-old male vocalist** avail for T40 gigs. Must have keybds & play current hits: A-Ha, Wham, Mr. Mister, Freddie Jackson, & more. 818-769-7420
 • **Outstanding pro vocalist** ala Queensryche & Heart sks prog metal org band. After 8pm 818-787-7585
 • **Lead vocalist** sks senous org rock, 80s, no metal. Tom 818-763-4006

• **Pro lead vocalist**, new in town. Heard L.A.'s singers are all show & no go? Pro bands w/mgmt & backing. Jim Galt 818-992-5715
 • **Incredibly hot male vocalist** lkg for pop rock & studio band. Xlt exp, refs. Tom 818-841-5325
 • **Female vocalist** lkg for pop band. Exp & refs. Michelle 818-841-5325
 • **Vocalist**, 23, skng longhard-hng band, into Night Ranger to YNT. -oct range, compl P.A. Rick 818-352-2265
 • **Female rock singer** avail now for bands. Also soul, R&B, Dynamic, hot. 213-651-1849
 • **Male lead vocalist**/frontman sks org rock act. Must have mgmt, no metal. I'm an artist. Bob 213-945-7841
 • **Female vocalist**, soul/blues/rock, gd range, exp, lead/backup, live or Memorex, Susan 818-996-1906
 • **Female lead singer**, strong voice, writes, dbls on keys, sks backup ptyrs for org rock band. Joy 213-452-3263
 • **Highly energetic female vocalist** w/exp sks work. Estab'd band, duo. Read music, pro alt, hard wrkr, move well, all styles. Adrian 213-871-0910
 • **Female vocalist**, gutsy vox, sks laid-back wking band performing orig's inf. Cougar, Springsteen, Adams, Covers ok. Eva Marie 9-5 213-556-7900ext307
 • **Male singer/songwriter** sks band or songwriters for collab & perf. Not too proud to sing backup. Inf. Michael McDonald, Billy Joel, Jackson Browne, Mark 213-382-4091
 • **Vocalist/guitarist/songwriter** lkg to form or join org R&R pop band. Ext stage/studio exp, 25 or older pros only. Jerry 213-662-2388
 • **Ex-Ashes bassist/lead vocalist**/writer sks indivs w/direction for moody powerful song band inf. Simple Minds to Tom Petty. Keybds? (eves) 213-469-2584
 • **Female vocalist**/keybd ptyr skng T40 band. 619-242-9118
 • **Female vocalist**, powerful v, grt pres ala Ronstadt, sks wking band w/ambition inf. Lone Justice. Laura 213-969-2392
 • **Female vocalist** lkg for org band. Steve Nicks ala Missing Persons inf. lots of guts. Also pro dancer & choreographer. 213-306-9152
 • **Female vocalist** currently fronting orig band, lkg for other pros. Lead/backgr, T40, live or studio. 818-985-3024
 • **Singer/songwriter**, w/exp & strong tunes, sks intel band to do org eclectic pop. David Byrne & new English bands. LgBch area. Michael 213-439-2264
 • **22-yr-old singer** skng new wave funk band. Xlt singer, dancer, grt stage pres, extrem senous. Allen 213-934-7488
 • **Desperately aking** band. You are an org pop/new music band w/an edge. I give grt voice. We haven't met yet, but we will. Jamie 213-850-6072
 • **Powerhouse female singer** sks rock band, not too hard, not too soft. Natural image, org & some T40 ok. Kelly 213-394-6900
 • **Female singer/songwriter** lkg for talented pros for org rock band to front & collab with. Sandy 818-906-7311
 • **Dynamic songwriter/folk singer** sks Orange Cty gigs. Pro, w/recorded albums, tons of grt songs, pres. Acoustic guitar & sound effect. Eric 714-960-3740
 • **Exp'd female lead vocalist** w/grt stage pres, voice & at sks wking casual band. Pros only. 818-761-3733
 • **Male vocalist** sks pop band w/songwriting exp, grt range, studio exp. Dale after 4pm 213-216-0979
 • **Lead vocalist** sks senous org rock, 80s, no metal. Tom 818-763-4006
 • **Scritti Politri** meets Brenda Lee & the Ventures. Singer/songwriter sks band or collaborator to hit top of the pops. 213-662-1860

• **Star vocalist** ala Sting, Bowie, Bono, avail for grt band stressing positive themes. Also plays guitar, synth, bass. 818-352-0013

12 VOCALISTS WANTED

• **Groups or ensemble singers** call Linda 4-6-213-734-4970
 • **Vocalist** wtd immed for glam pop band w/mgt label & mgmt. Lkg for star-quality. 213-466-1929
 • **Former Rising Force** drummer now auditioning male vocalists for his new band. Demo, PA, exp req. Chelly 818-997-3967/989-3227
 • **First tenor** needed for male vocal grp. Must have high range. Michael 1-4 pm 213-733-1283
 • **Estab'd T40** band sks foxy female rock singer. Steady work, no drugs, no prima donnas, recording potential. 818-843-3480
 • **Estab'd band** w/strong following sks strong vocalist w/orig style. HR/HM inf, pros only. Alan after 5 818-783-2856
 • **Hot proj** w/pro mgmt sks male vocalist w/rock image, wide range, orig voice for org pop/rock. Survivor/Journey inf. band. Mark 818-886-9320
 • **Vocalist/frontman** w/tenor range ala Zanders, Dokken, star-quality only, longhair image. 20-24. 213-464-6782
 • **Attractive or pretty female singer** needed for recording grg w/refs. Only pros need apply. Elmer Jr. 213-450-5879
 • **Female vocalist** sought for recording act. Windie label deal & nat'l dist. w/current radio play. Style ala Night Ranger, Foreigner, Lover Boy, Journey. 213-462-7944
 • **Female vocalist**/percussionist wtd for pop recording/performing act. Must have wide image. Paul 213-850-1641
 • **Male lead vocalist** wtd for L.A.-based comm rock band. Pls send tape, resume, pic to 33215 Church St., Lake Elsinore, CA 92530. 818-769-6850
 • **Free singing contest!** Free auditions daily Mon-Sat 11-5. Need 25 singers every month for monthly showcase. Riche's Recording Studio 213-464-6043/460-2072
 • **Male lead vocalist** wtd for L.A.-based comm rock band. Pls send tape, resume, pic to 33215 Church St., Lake Elsinore, CA 92530. 818-769-6850
 • **Female vocalist** needed to form ambitious '60s-type grp. Must also play instruments, have gd '60s lks, no ego. Inf. Beatles, Monkees. Chuck 213-745-0806
 • **Hot male lead vocalist** wtd to compl HR band inf. YNT, Scorpions, Boston. Must have equip, pros only. Sean 818-992-6367
 • **Female singer** wtd by songwriter/arranger to work out pop material & record 24-irk demo. Mark 213-664-2175
 • **Male vocalist** sks female vocalist. Tom 818-889-3843
 • **Male vocalist** wtd for prog metal-type music. Must have wking att, exp & dedication a must. 213-876-9340
 • **Two male black vocalists** wtd for 60s grp. Motown vein, for recording & live 818-785-1311
 • **Lead vocalist** pos avail in power-rock grp STERLING. High vocal standard req, only success-minded need call. No drugs pls. Wally 818-335-7672
 • **Band** sks except'l female vocalist to front new supergroup. 213-542-7944
 • **Vocalist** needed to compl org theatrical rock act. Must have steazy diet jet black shag hair image, do or die at a must. No females pls. 213-654-1569
 • **Male vocalist**/lyncist wtd for all org new music band RED LENS. Must hv range, except'l stage pres, trans. Nick 818-846-5773

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- **Lewd crude rock band** w/mgmt sks ong lead vocalist w/gd lks, att. abl No freaks, fags, or flakes 18-24 only THE LOUDHOUSE 818-780-7076
- **Attractive female vocalist/keyboardist** w/ hit T40 ong grp. Must have strong voice, soulful stage pres. Pros only. Angella 213-291-3175
- **Lead singers** needed for demo work on spec, R&B, pop rock, & country. Mail cass to: Nesbit, 1825 N. Wilcox No. 2, L.A., CA 90028
- **Producer/arranger/keyboardist** sks male vocalists for demo work on spec. Jeffrey Osborne, James Ingram-style, poss record deal. Aaron 213-485-1884
- **Lead vocalist/frontman** w/ HR band. Must have image, stage & att. Infi Aerosmith, NY Dolls, Trick, Hanoi. Robert 213-597-6548
- **ANTIX** sks male lead vocalist/frontman, 21-26, gd range, 1980s image. Band has one album out, plans to shows & record. 818-761-9485
- **Backup vocalist**, M/F, semi-pro but must have talent, for now forming pop punk outfit, T Splash 213-306-0957
- **Dynamic male lead vocalist/frontman** w/td by incredible HR/HRM band led by guttans/songwriter w/10 yrs concert/recording exp w/name plyrs. Pros only. 213-876-4290
- **Aggress male lead guttans/syncist** w/td to form org. experimental pop grp. Must be very image-conscious, infi Pink Floyd, Duran2, Eno, Roxy Greg. 818-506-6420
- **Wanted: Dedicated pro, MF** lead vocalist for contemp rock band. Have mgmt, equip, rehears studio, previous vinyl. FLYING TIGERS 213-855-8859
- **Lead vocalist/writer** w/strong tenor vox, some guitar & keybds, sought by soon-to-be full-time wkng copy/long comm melodic rock band. 714-494-4582
- **Emergency, emergency!** Frontman tenor vocalist w/td urgently for shows ready ong rock act ala Foreigner, Lover Boy Range, style, image, demos musts. John213-836-3151
- **Reward for info** leading to capture of pro frontman for melodic comm rock act. Pro tenors only. KMET & KLOS need you now. John Keys 213-836-3151
- **Lead vocalist**, must hv bass, for 24-trk power-pop proj. Must have image & demo tapes. Steve 818-704-7280
- **Keyboardist & drummer** skng exp'd qual male vocalist for org recording proj. Pros only pls. Kent 818-508-0139
- **Vocalist** w/td by guttans to form rock band infi Led Zep, Deep Purple, Rainbow, Firm, Queen. 805-527-4593
- **Vocalist w/heart & integrity** w/td for new band infi U2, Simple Minds. Powerful uplifting style, xtl lyrics. Brad 714-722-9122
- **Vocalist** w/td for Lng Bch area hard R&R band, infi Aerosmith, Cheap Trick, & orgs. Must have loud image & louder voice. Greg 714-750-6393

13 DRUMMERS AVAILABLE

- **Drummer**, plays soul, funk, reg dance music, has drum machine & set of drums for live shows. Willing to work w/anybody. Mr Brown 213-932-1900

- **Drummer** w/10 exp, both reads & plays all styles, sks wkng band/sit. Al 818-999-3159
- **Drummer**, 15 yrs stage/studio, lknng for jazz or jazz fusion-type grp. bob 818-342-3766
- **Drummer** skng comm recording & shows. Gpd, no metal. Larry 818-762-6380
- **Pro drummer** avail, can read & play anything. Grl image, big dbl-bass set. Call Chuck now. 213-978-9405
- **Exciting top pro R&R drummer/guttans/woodwind** performer wants paying sit. Can play mixed bag. Call now. Michael Fortune 213-666-0343
- **Drummer**, hard-hitting, solid as a rock, also funky, lknng for pro musicians. Pros only, gd att. Dan 818-846-2023
- **Drummer**, P.I.T. grad, stage/studio/road exp, sks wkng band, traveling or in-town. Allen 213-876-7809
- **Drummer/percussionist**, all styles, exp'd ADM, CBS, L.A. Philharmonic, European tours. 213-992-5073
- **Estab'd drummer** sks wkng T40 band. Very disciplined, seasoned, yet dynamic & powerful w/strong backbeat. Pro att, willing to travel. 714-670-9570
- **Acoustic/synthetic drum** sks simple, progr mainstream rock grp. 213-822-6522
- **Drummer**: Rock & jazz fusion specialist, reads & writes, 14 yrs plyng exp. 7 yrs pro, sks serious gigs. Nick Danger 818-822-6522
- **Drummer**, female, 10 yrs exp, sks well-estab'd serious ong R&R band infi Montrose, UFO, Zeppelin. Bad Co. Mgmt a must, money no object. Sabrina 213-214-2246
- **Drummer/vocalist**, xtl time, strong groove. Linn, Simmons, custom acoustic drms, record & video credits, high vox, xtl lks & image. Scott 818-889-9530
- **Female drummer** sks to form or join all-female rock band, infi Heart, Steve Nicks, Precious Metal. Cindy213-666-6002
- **Pro rock drummer** w/album credits sks band in style of Asia, Kansas, Heart. Keybd-oriented w/gt songs. mgmt, album & tour. Mark 818-761-8482
- **Estab'd drummer** from top melodic HR band w/album & mgmt sks band or musicians to reform under estab'd name. Maj label int. 818-761-8485
- **Electronic drummer & synth** plyr avail or lknng to form hot org dance pop grp. Xtl rep & label int, also mat. Tired of flakes. Tony 818-792-1355
- **Pro drummer** avail, all styles. 213-462-6721/805-252-8621
- **Christian bands** only. Exp'd continental singers, tour 1982, studio exp. olaving 16 yrs. Mark 213-691-7075
- **World class rock drummer**, powerful solo groove, rock image, grt equip & dedic. John Covington 818-788-1698
- **Randall Meers**, dbl-kick soloist, skng HR act w/strong show & mgmt 15 yrs stage/studio exp, pics/demo avail. 213-372-4891
- **Rhythm section**, bass plyr & drummer, pro-minded pls call. Mark or Sean 818-982-2986
- **HR drummer & bassist**, most powerful! Our playing does the talking. Infi Upton & Rebba. Michael Upton & Laurent Rebboah 818-997-7716
- **Pro drummer**, Yamaha-endorsed, recording & tour creds, sings backgr & some lead, reads fluently all styles, sks pro band Michael 213-656-3990
- **Pro drummer**, formerly w/nat'l known hvy rock band sks band w/mgmt, deal etc. Xtl equip, att. 818-505-0268

- **Drummer**, grt plyr & reader, dedic & reliable, sks band or casuals, all styles. 213-461-8271

13 DRUMMERS WANTED

- **Drummer** w/td to compl politically sensitive guitar/computer synth trio. 818-846-1230
- **Drummer** w/td by estab'd rock grp. Need solid, steady slammer w/loud foot, lknng for dedicated member. 213-292-2498
- **Pro drummer** w/td for L.A.-based funk band SCOUNDREL. Serious only, no flakes, dedicated, must have chops, keep strong backbeat. Tony 818-762-3380/341-8155
- **Drums, tasty & solid** pocket plyr, modern dance rock, equip of the 90s, creativity a must, studio/concert/show exp, maj pro sit. Shad 714-636-2823
- **Orig band** w/label int needs drummer who likes Springsteen, Elvis, Beatles, Chris 714-670-0796
- **Drummer** w/td for folk-rock band. Indie record proj & performing. Dave 213-842-9245
- **Eric** 818-842-9245
- **Kristy Perkins** needs drummer for already formed band. Must be talented, innov, dedicated. Our style is blues-rock, our goal success. Jeff 818-343-7370
- **Intelligent versatile** drummer needed for pop rock band w/progr tendencies. 818-345-0591
- **Female percussionist** w/wild image w/td for pop recording & performing act. Paul 213-850-1641
- **Drummer** needed for all-org modern pop band w/gd material & mgmt. Expensive haircut not nec. 213-396-9558
- **Drummer** w/td to form modern pop R&R band & make it big. Infi by Cars, Power Station, Beatles & others. Must be highly dedicated & patient. Allen 213-373-7515
- **Female drummer** w/td by guttans & vocalist for all-female hvy rock band w/wild renaissance gypsy look. Into Crue, Sabbath, W.A.S.P. Image a must. Diana 213-476-8009
- **Drummer**, solid pocket a must. Rock & soul of the 90s, equip & awareness to match. Major proj, major studio. Ernie 818-360-4471
- **Percussionist** sks other percussionists to form org percussion ensemble. Must read. KBF 213-302-5073
- **Drummer** w/td w/dbl-kick style for compl melodic HR band w/rehears studio. Longhair image must. 818-969-5407
- **Dynamic drummer** w/own drums w/td for dynamic church. 213-516-8458/564-6149
- **TAZ** is lknng for steady drummer into power-pop w/la bite. No drugs. Ethan 714-642-7474
- **HM** proj immed forming for pros-only. Les Binks w/td, Judas Priest inquiries only. 818-848-5336
- **HELLFIGHTER** sks HR dbl-bass kicker w/lean & quick chops, gd lks, pro att, reliable, serious about work. Pros only. Allen 818-508-8038
- **Drummer** w/gd image w/td for ongs band infi Police, Simple Minds, Smith Rick. 213-663-5115
- **Female drummer** w/td for all-female band just starting out. Want power-pop snd infi Blondie, Buzzcocks. Kristy 818-609-0685
- **MOONDANCER** sks drummer, dance-oriented pop rock band. Versatility & commitment musts to be integral pan of band. Craa 213-396-3818

- **Dear Tony Thompson**. Can't reach you!! Pls call us—our mgmt moved!! D&W, you know! PS Werner did this. Dave 714-525-4023
- **Drummer** w/td for ong R&R band infi Squeeze, Pretenders, X, Rockpile. No HM, no HR. 213-851-5210
- **Xtl female vocalist/songwriter/instrumentalist** sks band or members for concert act ala Eurythmics, Paul Young, Bryan Ferry. Have contacts & mgmt. Robin 213-396-8286
- **Drummer** w/td for pro HR band w/mgmt & label int ala Lover Boy to Whitesnake. Must be pro w/image, serious on/v. Billy 213-874-6198
- **Drummer** w/td for undergrnd pop sensation. Jeff or Mike 805-253-2351
- **Bass plyr, guitarist & keyboardist** have creative marketable songs, skng serious musician to develop w/ Steve Allen 213-738-7050
- **Male pop vocalist** sks drummer ala Tony Thompson to cut single in Feb. Lks help. Joseph 818-786-4607
- **Drummer** w/td for reforming ong HR band. Trans & equip musts. Inv tv energy & a raw edge. Maureen213-558-8021. Gary 213-932-7323
- **Creative drummer & guitarist** needed for comm modern rock band. Must sing lead/backup vox. Infi Yes, Police, Asia, Saga, Mr. Mister. Ken 213-927-8070
- **Drummer** w/td by Christian guttans to form band infi Led Zeppelin, Deep Purple, Firm, Rambo, Queen. 805-527-4693
- **FULL FORCE** sks dbl-bass drummer w/gd att & equip, willing to work. All orgs. Mark Anthony 213-721-6341
- **Drummer** w/td for T40 rock band to begin steady work. Exp'd, dedic & energetic musicians need only apply. Kimberly 213-207-2387
- **Drummer** needed for primal band w/early Who & punk-edged snd. Band in West Valley, ages 22. Enigma LP coming. Dean 818-716-7308
- **Drummer** w/td for comm hvy rock band w/label int. Pro abil & att musts. Benny 818-506-8263
- **TIME LORD** needs drummer w/vox for optimistic pop orgs w/some reggae flavoring. Bruce 818-761-7612
- **Guitar plyr** lknng for other musicians to form mainstream rock band. Serious inquiries only. 213-650-2288
- **Composer/drummer/percussionist**, to play something unique & exotic & sing a plus. Chansma &/or beauty, brains & intense inner flame. M/F/ethnic. Alex 714-963-1206
- **Female drummer** needed for all-grr pop rock band. Rehears SF Valley. 818-981-9343
- **LV** mess 818-443-8539

14 HORNS AVAILABLE

- **Tenor/soprano sax** soloist, exp'd in jazz comp & arrangement, skng serious band atmosphere. Infi John Klemer, Grover Washington, Ernie Watts. Don 213-888-5476
- **Tough tandem** tenor sax duo avail now. Will do horn arrangement, play all styles. 213-608-0256
- **Energetic, exp'd Aussie** sax plyr/singer sks wkng band or other pro work. Reggae, rock, pop, soul. Fast learner, reads music, gd image. Peter 213-337-7358

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14 HORNS WANTED

•Sax, keyboards & backup vocal needed for estab'd dance funk band. We have hit mat & orig image. Alt & lks a must. Tony 818-764-5924
 •Tenor & alto zany sax plyr w/rd for dance pop gr. Must be able to seriously blow. We have rep & label int, no flakes allowed Tony 818-792-1255

15 SPECIALTIES

•Lking for a synth plyr/music dir. for proj w/light, music, fast action. Call 9-5 213-652-7669/938-8155
 •Lking for lighting person w/backgmd in lasers or barrel lights to direct light show for a new sport. 213-652-7669/938-8155
 •Violinist/fiddler, elec, avail for country rock/jazz rock. Dave 818-344-2163
 •CRYSTAL HAZE, estab'd band w/dub exp & strong follow-ing, sks mgr &/or backer w/dedication. Chuck 818-905-0801
 •BONSANTE is desperately skng someone, agent or mgmt. Intense R&R Charlie 818-609-8149
 Mark 818-884-0717

•Female lead singer, strong voice, writer, can dbl on keys, sks backup plyrs for all-orig rock band. Exp'd only. Joy 213-452-3268
 •Wanted: Investor for hot metal act in Chicago DIAMOND REX. Serious only. Mark Milara 213-312-289-8895
 •Free singing contest: Free auditions Mon-Sat 11-5, need 25 singers every month for monthly showcase Richie's Recording Studio 213-464-6043/460-2072
 •1986 Startime Vocal Program. free video, free lessons, free audio demotape. 213-412-9128
 •Pro guitar instruction in exchange for studio time. Any style, I'm flexible so let's talk. Steve 818-446-8353
 •Ensoniq owner needs instruction from pro in sampling techniques. Willing to pay. Call after 6 pm 213-661-9589
 •Pro musician w/4- or 8-trk recording cap needed to co-produce demo for comm young band proj. Can pay \$100 a song. Pros only. Michael 818-769-7420
 •Wanted: R&R band needs rehearsal space. Studio, warehouse, garage, storage space, etc. Mike 818-349-7501
 •Investors needed for album already in the can. SJR Prods 818-508-9665
 •Pro rhythm section, bass & drums, extremely talented, sks wrng T40 band, also willing to travel. 213-874-8828
 •Wanted: Mature male songwriter moving to L.A., sks to share apt w/same. Lawrence, P.O. Box 286, Honolulu, HI 96813.

•WOMANIZER, world's only rock band w/award-winning videos written, designed, directed & fully animated by bandmembers, sks producer Greg Piper 818-241-6714
 •Roadie avail, guitars or drums, 6 yrs exp, very serious. Comm rock or metal, signed or label int a must. Mike 818-340-7805
 •I have Simmons 7 if you like to sample snds. 213-392-5073
 •Studio space or rehearsal room in Pasadena area w/rd w/o piano, w/rd for voice teacher, one day/wk only. Lise 818-793-7397
 •Soundman/engineer avail w/mid-size PA, dependable. Hugh 213-851-3139
 •MOONDANCER sks soundperson to be integral part of grp. Dance & art-oriented pop rock band. Dependability a must. Craig 213-396-3818
 •Lking for a place to live in outlying areas of Hollywood, 1 or 2 roommates ok, girls only. Need immed. Gayle 213-594-8147
 •Bass synth/writer, school of Devo, sks iconoclasts for fun objective electronic minimalist grp. Team plyrs, humor & unity. Carlson 818-346-3631
 •Trade 4-trk demo recording for music equip, esp recording equip. Hugh 213-851-3139
 •Flyer distributors w/rd for local high schools. David 213-375-2093
 •Mgmt w/rd for dedicated pop rock band. Tons of orig tunes, potential hits. Terry 213-392-5696
 •Talented singer/frontman/songwriter/musician writing modern comm rock sks perfect grp w/conn's. Matt 818-508-6288
 •Sking 2 classical harp plyrs. 1 bass, 1 piano, 1 timbale plyr to form unit w/accomp'd songwriter, serious pros only. A. Lapeau 213-464-6381

•Mgmt needed by guitarist extraordinaire/songwriter. 818-446-8353
 •Comm pop female artist/writer w/masters & studio sks honest, aggress mgmt 213-397-3074
 •Pro female pop R&B grp sks mgr willing to invest time & money into rising star act. Exp'd, sincere, honest, legit need apply only. Joyce eves 213-655-8203
 •Instructors needed to teach live concert sound reinforcement. L.A. Recording Workshop 213-465-4254
 •Most moving, lighthearted, neo-folk & new age spiritual songs lking for producer who wants to impact the world. Enc 818-960-3740

16 SONGWRITERS

•MC Chris Dee, songwriter/rap artist, sks producer. Rapping since 1980, record pros, specialty rapping from the mind w/nothing on paper. 213-466-1238
 •Hot lyricist/composer/keyboardist/flutist/vocalist sks collab w/musicians who are ready I have demo, will travel, will gg. BT 213-836-3706
 •Unique female vocalist sks orig pop & rock material 213-385-9010
 •Publ'd songwriter w/mt material needs mgr or agent w/conn's. Serious only. Nick 213-655-1206
 •Songwriter w/rd in vern of Kansas, Yes, Asia to form part-nership w/drummer w/record deal & contacts. Classy act only. Mark 818-761-8482
 •Orig comm rock band sks material in melodic rock vein. Send tapes to. 33215 Churchill St., Lake Elsinore, CA 92530
 •Bassist/songwriter sks female lyricist for collab on social/political songs. Gary eves 213-933-8920
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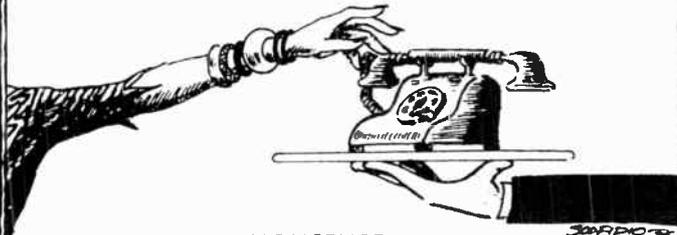
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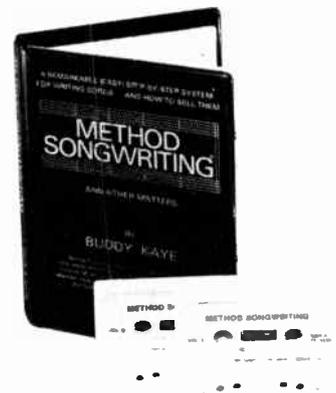
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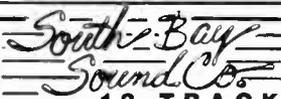
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