

Music CONNECTION

The Writers

BRIAN ELLIOT

'Papa Don't Preach'

JOHN DEXTER

'Heaven in Your Mind'

WENDY WALDMAN

'Heartbeat'

The Scenarios

**DEVICE'S
HOLLY KNIGHT**

Stepping Out

**SURVIVOR'S
JIM PETERIK**

Crossing Over

**THOMAS DOLBY
& ALLEE WILLIS**

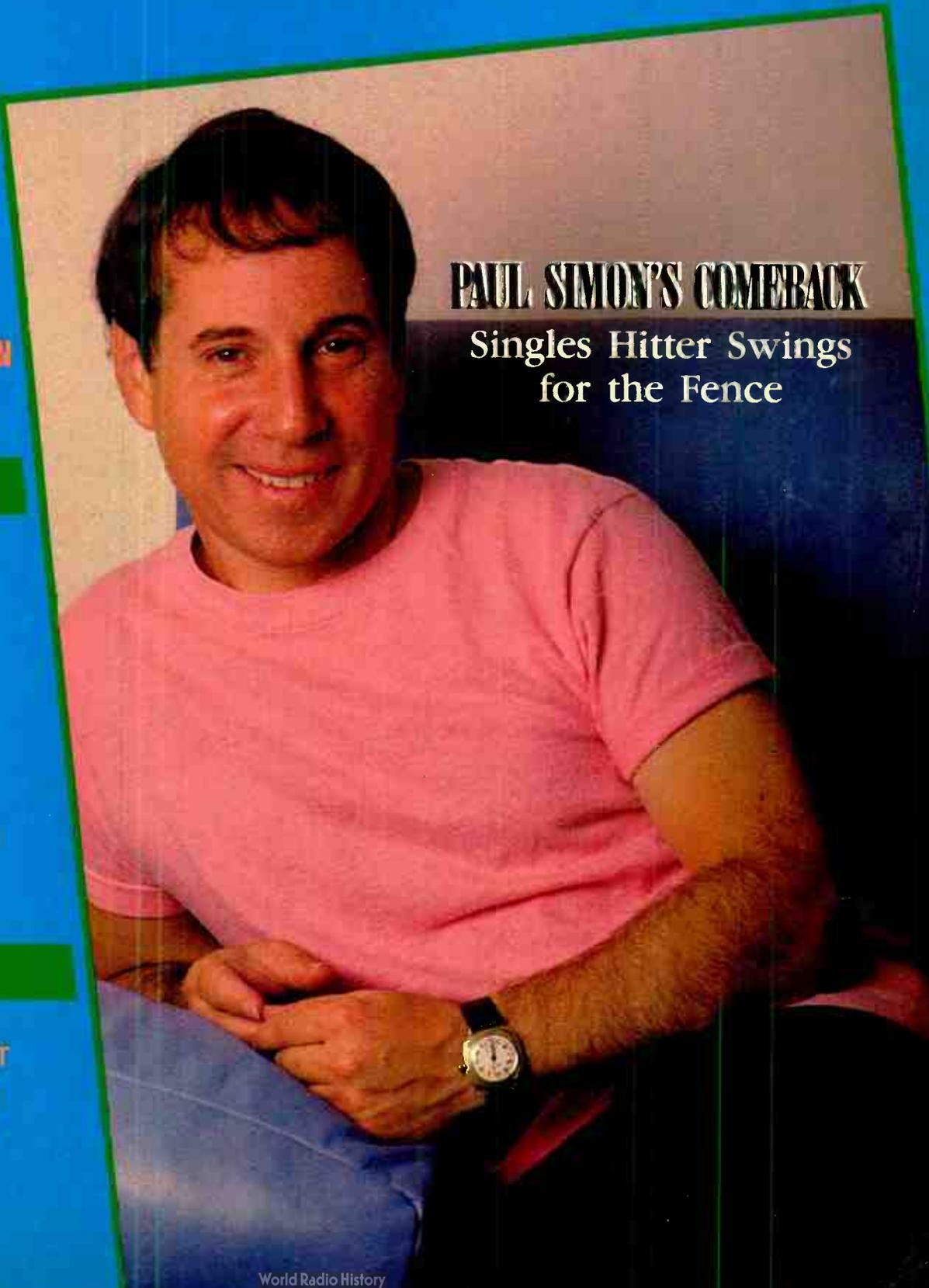
Collaborating

The Issues

**THE SOURCE
LICENSING THREAT**

**YOUR RIGHTS AS
A SONGWRITER**

**THE JINGLE BIZ:
VALID OR VOID?**



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Vicki James Wright
Samurai
Nov. 07-EDEN
KNAC NITE
Nov. 14-HERETIC
KNAC NITE
Nov. 15-ABATTOIR

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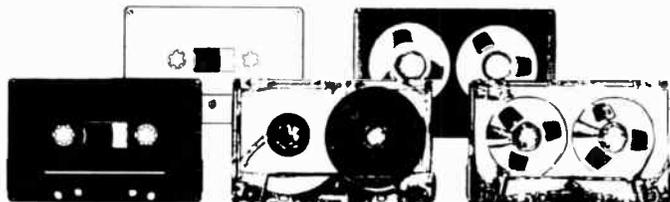


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Feedback

Fowl Play

Dear MC:

We were really surprised and excited to see Karen Burch's review of our record "Dreaming of a Kiss" (Singles, Sept. 1). We worked very hard on it and are pleased with it ourselves, and it's enormously gratifying to see it so well appreciated in print. Karen's is the most glowing endorsement we've received so far, and it really impresses us (not to mention everyone in the music "industry" in Portland) to have a reputable Los Angeles magazine give us such positive press. We just bought a Fostex and we're working on a demo tape of some of our songs. The music business is small in Portland, and it's not too hard to do well here, though there are limited clubs for original bands. Everyone tells us the thing to do is to move to L.A. or San Francisco, but we're staying here for now and spending all our gig money on postage. Thanks again for the review and let me know if you'd ever be interested in a Portland correspondent. There's some great music up here.

Kate Lieuallen
Riflebirds
Portland, OR

P.S.: If you know anyone who wants a copy of "Dreaming of a Kiss," we're getting rid of them for \$2 plus a couple of postage stamps. The address is P.O. Box 2042, Portland, OR 97208-2042.

Non-Generic Term

Dear MC:

We appreciate your mention of the "Harmonizer" in connection with the Field Test on page 25 of the September 15 issue of your magazine. We must inform you, however, that "Harmonizer" is a trademark of Eventide designating its pitch-change and special-effects product, this trademark being registered in the United States Patent and Trademark Office. The term "Harmonizer," therefore, should only be used in a trademark sense to identify the products of Eventide, and when used, should be capitalized.

Orville N. Greene
President, Eventide Inc.
Little Ferry, NJ

Such a Tease!

Dear MC:

I enjoy receiving *Music Connection* here in San Francisco—your magazine helps give an outsider an inside view to the workings of the L.A. industry scene. But when are you going to come up north and review some of San Francisco's hottest up-and-comers? Bands like the McGuires, Blue Movie, Flying Colors, the Catheads, and the Furies will soon be taking off. Here's your chance to scoop the rest of the press. Send up some of your writers

and I'll take them on a tour that's worthy of a cover story. Act now and I'll even tell you which member of one of the above bands is being considered for a personnel change in one of L.A.'s leading super-groups!

Bertrand Stevens
San Francisco, CA

Berry Good Show

Dear MC:

Kudos to your magazine and to Diving Duck Productions for the L.A. Guitar Show! My company has been a longtime fixture at the NAMM show because we felt that it gave musicians the best chance to evaluate our products. Well, the amount of direct question-and-answer and hands-on time for musicians is much greater at the L.A. Guitar Show. You have convinced us!

Tony Brewer
Manager, Drum Electronics
Barcus-Berry
Huntington Beach, CA

Arsenic & Olés

Dear MC:

We were very offended by the complete audacity of Tom Miller from Arizona and Michael S. Butts of California (Feedback, Sept. 29). It seems that they don't approve of your cover story on Poison (Sept. 15). Normally, we support the right to have one's own opinion, and we don't complain. But, in this case, we feel we must speak out. So, gentlemen, if you're listening, please pay attention.

To you, Poison may not be the best band in the world, or have the most talent, but they *don't* think that they are better than everyone else, like you two obviously feel about yourselves. They have a genuine caring for their friends and fans. They are positive, but not conceited. They are energetic and lively on-stage. They are personable, intelligent, and *fun* people (which you're apparently not). They realize their good points as well as their bad points, and they leave plenty of room for criticism and competition. Yes, there *is* more to this band than just their pretty faces. They have qualities that many other bands today could only dream of having.

To Mr. Butts: We don't want to hear another word about Poison being a "come and go"/"destined to fade away" act, as you so stated in your, yawn, *long* letter. Whether they are around for two years or 20 years, they are what's happening *now*, and, therefore, the MC cover was well-deserved and greatly appreciated.

We feel very proud about Poison's increasing success and their great potential. We're not going to let bozos like you stand in the way. If we didn't feel so strongly about this, we wouldn't be working for them.

Sherry Edie & Mandy Silman
Poison Fan Club Presidents
Hollywood, CA

The Latest Page in Audio History.

1877: The microphone is invented.

Developed by Alexander Graham Bell, Thomas Edison and Emile Berliner it was patterned after the human ear itself. The first of many attempts to capture sound as we really hear it—a goal that took more than a century to realize.



1896: The first synthesizer.

Thaddeus Cahill's Telharmonium weighed 200 tons! A touch-sensitive keyboard drove a complex labyrinth of motors, pulleys and alternators.

1924: The dynamic loudspeaker.

The design first developed by Chester W. Rice and Edward W. Kellogg has changed very little over the years. But today's broad frequency bands and increasingly complex audio signals are challenging the loudspeaker like it's never been challenged before.



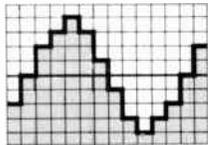
1925: The vacuum tube amplifier.

The collective work of Edison, John Fleming and Lee DeForest. Transistors later came to replace tubes, but audiophiles have never been entirely satisfied with what they heard.



1958: The advent of digital.

Working at Bell Telephone Laboratories, Max Matthews developed a computer program for creating and storing audio waveforms as digital data. Today, digital technology is widely available to musicians and consumers through innovations like user sampling devices and CD players. To hear the sound, however, it's still necessary to translate it back into the analog domain. And that's where problems develop.



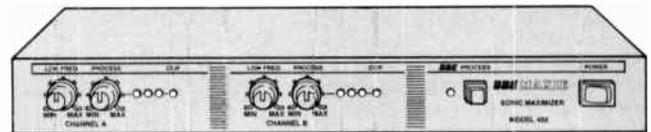
1978: The BBE breakthrough.

When you put a power amp and a loudspeaker together, something has always been lost in the interface. That's where phase and amplitude distortion develop, due to "miscom-

munication" between amp and speaker. And that's why amplified sound has never had the dimension, depth and realism that the human ear can hear all around it in nature. That is until Bob Crooks made an important discovery—BBE. BBE is the vital "missing link" between amplifier and speaker. It analyzes the action of both—automatically and on a continual basis. It applies the phase and amplitude correction that's needed to make the sound come through the way you and nature intended it. The difference is easy to hear. Improved low-end definition and punch. Cleaner high-end transients. Better mid-range presence. *In short, unprecedented clarity.*

1984: BBE on stage.

Major P.A. companies like Stanal Sound and Best Audio made BBE part of their touring systems. And when the entertainment industry



gathers for such events as the Grammys and the Academy Awards, BBE is there, making sure the sound is as special as the occasion itself.

1985: BBE in the studio.

Award winning producer Steve Levine joined forces with the Beach Boys and teamed them up with BBE for an all-digital recording session for CBS/Caribou. "BBE is to digital what equalizers were to analog," said Levine. "I can't imagine ever recording without BBE again."

1986: BBE today.

Wherever sound is amplified, recorded or broadcast, there's room for the BBE improvement. Because at the end of the line, we still have the loudspeaker that made big news back in 1924. Which is why you need BBE more than ever. Visit your BBE dealer for a demonstration. To find a BBE dealer near you call today toll-free at 1-800-233-8346. In California, 1-800-558-3963. And start making some history of your own.

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H.R. 3521 and Beyond

by Donald E. Biederman

The dust has settled for the moment. By the time you read this, Congress will have adjourned for the year and the members will have gone home to fight their own election battles. But the issues raised by the Hyde-Boucher Bill, H.R. 3521 (and its companion measure, S. 1980) will be back next session.

Count on it.

Indeed, Bruce Lehman, a key lobbyist for the TV stations, has promised that some form of this legislation will definitely become law, even if it takes years to push through.

Is Mr. Lehman whistling past a graveyard, or does he have a better fix on where things are headed than do the songwriters and publishers?

It would be very convenient for songwriters and music publishers to dismiss the Lehman "promise" as an idle threat, but it would be potentially suicidal to do so. It would be equally suicidal to assume that what Mr. Lehman threatens *must* come to pass. That's not a slam dunk, *either*.

The recent fight over the so-called "source licensing bill" is but the latest round in a battle going back to the 1940s. ASCAP actually "struck" the broadcasters during a fee dispute, which led to the formation of BMI (Broadcast Music Inc.) by radio stations who were being starved for music and who were scrounging up arrangements of spirituals, Viennese waltzes and other P.D. material to make up the shortfall.

The most recent court cases (CBS v. ASCAP, challenging the blanket license as applied to network TV and *Buffalo Broadcasting*, doing the same in the field of off-network syndicated TV) and the Hyde-Boucher Bill are just the latest incidents in almost 50 years of intermittent acrimony. On top of all this is an overlay of quasi-religious fervor on the part of some representatives of both sides which has contributed to polarization on the issue.

The broadcasters see the issue in starkly simple terms: "We buy programming as a package," they say, "so why is one element—music—excluded from that package and paid separately?" Secondly, say the broadcasters, they are paying for music 24 hours a day, when a lot of programming uses little or no music—local news, for example, uses little or no music (and even then, what is used is probably created for hire for the local station). The stations see this as requiring an overpayment for what they actually do use. Actors, writers, directors, and others receive residuals via their guilds and/or the pro-

ducers, so why (say the stations) can't the songwriters and scorers? (Indeed, one of the ploys the broadcasters are expected to use during the next Congressional session is the proposal to enact an amendment to the Federal labor laws to allow songwriters and composers to *unionize*; another suggestion is the possibility of a statutory scheme of songwriter residuals.)

Apart from these arguments, there are some economic realities: The prices for paid TV stations have escalated astronomically over the last few years (in one recent case, the buyer of a New York independent station paid about 30 times cash flow; *i.e.*, 30 times what's left over after the station gets through paying its expenses), and so has the cost of programming. At the same time, advertising revenues seem to be flattening out. Music is one of the few areas the broadcasters can target as vulnerable to downward pressure. And because the broadcasters can endorse political candidates and/or provide them with on-air exposure, the possibilities for virtual blackmail are considerable.

It would be very convenient for songwriters and music publishers to dismiss the Lehman "promise" as an idle threat, but it would be potentially suicidal to do so.

Of course, the songwriters, scorers, and music publishers see the issue differently. They characterize the blanket license fee as an access charge rather than a 24-hour-a-day payment; they suggest that if the stations were to pay on a per-use basis, the charge might well exceed the current access charge.

Top-rated composers for hour-long dramatic TV series are currently paid about \$3000–\$3500 to compose, arrange, conduct and record a one-hour episode; clearly, the main value of such work to the composer rests in anticipated TV performance royalties.

Since the vast majority of TV series fail to run long enough to be suitable for syndication, and since even some of those that do run long enough either aren't sold or do poorly even if they are sold, the producers clearly do not wish to undertake to pay higher up-front compensation to composers. A source-licensing solution would mean *either* that the producer would have to make up the composer's anticipated loss from performing rights at

the outset in the form of higher fees or that the producer would have to pay residuals. (If the producer pays higher fees in front, and the vast majority of shows don't make it long enough to succeed in syndication, it stands to reason that the producer will "mark up" these fees when adding them to the syndicated programming package and that the producer will charge the successful series with the extra fees paid to composers on unsuccessful series.) The composers fear that the producers would elect to do *neither*, and that they would be left holding the bag. When one considers the fact that there is already pressure from the networks to hold down or even reduce the current level of licensing fees, this is *real* fear—not paranoia!

Most composers and songwriters are unimpressed by the olive branches being offered by the broadcasters. If a union were to be authorized, who would organize it, how long would it take, and what would happen to the composers' and songwriters' expectancies in the interim? As for a residual, most composers and songwriters see this as exactly what they get through their societies—representatives whom *they* have chosen, not ones chosen for them.

Most composers and songwriters ask why a system that has served them satisfactorily for many decades needs to be changed at all. There is *one* group—the jingle

recent example: the classic Leiber-Stoller-Ben E. King tune "Stand by Me"). In many cases, these songs are owned by the writers themselves (or their descendants). Is Irving Berlin a "double-dipper"? Hardly.

(2) In the case of specially commissioned music, if the producer is not willing to absorb the loss of the performance royalties that currently flow to the producer as publisher (and it must be assumed that the producer will *not* be willing to do so), the producer will inevitably attempt to reduce the fees payable to the composer.

To add fuel to the fire, NBC-TV has circulated a letter advising advertising agencies that NBC-TV will no longer accept commercials without performing rights cleared in advance. Initially, NBC-TV announced that the new policy would become effective on September 1, 1986; because of the intense negative response from the Association of American Advertising Agencies and the Association of National Advertisers, NBC-TV has backed off on attempting to enforce its new policy until September, 1987. CBS-TV has written a letter advising AAAA members that they had better be prepared for a new order at the end of CBS' existing blanket licenses, since CBS is committed to a different form of doing business in this area. NBC's owned-and-operated radio stations have sent out a letter on commercials, as well.

AAAA and ANA had already come out in opposition to H.R. 3521/S. 1980. Predictably, these letters have hardened the opposition of AAAA and ANA. Up until last spring, the bill's proponents had some success as characterizing the opponents as a bunch of Hollywood fatcats (the Motion Picture Association of America was an early, vigorous, and effective opponent) and writers from New York, Los Angeles, and Nashville. Thanks to such actions as the CBS and NBC letters, a truly national opposition has developed. There appear to be some defections in the ranks of broadcasters as well.

We've only seen the first act in what promises to be a long-running, expensive, and agonizing battle. If the broadcasters lose, chances are that their music costs will go on about as they have before (unless NBC and CBS succeed in their plans *regardless* of whether or not Congress acts in their favor). If the composers and songwriters lose, the result could well be disastrous. The All-Industry Committee representing the independent TV stations is, after all, part of the National Association of Broadcasters, and if they are successful, the movement will inexorably spread to *all* forms of broadcast activity. The composers, songwriters, and publishers will have to be *even more* energetic and persistent in the coming years.

Biederman is vice president of legal & business affairs at Warner Bros. Music.



Hollywood Closeup



Kasha (seated), a recovered agoraphobic, wrote a number of hits while "trapped" in his bedroom. Hirschhorn simply had a piano brought in.

by Judith Sheldon

In 1973, Al Kasha and Joel Hirschhorn accepted their first Best Song Oscar for "The Morning After" (from the film *The Poseidon Adventure*). Their second one, "We May Never Love Like This Again," from *The Towering Inferno*, came in 1975. Both are high spots in the Kasha-Hirschhorn career, obviously, but "The Morning After" has special significance—it relates to their overall philosophy of life, and is now the title of their bestselling book.

Reaching the Morning After is the dramatic story of Kasha's battle with child abuse and agoraphobia. Rather than discouraging him, his battered childhood left him with an even stronger drive to succeed in music and prove himself. Despite the negative self-image that parental abuse caused, he became part of the New York Brill Building scene and—with partner Joel Hirschhorn—turned out hits over the years for Jackie Wilson, Bobby Darin, Ronnie Dove, Elvis Presley, and Maureen McGovern. After moving to Hollywood, Kasha and Hirschhorn wrote a musical for Disney Studios, *Pete's Dragon*, which earned them two more Oscar nominations—for Best Score and Song ("Candle on the Water").

Success erased some of the painful childhood memories, but agoraphobia—a paralyzing fear of leaving your home—proved a harder enemy to fight.

"I was trapped indoors for two years," Kasha explains. "Joel and I had an office, and after a while I gave it up. Eventually I couldn't leave my bedroom, and we had a piano moved in. I'm grateful that Joel was understanding and helped me through."

Joel remembers the period when they were working on the musical "Seven Brides for Seven Brothers." "The rehearsals all took place at Al's house," Joel says. "We

lied and said the piano was better, the atmosphere more conducive to creative thinking. Nobody questioned it, even though the star, Jane Powell, had this beautiful condo in Laguna and wanted to have rehearsals there."

The end result was worth it. "Seven Brides" is now a smash hit on London's West End. But *Reaching the Morning After* means more on a personal level to the team, because it deals with the building of a music career.

"Movies and books don't show the realities of carving out a career in songwriting," Kasha says. "It's usually one song, then the character is on top of the charts. Afterward, drugs generally drag him down. But we never see the process of learning your craft in these books and movies. We wanted *Reaching the Morning After* to reflect the way a songwriter's development actually is."

The steps toward becoming a writer are handled in an earlier Kasha-Hirschhorn work, *If They Ask You, You Can Write a Song*, of which Carole Bayer Sager said, "I wish there had been a book like this when I began writing songs."

"We were encouraged enough by the reaction to that one to write another book on music," Hirschhorn says. "So we interviewed 27 Broadway composers such as Leonard Bernstein, Burt Bacharach, and Marvin Hamlisch, and wrote *Notes on Broadway*." Kasha adds, "We're centering all our books around musical themes."

Reaching the Morning After uses the world of music to make its point. It's the story of Kasha's nervous breakdown, but more than that, it tells how the influence of music and songwriting can help make life worth living again after years of despair. In Al Kasha's case, music has proved to be strong medicine, indeed. ■

News

FOREIGN AFFAIRS

Berne Treaty Centennial; U.S. Closer to Joining

by Murdoch McBride

MADRID—The centennial celebration for the Berne Convention, generally acknowledged as the most important international copyright treaty organization, was held here in conjunction with the 35th congress of the International Confederation of Societies of Authors and Composers (CISAC). At the dual convention, several copyright groups expressed concern over the threat they see from source licensing legislation, and CISAC wound up electing a U.S. copyright executive, ASCAP's Gloria Messinger, as president of CISAC's executive board. Messinger will continue in her capacity as managing director of ASCAP.

The election of Messinger to such an influential position in CISAC reflects increasing interest in U.S. copyright reform among members of the international creative community, and recognition of this country's gradual movement toward formal membership in the Berne Union.

The United States is currently not a signatory nation in the Berne Union, which affords creative individuals the most sweeping copyright protection available in the world. The U.S. does belong to other international copyright organizations. Even though the U.S. has

not ratified the current Berne Treaty, this country remains both the world's biggest music market and the world's largest producer of new music. With the largest concentration of music catalogs here in the states, domestic copyright executives are given to proclaiming, "Anywhere you go, you hear American music."

The Berne Union was formed with a treaty signed in Berne, Switzerland, in 1886; the treaty has been revised five times since, the most recent revision occurring during the 1971 Paris meetings (all this according to a brief prepared by ASCAP).

Under the Berne Treaty, membership countries recognize very liberal protection for the creators of intellectual property. For instance, an author's work is protected for the duration of his or her life, plus 50 years. This international standard, under Berne, was embraced by the United States only recently. In a general sense, creators are equally protected in member nations, "without the necessity of complying with any formalities," the only real requisite being that of "first publication."

Authors, artists, composers, and other creators of intellectual properties enjoy far-reaching protection

(continued on page 9)



The election of ASCAP's Gloria Messinger to the presidency of CISAC's executive board is an acknowledgment of this country's movement toward formal membership in the Berne Union.

SIGNINGS & ASSIGNMENTS

by Kenny Kerner

James Grady, recently appointed vice president of sales for RCA Records-U.S., has announced the formation of his new national sales team and the appointments of five regional sales directors. They are: **John Parisi**, Northeast; **Ron Howie**, Southeast; **Steve Miller**, Southwest; **Thomas D'Flynn**, Midwest; and **Bonnie McCassey**, West.

Deborah Radel has been promoted to the position of publicity coordinator for **Arista Records**. In her new capacity, Radel will be handling road and college press for selected artists and will be in charge of ticket coordination for artist appearances in the New York area.

Bob Marin, president of **Suite Beat Music Group/Sounds Good Music Company**, has announced the appointment of **Wendy Gold** as production manager for Suite Beat, and **Steve Brownlee** as the account executive for Sounds Good.

New Renaissance Records will henceforth be distributed by **Important Records**. First release under this new distribution deal will be the debut of East Coast speed metal act **At War**.

Michael Emmerson has been named president of **RCA Red Seal**. Emmerson will oversee the worldwide operations of RCA's Red Seal label while based at the company's New York offices.

John Bettis has been elected board chairman of the **National Academy of Songwriters (NAS)**. Pop lyricist/composer Bettis has written hits for Madonna, the Pointer Sisters, Carpenters, Joe Cocker, and Michael Jackson, among others.

Mark Nawara and **Jim Sperandio** have announced that they have just concluded a deal that will bring heavy metal act **Diamond Rexx** to **Island Records** in New York. *Land of the Damned*, the band's debut album for the label, is slated for a December release.

Merlin Bobb has been appointed director for A&R for the black music division of **Atlantic Records**. Prior to joining Atlantic, Bobb was the music consultant and air personality at New York radio station **WBLS**.

Combat Records, a division of Relativity Records, Inc., has announced the additions of **Don Kaye** and **Don Girovasi** to the label's promotion department. Both can be reached at (718) 995-9200.

Steve Diamond has just signed an exclusive worldwide publishing agreement with **Jobete Music**, ASCAP. As a songwriter, Diamond has had his material recorded by 38 Special, Jack Wagner, Deborah Allen, the Oak Ridge Boys, and Nicolette Larson.

Paul Horn has signed a multi-album deal with **Global Pacific Records & Distributors**. *Traveler*, Horn's first album under the terms of the new agreement, will be released on the Golden Flute/Global Pacific label.

Neil Young has signed on with **Jensen Communications** for publicity and public relations representation.

The Lynne Entertainment Organization has formed a subsidiary company, the **Starfleet Agency**, to handle talent booking and promotion. The new agency will be headed up by L.E.O. Vice President Frank Halatek. The Starfleet talent roster includes Cannibal & the Headhunters, Ninja & the Warriors of Rock, the Mob, Caron Vikre, and Kris Witty. ■

News

SCORING

Bedell, LeMel Discuss Music in Films

by Jay Padroff

LOS ANGELES—The packaging and promotion of contemporary music in film was the topic at a recent monthly NARAS (L.A. chapter) luncheon, as Steve Bedell, vice president of music at Paramount Pictures, and Gary LeMel, the brand-new president of music at Warner Bros. Pictures, addressed a crowd of 250 NARAS members and their guests in the packed dining hall of the L.A. Press Club. The two studio executives spoke about the trials of deal-making with the music industry and addressed the rumored backlash against the overstuffing of films with song scores.

Bedell stressed the necessity of music as an emotional thread in films over its value as a promotional vehicle. He discussed the difficulties of satisfying the often-conflicting needs of the film and music communities. "[Our line of work] gives a new definition to masochism," Bedell began. "There are days when you cannot satisfy anybody. There are the other days, of course, where you're real proud to be in the business." With cooperation, he observed, there are "phenomenal results," and a *Footloose*, *Beverly Hills Cop*, or *Top Gun* may be achieved. Bedell detailed how "record companies... use music in film to either launch... to sustain... or to save a career... Our philosophy is always that the film comes first."

Whereas Bedell cautioned about oversaturating the marketplace, LeMel attested, "The backlash is more a media creation," alluding frequently to his past successes at Columbia Pictures: *The Big Chill*, *Against All Odds*, *Ghostbusters*, *St. Elmo's Fire*, *White Nights*, and *Karate Kid I & II*. "With *The Big Chill*... in the first two weeks, people were actually going from the theater to the record store in the [same] mall and buying the record. That's the ultimate high for us." Is there too much rock & roll in motion pictures? LeMel pondered. "Believe it or not, if a person is 45 years old today, they have grown up on rock & roll... the music of our times."

Both Bedell and LeMel complained about record companies releasing movie songs only six weeks before the film's premiere—which has become the norm. As advertising has become subordinate to a hit song being played in heavy rotation on radio and television around the country, a longer "window" is needed to get records—even those by major artists—to the top of the charts. Movie marketing departments are leaning on hit songs, and the marriage between motion pictures and song scoring is apparently here to stay. It may be difficult for its practitioners to see eye-to-eye most of the time, but the rewards justify the urge to keep trying. ■

Songwriter Expo Meets Nov. 1 & 2

by Ray Wolf

HOLLYWOOD—The tenth annual Songwriters Expo will convene on November 1 and 2 at Pasadena City College. The Expo will feature more than 40 seminars, workshops, and panel discussions covering all aspects of the art, craft, and business of songwriting. More than 90 music-industry professionals will donate their time to teach the classes. Over a thousand writers are expected to attend.

Scheduled seminars will cover lyric and melody writing, demo preparation, song marketing, performing, negotiating, recording contracts, publishing contracts, the international music market, film soundtracks, music for television, and more. Songwriters Expo '86 is produced by the BMI-sponsored Los Angeles Songwriters Showcase (LASS).

The fee for the two-day Expo is \$125 in advance or \$150 at the door. A single ticket for either day may also be purchased for the fee of \$75. For further information regarding booth space or Expo registration, call (213) 939-EXPO or (213) 654-1666. ■

ASCAP's Scoring Workshops

by D.W. Boyd

HOLLYWOOD—The American Society of Composers, Authors & Publishers (ASCAP) will sponsor a five-week film-scoring workshop beginning on October 28. The course will focus on the spotting, recording, and dubbing of music for film, as well as electronic scoring, packaging, and contract negotiations. Leading this new workshop will be veteran film and television composer Jerrold Immel, whose credits include the *Dallas* and *Knots Landing* themes.

Those wishing to participate should contact Lyn Benjamin at the ASCAP offices at (213) 466-7681. ASCAP workshops are free of charge and open to everyone, regardless of performing-rights affiliations. Previous workshops have covered black contemporary music, jazz, country, gospel, and pop music. ■

WELCOME TO ASCAP

Lester Cohen



At the recent ASCAP General Membership meeting in Beverly Hills, ASCAP President Morton Gould greeted new ASCAP member Regina, who wrote and recorded the hit single "Baby Love," and artist/writer Paco Arango, who recently completed some tracks with producer Jelly Bean Benitez. Shown (from left) are Gould, Regina, and Arango.

BERNE TREATY (continued from page 7)

under the Berne Treaty. The benefits are so appealing, in fact, that U.S. authors are often simultaneously published in the U.S. and Canada (a Berne signatory) in order to be eligible for Berne protection. The scope of Berne protection reflected in this practice is indicative of that treaty's strength: even though U.S. authors are not members of Berne, they are still protected by the treaty by virtue of having their work first published in a Berne country.

"Generally, Berne is an organization that recognizes blanket licenses and voluntary agreements between parties, rather than fixed ones by some authority," explained Messinger during a stop in Nashville to attend the Country Music Awards. "Such fixed agreements, or compulsory licenses, are simply those which are written into the law."

A key example of such a law is that of source licensing legislation. Like other fixed agreements, mandatory source licensing legislation would force creative individuals into a premature "buy-out," whereby composers would be forced to sell their performance rights together with their synchronization rights, long before the public has access to the work. The international community considers this possibility extremely threatening, inasmuch as the United States is such a large market for foreign writers.

"I think we could become part of the Berne Union within a matter of two years," says Bob Thompson, senior executive officer in the office of the president at SESAC, who cites the "extremely healthy balance of payments" the United States currently enjoys with regard to its music products all over the world. "There is a bill in the Senate now, by Mr. Mathias, to ratify the Berne Treaty; the bill would allow us to adhere to Berne. Although we did belong to Berne for one day in 1935, the United States was very isolationist and [Berne] was viewed as a European copy-right treaty. That's not true, and [today], 76 countries have ratified Berne because it is the right thing to do for authors. Reagan has recommended it, and he is the third President to do so, following Hoover and Roosevelt." A White House press release, signed by the president in June of this year, states that "Adherence to the Convention will demonstrate our commitment to improving international protection afforded intellectual property." ■

Radio Airwaves

by Ben Brooks

Still *more* nostalgia is bubbling onto the airwaves. The **Monkees'** 1967 hit "Daydream Believer" (Arista) has been remixed and is already being embraced by radio. **Pete Townshend** has a live remake of "Barefootin'" (Atlantic), while **George Thorogood** has covered "Reelin' & Rockin'." **Jason & the Scorchers** have a pretty good version of the **Rolling Stones'** "19th Nervous Breakdown" (EMI/America), and **Lou Reed & Sam Moore** (of **Sam & Dave** fame) have teamed for a film-generated version of "Soul Man." Finally, the **Police** have followed in **Chicago's** footsteps, with the remade "Don't Stand So Close to Me '86." Jeez, what's next?

Lots of talk lately about radio and an apparent growing conservatism in virtually all formats. The fall typically brings on an abundance of ballads, but this year's preponderance of oldies and remakes seems to be fueled by a general reluctance to embrace *anything* new and different. While records like "Welcome to the Boomtown" by **David & David** (A&M), "The Future's So Bright I Gotta Wear Shades" by **Timbuk 3** (I.R.S./MCA), and "C'est la Vie" by **Robbie Nevil** (Manhattan) seem to be making the cut, many other new or unproven artists are being swallowed by the cracks. Noteworthy CHR records in this category include "Frozen Heart" by **FM/UK** (Epic), "One Step" by **K.T.P.** (Mercury/PolyGram), "Fall on Me" by **R.E.M.** (I.R.S./MCA), and "Don't Dream It's Over" by **Crowded House** (Capitol). On the other hand, it's nice to see "Walk Like an Egyptian" by the **Bangles** (Columbia) resurrected. Several weeks back it looked pretty dire, but apparently consumer response to what little airplay there was reignited this worthy single.

But when it comes to new music, contemporary hit radio is not nearly as troubled in these times as album radio. Here is a format that's in a total state of flux. While 70 percent of the trade-reporting AOR stations play 70-percent "classics" (oldies), the remaining stations play everything from **Paul Simon** to **Cinderella**. (If you want to sample a mainline "classic" rock station, try L.A.'s new **KLSX** at 97.1 FM.)

To top it off, album radio seems to be more and more inclined to

follow the lead of CHR, in some cases holding back hot rotation of records until substantial local CHR action develops. This naturally tends to threaten the already-fragile identity of AOR. What once was a highly independent and individual rock radio force has become corporate and dependent. These days, album radio doesn't even *pick* album tracks anymore. Record companies pick the tracks and album stations get serviced with twelve-inch singles. I think it's time to come up with a new name for AOR. Any ideas?

* * *

At this point, it seems like *every* major label has jumped on the "new age" music bandwagon, establishing classy compact disc-oriented subsidiary labels that promise to follow in **Windham Hill's** footsteps. The big question on many people's minds is, how is "new age" music going to be marketed so that major labels can actually make a profit? The genre was originated by tiny homespun disceries whose principals had little overhead and steady day jobs. Word of mouth—not radio—exposed the product, which in the beginning was primarily available in alternative book stores.

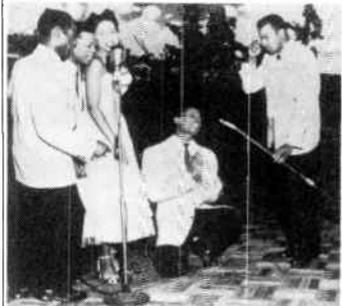
While it's no problem to get "new age" product into record stores these days, the music still doesn't have a significant radio outlet. Jazz and album radio offer marginal exposure, while public radio is unreliable at best. In L.A., **KNX-FM** has failed to capitalize on the abundant "new age" pickings, preferring to stick with traditional mellow AOR oldies. Is there really a vast market for this extremely passive music? Are image-oriented companies like **Windham Hill**, rather than the music itself, the dominant consumer attraction? Can radio sell enough advertising dollars with a "new age" format? Or do we just need some truly creative individual to come along and launch a brand-new format to accommodate all this music?

* * *

Records to Watch: "Cry for Love" by **Iggy Pop** (A&M), "Happy Hour" by the **Housemartins** (Elektra), "Is This Love?" by **Survivor** (Scotti Brothers), "I've Been Losing You" by **a-ha** (WB), "The Lady in Red" in **Chris DeBurgh** (A&M), and "Let Them Talk" by **Stone Fury** (MCA). ■

RADIO REPORT

Last issue's picture: George Orwell, 1943, in London.



Who? When? next issue

by Kenny Ryback

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

KNAC 105.5 FM W.A.S.P.* Lion Lizzy Borden Ratt Vinnie Vincent Invasion Racer X David Lee Roth Hyde Pure Rock Local Show Rockne New Confederates FX 3M TA3 Hot Wire	KROQ 106.7 FM Berlin* Dingo Boingo Sparks Belinda Carlisle
KMET 94.7 FM Berlin Ratt David Lee Roth	KGB 101 FM Black 'n Blue* Ratt David & David Beat Farmers David Lee Roth Jef Scott Dokken Homegrown Hour Rosie Flores L.A. Rocks Simplistics Dorian Gray Run From Cover
91X 91.1 FM Lone Justice* Fishbone Berlin Agent Orange Mojo Nixon David & David Dingo Boingo Beat Farmers	KLOS 95.5 FM Ratt* David Lee Roth Beat Farmers David & David Local Music Show Attack Brood Rebel Faction Wigs Rave-Ups

FINE TUNING:

GOOD MORNING! "Classic Rock" KLSX brings on Billy Juggs for mornings. . . . New to "Power 106" is Jay Thomas (local boy Tommy Jackson is out). . . . Ex-KNAC morning man Lobster returns to middays at KSJO/San Jose, while former Klub Met hostess Denise Westwood is upped to the evening position at KNX-FM.

AOR= ALL OLD RECORDS: San Diego welcomes(?) "Classic Rock" KLZZ (106.5 FM & 600 AM). . . . At the same time, KZOW/Seattle joins the ranks of all-oldies all the time. . . . And Salt Lake City will get another taste of the water as modern rock leader KQGL puts an end to tomorrow's music in order to simulcast a "religious format" with its sister AM.

TAKE THE 10 EAST: Look for some changes in the Inland Empire as KCAL-FM is sold (\$4-million) to San Bernardino Broadcasting. CHR vets Tim Sullivan and Jeff Salgo will be helming the current AOR's direction. We can't wait to see which way the wind will blow. Thanks to Jim James and his staff for rockin' Redlands for the past 17 years. Inside talk is that automated AOR KDLA/Riverside will be going through some big changes in the near future.

ONLY A LAOD: Be sure to read Jim Ladd's (ex-KLOS, KMET, KNAC) Guest Commentary in the next issue of MC.

LOCAL NOTES

Compiled by Kerner,
Burch & Scoppa

Contributors to this section include Billy Cioffi, Janiss Garza, Kevin Koffler and Barry Rudolph.

OHM SWEET OHM: Just a reminder that the 81st annual Audio Engineering Society Convention (AES) will be held at the Los Angeles Convention Center on November 12-16. The AES is a nonprofit organization and its annual confab will be the only one of its kind this year. In addition to its usual gathering of incredible displays, some of the technical sessions will address various recording topics such as signal-processing, reproduction, instrumentation, auditory illusions, absolute pitch, and sound frequencies. If sound is your bag, don't miss the 1986 AES show.

THE KNACK IS BACK: Reliable sources have revealed to *Music Connection* that all four original members of once-famous L.A. band the Knack are in fact planning to try and do it all again. Doug Feiger, Bruce Gary, Berton Averre, and Prescott Niles had a reunion rehearsal scheduled last week to see if they could still work together. Gary, Averre, and Niles had been playing with acrobatsinger Steven Bauer, who's been splitting his time between music and movies. Apparently the trio got tired of waiting. We'll keep you posted.

HARLIN SHUFFLE: Local Southern California band Harlin has been added to the Northern California portion of the Marshall Tucker tour. Additionally, the band also picked up a date with Sparks at Cal State Long Beach. Nice goin' guys—you must be doing something right!



BO, MARVIN & DUANE

DIDDLEY DIGIT: Marvin Etzioni is not one to turn down a gig backing Bo Diddley—not even if said gig happens to be in Portland, Oregon. So Etzioni and Duane Jarvis (guitarist in Marvin's band) tossed their gear in the car, motored on up the coast, played the gig, and drove back to L.A.—but not before posing for a picture with Bo. That's de-Bo-tion for ya.

PALMER POWERS AHEAD: Robert Palmer has cut seven tracks for his next LP with his altogether brilliant touring band, and he has four more tunes ready to go; he'll finish the whole thing up in January. This time out, RP is once again producing himself (Bernard Edwards produced the still-hot *Riptide*). Palmer also has two new tunes on the soundtrack of Martin Scorsese's *The Color of Money*, and he recently completed production on the classy Comsat Angels' first album for Island. The Comsat LP "tends to be a bit introverted," Palmer tells us, "but I feel that their strength is in their lyrics anyway. I'm looking forward to seeing how it does." Remarking on the fact that MC did a Palmer cover story way back in January, before *Riptide* kicked in, the artist said, "All of a sudden it seems like the floodgates have opened. You predicted it right!" Just doing our job, Robert.

NO AXE TO GRIND: On October 25th, legendary guitarist Roy Buchanan headlines at the Palomino with special guest Billy Cioffi & the Monte Carlos with the Riviera Horns. You're welcome, Billy.



ROBERT & FRANK

PERFECTLY FRANK: Robert Hilburn, resident interviewer for weekly TV show the *Rock 'N Roll Evening News*, ponders a statement made by guest speaker Frank Zappa (Dweezil's dad) during a "roundtable discussion of radio programming" (but where's the table?). In case you've been on another planet for the last 15 years, that's Hilburn over on the left. Nice ties, guys.

VIDEO ANNEX: *True Stories*, David Byrne's debut as a film director, is both auspicious and provocative. In some respects, the unabashed (and unexpected) sentiment of *True Stories* may put off those expecting a more intense catharsis. The film's texture is as languid as a soft-vanilla ice cream cone at a Texas Foster Freeze. This film's goal is the inner smile, not the guffaw. The screenplay, which Byrne co-wrote with Pulitzer Prize winner Beth Henley and Stephen Tololowsky, has a seamless, compact quality that comes from objectivity. There is no self-indulgence on the part of Byrne as his nuclear Will Rogers character talks to the camera, providing glimpses into the lives of characters who reside in the fictional everywhere of Virgil, Texas. I think the director chose the Texas locale precisely because the neutrality of the flat landscape serves to heighten the eccentricity of the film's characters. Byrne has combined an outstanding ensemble cast with a truly American point of view to shape a delightful and artful human comedy. —BC



FRANKIE & ZEOLA GAY

WHAT'S GOIN' ON: Marvin Gaye's personal studio, where well-knowns such as Stevie Wonder and the Pointer Sisters recorded hit albums, has been refurbished and opened to the public as Marvin's Place by Syndicorp in conjunction with the Hollywood Chamber of Commerce. A grand opening party was held October 9th at the studio. About 300 people attended, including Luther Vandross, Rockwell, and Gunner & Matthew Nelson (Rick's twin sons), along with many veteran Motowners. Marvin Gaye's family was also in attendance (that's Marvin's brother and sister, Frankie and Zeola, in the pic) in order to accept a plaque dedicating the studio to the memory of the late singer. The tastefully decorated studio has state-of-the-art equipment and two engineers—Richard Barcellona and Michael Monarch—whose experience in the music industry dates back to the Sixties. With all this going for it, Marvin's Place should be a credit to the legend of Marvin Gaye. —JG

STOCKING-STUFFER IDEA: Just in time for the holiday season, Capitol Records has announced the release of a twelve-album series encompassing nearly a quarter of a century of music. Entitled *Rock of Ages*, the boxed set contains 144 different songs performed by some 87 recording artists; it covers the years 1950-1974 and draws heavily on the bountiful UA, Liberty, and Imperial catalogs. The series is Capitol's most extensive repackaging program ever. Although the twelve LPs are being sold as a package, they'll also be individually available. *Rock of Ages* was compiled and annotated by Alan Warner.

TRUE TRASH

TOO BAD YOUR BED DOESN'T HAVE ANY POSTS: "When subtlety fails, you must resort to violence," exclaimed JLM's Kim Ahktar recently. Geffen Records must have wanted to resort to violence when they got the news that Elton John was leaving their label after his next record is released. Elton is reportedly jumping ship and sailing over to MCA or PolyGram for megabucks. . . . Rod Stewart was chucked out of a London Chinese restaurant after quibbling over a bill. Rather than argue with the platinum rocker, management decided to make headlines and have him physically removed. . . . Boy George is in the process of recording his first solo record, but the project has been plagued with problems. George's voice is so damaged from doing heroin that all his vocals have to be re-recorded and then drastically electronically altered. Marilyn is causing George problems as well. Penniless, the transvestite pop star is attempting to tell the "inside story" to a Fleet Street paper for megapounds. . . . Stevie Ray Vaughan was forced to cancel his European tour and check into a Georgia hospital for substance abuse. . . . *Notorious* is the title of Duran Duran's forthcoming album. Andy Taylor plays on the record, and so ends his involvement with Duran. According to editors of America's leading teen magazines, D2's heyday is over. Nobody wants to read about them anymore, and a-ha seems to be the band to watch. . . . Finally, watch out for L.A.'s hottest new band, the Breakfast Birds. The band has just signed with a major label, and their debut album, *Looking for Bottles by the Side of the Road* (available on the Birds' own Behind the Neck label) features hot, throbbing music, accompanied by pulsating, passionate vocals the likes of which I haven't heard for a long, long time (at least six months). . . . Until we meet again. . . . —Kevin Koffler



L.A. GUITAR SHOW HIGHLIGHTS

David Gallo



VIXEN

Jeff Frazin

Sabrina Frees-Perrin



MICHAEL ANGELO

David Gallo

David Gallo



JEFF BERLIN

Loni Spector

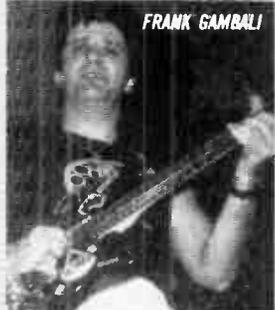


ALLAN HOLDSWORTH

Jeff Frazin



David Gallo



FRANK GAMBALI

Loni Spector



Loni Spector

Loni Spector



VIXEN



SCORCHIN' SCOTTY WITH VIXEN

Loni Spector



MICHAEL ANGELO & BAND



LONDON



JAMES BURTON, WITH SON DUNCAN, PAUL DILLON, AND COLANINNO

Loni Spector

Loni Spector



PRINCE & THE NEW POWER GENERATION



LONI SPECTOR, STEVE FERRIS, AND GEORGE GHIZ

Divine Duck Productions, in association with *Music Connection*, launched the Fourth Annual L.A. Guitar Show the weekend of Oct. 4th and 5th at the swank Hollywood Roosevelt Hotel. The newly refurbished Roosevelt provided a Hotel California atmosphere, which blended perfectly with the *Miami Vice* hi-tech duds that are currently *de rigueur* for rock & roll trade shows. Attendance was double that of last year's event, as over 4,000 ooh'd and aah'd over the latest musical instruments, amps, and accessories offered by 40 different manufacturers.

In addition to checking out that new guitar, amp, or synth (or trying to scam a set of free strings), guests were also provided with continuous concert performances in the hotel's Blossom Room. The Saturday lineup was Seymour Duncan & Friends, Gregg Wright & the Heat, Jeff Berlin & Co., culminating with a special evening performance by SynthAxe virtuoso Allan Holdsworth. On Sunday, however, the emphasis was decidedly more on rock & roll, as KNAC radio personality Scorchin' Scotty emceed a hammer-down show featuring London, Vixen, Michael Angelo, and a culminating all-star jam. Spotted among the many mainly incognito luminaries in attendance (disguising themselves and keeping a firm grip on their checkbooks) were Steve Lukather (Toto), Blackie Lawless (W.A.S.P.), James Burton, Holdsworth himself, Tony Brock (Rod Stewart), and Steve Ferris (Mr. Mister). Other celebs avoided our probing eye altogether—but that's showbiz.

The Duck and *MC* would like to thank the following participants for helping to put this year's L.A. Guitar Show on a different level altogether: Steve Martin, Darryl Spector, Barry Victor, Steve Weinberg, Rudy & Charlotte Spector, Robert Ferraro, Dennis Blanchette of dB Sound, Steve Gromm of Sunn Lighting, Jeff Berlin, Avatar Color Guard, George Ghiz, Steve Ferris, Allan Holdsworth & SynthAxe, Scorchin' Scotty & staff at KNAC Radio, the staff of the Hollywood Roosevelt (particularly Patricia Luster, Robert Lucerio, & J.C. Latania), John Kennedy, and the G.I.T. stage crew: Thom Lowery, Elaine Anderson, John Borsa, John Cary, Mark Morford, Steve Overholser, Ken Pewthers, Dave Barrera, Joseph Hooker, Sebastian Marino, and Tom Longware. See you next year!

—Barry Rudolph

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PAUL SIMON'S ODYSSEY

Sing Softly & Carry a Big Hit

The past few years have not been easy ones for Paul Simon: The 1982 dream reunion tour with longtime friend and performing partner Art Garfunkel didn't exactly go as planned; his second marriage—to actress Carrie Fisher—ended up on the rocks; and his 1983 Warner Bros. album, *Hearts & Bones*, pretty much fell on deaf ears. Paul Simon clearly needed a change to get his creative juices flowing again.

During the summer of 1984, while most Americans were watching Carl Lewis and Mary Lou Retton go for the Gold, Paul Simon was becoming enthralled with the music on a mysterious unmarked cassette that a friend had sent to him. Simon played the tape incessantly, purely for enjoyment. It was the perfect summertime music and it reminded him of mid-Fifties black rock 'n' roll. The kind of music he listened to during his youth. The kind of music he loved.

But as time went on, Simon's infatuation turned to obsession as this music of unknown origin began to penetrate his very being. Simon soon began to sing melodies over the rhythms, eventually making up lyrics to the songs themselves. But he still had no idea what he was listening to.

Determined more than ever to satisfy his curiosity, Simon discovered that the music he'd fallen in love with came from South Africa. The unidentified tape was in actuality an album entitled *Gumboots: Accordion Jive Hits, Volume II*, featuring the *Boyoyo Boys*.

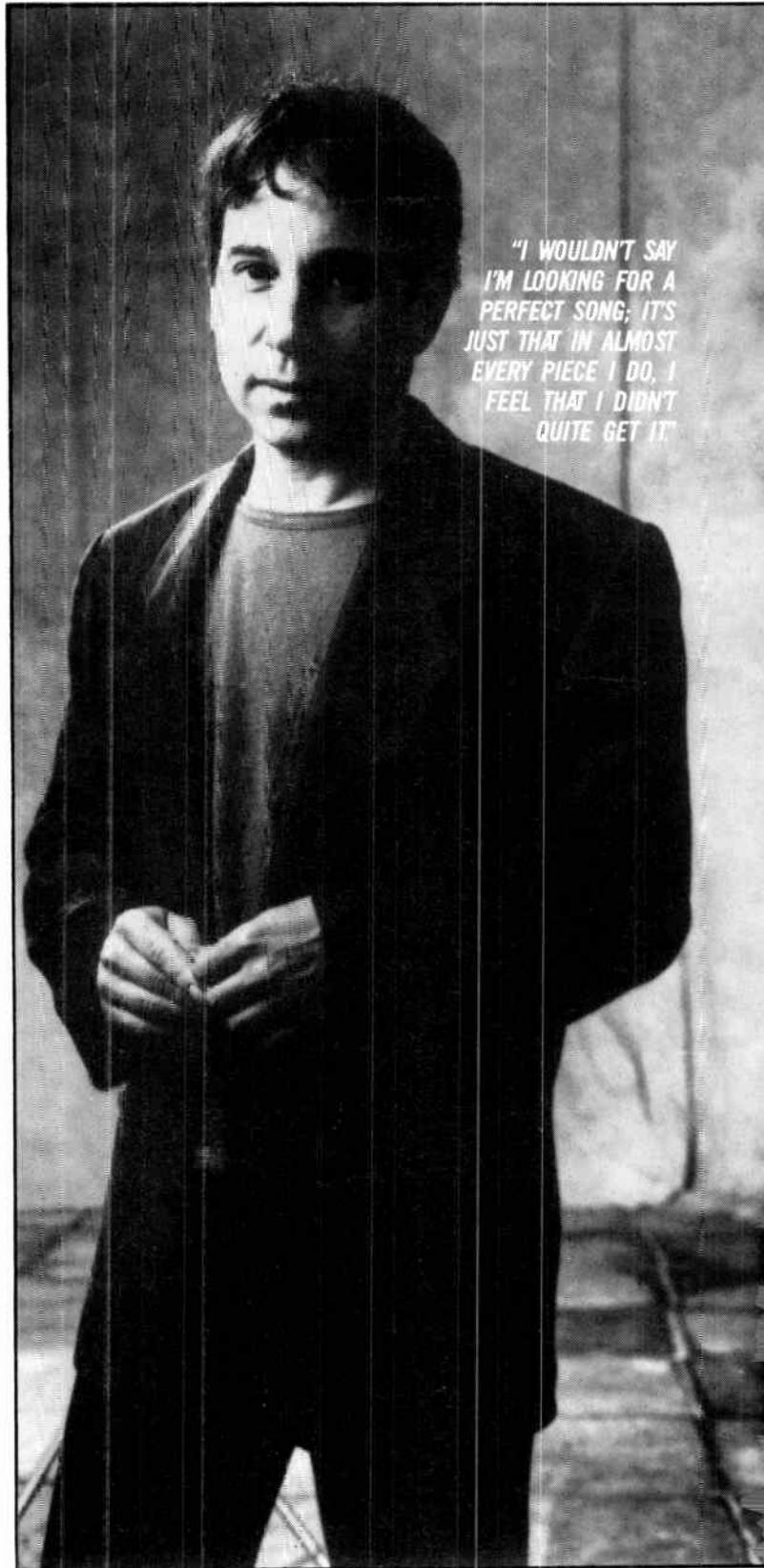
Coming off the disappointing *Hearts & Bones* LP, Simon found this unusual music to be just what the doctor ordered in terms of rejuvenation. It provided the shot in the arm Simon needed to get the old song-writing gears turning.

With no preconceived notions at all, and not one completed song, Paul Simon recruited South African record producer Hilton Rosenthal and embarked on a journey to a foreign land. The aim was simple: to cut a few tracks and try to capture the feeling of the tape that had re-inspired him.

Accompanied by a translator, Simon began the recording process that eventually resulted in his current album, *Graceland*, now being critically acclaimed as the Sergeant Pepper of the Eighties.

On *Graceland*, Simon immerses himself in the sounds, rhythms, and players of true South African music. But by enlisting the talents of Los Angeles' *Los Lobos* and Louisiana zydeco dance band *Good Rockin' Dopsie & the Twisters*, he's brought that musical thread full circle.

From his offices, located in Manhattan's famous Brill Building, Paul Simon graciously spoke with Music Connection about his African Odyssey. What follows is the text of that conversation: ►



"I WOULDN'T SAY I'M LOOKING FOR A PERFECT SONG; IT'S JUST THAT IN ALMOST EVERY PIECE I DO, I FEEL THAT I DIDN'T QUITE GET IT."

Maria Robledos

SIMON: Hello, Kenny.

MC: Paul, how are you?

SIMON: I'm good.

MC: You sound exhausted.

SIMON: I'm exhausted from the Mets. The [National League Championship Series] took a lot out of us here in New York.

MC: Where the hell did this Mike Scott guy come from anyway?

SIMON: He pitched a no-hitter the last game he started.

MC: Yeah, and he took the Cy Young Award away from Valenzuela.

SIMON: Yeah, he did, didn't he. And Valenzuela had a great year too.

MC: Well, now we have enough copy for the sports page; let's talk about music. In your interview with Rolling Stone, you said, "Apart from the fact that I have to go out and be a little bit of a salesman for a while, I'm fine." Do you dislike talking with the press?

SIMON: Being a salesman is not my favorite activity.

MC: Your last album, *Hearts & Bones*, wasn't really a commercial success, yet you followed it up with *Graceland*, an album that takes even more chances musically. Were you concerned about it being well-received?

SIMON: My concern wasn't so much for the album to be successful; I wanted to make sure that it at least got heard. I wanted it to get a shot. You know, *Hearts & Bones* wasn't very commercial either. And I didn't do anything for it in any way. I didn't in any way come and explain what was interesting or good about it. And it just went away . . . it really just sort of went away. I didn't want that to happen this time. You put too much work into it for it to just go away. So, it's not so much a concern for its commercial potential—which we didn't think was particularly great when we put it out—but it has more to do with just being fair to it. Because if you don't go and do interviews and make yourself available—in fact, if you're not a salesman—the chances are that people will ignore something that is different. And it'll just go away.

MC: Did you ever just sit down and say, "Wait a minute, I'm Paul Simon, I have a proven track record, I shouldn't have to do this?"

SIMON: Well, I did say that for a little bit . . . but, uh . . . what does that mean? It's kind of a stupid sentence, really. They're not applying a separate set of rules to me! These are the rules today. That's it. This is what everybody does.

MC: Because *Hearts & Bones* wasn't that successful, did Warner Bros. sort of ask you to do press or was it your idea?

SIMON: No, not at all. That company is a great company. It's the most musically oriented company in the business today. It's the only company in the record business today where the heads of the company come out of the music end of the business and not out of the business end. They're a very supportive company. They never complained when I didn't work on *Hearts & Bones* and they didn't ask me to come and work on this. This time, I told them I'd do it. I don't want

to have the experience of writing songs that I think are really good and then nobody hears them. I don't mind if they're not hits; I don't mind if they're not in that top 40 format. But I do think that if a song is really good, it should be heard—even if it's a more limited audience than I used to have when I was at the absolute peak of my popularity with Simon & Garfunkel. But I don't expect that again.

MC: I think you might be underestimating your current popularity just a bit.

SIMON: Well, that would be nice. But it's really not about the hits. What I really want to say is that I work very hard on my stuff, and when it comes out . . . I mean, there are probably a lot of people who would have been interested in *Hearts & Bones* if they would have been aware that it was out. The only single they put out was "Allergies," and that wasn't a hit. It wasn't even the best song on the album. So a lot of people aren't even aware of the record. I'm personally very proud of several songs on that record.

MC: After listening to *Graceland* just one time through, I was still able to feel and hear the sincerity that went into the making of it. You sounded very much at home with a very different kind of music.

SIMON: I love South African music and making this album was a real special experience. My personal interaction with the players was wonderful. I'm just crazy about Joseph Shabalala and Ladysmith Black Mambazo and I love the guys in Stimela—not just as musicians, but as people. It was a very enjoyable experience. It was liberating in a lot of ways because I was doing it out of a sense of real enjoyment. I think that when you hear the record you can tell that I was into it. I was really into it.

MC: What I found interesting is that the album draws your attention to the situation in Africa without ever making a political statement. You make the statement by not making the statement.

SIMON: That's exactly right. That was the main thing I had to explain. That was the main question that people asked me. I think you end up being more sympathetic to the South African cause because I didn't make a statement.

MC: Throughout your career you've always dabbled in different kinds of rhythms—"Me & Julio," "Cecilia," "Loves Me Like a Rock," "El Condor Pasa"—so this South African-type album shouldn't have been totally unexpected from you.

SIMON: The thing that was different with this was that it was beyond a dabble. It was more of an immersion.

MC: Even with a translator, how did you communicate musically with those musicians who didn't speak English and who weren't at all familiar with your music?

SIMON: The groups that didn't speak English, and that I used a translator for, they were groups whose records I was familiar with. So, although they didn't know me, I knew them. So I could just go to one of their records and say, "Let's start by playing the song that's on Side One, Band Three." I knew something about their music because I'd been listening to

their records. With the groups that knew my music and knew me, we were able to just sit down and improvise from scratch until we found a groove or a thing that worked. They were able to make changes and follow my thinking. With the other groups, I had to think about how I would fit into their mold.

MC: There's an awful lot of co-writing on the *Graceland* album. For an artist who has written numerous songs that have gone on to become standards in American music, how did you handle writing with other people for the first time?

SIMON: The co-writing credits are all different in their nature. Like the "Gumboots" track—that was an instrumental track that I heard. And the song that I sang over it is purely my song and my lyric. But the musical idea for it would never have occurred had I never heard the "Gumboots" track. So I consider it a collaboration. On the other end of the spectrum, "Homeless" is a total collaboration—we each wrote half the lyrics and we each wrote half the melody. So it pretty much ran the spectrum from being influenced and crediting the influence to a direct and total collaboration.

MC: When you finally began the recording process in South Africa, did you have to change a lot of your original song ideas?

SIMON: I didn't have too many ideas when I went. I was much more open. When I went I didn't think that I was going to be making an album. I thought I was going to be cutting a couple of tracks. And I didn't even know if they were gonna work out.

MC: So when you actually started to record, it was pretty much experimental. You didn't even know whether any of the tracks were going to be used, right?

SIMON: That's right. Once I saw that it was working, I started to bring people out. Once I began to get familiar with the different players and met people, I began to bring people out.

MC: How long did the entire *Graceland* project take, from inception through the final recording stages?

SIMON: I started listening to the music in the summer of '84, I started recording in early '85, and I finished in the spring of '86.

MC: Have you listened to the album since its completion?

SIMON: I listened to it about a week ago. I hadn't heard it in about a month or so.

MC: Now that some time has passed and you've been living with it for a while, what are your reflections about the album?

SIMON: "Diamonds on the Souls of Her Shoes"—that's my favorite. I think that "Graceland" is one of the best songs I ever wrote. I think "Boy in the Bubble" is really good. "Homeless" is in its own category. Those four are my favorites. I like "Crazy Love" too. It's kinda overlooked, but I really like that one. You know, we just went in and remixed "Boy in the Bubble" because they're gonna put it out as a single in Europe. We remixed it and did a better mix. You know, the more time you have on these things . . . like when I hear the record now I say, "I should have done

this or I should have done that in the mix." One track I listened to and said, "Oh, now I know how to do the arrangement for this tune." The more time you have, the more you can solve problems. Of course, at a certain point you gotta say, "That's it—we have to shut it down."

MC: Apart from the music, this is probably your strongest album, lyrically speaking. Did you alone write all of the lyrics?

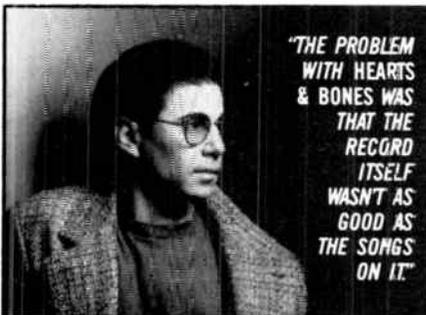
SIMON: Nobody else wrote lyrics except Joseph Shabalala, who wrote the Zulu.

MC: Under more normal conditions—back in New York, for example—how would you go about writing a song?

SIMON: In a way, it's the same process. Except that instead of sitting by myself with a guitar [if I were in New York] I could sit down with a bunch of players and let everybody jam. And create a rhythm track and then write the song over it. This was something that I had done in the past, but it isn't [my] primary way of writing. I did it on "Late in the Evening" and I even did it on "Cecilia." I've done it maybe five or ten times in my career. When I went with this approach, it gives me the added lift of having great rhythm tracks. And once I say, "Yeah, this is a track that I like," it's already established that we now have a good rhythm track. Now if I write a good song, we know that the record is gonna be good. If I do it the other way, if I first sit down and write a good song, I still have to go in and cut a good track. I think that one of the problems with *Hearts & Bones* was that I wrote better songs than the record; in other words, the record itself

wasn't as good as the songs on it. And if you don't get them both together, it just doesn't come off. You've gotta pull them both off for it to be entertaining to people on some kind of deep level. Otherwise, it's entertaining to people who are only song-oriented and you eliminate the people who are record-oriented. *Grace-land* appeals to both, and I think that's why it's more popular than *Hearts & Bones*. Aside from the fact that I'm out here selling!

MC: The video that you did with Chevy



Gary Heery

Chase for the "You Can Call Me Al" single proves positively that less is more. How did that video come about?

SIMON: Lorne Michaels came up with the idea and the video was directed by Gary Weis.

MC: Chevy really did an incredible job of mouthing to the song. It looked almost perfect.

SIMON: Chevy really learned it. He's a very musical guy, you know. He plays piano, he has a recording studio in his home, and

he's very into music—very into it. We really had our characters down in the video. It's a funny thing—we're so different in size, but there's something about our shapes and the way we move that almost makes us look the same.

MC: Toward the very end of the video you sort of break character and laugh for a second. What happened?

SIMON: Oh, yeah—because instead of lip-syncing there, Chevy actually blew the horn right in my face. I guess he was just trying to goof and get me loose.

MC: Will you be doing any other videos for the album?

SIMON: I have a video on "Homeless" that's very, very effective, I think. It's a performance video with Ladysmith Black Mambazo with some South African footage in it that's very moving. Then there's a video on "The Boy in the Bubble." But the next single from the LP will be the title track.

MC: Have you ever spent a moment or two and just marveled at some of your songwriting accomplishments?

SIMON: No. I never think that way. I tend to think I'm more the opposite. I tend to be much more critical—I am much more critical. It's very seldom that I'm giving myself any compliments.

MC: Don't tell me that you're still in search of that perfect song?

SIMON: I wouldn't say that I'm looking for a great song or a perfect song; it's just that in almost every piece I do—some more than others—I feel that I didn't quite get it. But sometimes I feel that I came pretty close and I should get off my case. . . . ■

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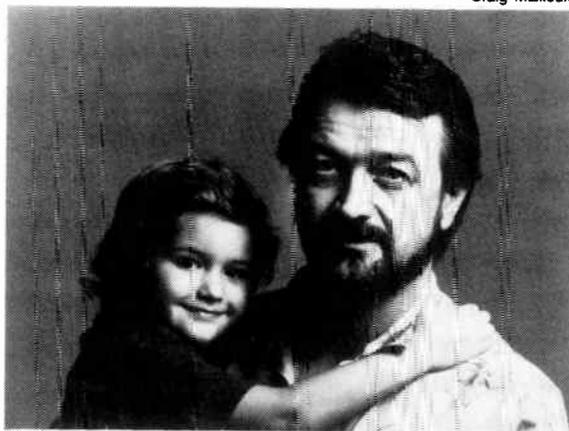


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BRIAN ELLIOT

Papa Writes
a Mega-Hit

"Madonna changed 'pet' to 'girl,'" Elliot says. "She didn't know what 'pet' meant. That's what I call my little boy Brook."



Craig Mailloux

by Jay Padroff

I always thought if I could marry the urbane sophistication of a Cole Porter with a real bombed-out funk groove like James Brown, I would have been doing the right thing," says Brian Elliot, who penned—with "additional lyrics by Madonna"—the pop diva's Number One international mega-hit and cause celebre, "Papa Don't Preach." "I'm still after that ideal," he adds with conviction, having succeeded in resurrecting the dark lady of song as a veritable Victorian. "Strange things happen," Elliot muses. "A few months before she decided to do my song, I saw her on TV and said, 'Yeah, that's a real talented girl. I bet I could write something great for her. And it came to pass. You get thrown into the strangest circumstances in this life.'"

The patriarchal paean crept into Elliot's thoughts while he slept. "I had the title in my head for years. It was running around in there, and one night about 2:30 I woke up and I had the whole idea of the song—the story of the girl who's a little bit pregnant and wants to keep the baby, much to the consternation and dismay of all her friends and her family. I had never heard that in a popular song, and so I thought, 'Well, we have a pretty good shot at something a little unusual here.' Sometimes, things get lost along the way—you have a good idea, and you don't quite nail it, and it's dissipated by the time you finally get it together. But I had strong feelings that if I could stay close to my conception, the song was going to be a hit. I was also aware that it would have certain controversial overtones, and that would be interesting."

No activist, Elliot claims it was never his intention to become a spokesman for the New Right. Now, an "I'm Keeping My Baby" concert is indeed in the works to raise money for unwed mothers. "The Pro-Life League has decided that 'Papa Don't Preach' is a rallying cry for them. All around the country, their offices have adopted my song. Strangely enough, Tipper Gore, the founder of PMRC [Parents Music Resource Center], who used to condemn Madonna, has applauded the song's urgency and sensitivity. Of course, I'm really glad this happened after the fact because I was a little worried that had Tipper Gore given her public support of the song earlier on, it might have killed it."

Madonna seems quite at home with the moralizing, quasi-religious overtones of the

material. "On a lyrical level, the stern father figure is not so much a literal father as a remote [patriarch] where the buck stops. I thought that it also made a real interesting kind of a tension if the girl knew she wanted to have her father's blessing in this dilemma.

"I had a 16-bar verse, which I thought was just the perfect amount. Real tight. Popular songs to me work because of the compression involved. I mean, you have to heighten the language—make it an elevated kind of language. The sense of urgency comes through a lot faster than in other forms just because of the compression involved. You have to nail a whole character sometimes in one or two lines."

After a brief career as a recording artist (he had an album on Warner Bros.) Elliot built a 24-track recording studio called Brian Elliot Recording in North Hollywood. "I built it mostly to be able to do my own work, but the realities of maintaining the place forced me into the studio business more than I really wanted to be—plus, the record business went through lean years.

"All this time, I continued to write. I sharpened my craft, saved the best songs, and continued to rework them. Some of the stuff that I like I've cut four or five times. I've made some foreign deals in the meantime. I have contacts—people I would meet in the studio business and around town—who say, 'Do us some dance records for France.'"

Elliot evolved from singer/songwriter, the archetype of the Seventies, into songwriter/producer, the Eighties ideal. "I may still emerge as a performing artist, but that's low on my list of priorities right now. I'd rather write and make tracks than be out on the road. I'm sort of sedentary by habit—I like coming down to that studio and turning on all my synthesizers. The beauty of the synthesizers and all the effects devices is how rich and colorful they sound right away. You have orchestral colors at your fingertips—it's very easy to be enthralled by it all.

"I started cutting some stuff on a great young singer named Cristina Dent. I took a tape over to Warner Bros. and I played it for Michael Ostin, who is the head of A&R and an A&R man in the best sense. He liked the first song, but he completely fell out over 'Papa Don't Preach.' He played it back a number of times, and I had a very strong feeling that we had something happening at that point. I've sat in meetings where the guys are polite or they like stuff, but the electricity isn't

there. At that point, the room was charged.

"Michael called me a bit later and said, 'Would you mind if I played the song for Madonna?' I said, 'No, that's all right.' Then he called me back and said, 'She's knocked out with the song and would like to do it for the album.'" Elliot had been chosen.

"Well, at that point, Cristina and I had been working together for six months or so. I felt that the song was strong enough to make it and to do something for Cristina—to get that career rolling. But I was persuaded by a great many people that to have Madonna cut the song would be an astute move for everybody. It would bring a lot of credibility and visibility and economic autonomy for me and everything I was doing—and move my career ahead by four or five years in a six-month span." So, Cristina Dent's star was put on hold as Madonna went to work on the song.

"One day, I was thinking, 'I would love to hear what Madonna has been doing with the song. [The office of her manager] Freddie DeMann called and said, 'You can go over and listen at the studio. She won't be there.' I'm listening to it for the first time, and I hear, 'Well, did I wreck your song?' And I turn around and there she is, and that was the first time I had seen her Levis with the famous torn right knee.

"We had a spirited discussion at that point about certain interpretations of lines, and it was resolved to the mutual delight of all concerned."

Madonna brought a different feel to Elliot's song. "Hers was more upfront, a little brighter in approach. It was more in line with what she had made her big career moves on. She Madonna-ized it. I went for a darker color and mood to illustrate the emotional crisis and the crossroads situation that this girl was in. Once you let somebody else perform your songs, they're gonna bring their own personality and style to it, which is great in the case of an artist as strong as Madonna, who has the kind of instincts and savvy that she obviously has. She makes things work very well for her. It's obviously a very powerful rendition of the song, to go to Number One around the world in virtually no time at all.

"My lyric was originally, 'Papa, I know you're gonna be upset / 'Cause I was always your little pet.' Madonna changed 'pet' to 'girl.' She said she didn't really know what 'pet' meant. I didn't get that because that's what I call my little four-year-old boy, Brook—my 'pet.'" Madonna took an "additional lyrics" credit for writing: "You always taught me right from wrong / I need your help, Daddy, please be strong / I may be young at heart, but I know what I'm saying."

"When I first wrote the song, my instinct was to put a neo-baroque string quartet into on the front of it. I backed off of it because I thought, let's let the emotional text of the lyric carry this song." However, in arranging and producing the song, Stephen Bray had virtually the same idea. "I think they did a great job with the production. Everyone loves the string things that Steve did on the front of it."

"Papa Don't Preach" was the first single to follow the *True Blue* album's release. "Madonna insisted upon it being the first

30 ►

WENDY WALDMAN

In Search of the Payoff

"If you analyze the lyrics and underlying theme of 'Heartbeat,' it's actually a very deep song."



by Wendy Waldman
as told to Lawrence Henry

Wendy Waldman has recorded seven albums as a solo artist, and is currently working on an eighth. From the beginning, in 1983, when Rolling Stone hailed her first record as the "Singer/Songwriter Debut of the Year," Waldman has enjoyed a reputation as a writer.

In the years since, her songs have been recorded by Kenny Rogers, Johnny Mathis, Linda Ronstadt, Kim Carnes, Maria Muldaur, and many others. Her current releases include "Heartbeat" (co-written with Eric Kaz) from the Don Johnson smash album *Heartbeat* (CBS), "That's How You Know When Love's Right" by Nicolette Larson and Steve Wariner, and "Home Again in My Heart" (with Josh Leo) by the Nitty Gritty Dirt Band.

Let me start by saying that I approach songwriting, even though it's a commercial medium with some pretty serious constraints on it, as art. That's the foundation of my work. It always has been—that's been my stamp. It may have caused me to lose ground from time to time in some areas, but in the long run, that's my strength. So to me, you have to always balance the underlying integrity of the work with the needs of the vehi-

cle you're dealing with. A perfect example of that is "Heartbeat." If you really analyze the lyrics and the underlying theme of the song, it's actually a very deep song. It's a song about really looking for something more. It's very clear; the lyrics are all there.

That's always my goal as a writer: to satisfy the needs of the radio, to pay off, because people have become used to payoffs. But I think all art—you look at a great painting, there's a place where you want it to satisfy. And if that's what you mean by payoff, I'll buy that.

I think in all successful music there is some type of payoff. The question is, what level you're looking for the payoff. Are we looking for a very superficial, sort of shallow, "Hey, show 'em a good time and leave 'em laughing"? Or sometimes you get a song where the payoff is on a more significant level. And there are some very successful, big records that succeed on both levels. When you're dealing in a popular medium, any angle that you want to take to focus your payoff is valid. Now we're talking about payoff from a production standpoint. And that, of course, is a whole new issue that we're dealing with in Hollywood. You can have a ba-

sically mediocre song and a mediocre singer, and the payoff can all be in production. That's okay. For a songwriter like me, I would have to say my goal is to pay off on all levels.

I may go out on a limb saying this, but I'm committed to this belief: In the long run, the songs that you will remember are the songs that are built from the ground up on an idea, and a melody, and a lyric. Those are the kind of songs that you could indeed play on a guitar or a piano, even if the version that exists is totally synthesizer. I contend that in years to come, those songs are going to be remembered. And there are a lot of songs that have been on the Top Ten that you cannot even remember. Because there wasn't the kind of depth to them that gave it life on its own.

When I started out I had a certain approach. Now, 20 years later, there's really no rules. Lately, songs will come to me while I'm driving in the car, and I'll go, "I'm gonna have to write that, that's a great idea." And I may not get around to it for months. But I'm carrying it around in my head all the time. I know some great writers who never actually sit down and write it till it's fully formed in their heads.

I also do an extensive amount of collaborative work with other writers. So your writing habits are affected by the people you're working with. You've got some writers who need to sit for ten hours without moving. You've got other writers whose attention span is so short that you can go out for lunch afterward.

The pluses [of collaboration] are obvious. First of all, you hope two good minds are better than one. A partner can head you off when you're about to plunge a very fine idea into the hopeless, self-indulgence. We're in a business where we're trying to communicate to the public. So if there's a couple of writers, I think you have a better shot. Also, if you work with another accomplished writer, you are going to learn more about writing, and that's what it's all about.

The third and least-mentioned, but the one that's many, many times more prominent in some people's minds, is the political advantage. I've always found that kind of peculiar. I'm sure few writers are going to tell the truth to you, which is, "Yeah, everybody writes around because they're hoping that the other guy is gonna get hot."

I have some real strict rules about collaborating that I've developed for myself. Be- 30 ▶

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JOHN DEXTER

A Hired Gun Stakes Out His Turf

"Martha Davis took my ideas and made them better."



Lester Cohen

by Bud Scoppa

What has happened in the past year," says Tom Vickers, a professional manager at Almo/Irving Music, "is that the rock/pop song as an entity that's put into a group situation has gone from a rarity to a necessity. Because in the Seventies a lot of rock groups who had an AOR base sold records and did fine by getting airplay on hip AOR stations and then touring. Now that AOR base doesn't mean shit. And unless you have a top 40/CHR-type song or situation that you can build into, forget it."

As the pop marketplace is put under ever-greater scrutiny by the music biz, forward thinkers like Tom Vickers look for ever-more-specialized talents to fill specific needs. If, for example, rock bands are seeking outside songs to cut as potential crossover singles, guys like Vickers are gonna find people to write those songs; if he doesn't do it, somebody else will.

So it was that Vickers "flipped out" when Alan Okun, the head of A&M's artist development department, played him a four-song demo of "high level midtempo pop/rock tunes" by a 27-year-old Vancouver-based writer named John Dexter. It was obvious to Vickers that Dexter could write just the kinds of songs that rock bands and producers so desperately need these days. Within a few weeks, in October of '85, Dexter was the new kid on the Almo/Irving writing staff, and Vickers was looking for situations to plug his guy into.

For the most part, the wheels turn with excruciating slowness in the music business.

But when you've got something they need, you'd be surprised how fast they react. Faster than you can say "AOR/CHR crossover," Dexter had songs placed with Helix and Triumph, and better still, credibility-wise, he began collaborating with Martha Davis on songs for the upcoming Motels album, to be produced by Richie Zito. At that point, he'd already co-produced and co-written Loverboys' "Heaven in Your Eyes," now a hit single from the multiplatinum *Top Gun* soundtrack LP. More collaborative work with Loverboy followed, including "Let the Good Times Roll," a targeted single from the upcoming soundtrack to *Hearts of Fire*. Dexter had found his niche in the brand-new field of rock troubleshooting. In recent months, he's been called in to collaborate with such normally self-generating acts as Tommy Shaw, Jimmy Barnes, and Fee Waybill. Dexter has a bright future as a writer/producer, and Vickers has himself a new star, not to mention some newfound job security.

"One of the things we've started doing," Vickers explains, "is putting writers who are suited to it into a working relationship with a band, or the principal writer from a band, to generate material, because the well does run dry at some point. If you're a good, hard-working band, you may get through your second, third, or fourth album; then, all of a sudden, it's hard coming up with that hit song, or those catchy lyrics, or that hot melody. So John can come in and bring something to the project, and everyone benefits from it: They get a hit song, he gets a good cover, and everybody's happy."

Ah, the simple beauty of this innovation.

The band is still coming up with part of the tune, so nobody's gonna label the gambit a sellout. At the same time, the outside expertise brings a concentrated injection of much-needed creative juice. And how does Dexter deal with this hired-gun role?

"What I try to do is come in with a bunch of ideas, whether they be chords or musical parts or melodies, and let them pick what they like and let them develop it," he says. "It seems to work really well. We did that with Martha: I came and played her three or four songs; she took the title from one of them and the chorus riffs from another one and the verse riffs from another one. And she turned it into something that sounds like the old Motels—sounds like real good Motels songs. I learned a lot from that, too; she took [my ideas] and, I think, made them better—made them her own. As long as they can make it better, I don't care what they do with it. To get a cut on *Top Gun* or on a Loverboy record is—"

"Beer money," Vickers offers.

"Yeah, beer money for the week," laughs Dexter, who looks more like a USC football lineman than, for example, like David Foster. "But if I don't think they're makin' it better, I'll tell 'em."

Surprisingly, Dexter didn't begin writing songs until two years ago. "I was too much into girls and having fun and making some money. I was working for a concert production company about three years ago and something just happened and I decided I wanted to be a producer. That year I got together with two bands and I got offers for both, but they were both real flaky bands and they turned the record deals down, and it really pissed me off. So I decided, 'Well, fuck this—I'm gonna learn how to write a hit song, and if I can do that, then I'll be able to call the shots while I'm producing.'"

"Not a dumb guy here," Vickers says, sounding like a proud father. "He figures things out real quick. It's not this 'It all just falls in your lap outta the blue' stuff. You gotta make your own breaks."

"Definitely," says John Dexter, a young man who's going places under his own power. He still wants to be a record producer more than anything, and that credit line on "Heaven in Your Eyes"—"Co-produced & co-written by John Dexter"—is formal evidence that he's already halfway there. Not a bad year's work for a guy whose business card should read, "Have smarts, will travel." ■



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SURVIVOR

Jim Peterik Tunes His Vehicle

"Everybody uses formula writing," claims Peterik (2nd from left).



Jim Marshall

by Guy Aoki

Throughout his long 20-year career in the music business, Jim Peterik has definitely been a *survivor*. It all started in 1965 when he formed a group with some of his high school classmates; they called themselves the Ides of March. Peterik was only 15 at the time. Four years later, in 1970, he wrote and sang the lead vocal on "Vehicle," one of the most dynamic, irresistibly catchy records of that year. But this #2 single proved to be a fluke; no subsequent releases even came close to the top 40.

Peterik left the group in 1973 to go solo, with only one album to show for it—a flop. Five years later he formed the band Survivor with collaborator Frankie Sullivan and lead singer Dave Bickler. After a shaky start the five-man band exploded with "Eye of the Tiger," a song Peterik and Sullivan wrote for the *Rocky III* movie. Spending six weeks at #1 in the summer of '82, it sold 2.5-million units and ended up one of the biggest hits of the year. Accordingly, the album of the same name spent four weeks at #2 on the album chart. Survivor had finally broken through, and Peterik had made a big comeback in his journeyman career.

But success proved fleeting once again, as their next album, '83's *Caught in the Game*, failed to produce any hit singles and only reached #82. It looked as if the group was doomed to be known as "that Rocky group," as many thought they had been put together just for the movie. But all that changed with

Vital Signs in 1984. Just prior to the sessions for that LP, lead singer Dave Bickler, who'd lost his voice from overuse and "bad habits," was replaced by new singer Jimi Jamison. *Vital Signs* generated three consecutive top 15 singles: "I Can't Hold Back," "High on You," and "The Search Is Over." Early this year, Survivor revived the "Rocky" tag by supplying "Burning Heart" for *Rocky IV*; it went to #2.

At this point, Peterik and Sullivan seem to have hit upon a winning commercial formula that promises to supply them with a steady stream of hit singles over the next few years, which their newest album, *When Seconds Count*, will probably prove. In the process, inevitably, critics have dismissed their music as homogenized and formulaic, like that of fellow pop/rock groups Journey and Foreigner. But Jim Peterik says he doesn't attempt to give his audience exactly what they want.

"I write for me, really," he explains. "I try to please myself first. I feel I'm fairly representative of a record buyer, and I like the songs that are in the Top Ten. So, I figure if I'm pleased, that hopefully, that'll translate to other people liking it."

Does he consciously try to write singles? "Never, no. We just keep trying to write the best [songs] we can. Because now it seems like *anything* can be a hit. 'Eye of the Tiger,' believe it or not, we didn't know! We thought it'd be a big song in some way because it's associated with the movie. But we

wrote another song for *Rocky III*, a ballad called 'Ever Since the World Began,' which ended up on the album, but not in the movie. That was the one that we spent all the time on. This is gonna make our career, this is gonna be *huge!* And we sent the two songs to Sylvester Stallone. And he liked the ballad, but he heard immediately the potential of 'Eye of the Tiger,' where we were so close to it, we didn't see it. It came too easy for us.

"You know, certain songs, if it comes too easy, you don't have as much respect for, because you didn't sweat and labor," Peterik continues. "We wrote 'Eye of the Tiger' in about 45 minutes and then we fine-tuned it over the course of about five days. It kind of wrote itself, whereas with 'Ever Since the World Began,' we were crafting every word. And it's often that way; with the last album, 'High on You' was something that just started as a jam that Frankie started in rehearsal. It was one of those songs that just rolled off our back. I didn't have enough respect for it because it was too simple. And it took the success of the record to convince me that it was a good song! I mean, I knew it was good, but I thought it was pretty lightweight—and it is kinda lightweight. But the people related to it. And it had a joy to it that transcended calling it light or heavy, or whatever. People smiled when they heard it!"

How would he respond to the criticism that Survivor sounds pretty similar to bands like Journey, Foreigner, and other pop/rock crossover bands?

"Obviously, we're kind of mining the same territory, in a way," Peterik admits. "And to the naked ear, there are similarities. But there is a Survivor sound, and it's distinctive. And it comes from a lot of things—from the way Jimi sings, from the way we write, and the way the rhythm section approaches the material. The material is very melodic, generally, and the lyric has some depth to it. And when Marc [Droubay]—who plays like John Bonham—attacks a ballad, it adds a certain rock credibility; it makes a ballad into a rock ballad. But I think to a lot of people who don't listen to the lyrics, they sound very similar. I also, more or less, consider it a compliment, 'cause those are bands that I *admire*, greatly."

And what of the criticism that Survivor writes "formula" hits?

"Everybody uses formula writing, as far as I'm concerned. There are very few songs that

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DEVICE

Holly Knight Uncovers Herself

"I was seeing other people getting record deals on my tunes," says Knight.



by Ben Brooks

On the cover of MC's 1985 Songwriter Special was Holly Knight, writer of many hits, including "Better Be Good to Me" (recorded by Tina Turner), "Love Is a Battlefield" (Pat Benatar), "Obsession" (Animotion), "The Warrior" (Patty Smyth & Scandal), and "Never" (Heart). At that point Knight had begun recording 22B3, the debut album of her new band Device. What was it that had caused our ambitious cover girl to take the plunge?

"I was writing for five years and seeing a lot of my friends getting record deals and other people getting record deals based on my tunes," says the self-assured Holly Knight. "I was starting to think, 'Wait a minute, this is not fulfilling me as much as I thought.'" So it was that Knight set out to put Device together, with co-writer/producer/mentor Michael Chapman acting as consultant and personal A&R man. Chapman had already secured a deal with Chrysalis. Next step: find a guitarist and a singer. (Everything else would be handled by Knight, her keyboards, and her hi-tech machines.)

"She decided to do the club scene to find somebody and she saw a good-looking photo of what turned out to be Exposure, a band that I had just joined," says Gene Black, Device guitarist and session player on recent dates for Rod Stewart, Tina Turner, John Entwistle, and Berlin. "We were playing at Sasch's that night and after the set she came up to me. I thought she had something that definitely interested me and we ended up working together. Funny thing was, the photo she liked of Exposure was taken before I joined the band!"

"I saw this guy and I just thought he was a star the minute I saw him going onstage,"

gushes Knight. "At first I thought maybe I'm just trying to make it happen too quickly, but within two weeks we'd demoed a lot of songs on the album."

The demos were cut with Chapman handling lead vocals. In so doing, he set a vocal standard that proved difficult to better. "Mike Chapman is an unbelievable singer," says Knight. "No one else could sing as good as him. We had demos where we had him singing the lead vocals and then we had instrumental versions of the same tune. So I would travel all over the world and I'd audition people. If I thought they were good enough I'd have them sing some vocals on the instrumental tracks. Then I'd compare them to Michael's vocals."

It took almost two years before Black and Knight came upon a vocalist who could compete with Chapman. In fact Paul Engemann was under their noses all the time—on some cassettes in the office of Chrysalis West Coast A&R head Ron Fair. "It's funny," explains Black, "because the whole time we were looking, he [Fair] had known about Paul and it never really dawned on him that this might fit."

"I was kind of looking for a deal and Ron over at Chrysalis was my friend for many years," explains Engemann. "I played him a tape of one thing that I had written and a few things I had done with some other producers and he just went, 'Uh! This is perfect—I gotta get this tape to Holly!'"

That was in August of '85. Recording began in September and Paul Engemann suddenly found himself under the meticulous Chapman microscope, occasionally printing a vocal but doing a lot of singing. "It was very difficult, because I was working

with a new situation," Engemann admits. "Learning how to work with Michael and what he was looking for took awhile. For example, I'd ask Michael what a certain lyric meant or how he wanted me to put it across and he would say, 'Paul, why are you trying to make this mean something? It doesn't mean anything.' It took until Christmas to do the first half of the album, then I got the rest in just a few weeks."

Meanwhile Holly, Gene, and Mike had written a few more tunes and weeded out other songs like "I Engineer"—co-written with Bernie Taupin—songs that did not exactly fit the Device sound. ("I Engineer" ended up being the first single from Animotion's second album, *Strange Behavior*.)

"We just had confidence that—while we were in the middle of the record—we could write the second half," says Knight. "I would turn to Michael and say, 'We gotta write the rest of the album.' And he'd say, 'We're fine, we'll do good.' We were creating Device, its sound and image."

What distinguishes Device from Holly Knight's other song vehicles? "When I write a song for someone else, it's more song," she says. "I'm concentrating more on the vocal or whatever. There won't be a virtuoso lead part going through, because I don't want to put that stamp in [the artist's] way. With this band I just think it's artistically stretched out a lot more. And I wanted a masculine, sort of tough vibe to the band. As a songwriter, I was getting typecast as a woman who writes for women in rock. Lyrically speaking, Device is certainly a darker kind of side. It's not as wholesome."

"Device is my priority, it's my child," continues Knight. "It doesn't stop my career as a writer because I have ten tunes on this record where I might have one tune on someone else's record. I won't stop writing for other people, but it will have to work around my schedule with Device. I mean, Gene will continue to do other things, but we all have an understanding that this is our priority and we will do anything to make this band work. As long as it's not criminal."

And what does Holly Knight see for the future? "My goal five years from now is to be able to look back and say that Device is the biggest band in the world, certainly in America. We want world domination." Considering the so-so reception given 22B3, world domination may have to wait till next year. ■



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DOLBY & WILLIS

Forging the
Contempo Collaboration

"Allee writes up to 200 songs a year," Dolby says. "I've written 30 in my career!"



by Jay Padroff

This is not a success story—*Howard the Duck* was a career mistake for nearly everyone involved. The morning following the benefit premiere screening for the UCLA Film Archives, Thomas Dolby and Allee Willis, both wearing sunglasses (hers mirrored), discussed co-writing the film's songs (which Dolby produced). As the interview progressed over brunch in the patio of the Beverly Hills Cafe, the cassette recorder ran low on power, resulting (during playback) in Dolby's clipped Cairo/British speech patterns and Willis' affected Detroit brogue rendering the most exquisite duck sounds ever elicited from the human instrument. (Sorry, Steve Reich. Sorry, Donald. Sorry, Howard.)

The teaming of Dolby and Willis seems quirky and brilliant, to say the least. Dolby, the "serious" international artist and computer wizard known primarily for his two albums, *The Golden Age of Wireless* and *The Flat Earth* (and two singles with videos, "She Blinded Me With Science" and "Hyperactive") meets Willis, the witty and eccentric solo artist whose early-Seventies debut album *Childstar* (on Epic) dropped from view. But she was reborn in the late Seventies as "the

Rock Doc," co-writing a string of mostly black pop hits and album filler with everyone from Aretha Franklin to Pee-wee Herman; her successes include "Boogie Wonderland," "September," "Lead Me On," "Neutron Dance," and "Stir It Up".

The purpose of the Dolby-Willis musical marriage: to provide hit songs for the all-girl punk-rock band led by non-singer Lea Thompson in what was intended to be a BIG movie, with appeal to match *The Sound of Music* and *Star Wars* put together.

"[George] Lucas [the executive producer] asked me to come up with some songs for the band in the movie," says Dolby, "and they weren't playing my kind of music, particularly, whatever that is. So I just needed an injection of something from the outside to shake me up a bit. I listened around to a lot of things that were going on and looked for names that good records had in common. Some of the best recent songs I'd heard were written by Allee, so we got in touch and I asked her to work on this."

"Usually," says Willis, "when I get calls to write for films and they have someone in mind to write with, it's someone who's a lot

stiffer than I am, and in the last couple of years I've rarely gotten excited about a new collaboration because a lot of times it's gonna feel like I'm babysitting. I do have this reputation of being 'the Rock Doc' who can work with anyone, and as a songwriter you don't usually reach this type of artist. I am by no means putting down the Pointer Sisters, but *that's* who you reach. This is a whole other basket of whatever. So I *thought* it was gonna be fabulous—a big movie and Thomas Dolby."

At that stage, Dolby was engrossed in an eight-month commitment to write the songs, produce the album, and underscore the film. "Allee has a very different way of working from me," Dolby explains. "She writes up to 200 songs a year; I've written 30 in my career. If I'm sitting down at the piano trying to write, I lose it and I go off and watch TV or do the ironing. Allee tends to lock herself in the music room ten in the morning and not come out until 6 p.m., a very focused way of working and a new way of working for me. So it was interesting to fire things back and forth.

"We were creating a musical identity of the band from scratch. When we first see the band in the film, they're a hard-working club band. They've got an identity of their own. Over the course of the movie, that musical identity takes on new proportions with the injection of Howard's extraterrestrial pop sensibility." Dolby and the filmmakers (writer/director Willard Huyck, writer/producer Gloria Katz, and Lucas) discussed Howard's influence on the band's music—the lead singer has fallen in love with him—so that by the end of the film, the songs are more suitable to "an otherworldly duck universe, in which the inhabitants are dancing with webbed feet."

"I was basically there to add whatever I could," Willis points out, "but it wasn't like we were gonna start with my groove."

"The first two songs in the movie, 'Hunger City' and 'Don't Turn Away,' we wrote completely from scratch," Dolby says.

"You had the melody for the 'Hunger City' verse," says Willis. "I sang 'Hunger City' as a mock lyric when I was doing the chorus."

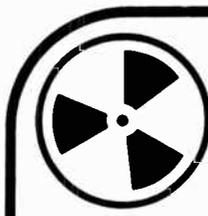
"I played a guitar riff and a melody over the top," recalls Dolby.

"[The ballad] 'Don't Turn Away' was the one that had the best meshing because it happened together," Willis says. "I remember you were playing chords on the Prophet 10,

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Suzan Carson

WHAT THE BIG BOYS WRITE Inside the Jingle Biz

"Right now," says synthesist Jill Fraser, "the bulk of my income comes from jingles." But her performance-art act keeps her creative juices flowing.

by Lawrence Henry

In Hollywood, it's easy to forget that pop music isn't the only game in town for songwriters and composers. Somebody has to write the music and lyrics for the commercials that are so much a part of our lives. We asked Lawrence Henry, a journalist/musician and sometime advertising copywriter, to go out on the town in search of the jingle biz. He returned with this report.

► The Pitch

I started with DFS/Dorland in Torrance (formerly Dancer/Fitzgerald/Sample. I talked to producer Ed Chapman, who moved last year from New York to Los Angeles.

Chapman produced "Catch the Spirit of a True Pioneer," which originated in DFS/Dorland's new business pitch to Pioneer Stereo. (You can see a somewhat starry-eyed view of the pitch process in the movie *Nothing in Common*.) In DFS/Dorland's pitch to Pioneer, the agency commissioned a jingle demo from New York composers John Francis and David Christopher. DFS/Dorland got the Pioneer account, and that jingle demo was among the creative elements that survived to become part of the Pioneer campaign.

You wonder: What's the reaction when the agency hears the music for the first time? Does it click right away?

"For me, it did," Chapman said. "For the market we were aiming at, it was the direction we wanted. Fortunately, we had some time to develop it. And we spent a lot of time trying to develop it in demo version beyond the client presentation. We went to New York again, and tried to find ways to arrange it to keep it contemporary. We redeveloped it again last year and gave it a more electronic [sound]. It'll be released soon in a third form."

► The Composer

In his own way, Ed Chapman represents the electronic trend in advertising music. "I was an electronic music composer at one time." So does Jill Fraser of Broad Score, who, at the age of 33, is "coming up on four years in the business."

When I talked to her, Fraser had just finished recording a new Porsche commercial by Chiat/Day, Los Angeles. She works a lot for Chiat/Day, an agency that in the last three years has swept the creative advertising awards. You can hear Fraser's music on Chiat/Day spots for Nike sweat clothes, Apple Computers, and Yamaha motorcycles ("one of my favorites"). For Ogilvie & Mather, Los Angeles, Fraser scores jingles for General Foods products, including Cocoa Puffs, Fruity Pebbles, and Alpha Bits. For Ogilvie & Mather, Houston, Fraser's

synthesizers provide the background for Shell Oil's new SU2000 campaign. And she has written music ("big, macho jungle drums") for Holiday Health Spas (J. Walter Thompson, Los Angeles) featuring New York Jets gorilla Mark Gastineau.

"I went to school back East at East Carolina University, and came out here to take a master's degree at Cal Arts with Morton Subotnick," Fraser said. "I was trained in composition, so I do a lot of writing. I do mostly synthesizers with the addition of something else. The Porsche stuff was all synthesized. Then I do rock & roll stuff, too, which is a lot of fun."

After getting her Master's at Cal Arts, Fraser did studio work with Jack Nitzsche.

"The real education started here," Fraser said. "I played synthesizers on *Hard Core* and *Cruising*. And then I co-scored a film with him called *Personal Best*. Probably right now the bulk of my income comes from jingles. But I make it a point not to just concentrate on commercials. I think you become real limited. So much of doing commercials is to do things that are in the style of something else. If you do, you never really develop a style of your own. So I do a performance-art act with a poet called Ivan Roth." (The Roth/Fraser duo was reviewed—favorably—in the Oct. 13 *MC*.)

► The Sessions

Advertising is notorious for moving fast. How long does it take to record a typical jingle? According to Jill Fraser, "Six hours is pretty typical. Like the Porsche spot I just did, I spent six hours in the studio."

Ed Chapman: "The live music sessions that I've worked on in California are longer than any I've worked on in New York. There's much more of the 'record' attitude of going for the right sounds, going for the right performance levels. In New York, the musicians are so tied in to knocking it off in an hour [A.F.M. jingle scale is based on one hour, rather than three hours, like records and movies] that you lay down your rhythm track in an hour, you let your soloists sweeten for a half-hour or 45 minutes. Your singers are in for another half-hour or so. In about three and a half hours you've got your tracks down. So in four to six hours you could easily be done with a full-blown national jingle. Now, I'm speaking of something of a complex nature; that's what I mean by full-blown. This is also a new piece of music. Something that's being rescored or rearranged would certainly take less time."



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Time is one of the reasons synthesizers have come to dominate the jingle scene so thoroughly.

Chapman again: "To get 30 players back in to the studio to redo a line, or to harmonize against something that's already there, can take several days. You can just have somebody with a MIDI synthesizer system or a Fairlight change the program."

► The Pressures

T.J. Knowles, who works with his three brothers as the Knowles Group, struck me as a typical L.A. jingle composer. The Knowles Group has done "The Good Life" campaign for the California Lottery, and national campaigns for Ford, Dodge, Nissan, and Honda. Knowles recut Donna Summer's "She Works Hard for the Money" as "You Work Hard With Your Body" for Del Monte.

"We found out that, in songwriting, nobody pays you right away," Knowles said. "So we got into the commercial end of the business. Since our collective attention span is about 61 seconds, we're cool for TV and radio."

But the Knowles brothers have kept up their involvement in the record business. "We have a publishing company as well," Knowles said. "The jingle business has given us pretty good entree into the record business, in terms of being able to get hold of people to pitch tunes to."

Knowles has had no direct experience working at an advertising agency, and like Jill Fraser, doesn't worry about it. But he described the pressures of advertising with unerring accuracy:

"You just kind of put your head down and go. Everything is a last-minute situation.

There's a lot of pressure, and you have to produce something excellent in a short period of time. I think when you have to produce, you either do or you don't. And when you do, then you stay in business. One of the measures of success for the jingle business is whether or not you're still *in* business—and also if the people that you work with come back to you. That's the ultimate test."

► Breaking In

"I get calls probably once every two weeks, asking, 'How do I get into the jingle business?' And I tell them, 'Write some great music. Take it around. And hope someone calls you.' That's basically what it is. It's like selling pencils, when you get down to the business end of it. It's a function of personality, it's a function of dependability. But every agency is different. There's no way to say, 'This is how you do it.' There's no way."

In fact, that's just what most musicians do—send demos around. So on the agency side, that must mean producers are inundated with demos, right? And that they behave much like record producers: They put 'em on a shelf and forget 'em, right? Both right and wrong.

David Prince is head radio producer at Chiat/Day, Los Angeles. "I had two tapes that came in the mail today," he said. "I probably get three to four music reels a week. I listen to everything that comes in, and I make notes. I'd say 90 percent of the music that comes in is jingle-oriented, and Chiat/Day just isn't a jingle-oriented agency. We use a lot of scored music—light, lyrical background music. You will find very few of our commercials that have

an identifiable commercial jingle. Pizza Hut would be as close as it comes. But that's a carryover from their previous agency. We didn't have anything to do with it, but we still incorporate it in several radio ads."

Asked about the demos he receives at DFS/Dorland, Ed Chapman laughed. "Oh, yeah. I have a large stack of stuff sitting in my office, from people all over the country. When I have downtime or slow time, I listen, or if I'm in search of, I certainly listen to things."

T.J. Knowles characterized the music expertise of ad agency people as "everything from soup to nuts." According to David Prince, Chiat/Day producers' "backgrounds are generally in film and commercial production. Some people have worked up through the broadcast department here, where they've undergone several other broadcast-oriented jobs, like talent payment or trafficking. And then our executive producers come from a more film production background. So none of us are actually musicians. I used to sing. Basically, we know what we like when we hear it."

As he described listening to demos, Ed Chapman used the phrase "in search of." What are ad agencies looking for nowadays in music?

"As an industry," Chapman said, "I think all of us are probably looking for certain kinds of unique sound, a way to break through the clutter. Hence, I think the tendency to go to more rock & roll tunes, assuming we're marketing to a younger audience. If we're going to an older audience, trying to find that perfect MOR sound could be a little more difficult. Something that is contemporary and appealing and will break through clutter is probably a key thought."

THE MYTH... "It costs a lot to make a hit record!"

FOR WEEK ENDING JULY 12, 1980

Billboard.

HOT 100 SINGLES..

WKS. ON CHART	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE <small>PRODUCER (S), WRITER(S)</small>	ARTIST <small>(LABEL & NUMBER, DISTRIBUTOR, LABEL)</small>
71	82	92	3	ROCK 'N' ROLL TO THE RESCUE <small>(MELCHER, PHILLIPS, & GILLMAN)</small>	THE BEACH BOYS <small>CAPITOL 4585</small>
70	78	88	3	CALIFORNIA DREAMIN' <small>MELCHER (PHILLIPS & GILLMAN)</small>	THE BEACH BOYS <small>CAPITOL 5630</small>

FOR WEEK ENDING JULY 12, 1980

Billboard.

HOT BLACK SINGLES..

WKS. ON CHART	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE <small>PRODUCER (S), WRITER(S)</small>	ARTIST <small>(LABEL & NUMBER, DISTRIBUTOR, LABEL)</small>
56	82	—	2	HEY GOOD LOOKIN' <small>(CLINTON, WASHINGTON, GILBERTSON, GILBERTSON, GILBERTSON)</small>	GEORGE CLINTON <small>AT&T 5602</small>

FOR WEEK ENDING JULY 12, 1980

Billboard.

TOP BLACK ALBUMS..

WKS. ON CHART	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE
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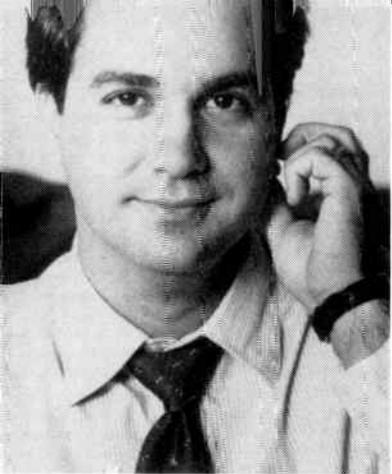
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Joe Lubinsky's Levis composition didn't sound like a jingle. "Yet it was really hard-sell," he admits.

► The 501 Blues

Jackpot! An ad agency producer, new to her job and reluctant to be quoted, referred me to Josef Lubinsky of HLC (stands for Hicklin-Lubinsky Company; Ron Hicklin, Lubinsky's partner, is one of the country's leading vocal contractors and producers). And Joe Lubinsky turned out to be the composer of both "501 Blues" and "What the Big Boys Eat."

"I did the original 501 campaign that aired in '84, on the Olympics," Lubinsky said. "It was subsequently completed with different groups. As time went on, they went to real blues groups to play the stuff. But the original '501 Blues' were mine. It was a lot of fun."

"The reason I like to make a distinction between the original and the stuff that's out now, is, A, first of all, that's the facts," Lubinsky continued. "And B, the original campaign was breaking new ground. Nobody had ever done anything like that before. The visuals were voyeuristic; you felt like you were looking at somebody rather than watching a commercial performance. The other thing is that the music was designed to be emotional, to capture a part of you, to really talk to you."

How it started: "Mike Koelker [Foote/Cone/Belding creative director] had written some lyrics for the original piece, which was called 'Got Me a Case of the 501 Blues.' And he sent them to my house. He sent me a little prospectus, said he'd never done music for Levis before, and he was a little nervous about it. He wasn't a music guy, but he had written some lyrics. I could take some of 'em, lose some of 'em, whatever I wanted."

"I wrote it in C. It has all of three chords, C7, F7, and G. I dashed something off on the piano, called him back, and he thought it was

just wonderful. So I wrote about seven more pieces of music for him. Lyrically, I took a lot of his ideas, and some of my ideas, and put them together. Musically, it was just something that felt good. They were blues, but they were supposed to be fun blues, more perky blues.

"The great thing about these commercials," Lubinsky continued, "is that they have an awful lot of product in them. Particularly the early ones talk a lot about the product benefits: '501 blues do the things that you do / 501 blues fit the personal way / 501 blues wear 'em every day. . . .' A lot of important things about the product, and a lot of '501 blues.' It didn't make you feel like you were listening to a typical jingle. Yet it was very hard-sell. And it's my understanding that the 501 jeans sold like crazy after this particular campaign."

"One of the things that really separates HLC and me from the rest of the music companies is that I've never wanted to do anything *but* write jingles. Most of the people in this industry, unfortunately, are using it as a road to someplace else. I'm not interested in going someplace else. This is where I want to be. That's not to say that we don't do our share of movies. But my real love is advertising. That's what I studied in college. I ran the advertising department in high school. I wrote music on the side. And when I found out that you could do both, I was in absolute love!"

► The Emotional Meld

"There's a philosophy that I have: If you can find an emotional meld between your product and your music, then you've got yourself a winner. The reason the '501 Blues' worked so well is because the product was blue. Everybody had called them 'blue jeans' for so long. There was a good emotional meld, but there was something else: There was loneliness, there was pride, there was happiness, there was joy. Those kinds of emotions stay with people forever. For example, in this conversation, you brought up that you're wearing 501s right now. You take pride in the way you dress. So a spot that has pride in it has a good emotional meld."

"I'll give you another example. In the early Seventies, I wrote an ad for Toyota of Orange. Back then, when you were buying Toyotas, they were basically econo-boxes. When you think about buying cars in the early Seventies, you were scrambling to get rid of your big gas guzzler, trying to get something that was cheap to ride around in because [the price of] gas had skyrocketed. You went out and haggled with

some salesman over some car you didn't really want to drive. It was smaller than what you thought you should have had. You had to pay payments. You had to insure the darn thing. Buying a car was not what you'd consider your favorite experience."

"So if you were to make great commercials about buying a car—I'm not talking about corporate, now; I'm talking about local dealership—it stands to reason that if you hate it, if your song is *built* on hate, you're going to have a very successful song. So when I wrote 'You won't get a lemon from Toyota of Orange,' it was *designed* for you to hate it from the moment you heard it. The voice was lousy. And there's that emotional meld. You can use love for perfume. You can use sex for clothing—for anything. But that's the main difference between buying a piece of music from me, at HLC, and getting one of my competitors. My competitor's going to write you a great piece of music, but it may not have an emotional meld. He may not look to the advertising implications of what he's writing."

"Look at the original campaign I wrote for Wheaties: These sexy guys in baseball outfits diving and jumping and drinking milk and having the milk slobber over the guy's lip—you talk to any woman who saw those commercials, they thought it was the sexiest thing they'd ever seen."

"To me, if you get the emotional meld in your music, you've got a winner. It's hard to do that. I've written a lot of pieces of music that have managed to do that in one way or another. But it takes a real special client to notice when you've done something that's right. Also, you're stuck with what the client's given you as lyrics, unless you can change it completely—which I'm finding out is the only way to get out what you really need to get out."

Lubinsky stresses that "A great communicator can always communicate." So it doesn't make much difference if the people at advertising agencies know the technical side of music or not, "as long as they know how to get what they want."

And regardless what we think of advertising as a whole, or of its role in our society, advertising has broken new ground, consistently, in communication. It still does.

But one thing doesn't change: the effect a good jingle has on the listener. A lot like the effect of a great popular song, with which jingles are coming to have more and more in common. Good or bad—for music? For advertising? That's another story. ■

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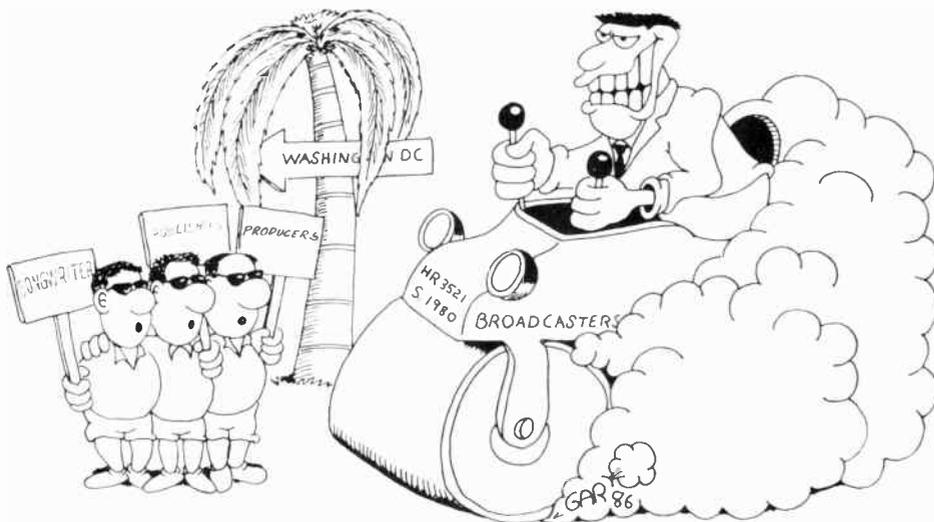
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SOURCE LICENSING EXPLAINED

The Issue & Its Implications

by Murdoch McBride

For years, copyright (or licensing) organizations have staunchly defended the songwriter's most valuable right: ongoing payment for the continued use of a song. Although these licensing societies—ASCAP, BMI, and SESAC—are normally competitive, they've shown widespread cooperation in the face of hostile legislation aimed at revolutionizing the present system of ongoing payments.

At issue are two identical bills, backed by the influential television broadcasters' lobby. They are currently scheduled for the agenda of the next Congressional session, and are titled S. 1980 (Senate) and H.R. 3521 (House) or, as they are more commonly known, the "source licensing legislation" (see Guest Commentary for elucidation).

Although these two bills have been stirring up controversy for several months, many songwriters remain unaware of the exact nature of the legislation, causing elected officials at ASCAP, BMI, and SESAC to become concerned about motivating their respective memberships in opposition to S. 1980 and H.R. 3521.

Even a fundamental description of these bills requires some background on the domestic copyright system. Since the revised U.S. Copyright Law went into effect in 1977, the originators of "intellectual properties" (artists, authors, songwriters, etc.) have enjoyed greater protection of their work. Among the most important benefits to songwriters is the concept of multiple rights, whereby creative individuals have the privilege of licensing such multiple rights, one at a time (see page 28 for more on this subject).

In short, every song written by a songwriter endows that writer with a "bundle of rights," such as the right to synchronization of that song to film or videotape, the right to publish the song, and, naturally, the right to perform the song.

Under the law, songwriters may choose to

sell or not to sell rights from their bundle, based on the legal acknowledgment that creators of intellectual properties may determine a market value for such works before they start selling all or part of their bundle.

As explained by BMI in an extensive brief, "The right to license each of the rights separately is one of the most important benefits given to songwriters, since it allows them to obtain continuing royalty payments as their works continue to be performed, instead of forcing them to accept a lump-sum payment before their work has a chance to gain popularity before the public." This is the main problem with source licensing legislation, according to its critics, who point out that songwriters would be legally required to sell both synchronization and performance rights to television producers—before the public ever hears a note of their music.

Although songwriters work in a number of ways—as television composers, free agents, and as staff writers—the few *working* composers and authors who ever see their material played on television or radio view the matter of source licensing legislations as a real threat, involving very serious implications.

With regard to the potential impact of S. 1980 and H.R. 3521, several professional groups will be directly affected should the bills pass. These groups include the songwriters (who create), the producers (who package), the broadcasters (who use), and the licensing societies (who collect).

Under the current system, which the copyright societies argue has withstood judicial scrutiny for decades, there are four ways in which a songwriter may license his performance rights to a particular broadcaster. These four options are available to any songwriter, regardless of affiliation with ASCAP, BMI, or SESAC, because membership in these societies is not considered exclusive.

The first option would be for a songwriter to negotiate directly with, say, CBS (broadcaster), under what is called "direct licensing." Then again, the same songwriter is free to ne-

gotiate with, for example, MTM (producer) in what is *traditionally* known as "source licensing." We should be careful to note that the broadcasters have borrowed that name, thereby giving it a whole new meaning. The third option is called "per-program" licensing, where broadcasters buy the rights to songs on a program basis and pay a percentage of that program's profits to ASCAP, BMI, or SESAC.

Finally, there is the accepted way of doing business: "blanket licensing." Here ASCAP, BMI, and SESAC negotiate for a flat percentage of the broadcaster's net (somewhere just below one percent of a \$12-billion industry), which buys full access to each society's catalog. Blanket licensing is generally considered to be the fairest, the simplest, and easiest of the four licensing options to administrate, and has therefore been chosen over the other three for years.

Broadcasters, who pay the copyright societies no matter which system they use, have their complaints, in any event. They claim per-program licensing is too costly, that blanket licensing makes them pay for songs they don't use, that source licensing (as it exists) means they must negotiate separately for performance and synchronization rights, and that direct licensing is considered far too much work for everyone involved.

Moving back to the present source licensing legislation issue, we can see why the broadcasters, who lost a precedent effort to do away with blanket licensing in the courts, have returned to do battle, this time with legislation. Essentially, the broadcasters (owners of local television station) want to stop footing the bill for access to song catalogs. If the broadcasters win, experts agree, not only will songwriters be at a clear disadvantage, but the producers will be mired in administrative chaos. "It will be a nightmare," claims ASCAP President Morton Gould. "I think it's important to alert not only the musical community, but the entire creative community on any area that has to do with rights, with intellectual property rights, or any rights that are the product of the human mind. In [the case of source licensing legislation], it is specific to local TV broadcasters, but it would be the beginning of a disastrous pattern. It comes down to a buy-out. A one-time payment rather than the accepted system, where you are *paid* as your work is *played*."

This buy-out, which Gould considers to be the most dangerous aspect of source licensing, is mentioned in ASCAP's "Don't Stop the Music" brochure. The brochure states that "The effect of these bills would be to violate the creator's most valuable right... by forcing on composers a buy-out... *before* its value in the marketplace can be determined."

Ken Sunshine, manager of ASCAP public relations, agrees there is reason for concern not only among songwriters but with the general music audience as well.

"I see two possible results of source licensing," Sunshine warns. "The first is that the impetus to create will be lessened. There's going to be less good music. Secondly, I think there will be an increasing tendency of the producers—now remember, if source licensing passes, the *producers* of local television stations will have to pay for the public performance of a song—to not want to pay much. If these bills pass, we're convinced the incentive will be for them to pay as little as they can."

At first glance, source licensing legislation

may appear to be just another rate-negotiation story, blown out of all perspective; yet nothing could be further from the truth. The deeper one gets into researching the issue, the more astonishing it is that such one-sided, special-interest legislation could get as far as it has in a democratic society.

"We've been walking the halls of Congress with many of our writers," explains BMI president Francis Preston during a stop in Nashville, "and in talking with Congressmen, we've found that many of them did not really understand what the legislation was about. A great deal of pressure [from broadcasters] was put on them in their territories and I don't think they realized how serious it was. In fact, I don't think the broadcasters realize the chaos they are setting themselves up for. No matter how many producers bring in shows, broadcasters are still going to have to contact a great many individual songwriters for licensing. And the producers are going to have to negotiate with attorneys [and songwriters] for fees, and then bring in accountants [to pay the songwriters], and it's going to be nothing but chaos. No production company is set up with attorneys and so forth, who can accurately determine—the first time a piece of music is out—what its real value is."

Although they are intransigent with regard to protecting their memberships, the copyright societies do seem to understand the economic pressure that ongoing payments present to broadcasters, and they seem willing to continue battling the issue, providing the fight stays "fair."

"There's nothing unusual and certainly nothing criminal about the user of a product trying to get it for as little as possible," Morton Gould

explains from his West Coast office, "but it's usually done in a free marketplace, with negotiations, and that's how we've done it for years. Sometimes you get a little more, sometimes you get a little less, and you see a lot of compromise. What they're trying now is to chip away at the foundation on which the whole protective, creative-right concept is based. I feel we have to face this attempt to do through Congress what the local broadcasters could not do, all the way up to the Supreme Court."

The source licensing legislation is not only an alarming domestic issue, but a serious international matter that has captured the attention of foreign copyright societies as well. Bob Thompson, senior executive in the office of the president at SESAC, has initiated a great deal of effort aimed at directing the United States towards its best possible role in the future of international copyright protection.

"The area that I first exposed in the [U.S.] Congress," Thompson explained, on his return from the 35th congress of the International Confederation of Societies of Authors and Composers in Madrid, "was the international aspect of the source licensing legislation. The United States is part of what is effectively an international association, with the structure of these relationships depending on reciprocity. That's the foundation. In Madrid, it was obvious that there was as great a concern over this issue with the people of France and England as there was with us. With the advent of satellites, television has become a worldwide communications instrument, with simultaneous capabilities. In a situation like that, there are no longer barriers otherwise known as 'international boundaries.' In that kind of setting,

something like this source licensing legislation affects the entire world, not just us. It's actually part of a *global* attempt by users of intellectual property to destroy the author's representation. That means it's a fundamental attack on the societies [ASCAP, BMI, SESAC] themselves. No individual author has any possible hope of effectively negotiating with a television station, let alone a whole network."

It is clear, from speaking with the three top executives at ASCAP, BMI, and SESAC, that while they may rival each other in the marketplace, they are united in their stand against source licensing legislation.

When asked what musicians and composers could do to assist in supporting the effort against source licensing, Morton Gould indicated that despite the odds being in favor of the powerful broadcast lobby, the musical and artistic communities could win the fight by sheer numbers, if they act decisively.

"They can write letters," Gould explains. "Congressmen are very sensitive to local pressures because it represents their votes. There are constituents from their districts, states, and cities who are composers and writers, and they can all help balance against the votes of the broadcasters. It's an immense task, because the broadcasters have access to the airwaves. You could say that for every piece of broadcast muscle you need a thousand pieces of songwriter mail.

"From the point of view of the individual writer," Gould continued, "we will never allow them to be in a position where they would not have a protective blanket around them, in whatever guise, to protect them in a free market, which I assume will always exist." ■



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COPYRIGHTS CLARIFIED

Sorting Out Your Bundle of Rights

by Steven R. Lowy, Esq.

Once you finish writing a song, the copyright in that song is immediately created and belongs to you as creator. What exactly is that copyright and what do you *do* with it? Commercial interest in a song raises many legal and business questions regarding the copyright itself. It's important for songwriters to understand what rights are embodied in their creations.

Music publishers are often the first business interest a writer encounters in attempting to market his or her talents. The range of music-publishing deals for a writer varies from a single-song administration agreement for a 10-20-percent fee, to an exclusive 100 percent of the copyright to the publisher and payment to the writer of substantial advances against 50 percent of the income generated by the writer's compositions. Naturally, the type of agreement is dictated by the needs and commercial appeal of the writer involved.

You can best utilize a music publisher—and you'll probably be more inclined to contract for a publisher's services—if you're fully informed about the nature and extent of the rights embodied in a song. After researching music-publishing contracts, some writers are tempted to administer their own songs. This is often ill-advised; as a member of the bomb squad said to the nuclear physicist, "A little knowledge is a dangerous thing." A publisher has (or *should* have) the knowledge, resources, staff, and international and domestic business contacts and relationships to most effectively exploit a composition and maximize the collections from same. Besides, is your time better spent writing new songs and cultivating creative relationships (i.e., hanging out) with artists and producers looking for material (admittedly, the latter is also part of a publisher's job), or issuing licenses, collecting overseas money, and mailing demos to A&R people? With that in mind, the following "little bit of knowledge" might prove helpful in making certain career decisions.

Steven R. Lowy is an entertainment attorney based in Beverly Hills.

What Is a Musical Copyright?

The rights embodied in a musical copyright determine the manner and sources of income which may be generated by the song. Thus, it is best to regard a musical copyright as a "bundle" of several rights; the most basic of which are: (1) mechanical, (2) synchronization, (3) performance, and (4) print.

Mechanical Rights

The mechanical rights consist of the right to sell so-called "mechanical reproductions" of the song (e.g., records, tapes, and CDs). Also inherent in the mechanical rights is the right to control the first distribution or release of mechanical reproductions of the song ("the right of first release"). The owner of the song conveys these rights by granting a prospective user (usually a record company) a "Mechanical License" providing for accountings and payment to the owner of the song for each reproduction of the song (record, tape, etc.) sold by the user.

If a song has previously been released, then any user may release a new recording of the song without the owner's consent, so long as the user pays the song's owner the Statutory Compulsory Mechanical Royalty Rate (often referred to as the "Statutory Rate"). The Statutory Rate is currently (as of January 1, 1986) five cents per song per record (or other audio-only device) sold, or .95 cents per minute of music per record (or other audio-only device), whichever is greater. Most record companies require that their artists agree to grant to the company mechanical licenses for those compositions that the artist controls at a rate no more than 75 percent of the Statutory Rate.

In the U.S., many publishers use a company called the Harry Fox Agency to administer (issue licenses and collect money) their mechanical rights.

Synchronization Rights

Synchronization rights refer to the right to synchronize a musical composition with a specific *visual* image or series of visual images (e.g., film and video). The user in this instance is usually a film or TV producer. The owner

of the composition grants the user a synchronization license to use the composition in synchronization with a particular visual image or series of visual images for a negotiated one-time fee. The fees are based on the popularity of (i.e., demand for) the composition and the type of use involved. Accordingly, fees can range from zero to five figures for use in a feature film and up to six figures for use in a commercial. There is no such thing as a "statutory compulsory synchronization license"; therefore, if the owner of a composition does *not* want the song used in a particular film or other visual presentation, he or she can simply say no.

For the novice in music licensing matters, some confusion arises when a film producer prepares a license and includes a provision allowing the producer to use the composition in all media (including sales of videocassettes, etc.) without further compensation. If a so-called "video buy-out" provision is included, the synchronization fee should be high enough to reflect a substantial royalty for a best-case scenario of the film's video sales. Otherwise, the video sales should receive separate treatment involving advances against royalties payable at certain sales plateaus. Further, "all media" should be defined so as not to impair the song owner's right to receive royalties normally collected for non-dramatic public performances (such as radio and TV).

When confronting these issues (among many others) in the music publishing arena, a writer—unless he or she is an experienced music attorney or publisher—should seek professional guidance.

Performing Rights

Performing rights are the right to perform a musical composition publicly for profit. There are two types of performing rights: dramatic and non-dramatic.

Dramatic performing rights are often found in musical comedies or plays in which the performance of the composition aids in telling a story. Dramatic performing rights are licensed individually for a negotiated fee.

The users of non-dramatic performances include radio and TV stations and networks, stadiums, arenas, clubs, restaurants, bars, and airplanes. Naturally, if a song's owner licensed his song to all these users directly, he or she would have time for little else and probably never be able to adequately collect for all the song's performances or prevent its unauthorized use. Accordingly, publishers and writers license the non-dramatic performing rights in their songs to various performing rights societies (ASCAP, BMI, and SESAC), which in turn license their entire catalogs to the users. Most performing rights societies log the performances of the compositions in their catalog by monitoring airplay or other performances of all users with respect to type and frequency of music played. Blanket licenses, for a flat yearly rate, based on the user's annual revenues and other factors, are issued by them to the users entitling the users to perform any of the compositions in the societies' catalogs. Royalties are paid in equal shares to the writer and publisher.

Since the U.S. performing rights societies have thousands of songs in their catalogs and are licensing agents for thousands of writers and publishing companies, before you form a publishing company and choose a name for the

company, you should attempt to "clear" the proposed name of the company with BMI or ASCAP. They usually require you to submit three possible names in case two are already in use or confusingly similar to a name already in use. Once BMI or ASCAP has cleared a name for a company, you shouldn't waste any time in filing an application for publisher affiliation. In order to affiliate a publishing company, ASCAP and BMI require that a song has been or is scheduled for release, thus enabling it to be performed publicly.

Naturally, there are many issues involving affiliation with a performing rights society and clearing (i.e., reporting) the release of songs, too numerous to discuss in this article. However, the societies publish pamphlets and brochures which are informative and have cooperative staffs to answer questions one may have.

Print and Other Rights

Print rights primarily consist of the right to print and sell sheet music of a composition. There are many different configurations of sheet music, ranging from single-sheet pianoforte arrangements to songbook compilations, multi-part band or orchestra arrangements, and so-called "personality folios" (generally books of songs by one writer). Sheet music agreements are usually made with one of the four or five major sheet music printing companies and provide a payment of a percentage royalty based on the number of copies sold. (It should be noted that a new arrangement of a composition may give rise to a copyright in that arrangement itself, as separate and distinct from the copyright in the composition.)

The owner of a copyright has certain rights

in regard to the right to alter or prevent the alteration of a composition. These rights are sometimes referred to as the "moral rights." The strength of these rights can vary from territory to territory. In the U.S. they tend to be limited to the prevention of wholesale truncation or distortion of a copyrighted work so as to impair the integrity of the original work.

Examples of other rights which require the registration and issuance of licenses (although partially related to the rights previously discussed) are: the right to use a song in a commercial, printing lyrics or sheet music on products such as T-shirts and posters, and the right to create so-called derivative works such as a film or play based on a composition.

Sound Recordings

Many people involved in the copyright registration, exploitation, and licensing of musical works confuse the copyright on a musical composition with the *recording* of that composition. In the U.S., there is a distinct copyright in a sound recording of a composition. This copyright consists of the actual performances and sounds embodied on a master tape or other device used for recording. In the music industry, the copyright in the sound recording is usually owned by a record company, whereas the copyright in a composition is usually owned by a publishing company.

Returning to our discussion of mechanical and synchronization rights, if a film producer wanted to use a particular recording, then he would have to obtain a synchronization license from the publisher of the composition and a so-called "Master Use License" from the record company that distributes the records em-

bodying the sound recording. Further, the record company distributing the recording would be entitled to a compulsory mechanical license so long as it paid the song's *owner* the statutory royalty rate for the number of records sold by said label.

How to Register a Copyright

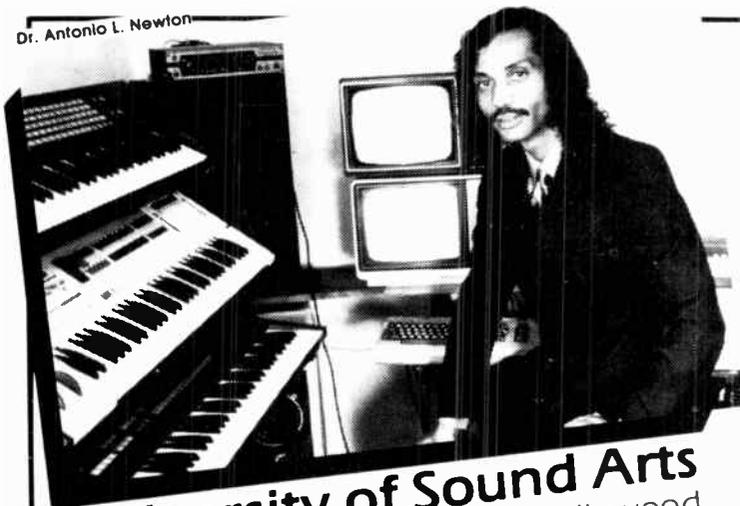
The appropriate form for registration of a musical composition is called the "Form PA." If you wish to register a copyright in a sound recording only, or a sound recording and a composition together, a "Form SR" is appropriate. Copyright forms and circulars are available at no charge. To obtain copyright registration forms and the circulars, write to Registrar of Copyrights, Library of Congress, Washington D.C. 20559, or call (202) 287-8700. The copyright office publishes two circulars that you may find very helpful and informative: circular R50, "Copyright Registration for Music Compositions"; and circular R1, "Copyright Basics."

The fee for filing a copyright registration form is \$10 per form. Penniless writers sometimes register more than one song on one form as a "combined work." This is better than not registering at all but not as effective as registering each composition separately; this approach is analogous to buying the cheapest motorcycle helmet.

A Word to the Wise

Although it is very important for a writer to understand the legal rights and commercial possibilities relating to musical copyrights and publishing, these are not areas in which it is advisable to proceed without the benefit of competent counsel and/or professional music publishers. ■

Dr. Antonio L. Newton



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◀ 16 BRIAN ELLIOT

single. People were a little worried because they released 'Live to Tell' earlier—to coincide with the movie [At Close Range]—and then they put it on the album, and 'Live to Tell' was also kind of heavy." But Madonna's strategy paid off.

"When we first saw the video, my dear wife Suzanne was moved to tears by it. She just thought it was a very sensitive, evocative piece of work. I looked at it, and I thought, 'Gee, the girl looks great, she moves great, she's singing my song, it's gonna be on MTV, and it's gonna be a worldwide hit. I love it!'"

"I have an ongoing relationship with Freddie DeMann, and I would be delighted to work with Madonna at any time in the future. She did a great deal for my song." Elliot refuses to discuss rumors that "Papa Don't Preach" is being spun-off into movie and television projects with himself as scriptwriter. "I had the good fortune—through a connection made by my lawyer, Bob Gordon—of signing with a great agency, Creative Artists [CAA], and having a wonderful agent, Brian Loucks, who has got to be the best guy in town at interfacing music with films. He's exploring getting me more involved in producing records and placing my songs in films. He's also interfacing me with their other departments—helping to package any script that I may come up with. I have definite ambitions in screenwriting and coordinating songs for films."

For the moment, Elliot is full of curiosity to see what further political pathways "Papa Don't Preach" will travel as he completes work on Cristina Dent's debut album for Warner Bros. ■

◀ 17 WENDY WALDMAN

cause I've come into this as a recording artist, I was able to hold to some of those now-looked-upon-as-archaic values about work. There's a real bottom line for me: integrity and enjoyment. I work with people I really would like to spend time with.

The minuses [of collaboration] are very significant. You can wind up backing down on what you know is really true, message-wise or musically. You can wind up watering it down because you don't want to offend, or because the two of you have convinced yourselves that no one's gonna cut this thing because it's too outrageous the way it is. Or because you're writing it to get it cut. And so you wind up giving ground on your own artistic integrity. And I think that is a very serious problem. I think it's what makes for mediocre songs.

I know writers who have written in collaboration songs they're not proud of. Because they wrote perhaps with someone who was less of a writer than they, or someone who was more politically connected, but was not someone they respected. So they let a bad idea become the foundation of the song, and they're embarrassed. I tell my friends, "Look, any time a tape goes out with your name on it, your name's on it." That stuff comes back to haunt you. You've gotta take very song you send out there as seriously as you possibly can.

As an artist, you have to pick your place and draw your line. It's been very difficult for me over the years to find exactly where that line was going to be drawn. But even if you're a little bit lonelier, you make the statement you believe in. ■

◀ 19 SURVIVOR'S JIM PETERIK

I hear on the radio, no matter what kind of music they are—new wave synthesizer music, pop rock—that I can't pin a precedent on. I can tell a structure that's been used before a mile away. And I can tell you that there are very few totally original structures. And any writer who says that he's not using a formula is fooling himself! You try to be original; you definitely try to put new slants on everything. But there are things that are gonna repeat, and there are things that are gonna be used again in different ways. And there's nothing wrong with that. I think it's the way every writer makes those formulas *unique* to him that's the key."

Aside from "determination" songs, Peterik writes mostly about love. "I'm a hopeless romantic," he admits. "Hopeless! I cry at movies, and it just sweeps me away. It's just something you never lose.

"I haven't changed that much as far as what makes me write a song," Peterik continues. "I try to keep a naivete in that section of my life, and separate myself from the business end of things, because if you get too involved in that, it stifles creativity. I've seen a lot of things that haven't been handled correctly throughout my career. But I refuse to become cynical about the business, even though there are manipulative [aspects of it], and sometimes, you *do* feel like a product on the marketplace. As a writer, I try to isolate myself from that part of it, and I guess that's partly why I live in Chicago. But I guess what I'm really trying to say is that I still enjoy the whole process. My dreams haven't died. I haven't lost that childlike sense of awe of playing rock & roll!" ■



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◀ 21 DOLBY & WILLIS

and I started humming something and then later on you adjusted bits of it, and then you would change a chord, and I would take the melody up there, and the lyric was definitely hand-in-hand. Having just gone through being trounced on by some individual, the topic of that song was right for me. I know I was feeling empathy."

Dolby counters, "A lot of the emotional content of that song came from me."

"I happened to be going through it at the moment, but you were definitely speaking as if you had been there as well," says Willis, sorting things out.

"I've definitely been there," Dolby explains further, "but also, I was almost creating dialogue for the characters in that scene. The lyrical style of that song is very conversational—everyday things two lovers might say in conversation, rather than abstract poetic metaphysics: 'I don't know why you're not talking to me. I don't know what went wrong.'"

"Two people that had so much together really ought to get along," Willis continues, explaining. "It was basically about how they trusted one another and then all of a sudden, it's saying, 'Don't turn away. You can call me names; you can do anything. But don't turn away.'"

Dolby chuckles. "If you get a line like 'I don't know what went wrong' Allee will immediately click in through her index file and go, 'Going for a song, 'Going all along, 'Uh, dong' and I'm going, 'Naa.'"

"Turd on the lawn," Willis offers dryly.

Dolby grins. "Which is a familiar feature of Allee's household!" Willis feigns outrage.

The collaboration lasted only five days—two days at Willis' house in the Valley and three days in San Francisco. Dolby himself lives in London and has a studio there.

"When someone says, 'You have a month to write something,' it doesn't do me any more good because it only hits when I'm inspired. When I have time to think about it, I only tend to make it worse," Willis says. "I was conscious of the fact that he hadn't worked like that before, and so I felt like it was a fairly experimental stage, which is something I always like being in. Now that I divide my time up between music and art, I don't even think about music unless I'm very excited. And once I'm in an excited state, I just go for it!" Willis creates large motorized sculptures using computer chips. She recently designed the space car for the movie remake of *Journey to the Center of the Earth*.

In those five working days, "the imaginative core of the songs," as Dolby calls it, was defined. "I was working with singers," he says, "who had no inconsiderable talent but very limited experience—Lea Thompson especially—and it meant that I had to make sure the songs were within their range and their limitations. Very often, it's when different vocalists get their lips around lines of lyrics—or don't, as the case may be—that you know which lines are really working and which aren't. So there's a lot of improvisation, of changing lines and changing lyrics here and there."

Dolby says he had "pretty firm ideas of the structure and the flavor" of the other two songs he and Willis co-wrote ("It Don't Come Cheap" and "Howard the Duck"). "Allee

came in with me to finish them up, which is something I probably couldn't have done on my own."

"He had a real good portion of those written already," Willis affirms, "so that's a case of how I come into situations a lot, where someone has a start and then for whatever reason wants to bring in new blood to finish it."

"It's so funny to me with music in films anyway, having done a lot of film stuff," says Willis. "Like my involvement with *Beverly Hills Cop* was a month before the film came out. It's such an afterthought. 'Neutron Dance' wasn't supposed to be used. I mean, they were still looking to replace that temp track up until literally three weeks before the premiere. Music is a mystery to them, and I don't think they necessarily commit and make the right choices so much as they do on costumes and sets and designing the monsters. I think they get scared and cheese out right at the end—a lot!"

Willis and Dolby are unhappy about *Howard's* filmmakers' decision to abandon Dolby's score (which he was never allowed to complete). "The movie had a shot at being avant-garde in a way, and that's what his score would have lent," says Willis.

Nevertheless, Dolby and Willis praise Lucas, Huyck, and Katz for having songwriters involved right from the beginning. Says Willis, "That someone thought about the music way early on in this film was incredibly hip—as was involving Thomas Dolby. They cheated out at the end, but they thought about it early, and that's a step ahead of where most of them are." ■

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FIELD TEST HOLOPHONICS: Auditory Pathway to the Brain?

by Barry Rudolph

There's been an industry buzz in recent months about a new sound recording technique called Holophonics™. Unfortunately, I was unable to obtain the Zuccarelli Holophonic Sound Processor for a Field Test (more on this later), but I do want to report on this new method by way of a listening test and a discussion with Holophonics inventor Hugo Zuccarelli.

Holophonics is a revolutionary patented process that replaces microphones in audio recording or broadcasting. Hugo Zuccarelli wondered: How can a person with only one ear localize a noise in a three-dimensional world? Zuccarelli used mathematics, a model of a human skull, and holography principles, and he came up with a formula on how the brain perceives sound, not just how the ear receives it.

Holophonics incorporates both dynamic and spatial encoding to position the listener in the center of an "audio hologram." So you hear all the usual stereo audio information (left-right orientation, loudness, etc.), but now you also hear where exactly the sound is coming from. Any variety of three-dimensional points can be easily visualized around your head and shoulders.

My hands-on (or should I say "ears on"?) field test was a Zuccarelli-produced Holophonics demo cassette called *Aldebaran*. This demo sort of reminds me of those corny early-stereo demonstration records with the left-to-right bouncing ping-pong balls or the screaming right-to-left freight trains traveling across the spectrum. Of course, this tape makes for a much more refined and subtle listening experience.

Side One is a collection of everyday sounds, the kind that tend to be buried in our subconscious aural memory files. The sound of scissors snipping behind my head or in front of my forehead put me at my haircutters three weeks too soon! Matches being struck, water running and dripping, and the sound of removing a jacket were all very real in the headphones of my Walkman. The point here, gang, is that Holophonic recordings can cause intense visualizations in the captive listener. In fact, the liner notes include a warning: "Do not listen while driving!"



The secretive Zuccarelli won't even allow photos of "Ringo," but he doesn't mind having his own picture taken.

Side Two contains various ethnic and orchestral music selections utilizing the Holophonic recording process. Musical tastes aside, I was not overwhelmed by the sound of this side. In fact, I found the sound image to be a distraction to the enjoyment of the music. I also feel that some sloppy mastering in the cassette's preparation in the form of pops, clicks, and clipped fadeouts distracted very much from some of my visualizations (an engineer's nitpick).

If you would like to hear some Holophonic sound, KLOS-FM has a show called *Headset* at midnight on selected Wednesdays. Pink Floyd's album *Final Cut* employs Holophonic sound effects, and the group *Psychic TV* has a 24-track digital, completely Holophonic album. All the instruments and voices were recorded without microphones, using only the Holophonic sound processor.

Some Tech Stuff

As an engineer, I naturally wanted to get inside of the Holophonic recording equipment and find out how it works, but this turned out to be impossible. Zuccarelli says: "I'd prefer to destroy Holophonics rather than have it fall into the wrong hands" (I have nice hands). In fact there have never even been any photographs taken of the device itself, which Zuccarelli affectionately calls "Ringo."

This much I am told: The Holophonics "head" is not a binaural stereo recording microphone system. It is a robot-like upper body with a head sensor. Zuccarelli claims to have discovered a "reference beam" generated by each of our human ears that goes out and bounces, strikes, and refracts off objects in our surroundings. This beam creates a super-complex interference pattern that is utilized by the Holophonic device to encode the spatial information along with the natural audio information.

Holophonic sound can be recorded using any standard stereo, two-channel digital, analog,

or cassette recorder. The sound can be reproduced with any speaker or headphone setup, but for me the headphones are the best and most dramatic. It is recommended that concentric or coaxial phase-coherent, single-speaker systems are preferred over two- or three-way speaker systems. Even in mono, such as on a single-speakered TV, an enhanced clarity and sense of sound traveling from the screen to the room is claimed.

The Holophonic-sound idea is also thought to have medicinal values. Reports of hearing-impaired people being able to hear again after intense sessions with the Holophonic recordings have been documented. Research and development into therapy tapes for both hearing-impaired and sightless individuals have been proposed. Time will tell whether Holophonics has merit or will fade away, as quad sound did.

The Holophonic sound-processing equipment is not for sale or rent. Zuccarelli will only consider a negotiable royalty for its use. Hugo Zuccarelli thinks of himself as a physiologist rather than an engineer. There are no published technical papers in the *AES* (Audio Engineering Society) *Journal*, although Zuccarelli claims to own the patent for the device.

Zuccarelli says that a "major" album making use of his Holographic Sound Processor will be available soon. But the real future for Holophonics lies in film sound. The perfect niche for this process is the reproduction of sound effects, dialogue, and Foley-type sounds for feature-length motion pictures. Imagine how incredible the experience of moviegoing would be if Holophonic sound were used with the large-screen formats such as Imax or the new Showscan system.

The *Aldebaran* tape is available at Disneyland, as it turns out. Or it can be purchased for \$15 plus sales tax by writing to Zuccarelli Holophonics Inc., P.O. Box 64770/294, Los Angeles, CA 90064. ■

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by Billy Cioffi

AUDIO UPDATE

24 Tracks & Up

Prime Track: Studio owner/operator Danny Tarsha is producing and engineering a project he's very excited about. Tarsha is now completing the final mixes on the soon-to-be-released debut LP for hard-rock band Stiff. The album will feature some guitar tracks from special guest Craig Goldie. The group hails from Texas.

Hit City West: Westwood One was in HCW working on a live concert mix for radio broadcast. . . . Barry Manilow was in the facility working on his newest project. . . . Producer Alan Harris working on the Homeboys. . . . The Mental Blocks, with producer David Morris at the helm, have been cutting. . . . Ex-Black Sabbath drummer Bill Ward producing his Bill Ward Group. . . . Guitarist/producer Dennis Herring (Timbuk 3) used the studio for the soundtrack of the recently released *Texas Chainsaw Massacre II* with the Lords of the New Church. The soundtrack LP is available on I.R.S. Records.

Skip Saylor: Producer Yves Dessca is in finishing a twelve-inch single for the CBS-distributed Carrera label. The big news is, the artist happens to be none other than

Princess Stephanie of Monaco! Tom McCauley is engineering with Joe Shay assisting. Wow—a real live princess! . . . Egyptian Lover finishing another twelve-inch single. The group is producing itself and Tom McCauley is at the console. . . . Saylor Productions is mixing a single with singer/songwriter Elsie Strong. Skip Saylor and Strong are co-producing with Saylor engineering. . . . Producers Troy and Mark Allen are mixing an LP on Fade to Grey. Tom McCauley is twisting the knobs and Joe Shay is assisting. . . . Singer/songwriter Sammy Pate is in recording an EP for Pat Patton Productions with Pate producing. McCauley is at the console, once again with Shay.

Yamaha: The studio recently hosted Depeche Mode. The Warner Bros. Records act was produced by Victor Flores with Keith Cohen on the console. . . . Producer/engineer Max Norman was rockin' with Atlantic Records' Malice for their upcoming LP. . . . Patrice Rushen co-producing her newest with Charles Mims for Arista Records. Engineering the dates was Barney Perkins. . . . Perkins also worked with MCA's Bobby Womack on his latest self-produced LP.

Encore: The Music for the upcoming Jay Leno special is being cut at Encore by NBC Productions. Jack Conrad is producing and Les Cooper is the engineer. . . . Klymaxx is tracking with producer Joyce Irby; Hill Swimmer and Adrian Trujillo are sharing the engineering chores. . . . The soundtrack for Lindsey Wagner's home video is being tracked in the room by Johnson Klein Productions.



Prime Track's Tarsha (2nd from left) with Stiff.

VIDEO UPDATE

MUSIC MOVIES FOR ADULTS

SID & NANCY: After the preview screening of *Sid & Nancy*, there was one of those typical film studio publicity parties. The fact is, the movie *hardly* makes you want to party. My companion and I didn't go. Aside from the fact that it seemed sort of ludicrous to attend some chi-chi schmooze (ah! there's a buzzword for the Eighties—let's file it next to "networking") the bash inadvertently represented everything those bad boys and girls in punkdom were spouting off against.

Alex Cox is a brilliant director; he and David Lynch are at the forefront of the best new lot to come down the pike in quite a while. It would have been easy for Cox to extend the myth, to the ongoing glory of the film's late subjects, but Cox shows you *exactly* what Sid & Nancy were all about: *nothing*. If ever there were two more vapid, worthless, crude, and basically horrible people. . . well, they're the kind of people not even a grandmother could love. (In the film, Nancy's Grandma and Grandpa toss her and Sid out on their collective asses after a hilarious family dinner.)

The two actors playing the title roles are incredible but believable. If you've ever spent more than 15 minutes in a rock club, punk or otherwise, you've seen Sid & Nancy's spiritual off-spring. Gary Oldman and Chloe Webb stumble into, scream at, and shoot up each other through most of the film, and it looks scuzzily accurate. One could never accuse Cox of making a film

that glorifies drugs.

The film's main point seems to be this: that there was absolutely *no* reason for Sid to be so famous in the first place—he had no discernible talent other than his devotion to the bleak void of despair. The Sex Pistols claimed to be rebelling against boredom, but in the long run they just gave stillbirth to more of the same empty calories and an entirely new brand of poseur. I think a lot of people—particularly the music press and those who were close to the film's subjects—will hate this film. It could be that the truth hurts.

A friend of mine made the point that if you don't know anything about the Sex Pistols, you won't understand why anyone could *endure* these people. I disagree—the public loves executions, particularly when they're self-inflicted. Hey, you don't even have to feel *sorry* for Sid or Nancy—you just wait for the axe to fall.

If there is one true lesson that the punk movement has shown us, it's that depravity (when it replaces decadence) is no cure for boredom. If you don't have any real purpose in life or genuine hope somewhere in the core of your being, it can be pretty vacant.

In the long run, *Sid & Nancy*, interesting and blackly funny as it is, will probably be best-remembered as Alex Cox's second film. Never mind the bollocks, this guy is one great filmmaker.

—B.C.

(See *Local Notes* for Cioffi's views on David Byrne's *True Stories*.)



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Concerts



This year's model: He's got everything he needs; he's an artist, but he does look back.

"Costello Sings Again"

Beverly Theatre
Beverly Hills

Night One

On opening night of Elvis Costello's five-night stand at the Beverly Theatre, no one quite knew what to expect. Since Costello had been full of surprises in the past, and since this series of "theme" shows was so novel, the audience was abuzz with "I think he'll do this," "No, I think he'll do that." If anything, the unexpected was *expected*.

Naturally, then, Costello did just the opposite. He and the Attractions played virtually every favorite you ever wanted to hear. The hits and nothing but the hits. Oldies like "Red Shoes," "Mystery Dance," "No Actor," "Alison," and "Watch Your Step." And when he turned on the red neon "request" sign, the hits just kept on coming: "Watching the Detectives," "Everyday I Write the Book," "Don't Let Me Be Misunderstood," and of course, "Pump It Up." I mention all these to drive home the point that, yes, that's really all it was—*no surprises*. This night was clearly designed to blow all those audience-pleasers out of his system

so he could get on with his more pressing adventures on subsequent nights.

So in this sense it was disappointing. When it was needed, Costello did his best angry-yung-man snarling, but it didn't quite seem sincere enough. We all know he grew out of that years ago. The Attractions also lacked a certain bite, probably for the same reasons—they're older and they're sick of these songs. That left much of the entertainment to watching maniacal keyboardist Steve Nieve pound his buttons a la Keith Moon.

I don't mean to say the show was a total failure—if you'd never seen him, you'd have probably been thrilled. But it just didn't match Costello's standards. There were sparse moments of brilliance—Elvis sinking his vocal cords into the emotional "Kid About It," for instance—but it was obvious the *real* fireworks would come later.

—John Bitzer

Night Two

After seeing Costello in halls seating thousands, the emotional electricity in this relatively small, stately joint was infectious. Up first, Elvis the intimate. Dressed in your basic black from tie to toe, he picked up an acoustic guitar, played

"Girls Talk," and we were off, hearing songs old and new. He played some electric guitar too; the audience clapped along spontaneously, calling for zillions of songs all at once. But this wasn't request night. No matter. He offered up a real in-the-wee-small-hours "Almost Blue" at the piano, gave us the sequel to "American Without Tears" (Part One popped up later with full band). "The Only Flame in Town" was transcendental rocket fuel compared to the matchstick-like overproduction of the record. Finally, the new "I Want You" was possessed and hungry, acappella at the end—sweat-fright. All to the bone, just Elvis and us. Goddamn brilliant.

Part Two, if you will, came with Elvis and "special guest" T-Bone Burnett on dueling acoustics. As the "Coward Brothers," they rattled off the likes of "Tom Dooley" and "Ring of Fire." They called for "Twist & Shout," and the audience called back; we did it for them. It was sloppy, anarchic, and everything rock & roll oughta be. One by one during the set, the Confederates joined in—Jerry Scheff on stand-up bass, electric guitar magician James Burton, drummer Jim Keltner, and production whiz Mitchell Froom on organ, piano, and other keys. What a band! Elvis goes "roots"—a *King of America* extension, uptempo blues-based rock-outs like "Your Mind Is on Vacation, Your Mouth Is Working Overtime" and "Payday." David Hidalgo of Los Lobos joined in on "Lovable" and a couple more on vocals and squeeze box.

The main man himself—call him Declan, Napoleon Dynamite, or just El—was clearly havin' a ball. He was quipping quickly all night, saying at one point, "This is our first paid rehearsal." Hey, a raise for everyone. And thanks.

—Darryl Morden

Night Three

Oh what fun we had. We laid into a groove on the first song and we never looked back. We were clickin' our fingers, tappin' our toes, and boppin' in our boots. Old R&B covers, new Elvis ballads, weird bayou honkers—hell, it didn't matter, it all had a zip to it.

First off, the Confederates can smoke. With the backing of these guys—two alumni of the *other* Elvis' original band, two super-session guys, and moral support from T-Bone Burnett—Costello was obliged to lift his own musical performance to *their* standards.

So he did. His bluesy, gut-wrenching workout on "Poisoned Rose," for instance, was highly inspired (and inspiring). Sometimes the most interesting thing about Costello is the power his live *presence* can inject into a song. So at the midpoint of the show, the band left him alone to talk chummily with the audience, and play solo. And his intensity sharpened. And the audience's attention sharpened. You could feel every tiny emotional subtlety on each song—"Heathen

Town," "Green Shirt," and "Party Girl" in this case—and you came out richer for the experience.

Then it was back to fun time. Los Lobos' David Hidalgo joined the band for accordion duties on "American Without Tears" and vocal harmonies on "Lovable," a definite crowd-pleaser. The peak finally came on a vintage R&B stinger called "Pouring Water on a Drowning Man," in which the band rocked, the house boogied, guitarist James Burton spun solo after dazzling solo, and Costello belted his way into a tizzy. *Shoooweee*.

—John Bitzer

Night Four

As Costello strolled through the audience in his London Fog, quipping good-naturedly into a cordless mic, my mind wandered back to his first furious and frenzied shows at the Whisky in late '77. Here, I reflected, is a guy who's come full circle—from brittle brilliance to consummate command. Even so, I was hardly prepared for the liberating dose of lightheartedness he'd offer during his "Spectacular Spinning Songbook Extravaganza." With the huge wheel filled with 40 classics—including unexpected non-originals—the go-go booth and onstage wet bar (stocked with Gatorade), emcees John Doe (good) and Tom Waits (great), the battle-ready Attractions raring to go(go), and a wild & woolly crowd, the show turned into a two-hour-plus audience-participation windging on the order of the Tubes' "What Do You Want From Life?" Amazing but true.

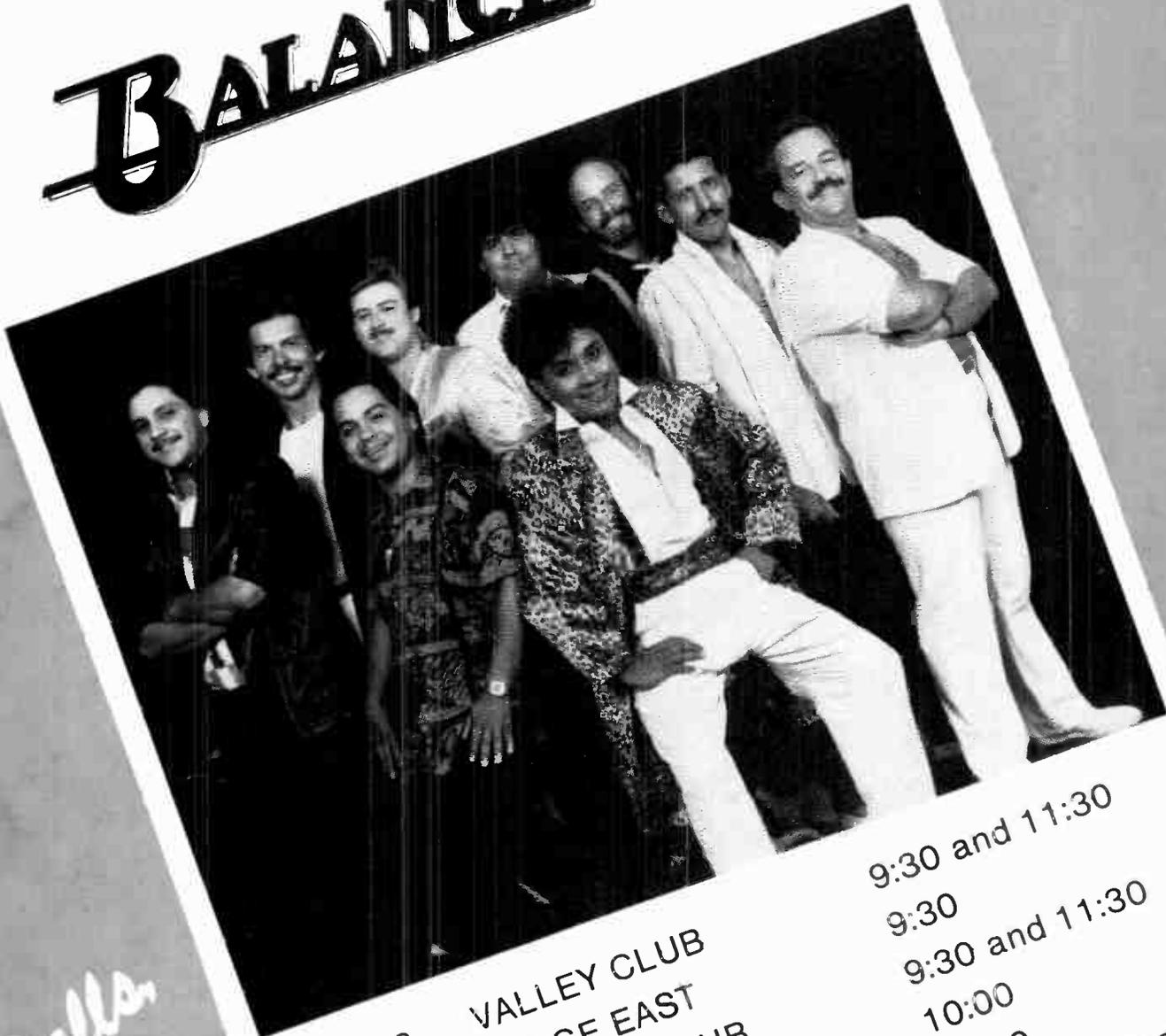
The premise was, the emcee would pick out a member of the audience, who'd climb onstage, state his or her fave tune, and spin the wheel, as El and the boys stood at the ready. When the winning title emerged, the band would *instantly* launch into the tune, while the spinner either (A) sat at the bar and guzzled Gatorade, or (B) strutted his/her stuff in the go-go booth. And so it went. What was lost in terms of musical momentum (songs were often separated by five minutes of banter) was made up for in sheer good cheer. And the band couldn't wait to lay into the next selection, so their energy was palpable.

I was rooting for the cover tunes to come up, particularly Tom Petty's "American Girl" (which Costello and Petty played *together* the following night), "Ferry Cross the Mersey" (nope), Prince's "Pop Life" (yes!), and Daryl Hall's "Dreamtime" (which turned out to be a joke—when it came up, they played "Accidents Will Happen"). But everything was done in blazing fashion, often rebuilt for speed.

There was also a loose & lovely acoustic mini-set with Costello and three of the Bangles, and enough amusing detail to fill this whole page. Some fun. I'm sure the fifth and last show was terrific too, but we were unable to secure ducats. What the hey—four outa five ain't bad.

—Bud Scoppa

BALANCE



*Balls,
Brass,
and
Boogie
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Reviews

Albums



Paul Simon

Graceland
Warner Bros.

Paul Simon's new album is a significant rock event on two levels. First, it employs music from a distant culture (South Africa) and eventually drives home the connection to our own music (Zydeco and Tex-Mex), via the accordion. Second, it's a triumph for a pop artist whose career has waned in recent years. A majority of the basic tracks for *Graceland* were laid down in the Republic of South Africa by top studio musicians who play the *mbaqanga* or "township jive" music of Soweto. Simon's fascination with this music led him to record with these artists; in doing so, he's tapped a rich, evocative, and uptempo sound that has up to now had a very limited audience in America. *Graceland* is dramatic evidence that Simon's gamble has paid off.

Having previously dabbled in such esoteric musical idioms as Peruvian folk ("El Condor Pasa"), reggae ("Mother and Child Reunion"), and Southern gospel ("Loves Me Like a Rock"), Simon does *much* more than that here. Instead, he explores the music of South Africa in depth and with definitive results, exposing the music mainstream to this exciting culture.

"The Boy in the Bubble," the LP's stark, image-laden opener, features Baghiti Khumalo's deep, warbling bass and Forere Motlohele's whining accordion. Simon's lyrics strip through the complacent veneer that veils the struggle in South Africa and the Western World's influence upon it. Adrian Belew injects a searing synthesized guitar riff, furthering the haunting mood. The title track is a rollicking tune that melds Zulu and country/western guitar styles, with enchanting results. The extraordinary guitar licks of Chikapa "Ray" Phiri and Khumalo's bounding, fretless bass sets the pace in an effortless motion as the Everly Brothers assist Simon on backing vocals. Demola Adepolu's pedal steel guitar glides along as Simon sings of a journey to Elvis Presley's mansion in search of redemption.

Mbaqanga is a heavy, doughy cake common to South African

music. The term is used to describe the brooding, bouncing bass that underlines the airy guitar parts of Zulu music. One of the purest examples of this "township jive" music on *Graceland* is "Gumboots." The incessant percussion and accordion are backed by a rubbery bass line as Simon adds a few strokes of the Synclavier, providing a Western appeal that doesn't sound out of context.

Ladysmith Black Mambazo, a ten-member acappella church group, contributes impeccable harmonies to "Diamond on the Soles of Her Shoes" and "Homeless." The latter mixes Zulu and English lyrics written by Ladysmith lead singer Joseph Shabalala and Simon. L.B.M. gives a stunning vocal performance, unlike any Western acts (excepting groups such as Sweet Honey in the Rock). And "Homeless" is a direct, passionate, and absolutely affecting piece of music.

His expedition to South Africa, ironically, led Simon to Louisiana to record "That Was Your Mother" with Rockin' Dopsie & the Twisters. Dopsie's accordion turned out to be the link between South African and American music that Simon needed to bring it on home. "Mother" is a playful zydeco boogie that pays tribute to Cajun culture and Clifton Chenier, the accordionist known as the king of zydeco music. Also assisting in the bridging of the two cultures on *Graceland* is Los Lobos, the highly acclaimed Tex-Mex R&B outfit from East Los Angeles. They close the album with Simon on "All Around the World or the Myth of the Fingerprints" with some inventive percussion work by Louie Perez and fine vocal support from David Hidalgo, who also plays a cooking accordion harmony alongside Steve Berlin's sax.

Simon's inspired endeavors on *Graceland* are an enriching experience for anyone open to fresh musical ideas. It is a landmark album that will unassumingly but inevitably contribute to our awareness of the people's struggle in South Africa. It functions not as a blatant liberal political statement (it isn't), but rather as an act of love and generosity. —Ronald Coleman



John Fogerty

Eye of the Zombie
Warner Bros.

Now that he's back, this is the album that fully puts him in the

Eighties, right? But with that bad moon risin' *Cat People* cover, and songs mostly of apocalyptic despair, I'd just as soon be taken back to Green River.

The opening track on *Eye of the Zombie* is "Goin' Home," a definite departure, like Mark Knopfler film music, with synth washes and a river rush of guitar. Then, boom, storm clouds gather and we're heaved into the Swamp, where we stay for much of the album. The title song is a tale from the dark side, one of nuclear war, a biblical big finish, or tribal terror.

The blight and breakdown continue in a splattering of tracks, all cutting great grooves, marked by oft-jagged guitar and soulful backing vocals. "Headlines" is an everyday nightmare, only we're not dreaming. Have you heard the news? It's societal claustrophobia tonight. In "Change in the Weather" we're still swamp-rockin', with technological doom looming in the background. Duck and cover, pal.

Spilling all over corporate sponsorship is "Soda Pop," playfully bitter in a contemptuous neo-dance rhythm. Fogerty also may be looking inward as he tries to reinvent himself: "Play a little rock 'n' roll music / Tease 'em with a tune / Show 'em a couple of old pictures from the baby boom / and suck 'em in while I croon . . ." Maybe he's talkin' about those seemingly innocuous Lincoln Mercury ads that rip Motown—y'know, ruins all your fave tunes for life.

There are a few breathers. A tad pop and a touch funky, his first(?) love song, "Knockin' on Your Door," offers relief. Keyboards squawk a horn riff outa some dusty Stax-Volt chart (real horns next time, please), as a Steve Cropper-style guitar line couches the plea to be taken back. Fogerty's voice eases up. Compared to the rest of the record, it's lyrically lightweight, but the music's on solid ground. Rising up on Side Two is "Wasn't That a Woman." More of a toss-off, this earthy funkitude from the marshlands goes on and on about lust fulfilled.

After generally bleak visions and some downright spooky or angry music, "Sail Away" is a lullaby of resignation. The folkishly spiritual melody finds him tired of the confrontations and ready to leave. . . the *planet* (that explains the Star Wars Jawa types on the back cover).

All the bile of Fogerty's raw deal from Fantasy Records has been rechanneled outward on *Eye of the Zombie*. But where the bitterness was tempered on *Centerfield* by the joyous rebirth of the title track and "Rock and Roll Girls," here things *never* seem to really let up. And the tracks are all so *long*. Hey, this was the hoodoo *master* of witty words, compelling story-songs, hooks, and mind-burning riffs in three minutes (yeah, I know about "Grapevine" and so on; exceptions). Now, he's taking twice as long to say half as much (e.g., "Violence Is Golden,"

subtle as a bombing raid). Where the man used to be direct, here he's either evasive or hammerhead blunt.

And he never used to *depress* me so much. For all the hardness of this world, there were always secret corners of wonder. But maybe he's right—maybe they no longer exist. It is a darker and more dreaded America now than the one we lived in when we started the journey up the river with him so long ago. But I'd like to think there are still spots along the way where we can take a turn and look forward to goin' up around the bend.

—Darryl Morden



Motorhead

Orgasmatron
GWR/Profile

Hey, you. Yeah, you. Didja ever hear of Motorhead? Well let me tell you somethin' about these guys. These are the baddest, filthiest guys in metal music. They kick ass like nobody's business, and their new album is just one mother! / \$# of a record!

Over the years, Motorhead has released a total of eight albums while going relatively unnoticed—until now. *Orgasmatron* is Motorhead's fastest, most furious, and most *commercial* album ever, and they did it all without having to sacrifice band image or reputation.

The songs on *Orgasmatron* are well-constructed, expertly performed, and even have memorable choruses. This is certainly not what you'd expect from these legendary veterans of heavy metal.

The best of Side One includes "Deaf Forever," "Nothing Up My Sleeve," and "The Claw," but when you turn the LP over to the flipside, there are even *more* goodies to digest "Doctor Rock" and the title track are certain to become instant AOR classics with their pounding rhythms and mass rock appeal. These are the standouts, but there isn't a weak song to be found anywhere.

The band plays fast and furious, and although all of the songs are powerful, the lack of variety never bothers you at all because the tunes are kinda short and interesting.

The last Motorhead album, *Another Perfect Day*, was released three years ago. Since then, the band has undergone more than just personnel changes—they have a new American label as well. But

through it all, Motorhead has remained true to its fans, music, and image. Apart from being one of my personal favorites of the year, *Orgasmatron* also deserves to be successful on a national level. The album is just that good.—*Demian*

Bob Harris

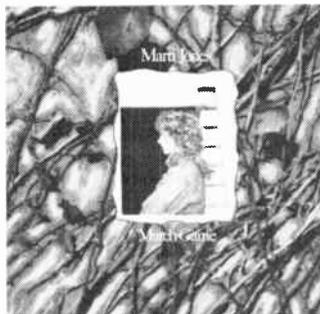
The Great Nostalgia Mastahna

As far as soothing atmospheric music for late-night listening goes, *The Great Nostalgia* is a skillful, impressive effort. The record is the first solo release from singer/composer/keyboardist/trumpet player Bob Harris, whose credits include work on six Frank Zappa albums. (Interestingly, the LP boasts the additional talents of ex-Zappa players Tommy Mars and Steve Vai.) One of the extraordinary things about this project is how Harris' vocals blend passion and precision to such a heartfelt degree. There's an expert smoothness to this fellow's singing; like a masterfully played saxophone, the vocals have a supple, instrumental quality.

Of all the tracks on the album, the opening cut, "The Great Nostalgia," gets my vote as the most memorable gem. The irresistible horn line here serves as perfect punctuation to the song's ethereal, dreamy quality and brightens the number, keeping it from becoming interminable or listless. True, there's a similarity of mood to the rest of the material that tends to make the songs blur together. But that only annoyed me at first—this type of music isn't meant for "active listening"; it functions best as evocative background music.

This LP isn't for everyone (as one can readily guess by checking out the album flap and seeing song titles like "Flower," "Ageless Love," and "Autumn in Nepal"). But this enticing, well-crafted work will doubtlessly be well appreciated by many. (Copies may be ordered by sending \$7.98 plus \$1.50 for shipping and 6.5% sales tax for California orders to Mastahna Records, 13906 Ventura Blvd., #257, Sherman Oaks, CA 91423.)

—*Randal A. Case*



Marti Jones

Match Game A&M Records

In an industry that lives to fit singers into programmable slots, Marti Jones is that rarity—an un-

classifiable original. Although true originality in pop music can leave a performer without much radio play, Jones has continued on her second album to perfect her uniqueness with the help of production wizard Don Dixon. The result is pop music that is heartfelt rather than mass-produced, but no less accessible for the lack of compromise.

Listening to Jones' voice, it's easy to imagine her sweetly raising her voice on the folk circuit. But her true loves are the songs of Bowie in his Ziggy Stardust days and the bitter realism of Elvis Costello. Her success lies in combining the aching sincerity of folk with the aggressive, offbeat rock of Marshall Crenshaw and Mitch Easter. She avoids the swaggering poses or cloying sentimentality of other women rock singers by choosing material that's romantic in the direct and heartfelt tradition of performers like Buddy Holly. Whether she sings original songs or interprets those of others, Marti Jones invests a quiet emotional strength in each line, making even a Bowie oldie like "Soul Love" completely her own.

An important part of this LP's success is Don Dixon. The producer of R.E.M. and the Smithereens is an expert at combining disparate musical elements in unexpected ways. Any given song here contains everything from hard-rock drumming to girl-group harmonies and accordians, overlaid with a wild array of guitars ranging from Mitch Easter's vibrato to Vinnie Zumo's heavy chords. Dixon's production here is less nakedly basic than his work on her first album.

Marti Jones could have allowed her talent to be molded into more commercial packages. But on *Match Game* she has made the choice to create unique power pop with musicians who know how to do it intelligently and energetically.

—*James Hopkins*

Singles

If you're looking for something appropriate to play at your hip Halloween bash, why not try "(I Am) the Fly" by **Michael & the Swat Team** (Baywest Records). The novelty tune's accompanying press release boasts that the single is getting airplay on *Dr. Demento*, which makes sense to me as this is just about the Doctor's speed. Sample lyric: "Love me somebody, change me back to a man / 'Cause I hate flies and that's what I am." Cute, huh? Well, if you fancy that, you might wanna check out the flipside, "Things That Go Bump in the Night." Or, then again, you might wanna get a can of Raid happen-in! . . . **Graham Grace's** "Follow Me, Follow You" (Palace) has a real cool four-color dust jacket with nice graphics. You may not always be able to judge a book by its cover, but in this case the inside is as good as the outside. This cut re-

minds me of a cross between Adam Ant and early Duran Duran, which could be a plus or a minus depending upon your tastes. However, if you're into British dance, you'll like this, cuz it's got Ant's spunk and D.D.'s discordant, wailing background vocals. If this all sounds a bit iffy to you straight rock sorts, you may be pleasantly surprised; a teaspoon of guitar makes the dance medicine go down quite smoothly. . . . **General Public's** new one, "Too Much or Nothing" (I.R.S.), is harmless and pleasant pop. It's maybe a little more palatable than stuff from their first album (namely "Tenderness"); it's danceable and upbeat, with an arrangement that's full of swell horn punches, keyboards, and a big fat bass line. The jazzy music (aside from Dave Wakeling's vocals) reminds me a lot of something Phil Collins would put out. . . . The **Earthings'** "Shake It Loose" (Gigantic Deal Records) was co-produced by Neil Geraldo (Pat Benatar's guitar-slingin' hubby, ya know) and I like it lots—all except for the vocals, which remind me of bad Knack. Otherwise, the tune has a cool groove, a great rhythm guitar track (no surprise), and a boppin' Farfisa-like keyboard intro. It sounds sorta new wave poppish and Seventies-ish, which is on the plus side, but the vocal style just doesn't jive. And, yeah, Neil, the production's just fine.

—*Karen Burch*

Ear Wax

Enough is enough. I've had it up to here with Bud's eclectic-pap compilation tapes. I need something a lot *stronger* to get me going in the morning. I need something to make me feel *alive*—or as close to it as possible. I need a strong dose of MORNING METAL to really kick things into gear. So while Mr. Scoppa is off in the corner banging his head to the new Neil Young album, we're gonna rock the house down with . . .

Morning Metal: Vol. 1

Black Sabbath: "Paranoid"
Motorhead: "Deaf Forever"
Megadeth: "Devil's Island"
Iron Maiden: "Wasted Years"
Judas Priest: "Turbo Lover"
Black 'N Blue: "I Want It All"
Vinnie Vincent: "Boyz Are Gonna Rock"
Metallica: "Battery"
Ozzy Osbourne: "The Ultimate Sin"
AC/DC: "Who Made Who"
Cinderella: "Shake Me"
Motorhead: "The Claw"
Grim Reaper: "See You in Hell"
Hallows Eve: "Suicide"
Stryper: "The Rock That Makes Me Roll"
Dust: "Stone Woman"
David Lee Roth: "Yankee Rose"
Meatmen: "Crippled Children Suck"
Led Zeppelin: "Rock & Roll"
W.A.S.P.: "I Wanna Be Somebody"
—*Kenny Kerner*

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Reviews

C l u b s

Thin White Rope *The Music Machine* Santa Monica

□ **The Players:** Guy Kyser, guitar, vocals; Roger Kunkel, guitar, vocals; Stephen Tesluk, bass, vocals; Jozef Becker, drums.

□ **Material:** If Robert Frost asked head Rope Guy Kyser how the world would end, the answer would surely be fire—with eruptions of molten rock. Kyser's band, Thin White Rope, likewise creates a dirge-like maelstrom of guitars, anchored by a tense, relentless rhythm. As on their debut LP, *Exploring the Axis*, the Davis-based band evokes the sonic force of California's slow (but certain) slide into the ocean. (They even have a quirky surf instrumental, "Roger's Song.") But TWR's lyrics make the music even more eerie. With a chilling vocal quiver, Kyser sings about dead grammas, desert-warped psyches, gay bars, and perfect drugs. Thin White Rope's sublime concoction makes for a catharsis not recommended for the faint of heart.

□ **Musicianship:** Though it might be tempting, the Thin White Ropers don't hide behind their sonic blast. The stinging guitars of Kyser and Kunkel lash out with individual force. The dextrous, melodic bass playing of Steve Tesluk stands out prominently, while drummer Joe Becker holds down the steadfast beat. The band pulls a nice switch from an all-out electric storm to a relaxed western gait in "Dead Grammas on

a Train." Further stretching of their musical boundaries is hinted at by new songs, including the quiet "Waking Up."

□ **Performance:** With glazed eyes and neck veins bulging, frontman Kyser has the fierce intensity of one pushed to psychopathology. Against the backdrop of the Rope boys-next-door, Kyser's obsessed demeanor and haunting voice become even more striking. This L.A. date, however, found the band a little more laid-back than on other visits. Still, with slightly slower tempos, some of the older songs took on an even grander scale. The band even lightened up to play the much-requested "Dead Grammas on a Train" and threw in "Roger's Song."

□ **Summary:** There was a time when the ominous dirge rock and hauntingly unique lead vocals of Thin White Rope made the band an acquired taste. While still not accessible for many, Thin White Rope has opened up its sound with well-crafted songs and ever-broadening musical styles. This is the California guitar band to watch.

—D. Hutt

Puppets of Mankind

The Roxy
West Hollywood

□ **The Players:** Todd Meisler, vocals; John Hill, guitar; Stewart Whately, bass; Kurt Masters, drums; Doug Hartwig, keyboards.

□ **Material:** Euro-synth meets thrash guitar and produces techno-throb pulsations. But labels aside, the Puppets' songs feature a driving rhythm section that powers through somewhat atonal melodies. In-

teresting riffs sneak in and out of the songs, and some vocal lines were hummable, but on the whole the guitars and their power chords revved like chainsaws, obscuring any salvageable melodic structure.

□ **Musicianship:** Let's blame it on the mix. Scapegoats serve a useful purpose and the Puppets of Mankind could justifiably point their fingers at the live mix. The whole sound smacked of "one-amp-manship," where guitar volumes rise unchecked in a superpower amp race. Doug Hartwig on keyboards didn't play the most intricate of note patterns, but he did deliver some wafting melodic strains (though hearing them was difficult over the dull ache of guitars). Whatley's bass beat out a tasteful march, but when combined with the key-searching licks of John Hill, it made for an electronic hum that was decidedly *not* musical. Kurt Masters' drumming was the band's adrenalin. A good sense of rhythm, laced with a playful aspect often missing in drumming, kept the musical pilot light from going out altogether. As for vocals, is it just me, or does the Duran Duran-style Euro-wail sound about one step removed from *Star Search* vibrato-lounge vocals? I can understand the plight of Todd Meisler, having to keep all the vocals up in pitch (inasmuch as any journey into the lower reaches was buried deep in the primitive backwash caused by guitar-glut), but he didn't cross many musical boundaries with his angst-ridden siren singing. Meisler did play some nice fills on percussions (a la the Thompson Twins' Allanah Currie).

□ **Performance:** The show



Puppets of Mankind: Pull a little string and they'll wink at you.



Thin White Rope: The California guitar band to watch.

opened with a flood of multicolored lights, while a synthesizer chord rose in majestic volume and a carkly clad figure in puppet headdress announced, "The puppet is free," thus unleashing the band upon the anxious Roxy audience. Although silly, it was kind of fun. The look of the band was a potpourri—no defined visual style—but this was not a problem. The Beverly Hills string-tie silk togs nicely melded with a classic graying T-shirt worn by drummer Kurt Masters. Stage movements were from the House of Cliche, but then nobody was wearing leopard-skin tights, so it didn't seem too bad. Lead singer Meisler's variations on Emotional Turmoil Look 37 didn't sell me. Mostly, I watched the drummer Masters, who seemed to have the corner on passion in the band.

□ Summary: Don't let the guitarist sing, don't turn the amps to eleven, don't lose your drummer, and don't read too many reviews. If the Puppets of Mankind would forcefeed themselves about 49 hours of Rogers & Hammerstein (sort of melodic castor oil) and then apply that to what they are playing, the Puppet would indeed "be free" and their band would break the strings that currently bind them to mediocrity.

—D.R. Stewart

Charlie Haden Quartet

At My Place
Santa Monica

□ The Players: Ernie Watts,

tenor sax; Alan Broadbent, piano; Charlie Haden, bass; Billy Higgins, drums.

□ Material: Most of the compositions served up on this show were either standards or simple tunes composed by Haden. This approach was extraordinarily appropriate for this collection of players. Both sets featured some fine melodic and straight-ahead playing.

□ Musicianship: The marriage of material and musicians on this date lent itself to some wonderful music making. Watts' lush, vibratoed tenor floated over a lovely musical foundation provided by Higgins' and Haden's restrained rhythms and Broadbent's elegant and subtly surprising harmonic cadences. Though some of the solos in the first set were disappointing, the solos in the second set were killers, especially Haden's passionate, brooding solo on "La Passionara."

□ Performance: The performance showed the players to be remarkably compatible, both with each other and with the music being played. This was especially clear in the second set, when the players had a chance to shake out the cobwebs and really start dealing.

□ Summary: Though Haden, Higgins, and Watts play together in various situations in Los Angeles, it was a rare treat to hear Broadbent with these veteran L.A. musicians. I hope that this ensemble can reunite and perhaps record some of this music, which proved to be the most charming jazz playing I've heard in recent months.

—Titus Levi

Small Favours

The Troubadour
West Hollywood

□ The Players: Tom Kidd, vocals; Ramon Almanza, keyboards; Mike Hopper, drums; Randy Karr, guitar; Devin Rickey, sax; Phil Morgan, bass guitar and vocals.

□ Material: Small Favours plays sleek, stylish mainstream rock: just right for both AOR and CHR, lying somewhere between the new rock of Duran Duran and the old rock of Phil Collins (a Peter Gabriel influence is also apparent). Leader Tom Kidd, known to MC readers as a local gay-rights activist as well as a local music-scene veteran, writes and sings most of the material. His songs aren't specifically gay, however; they're the universal/unisex type that would appeal to a wide audience. That will disappoint some, but others will see it as a positive statement. Kidd's flaw isn't gayness or lack thereof; it's a lack of judiciousness about his lyrics. His songs are just too wordy and self-consciously poetic to make for instantly memorable hooks.

□ Musicianship: The sextet plays as tight as this type of music gets (any more artistry would be overdoing it). The stereo effect created by the blending of Karr's guitar and Almanza's keyboards makes an ear-pleasing cake; Rickey's sax provides the frosting. Small Favours has two lead singers, and the secondary one, Morgan, was in better voice on the night in question. His Southern, Fifties-style vocal on "No Reaction" added an extra dimension to the overall sleek style. Given the currently fashionable music-dominating-vocals approach, Kidd didn't sound bad; but he's capable of dominating the music.

□ Performance: Low-key but still fun and stylish, the band focused most of its attention on the sound. The Melrose Avenue/Miami Vice look of the clothes formed a fine visual counterpoint to the music; and Kidd turned out to be an ingratiating showman in an unshowy way. One drawback was that the group looked cramped, although the four frontmen played off each other quite well. Almanza needs the most work

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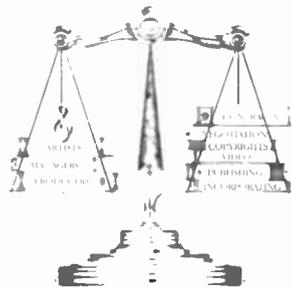
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Reviews
C l u b s

—with his back turned, his black clothes, and lack of flamboyance, he's overdoing the low-key image. The high caliber of the overall sound kept the visual aspect from getting dull, with perfect pacing keeping the attention brisk. Throwing in that rare gem of an oldie "(I'm Not Your) Steppin' Stone" added to the fun.

□ **Summary:** Small Favours is almost there. I wouldn't recommend tossing out any particular song, but they should redraft what's there. Once Kidd strengthens his (physical and literary) voice, possibly by having Morgan and Karr share more of the burden, he'll be ready to hit the A&R scene.

—Lyn Jensen

J-Walkers
The Music Machine
 West Los Angeles

□ **The Players:** Kaspar Abbo, vocals; Dave Rivera, guitar; Jon Mohr, bass; Rudy Richardson, keyboards; Dave Ralicke, trombone; Danny Moynahan, sax; Scott Dalton, drums.

□ **Material:** Do you like good music? That sweet soul music? Then you've gotta like this band. Their songs have all the flavor and feel of the golden age of Motown. A strong James Brown influence shows through on "Give It Up" and "You Played Me a Fool"—not to mention a fine cover of "I Got You (I Feel Good)." Most of the remaining songs also hark back to the cool school of Sixties soul. Why they chose to cover "Brickhouse," however, is a mystery to me. Their original songs have a lot more heart, a lot more energy, and a lot more going for them.

□ **Musicianship:** When the song's the thing, you want players who know how to highlight the song. These guys perform that function admirably. Never flashy but never lame, they go about their business with workmanlike precision. They set up great grooves and complement each other more than they highlight themselves. Rivera played his spotlight solo on "You Played Me a Fool" and Moynahan cut loose for a bit on "Not Enough," but this isn't a band of stars. The dominant (and refreshing) feel is that of



Photo by Karrol Baker

Small Favours: Mixing old rock and new rock, AOR and CHR.

the ensemble. The horn arrangements are standard Motown—and perfectly so. Mohr and Dalton set a great foundation. Neither flashy nor overbearing, they're just what the band needs—a rhythm section that's solid, steady, and reliable.

□ **Performance:** In the best tradition of the genre, the J-Walkers put on a show. Their set had good pacing and structure, and all the players brought a lot of movement and "good time" feeling to their performance. If there's a drawback, it's that Abbo is less than a riveting frontman. While he possesses a good voice, he's yet to find that special something that forces the audience to pay attention to him. Luckily, the rest of the band makes up for anything he may lack. Ralicke and Moynahan are especially enjoyable, jumping around like the bastard children of the family off in their own world. They sometimes look like they don't belong, but looking again, it just wouldn't be the same without them. It's an interesting and exciting mix of people which makes for a fine time.

□ **Summary:** Spotlight on J-Walkers now. The band is as much fun to watch as to listen to. And that's saying a lot. With strong material, great arrangements, and enthusiasm to burn, they're an act that's certainly worth catching. The only thing missing is the three backup singers. Where are they, anyway?

—Steve Hecox

The Alia Band
Wong's West
 Santa Monica

□ **The Players:** Alia Kahn, vocals, keyboards; Brian Floyd, saxophone; Bermuda Schwartz,

drums; Gary Sleeman, bass; Jeff Frankel, guitar; Ed Willett, cello; Laura Marlowe, backing vocals; Barbara Johnson, backing vocals.

□ **Material:** The band's material varies between quirky new wave that is never quite quirky enough and "commercial" pop tunes that suffer from a bad case of self-consciousness and only a rather limited dose of originality. The set opener, "Sheila," reminded me immediately of Josie ("Johnny Are You Queer") Cotton with all the good and bad points that entails. "New York" is all right (if you like saxophones that are stolen from other people's hits). While "Jegi Jegi" proved that the reggae/ska contingent is still alive, in this particular instance it might as well be laid to rest. The song with the double title is about two times too long.

□ **Musicianship:** Listening to the players individually, one would almost think they were at a jazz club rather than a pop palace. Everyone seemed real capable, if not exactly awe-inspiring. This failing, however, can be attributed to the arrangements. The song structures were not written with this band in mind. It's almost like a top 40 hell, where members of ELO play the Waitresses' songbook for all eternity. Cellist Willett was given one welcome chance to shine on an unannounced solo piece late in the set. As for Alia herself, MC said a year ago in a previous review that "She has a nice voice, sings on pitch, and obviously understands phrasing, but she doesn't convey a song." I could not say it better, although I found her voice rather tinny for my tastes, and she sang a half-step flat all night.

□ **Performance:** Somebody really should goose that woman, and preferably onstage during a set. Alia probably would not be pleased about it, but once her attention was aroused she could be taken aside and explained the difference between a recital and a performance. She was stuck all night behind her keyboard, which always creates a wall between the singer and audience. That wall, however, was a thin barrier compared to the one created by her rather distasteful attitude. While the band looked to be having a whale of a good time, no smiles or acknowledgments of the proceedings emanated from their somewhat fearsome leader. She appeared bored and restless, playing with her hair and pacing to the drummer and back during the few moments she was not playing keys. This was distracting, especially during the aforementioned cello solo. At no time did I get the impression she was doing this gig because she enjoyed performing, only that she wished she were somewhere else. After a while I began to feel the same way.

□ **Summary:** Alia has a solid group of people assembled, and I get the feeling she would be quite upset if one of them were to turn in the kind of (non)performance that she did this night. She needs to back off the reins of leadership, and let her players do whatever it is they do best. She could also stand to get rid of that keyboard and learn to relax onstage. We perform because it gives us a release and/or because it is fun. When music stops filling those requirements, it is time to let someone else come take our place. —Tom Kidd

Terri Garrison

Vine St. Bar & Grill
Hollywood

□ **The Players:** Terri Garrison, vocals, guitar; Dan Fredman, bass; Arno Lucas, percussion, background vocals; Russell Bizette, drums; Jim Ehinger, piano; Ed Berghoff, guitar.

□ **Material:** Some years ago, Terri Garrison, who was at the time performing solo at Venice's Comeback Inn, was discovered by Joel Tepp of Hot Lips & Fingertips. Tepp began sitting in with Garrison, and ultimately, with his band's consent, invited her to join HL&FT as a regular lead vocalist. Garrison brought

to the band a much-needed focus, a brilliant voice, and catchy, melodic—and most of all *pretty*—tunes. In her two years with HL&FT, she grew immeasurably in professional poise and experience. She soon found herself working road gigs with Hoyt Axton's band, as a background singer, and when HL&FT finally broke up, Garrison struck out on her own. At the Vine St., she performed a set made up of equal parts old and new material. Garrison seems determined to stake out new territory. Some of her pretty material—for example, "Eyes of a Lonely Heart" is now performed at a quicker, less emotional tempo than formerly. Much of her new songwriting ("I Want to Give You Everything," co-written with Billy & the Beaters' Ricky Hirsch; and "Look at My Smile") taps into bluesy sources. Garrison doesn't seem to know what a cliché is; she uses them regularly, but she has a knack for making them seem new and for turning the inside out. Most importantly, her songs sound like hits. You've always got the feeling, "Hey, I know this record," but you really don't. You're hearing it right on the spot—that unmistakable presence which defines a first-rate popular song.

□ **Musicianship:** Garrison herself is a fabulous singer, with a big, beautiful voice, and some

new and very effective nuances in her delivery. She played this gig with top-notch musicians. The flaw is this: She needs a musical director to make the most of her considerable talents—which do not include playing guitar or directing a band.

□ **Performance:** Garrison's shift into bluesier styling has come off very well. You can hear the echoes of singers like Bessie Smith and Etta James in her diction. Who knows whether she's picked this up directly or from second-source inspiration like Rickie Lee Jones. It doesn't really matter—it just works. Her songs amuse, touch, enlighten, and inspire. She's beautiful, and when she's there, she's really *there*. To my mind, however, her roots in the pretty country tradition still provide the strongest material she has and her most effective moments.

□ **Summary:** Grammy-winning producer Jimmie Haskell is just beginning to work with Garrison on a five-to-six song recording project. I hope he capitalizes on the beauty of what Garrison offers, with full background singing and the kind of crystalline treatment her best material requires. Terri Garrison can break your heart better than anybody ("I'll Remember You," "Neptune"). She should have the chance to do just that on record. —Lawrence Henry



Terri Garrison: Equal parts old and new with echoes of Bessie Smith and Etta James.

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Club Data

by S. L. Duff



Celebrate Halloween early with Doctor & the Medics at the Roxy on Oct. 26th.

DOCTOR & THE HOSPITALS: **Faster Pussycat** bassist **Kelly Nichols** got into an accident on his motorcycle on Sunday, October 12th, fracturing his leg in six places. He had left a housewarming party thrown by his manager Vicky Hamilton and was on his way to rehearsal when the mishap occurred. Nichols is expected to be laid up in the hospital for at least a month. Meanwhile, his band is still scheduled to open for I.R.S. stars **Doctor & the Medics** at the Roxy on October 26th, and the Pussys will be using a substitute bassist for that and a couple other shows. The ringer will be Darling Cool's **Eric Stacey**. Meanwhile, Pussycat vocalist **Taime Downe** and his roommate **Rikki Rachtman** have opened a dance club called **Cathouse**, which is at **Osko's** on Tuesday evenings. They specialize in raunchy rock for your dancing pleasure—Stones, Idol, Alice, et al.

BIG PARTY, YOU'RE INVITED: Yes, come one, come all, to the big Grand Reopening Party for the **Country Club** in Reseda on Friday, October 24th. The affair features the performing skills of **Michael Angelo** and **Antix**, and the cost is \$10 to attend.

ART, LIVE & ON THE WALLS: Poet/show organizer and all-around whiz kid **Deborah Exit** has started presenting some interesting shows at the **X=Art** art gallery. The gallery is run by and features the art of **Matt Clements**, but on Saturdays there will be "live" art in addition to Clements' unique, exciting, and often humorous paintings. Exit will present a variety of poetry and performance art, with acoustic (and some electric) music. The fourth show in an ongoing series, to be presented on October 25th, features **Fat & Fucked Up**, **Debt** of

Nature, **Scott Becker** (of *Option* magazine) and **A. Produce** (of *Trance Port* tapes), the latter two performing together. In upcoming weeks, look for acoustic **Firehose** and the **Nymphs**, among others. **X=Art** is located at 827 Hilldale Avenue, right off Santa Monica Boulevard in West Hollywood, between San Vicente and Doheny.

BEHIND THE ORANGE CURTAIN: It's happened to plenty of other Orange County Clubs, and **Safari Sam's** probably isn't the last victim. The Huntington Beach Club has had its entertainment license revoked, based on a public-nuisance charge. The club is fighting with the City Council about this, and they are hopeful that in the long run they can turn the situation around. By our next deadline, there will have been a public hearing about the matter, so we may have an update. Those wishing to be of help can write in support of Safari Sam's to the Huntington Beach City Council.

WISH WE WERE THERE: We just got a postcard from **Droogs'** bassist **David Provost**, who wrote to us from a Droogs tour stop in Holland. We quote in part: "Our music's going over great here. Looks like we're pulling a 'Long Ryders'!! Crowds [are] really responding to our show. Wish we could get some dates like this back home. Europe seems very open to L.A. groups. We're off to Hamburg now. See ya." Thanks, bud.

L.A. HOMELESS: More than a few homeless souls in this town, and the **L.A. Union for the Homeless**, in conjunction with **Madame Wong's West**, is throwing a benefit in their behalf. Performing will be **Vizual Hytes**, **Unstoppables**, **Bravin**, and special guests. Donations are five bucks. Also coming to Wong's, that controversial Show-

case feature band **5 Cool What?** on October 30th.

WE BE CHILLIN': On Saturday, October 25th, look for the **Funktober Fest** at the Roxy, beginning at 8:30. Jamming will be provided by **Jerra Sound**, **Disciples of Saint Valentine**, **Gone Wild** (glam-funk), and former **MC** coverboys **Messenger**. Y'all be there.

LET'S GO SHOOT SOME DEER: Terrible **Ted Nugent**, rumor has it, will host an evening at the **Whisky** on October 24th. The show stars **Shark Island**, **Carrera**, and **Hunter Brucks**. Brucks, it turns out, is in fact a real hunter, and goes hunting with Ted himself, hence the tie-in.

TRICK OR TREAT, THE BITTER & THE SWEET: It's easy for us to wax poetic about Halloween, as it is our favorite day of the year. A little research has revealed what entertainment will be featured at some of the usual haunts, and there's quite a grab bag of styles to choose from. At the **Bijou**, a new place for shows at 1515 Ivar in Hollywood, it's an all-star rock lineup featuring the newly signed **Lions & Ghosts**, the not-so-newly signed **Unforgiven**, the previously mentioned **Faster Pussycat**, and **Darling Cool**. Also on hand are the **Demons of Gloom**, a special all-star Halloween jam. At **Wong's**, a festive Mardi Gras mood prevails with **Armand St. Martin's** special Halloween concert and costume ball. The **Central** presents **Lester Chamber's** new group, the **L.A. Extreme**. The **Palomino's** got a concept going with their reggae Halloween, cleverly dubbed **Night of the Living Dread** and starring the **Babylon Warriors** and **Rebel Rockers**. Country lovers should check out the Annual Halloween costume party at the **Crazy Horse**, with sounds by the **American Made Band**. The **Troubadour**, where makeup's always in, will present **Circus**, **Tramp**, and **Loved Ones**. If you get those Halloween blues, mama, you have two choices. There's a triple-threat bill at the **Blue Lagune** with the **Lads**, **Seaweed Sandcrabs**, and **Badepodet Blues**. If authenticity is what you seek, Mr. **Albert Collins** will be at the **Music Machine**. Valley mayhem at the **FM Station** with **Zerimar**, **Big Shots**, **Blu Caller**, and **Balance**. (They also wanted me to mention the **Unforgiven** show on November 13th.) Don't eat the purple blotter if you're going to the **Anti** that scary night, as it's a full-fledged psyche-out with the **Unclaimed**, **Miracle Workers**, **Untold Fables**, and **Vivian Oblivion**. Be sure to wear bright clothing, look both ways when you cross the street, don't eat any unopened candy, don't talk with strangers, watch out for apples with razor blades in them, don't drink any punch, and remember kids, have a good time!

Live Action 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
September 30-October 13

FM Station
North Hollywood

1. Band
2. Badfinger
3. Amanda Bearde

Club Lingerie
Hollywood

1. Bonedaddys/Melvis & the Megatones
2. Burning Sensations/Talkback
3. Babooshka/Holy Sisters of the Gaga Dada

At My Place
Santa Monica

1. Stas Namin
2. Billy Vera & the Beaters
3. Perri/Robben Ford

Blue Lagune Saloon
Marina del Rey

1. Billy Vera & the Beaters
2. Rebel Rockers
3. Planet 10

Troubadour
West Hollywood

1. Racer X
2. Warrant
3. Money Penny

Crazy Horse
Santa Ana

1. Tammy Wynette
2. Jann Brown & the Band
3. Rick Glenn & the Texas Aliens

Nucleus Nuance
Hollywood

1. Kerry Campbell
2. Patrick Tuzzolino
3. Ray Johnson

Palomino
North Hollywood

1. James Harman Band
2. Riders in the Sky
3. Jack Mack & the Heart Attack

Central
West Hollywood

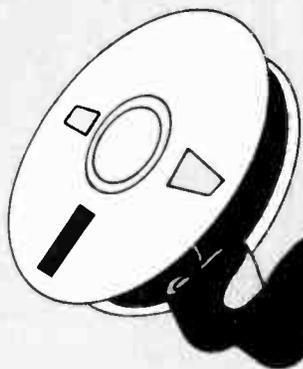
1. Chuck E. Weiss
2. Max Hitchcock
3. Big City Boys

Sasch
Studio City

1. Only Child
2. Special FX
3. Explorer w/Paul Warren

Madame Wong's West
Santa Monica

1. Garbage Men/Fourth Wall
2. Morris Can Fly
3. Little America/Climate of Crisis



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LOS ANGELES COUNTY

THE SAWMILL

340 S. Lake, Pasadena, CA 91101
Contact: Larry (818) 796-8388 Wed. mornings
Type of Music: Singles or T40 bands
Club Capacity: 80-100
Stage Capacity: 4
PA: Yes, partial
Lighting: Limited
Piano: No
Audition: Send tape & bio, or call
Pay: Negotiable

ALLEYCAT BISTRO

3865 Overland Ave., Culver City, CA 90232
Contact: Tony Anselma (818) 846-6023 or Susan (213) 204-3660
Type of Music: Supper club, cabaret, jazz, standards, vocalists, comedians, variety acts. Monday Night Variety Showcase 8:30 p.m.
Club Capacity: 150
Stage Capacity: 8
PA: Yes
Lighting: Yes
Piano: Yes
Audition: Bring music in correct key, photo, resume to auditions, held every Saturday at 4 p.m.
Pay: Possible future bookings

RED ONION

4215 Admiralty Way, Marina del Rey, CA 90291
Contact: Judy (818) 846-7852 or Mark (213) 821-2291
Type of Music: Monday night showcase, all styles, comedians welcome
Club Capacity: 150
Stage Capacity: 4
PA: Yes
Lighting: Yes
Piano: Yes
Audition: Call for info
Pay: Negotiable

GOLDEN CASTLE

21076 W. Golden Triangle, Saugas, CA 91350
Contact: G.C. Management (818) 999-1770
Type of Music: R&R, dance, T40
Club Capacity: 462
Stage Capacity: 8-10
PA: Yes
Lighting: Yes
Piano: No
Audition: Call first
Pay: Open

MUSICIANS

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.

WATERS CLUB

1331 S. Pacific Ave., San Pedro, CA 90731
Contact: Dorian May (213) 547-4423 or 547-4424
Type of Music: Rock, HM, speed metal, new wave; all styles considered
Club Capacity: 1000
Stage Capacity: 200
PA: Complete with pro soundman
Lighting: Yes
Piano: No
Audition: Call first
Pay: Pre-sell tickets/negotiable

THE STAGE WEST

17044 Chatsworth, Granada Hills, CA
Contact: Bobby Hayden or Sam (818) 700-1584
Type of Music: Original, T40
Club Capacity: 350
Stage Capacity: 10-15
PA: Yes, with operator
Lighting: Yes, with operator
Piano: No
Audition: Send complete promo pack or VHS to above address with SASE
Pay: Negotiable

TIMBERS BALLROOM

1920 Alosta, Glendora, CA 91740
Contact: Chris Lewis (714) 981-2375
Type of Music: HM, rock, new wave, orig OK, national acts
Club Capacity: 600
Stage Capacity: 7
PA: Yes
Lighting: Yes
Piano: No
Audition: Send tape, pic, resume to Chris Lewis at above address
Pay: Pre-sale tickets/negotiable

CAMOUFLAGE/"ONLY ON SUNDAYS"

2214 Stoner Ave., West L.A., CA
Contact: Syn Sadoux (213) 478-3044
Type of Music: All styles
Club Capacity: 125
Stage Capacity: 5-6
PA: Yes, with engineer
Lighting: Yes
Piano: No
Audition: Call for info
Pay: Percentage

ONE WEST CALIFORNIA

1 West California Blvd., Pasadena, CA 91105
Contact: Debbie Simes (818) 795-5211
Type of Music: Original, T40, rockabilly night
Club Capacity: 350
Stage Capacity: 6-8
PA: Partial
Lighting: Yes
Piano: No
Audition: Call or send tape & bio
Pay: Negotiable

HENNESSEY'S TAVERN

8 Pier Ave., 313 Manhattan Beach Blvd., Hermosa Beach, CA
Contact: Helena (213) 540-2274
Type of Music: Solo or duo singing artists, original R&R
Club Capacity: 100
Stage Capacity: 1-2
PA: Yes
Lighting: Yes
Piano: Yes
Audition: Call for info
Pay: Negotiable

FM STATION

11700 Victory Blvd., North Hollywood, CA
Contact: Jana (818) 769-2221
Type of Music: All new original music, all styles
Club Capacity: 500
Stage Capacity: 12-15
PA: 4-way concert system with 16-channel board with independent monitor mix system, full effects, houseman
Lighting: Yes
Piano: No
Audition: Send tape, promo pack, SASE
Pay: Negotiable

ANTICLUB AT HELEN'S PLACE

4658 Melrose Ave., L.A., CA 90029
Contact: Reine River (213) 667-9762 or (213) 661-3913
Type of Music: Rock, unusual, original, acoustic, folk, country, R&B, poetry, films, performance art
Club Capacity: 200
Stage Capacity: 10
PA: Yes
Lighting: Yes
Piano: No
Audition: Send cassette to P.O. Box 875454, L.A., CA 90087-0554
Pay: Negotiable

LHASA CLUB

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

BACKLOT

657 N. Robertson, West Hollywood, CA 90069
Contact: Lloyd Coleman (213) 663-2616
Type of Music: Pop, original, 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., CA
Contact: Wayne, (213) 479-1735
Type of Music: All styles of R&R, originals only
Club Capacity: 250
Stage Capacity: 20
PA: Yes, with operator
Lighting: Limited
Piano: No
Audition: Tape
Pay: Percentage of door

BASEMENT COFFEEHOUSE

1226 N. Alvarado, L.A., 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., North Hollywood, CA 91601
Contact: George or Bryce, 11am-10pm, (818) 985-9937
Type of Music: Rock, T40, originals, R&B, blues
Club Capacity: 150
Stage Capacity: 8-10
PA: Yes
Lighting: Yes, with operator
Piano: No
Audition: Send pics, tape or VHS to above address with SASE
Pay: Negotiable

GAZZARRI'S

9039 Sunset Blvd., West Hollywood, CA 90069
Contact: Rockwest Attractions (818) 893-7799 or (213) 652-1550
Type of Music: All
Club Capacity: 301
Stage Capacity: 10
PA: Yes
Lighting: Yes
Piano: No
Audition: Call or send photo, tape & bio
Pay: Negotiable

COMEBACK INN

1633 West Washington, Venice, CA 90291
Contact: Will Raabe or Jim Hovey (213) 396-6469
Type of Music: Original acoustic material with emphasis on jazz & world music
Club Capacity: 100
Stage Capacity: Indoors 6, outdoors 10
PA: Yes
Lighting: Yes
Piano: Yes
Audition: Send cassette, LP or 1/2" video to above address; live audition Tuesdays 9 p.m.
Pay: Negotiable & video demos

AFTERSHOCK AT CAMOUFLAGE

2214 Stoner, West L.A., CA 90025
Contact: Dan (213) 479-4983 (12-9 p.m.)
Type of Music: Rock, orig, alternative, experimental, creative, films, performance art
Club Capacity: 300
Stage Capacity: 5-6
PA: Yes, with engineer
Lighting: Yes
Piano: No
Audition: Call for info
Pay: Negotiable/percentage of door

ICE HOUSE

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

TROUBADOUR

9081 Santa Monica Blvd, L.A., CA 90069
Contact: Gina or Bobby (213) 276-1158, Tues.-Frid. 2-6 p.m.
Type of Music: All types
Club Capacity: 300
Stage Capacity: 8
PA: Yes, must bring own mic, stands, & cords (low impedance)
Lighting: Yes
Piano: No
Audition: Tape, bio, picture
Pay: Percentage of door & 50% of discount tickets on weekends. Pay for weekdays differs.

MISCHA'S

7561 Sunset Blvd., West Hollywood, CA
Contact: Mischa (213) 874-3467
Type of Music: Showcases for solo vocalists or duos, variety acts
Club Capacity: 450
Stage Capacity: 12-15
PA: Yes
Lighting: Yes
Piano: Yes
Audition: Call first
Pay: Negotiable/percentage of door

CARLOS & CHARLIES

8240 Sunset Blvd., West Hollywood, CA
Contact: Barbara Matteson Cooper (818) 783-6013
Type of Music: For "showstoppers": pop, jazz, soft rock, Broadway, vocalists only
Club Capacity: 200
Stage Capacity: 3-4
PA: Yes
Lighting: Yes
Piano: Yes
Audition: By appt. only, call Barbara Tues. & Thurs., 3-5 p.m. only.

BON APPETIT

1061 Broxton Ave., Westwood, CA
Contact: David (213) 208-3830
Type of Music: Fusion, contemporary
Club Capacity: 100
Stage Capacity: 6
PA: Yes
Lighting: Yes
Piano: Yes
Audition: Call, send tape, bio & picture
Pay: Negotiable

CAMELLA'S

23380 W. Valencia Blvd., Valencia, CA 91355
Contact: G.C. Management (818) 999-1770
Type of Music: T40, R&B, oldies/dance
Club Capacity: 220
Stage Capacity: 8-10
PA: Partial
Lighting: Yes
Piano: No
Audition: Call for audition
Pay: Open

SERGIO'S CANTINA

3835 E. Thousand Oaks Blvd., Westlake, CA 91362
Contact: G.C. Management (818) 999-1770
Type of Music: T40, R&B, dance
Club Capacity: 220
Stage Capacity: 4-6
PA: Partial
Lighting: Yes
Piano: No
Audition: Call for audition
Pay: Open

CLUB SHINE/THE WESTSIDE

6112 Venice Blvd.
Contact: T.R. (213) 650-1137
Type of Music: All entertainers—music to comedians
Club Capacity: 300
Stage Capacity: 3-4
PA: Yes
Lighting: Limited
Piano: Yes
Audition: Show up Tues. or Wed. 9 p.m.-2 a.m.
Pay: No, showcase

N.Y. CO. BAR & GRILL

2470 Fletcher Dr., Silverlake, CA 90039
Contact: John Spindler (213) 663-1216
Type of Music: Pop, variety, vocalists, standards
Club Capacity: 75-80
Stage Capacity: 5-6
PA: Yes, w/operator
Lighting: Yes, w/operator
Piano: Yes
Audition: Call &/or send tape, pic, resume
Pay: % of door, must guarantee 15 people

MONDRIAN HOTEL

8440 Sunset Blvd.
Contact: Skip E. Lowe (213) 656-6461
Type of Music: All types of talent: Solo, duos, trios, vocalists, comedians, singing guitar players
Club Capacity: 200
Stage Capacity: 3-4
PA: Yes
Lighting: Yes
Piano: Yes
Audition: Call Skip E. Lowe at above number
Pay: Negotiable

GALAXY STAGE

5421 Santa Monica Blvd., L.A., CA 90029
Contact: Terry (213) 668-0024
Type of Music: Hard rock
Club Capacity: 390
Stage Capacity: 6
PA: Yes, for rent
Lighting: Yes
Piano: No
Audition: Call or send tape
Pay: Negotiable/percentage

COUNTRY CLUB

18415 Sherman Way, Reseda, CA 91335
Contact: Wait or Dirk (818) 609-0477, (818) 899-3307
Type of Music: All types R&R; originals only
Club Capacity: 980
Stage Capacity: 20
PA: Yes
Lighting: Yes
Piano: No
Audition: Call or send promo pack to Pacific Coast Ent., P.O. Box 942, Hollywood, CA 90078
Pay: Negotiable

ORANGE COUNTY**CRAZY BURRO**

8022 Adams Ave., Huntington Beach, CA
Contact: Fritz (714) 964-2564, 12-6 p.m.
Type of Music: T40 dance, variety, showcase
Club Capacity: 250
Stage Capacity: 5
PA: No, cabinets only
Lighting: Limited
Piano: No
Audition: Send tape, picture, resume, or videotape
Pay: Negotiable

THE BRICKYARD

1615 E. Lincoln, Orange, CA 92265
Contact: Chris (714) 974-3030
Type of Music: T40
Club Capacity: 60
Stage Capacity: 4
PA: No
Lighting: Yes
Piano: No
Audition: Send tape, pic, bio
Pay: Negotiable

GOODIES

1641 Placentia Ave., Fullerton, CA 92631
Contact: Aprilie York (714) 524-7072
Type of Music: All types of new music, originals, no punk or HM
Club Capacity: 300-plus
Stage Capacity: 7
PA: Yes
Lighting: Yes
Piano: No
Audition: Call, bring tape
Pay: Negotiable, escalating ticket sales

MUGSY MALONE'S

1731 S. Harbor Blvd., Anaheim, CA
Contact: John (714) 635-5040
Type of Music: Tues.-Sat., T40; Sunday, 3 original R&R bands. Also, good male lead vocalists with following for house band sit.
Club Capacity: 300
Stage Capacity: 15
PA: Yes, with operator
Lighting: Yes
Piano: No
Audition: Call first for audition arrangements
Pay: Negotiable

LOUIE LOUIE'S

777 S. Main, Orange, CA
Contact: Tony (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

SAN DIEGO COUNTY**BACCHANAL**

8022 Claremont Mesa Blvd., San Diego, CA 92111
Contact: Jeff Gallen (619) 560-8022
Type of Music: All styles, national acts
Club Capacity: 500
Stage Capacity: 15
PA: Yes
Lighting: Yes
Piano: No
Audition: Call for info
Pay: Negotiable

NEW GENERATION

1025 11th Ave., San Diego, CA 92101
Contact: Carman Isman (619) 234-2834
Type of Music: All ages club, originals only, all styles, local & national acts.
Club Capacity: 500
Stage Capacity: 20
PA: Yes, with operator
Lighting: Yes
Piano: No
Audition: Send promo pack, tape, record, & call
Pay: Negotiable

MISCELLANY

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

L.A.S.S. TENTH ANNUAL Songwriters Expo needs volunteers! Work off seminar registration fee for weekend of Nov. 1 & 2,

and have fun in exciting music biz atmosphere. Call (213) 654-1666 Mon.-Thurs. 10 a.m. to 6 p.m. Ask for Joy.

SOUND MAN WANTED for rehearsal sound stage. Part-time night and weekend work. Must have experience with P.A. equipment. Call Brad at Elbee Studio, (818) 244-8620.

NIJI MANAGEMENT/CONSULTING division has three internship positions available immediately. Flexible hours/days. Data entry helpful, but will train. No immediate pay, but part-time paid position in approximately three months will be available. Contact P.J. Blosik, executive director, at (818) 509-0419 to arrange appointment/interview.

INDIE RECORD COMPANY seeks promotion and booking assistants. No immediate pay, but excellent experience. Please call Randy at (415) 795-0741 or write Hardway Records, P.O. Box 629, Newark, CA 94560.

ADMINISTRATIVE SECRETARY WANTED for composers. Good typing and shorthand skills. Please contact Joel Hirschhorn at (213) 277-2510.

PERSON FRIDAY, PERMANENT part-time, afternoons, Monday to Friday. Excellent spelling experience and transportation required. Bellflower area. For more info, call (213) 920-7477 or 920-7448.

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.

BRITANY INTERNATIONAL RECORD licensing company with 24-track studio seeks intern to learn inner workings of music industry and studio management. Secretarial skills required. Potential earnings and possible trips to Europe. Call (818) 762-0707; speak with Michael or Brian.

WANTED: GAL FRIDAY for music production company for telephone promotion. Some pay; commissions and studio exchange time. Part-time position. Call (213) 463-SONG (7664).

HIGH-ENERGY SALES position open for unique and popular instructional product line for musical instrument stores. Thousands of established accounts. \$300-\$500 per week commission. Friendly atmosphere, fifth year in business and growing. Call Andy at (213) 478-8886.

TELEMARKETERS NEEDED. SALARY and commission. Making appointments over the phone for TV leads. Call A.L.M. and ask for George or Iris at (818) 760-4354.

ESTABLISHED FIRM WELCOMES musicians and actors for pleasant telephone work in a hassle-free environment. Flexible hours. Salary or commission. Everyday household product supported by American Wheelchair Association. For info, call (818) 845-9808.

MAJOR INDIE LABEL seeks a few good interns. Only serious about learning how to work records and break bands. No immediate pay, but college credits available. Send resume and cover letter to: Interns, 1201 Olympic Blvd., Santa Monica, CA 90404.

NEW RENAISSANCE RECORDS seeks energetic interns to assist promotion on hard rock and heavy metal acts. Part-time. No pay, but excellent experience. Call Ann or Tony at (818) 909-9807.

PRO PLAYERS

NEXT PRO PLAYER DEADLINE
WED., OCTOBER 29, NOON

SEE PRO PLAYERS COUPON
IN LAST ISSUE

SESSION PLAYERS

ANDREW GORDON

Phone: (213) 379-1568

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

Read Music: Yes

Style: Versatile in all styles, especially pop, R&B
Qualifications: Played keyboards for 25 years before moving to L.A. 6 years ago from London. Co-production credits with Gary Wright, arranged music for NBC-TV & Peters/Gruber. Background theme music for *General Hospital* & *AM Los Angeles*. 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 including KGO, KACE, KJLH. Instruction in the techniques of programming synthesizers & drum machines. BMI published writer. Easy to work with. Reasonable rates.

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

RED HOT PICKER—WILL RAY

Phone: (818) 848-2576

Instruments: Electric & acoustic guitars, vocals
Style: All styles country including bluegrass, swing, mutant country, cow metal, farm jazz, heavy hillbilly, modern & traditional country

Qualifications: Many years country experience including TV & record dates on East & West coasts, plus tons of country sessions both as a musician & a producer. Have developed unique picking style using string benders & mini slides, can authentically simulate pedal steel for great country flavoring, currently using 5 Fenders (including 12-string) equipped with string benders. Have access to the best country musicians in town for sessions & gigs.

Available for: Sessions, live work, demo & record production, & co-songwriting. All at prices you can live with.

HARVEY LANE

Phone: (818) 905-6027

Instruments: Bass guitar, fretless bass

Style: Rock, funk, jazz-rock

Read Music: Yes

Vocal Range: Baritone

Qualifications: 15 years bass playing & experience. Former band in New Bon. Performed with members of Clarence Clemons' band, & Frank Stallone's Valentine. Recorded & toured with Bruce Foster (Millennium) & the Flamingos. East Coast drive & total pocket player. Dramatic live performance. See MC review Vol. X #13.

Available for: Sessions, demos, showcases & casuals

BRIAN KILGORE

Phone: (818) 701-5615

Instruments: Hundreds of Latin percussion instruments & toys, timpani, mallet instruments, Prophet 2000 with extensive library of sounds, octapad, rack of effects

Read Music: Yes

Technical Skill: Comprehensive understanding of Afro-Cuban, Brazilian, pop, jazz & orchestral percussion, as well as electronic samples & sound effects

Qualifications: Recording &/or live performances with the following: Teena Marie (Starchild Tour, Emerald City) Clare Fischer, Bill Watrous, Betty Buckley, Steve Huffsteter, *Solid Gold*, *The Last Resort*, *Code Name Zebra*, *Coors Lite*, and more.

Available for: Records, TV, film, tours, demos & videos

TROY DEXTER

Phone: (818) 509-5995

Instruments: Electric & acoustic guitars & related doubles; multikeyboards & full computer sequencing capability

Read Music: Yes

Style: All—emphasis on creative parts & solos & commerciality

Qualifications: Currently a member of local pop band Race to L.A. I teach contemporary guitar styles at the Dick Grove School of Music. I have record & film credits & have played on several demos for hit songs including Starship's "Tomorrow Doesn't Matter Tonight" and Melissa Manchester's "Energy." Tapes available. Call me—I'm a writer's dream.

Available for: Recording sessions of any kind

GLEN C. HOLMEN

Phone: (818) 848-5883

Instruments: Yamaha 3000 bass guitar w/D' tuner, customized Fender fretless, several other basses including acoustic bass, great bass rig

Read Music: Yes

Technical Skills: Aggressive pocket player, tasteful

& enthusiastic; solid time, sound, vocals & reading
Style: All (really)

Vocal Range: Baritone

Qualifications: Recording/gigging/touring with Steve Taylor (Capitol), Cliff Richard (EMI), Shelia Walsh (Word), Steve Camp (Sparrow), Dick Clark Productions, national jingles for Buick, GMC & countless others (sang & played), films & TV score work.

Available for: Breakfast & lunch, sessions of all kinds, live work (no polkas please)

STEVE REID

Phone: (818) 508-1509

Instruments: Percussion, mallets, sound effects, over 300 acoustic instruments; Emulator II w/ Sound designer & total music; large library of hi-tech electric percussion & elec. drums & Linn 9000

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

Read Music: Yes

Qualifications: National recording & touring with Miles Davis (WB), Nu Shooz (Atlantic), Cornel Abrahams (MCA), Dazz Band (Atlantic), Cheryl Lynn (CBS), Robert Tepper (CBS), Stan Ridgway (IRS), Ray Parker Jr., Randy Hall (MCA), Emotions (Motown), Russ Freeman, Dan Siegel, Osborne & Giles (RL), Linda Clifford (RL), Olie Brown, Bell & James (A&M), Nicolette Larson (WB), Bobby Caldwell, Kityhawk. 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*, *Washertoons*, *Alfred Hitchcock Presents*, etc. National experience 16 years, accurate, quick & creative, professional & dedicated to the success of each project.

Available for: Albums, TV, film, touring, demos, videos, producing & MIDI sequencing, sound shaping

BLAKE BROWN

Phone: (818) 349-8598

Instruments: Electric & acoustic guitar (mainly), vocals, piano, flute, bass, DX-7, QX-7, TR-707

Technical Skills: Versatile multi-instrumentalist, soloist (everything from Malmsteen-like speed to Metheny-like textures), lead & backing 1st tenor vocalist, composer & arranger

Style: Modern rock, pop, fusion, traditional jazz

Read Music: Yes, on all instruments above

Qualifications: Numerous bands, demos, sessions, member of Ice 9 for 3 years. Music major at Stanford University. Quick to learn, invent, & arrange, easy to work with, punctual. Useful in situations where instrumental versatility is needed.

Available for: Sessions, demos, live acts

ACE BAKER

Phone: (818) 760-7532

Instruments: Emulator II, DX-7, Jupiter & Linn 9000 with huge library of custom drum sounds, various MIDI modules, Mini-Moog, lead & background vocalist

Style: All styles, especially rock, pop, hi-tech, R&B, funk

Read Music: Yes

Vocal Range: 2nd tenor with falsetto

Technical Skills: Songwriting, arranging, production, strong soloist with a feel for pitch bending, great with MIDI, acoustic pianist, electric guitar emulation, very realistic drum programming

Qualifications: Call for recent credits. *Fame & Fur* with Alan Thicke, 10 years classical piano training & competitions, 3 years Univ. of Arizona (jazz, theory, voice, etc.), toured extensively in Western U.S. & Japan, 1000+ hours 24-track studio work as keyboardist, producer. Currently working on album project at Lion Share. Classical chops, jazz feeling, rock energy, pop mind. Tapes, resume, references on request.

Available for: Sessions, concerts, preproduction, MIDI sequencing, programming & arranging, songwriting projects.

STEVE CROES

Phone: (818) 789-6434

Instruments: Emulator II with large custom library, Macintosh computer with Unicorn's Performer Sequencing/Composer scoring, Sound Designer, Softsynth, Opcode Sequencing, PCM-70, CZ101, Juno 106, Roland Octapad, Yamaha drums, percussion

Technical Skills: Specialize in drum programming, rhythm section arrangement, all-purpose sampling & sound design

Qualifications: 15 years performance, concert, TV, film, studio. Most recent film credit is *Manhunter*. Recent records: *Real Life* (WB), *Misadventure* (Atlantic), *Hubert Kah* (WB), *Pia Zadora* (WB). Demo available.

Available for: Sessions

STEVEN LAWRENCE

Phone: (818) 883-5842

Instruments: 4- & 5-string Yamaha basses & Fender fretless, Korg PW-8000 for synth bass or 2nd keyboard, also outboard gear

Read Music: Yes

Vocal Range: 2 1/2 octaves (tenor-baritone)

Style: You name it

Qualifications: ASCAP writer, played on singles, demos, casuals, road trips, club gigs & have studied music since age 6. Can read or hear anything, good thumb, strong backups, good key-

board feel & positive attitude.

Available for: Strong original situation &/or any of the above-mentioned gigs. Also seeking lyricist/writing partner.

CORNELIUS BUMPUS

Phone: (818) 249-4409

Instruments: Tenor & soprano sax, flute

Technical Skills: Instrumentalist, vocalist, writer

Style: All

Vocal Range: Tenor

Qualifications: Two solo albums, member of Doobie Brothers 1979-82. Recorded &/or performed with Doobie Brothers, James Taylor, Lacy J. Dalton, Max Carl, Patrick Simmons, Clifford Coulter, Amy Holland, Michael McDonald, Tim Goodman, Nicolette Larson, Jeff Lorber, Boomerang, Taboo Zoo, Tom Johnston, Ambrosia, Moby Grape, Eikichi Yazawa, Hank Ballard, Bobby Freeman & John Hall.

Available for: Anything

SPIKE BARON

Phone: (213) 469-4085

Instruments: Bass guitar

Technical Skill: Fretless & fretted, thumb slap

Read Music: No

Style: Funk, rock, wave

Vocal Range: Baritone, bass

Qualifications: 15 years studio & touring experience with New Seekers, Allman Bros., General Public.

Available for: Studio, gigs, tours

GORDY ST. MARY

Phone: (213) 851-5150

Instruments: Gretsch custom acoustic drums, percussion, Paiste & Zildjian cymbals

Read Music: Yes

Technical Skills: Solid in-the-pocket team player, creative, lyricist, composer, background vox, drum programming

Style: Versatile in all styles

Qualifications: 10 years pro touring/recording experience. Performed with members of Charlie Daniels Band, Joe Perry Project, Gap Band, Ichiro Ozawa. Flexible to work with, quick & resourceful, dedicated to having fun.

Available for: Tours, sessions, demos, showcases, videos, long- or short-term projects, career consulting

GARY CHASE

Phone: (213) 216-1543

Instruments: Acoustic drums, dynamically triggered LinnDrum with extensive library, Simmons SDS5, DX-7, JX-3P, Apple 2e

Technical Skills: Strong pop arranger/producer, instrumentalist & vocalist

Read Music: Yes

Style: Funky rock, R&B, country, pop ballads

Qualifications: Studio credits—Complete production & performance of TV "soundalikes" & original music for commercials, demos & prerecorded shows. Original songscores for film. Featured vocalist on CBS fall campaign *Rumors & Heat of the Day*. Engineering credits on new age albums for Sonic Atmospheres. Live work—solid drummer/vocalist for clubs & casuals w/charts & PA.

Available for: Everything

TIM POWELL

Phone: (213) 225-6806

Instruments: Modified fretless Precision, custom-built fretted & string basses

Technical Skill: Excellent groove player, soloist & reader

Style: Jazz, funk, pop, etc., very versatile

Read Music: Very well

Qualifications: 10 years experience including national & So. American touring, recording, casuals, shows etc. Studied at Berklee & Cleveland Institute of Music, privately with Ethan Connor (of the Cleveland Orchestra) & Bunny Brunel. Played with Tommy Tedesco, Glenn Miller, Fred Waring, Margaret Whiting, Billy Eckstine. 900w amp w/Biamp x-over, parametric & graphic EQ, etc.

Available for: Anything

GREG K. DEGLER

Phone: (818) 353-7867

Instruments: Horns & keyboards, tenor sax, flute, clarinet, DX7, Super Jupiter (MKS80) and rack; horn sections

Read Music: Yes

Technical Skill: Exceptional soloist, reader, writer, arranger

Style: All, from classical to country

Qualifications: 15 years international performing, touring, recording experience. Some credits: *Steve Vai LP Flexible*, James Brown, Anita O'Day, Rick Dee's show, Albert King, Bachelor of Music, Berkeley College of Music, recent work with Capitol & Columbia. Broadway show "Ain't Misbehavin'"

Available for: Quality show situations

TOM E. BOLTON

Phone: (818) 244-2897

Instruments: Drummer, programmer, percussion

Read Music: Yes

Style: Rock, jazz, fusion, country, R&B, pop

Vocal Range: Tenor

Technical Skill: Honor grad P.I.T., versatile sound

Qualifications: Much live & studio experience, good personality, clean image, business attitude,

contacts!

Available for: Paying gigs, casuals, sessions, tours; reasonable rates

BRUCE CASSIDY

Phone: (213) 859-5876

Instruments: Trumpet, flugelhorn, EVI (elec. valve inst. Steinerphone), MIDI'd to Oberheim Xpander & interfaced to Korg Mono/Poly, Yamaha DX-7 & RX-11 drum machine, Roland MSQ-700 sequencer, Serge & Polyfusion, Modular Sys., asstd. sig. proc. effects

Style: Versatile in all styles, esp. jazz, fusion, R&B, rock

Vocal Range: 2nd tenor backup

Read Music: Yes

Technical Skills: Strong & articulate trumpet, EVI & flugelhorn soloist. Ext. rec. & touring exp. as player, composer/arranger & producer. Orchestrate synthesis to orchestral. 25 years exp as player/writer. New to L.A. Reliable, easy to work with, reasonable rates.

Qualifications: 2 years player/composer/music dir. Blood, Sweat & Tears. Toured worldwide. 8 years member Rob McConnell's Boss Brass (6 LPs), 2 years Lighthouse (2 LPs). Add'l recording w/Anne Murray, Papa John Creach, Alice Cooper, Kilaui, etc. Wrote & produced music for 2 feature films, many TV commercials (tapes avail.)

Available for: Sessions, tours, commercials, live work; arranging/producing, MIDI sequencing, film scoring, songwriting, demos, casuals

DEAN MADDALONE

Phone: (213) 533-0174

Instruments: Gretsch power tom drum kit, Roland DDR-30 elec drum kit, Roland TR-505 drum machine, Pearl Ultimate Support System, Simmons SDS-1, Zildjian/Paiste/Sabian cymbals, Peavey system

Technical Skill: Solid time, chops, drum machine programming; percussion arranging; pick up very fast; musical player; can record w/lock or drum machine; easy to work with; great drum sound; reasonable rates

Style: Rock & alcontemporary pop grooves

Qualifications: 18 years stage & studio experience; played & recorded in U.S., Japan, Canada; played in all situations from live radio in Japan to concert, stage, clubs, to commercial jingles; numerous session tapes on hand for reference; have acted in videos played on *Video One*, *MTV*, *Friday Night Videos*, *Goodnight L.A.*; live works also on hand for reference; good image, attitude. Very powerful player.

Available for: Sessions (any style), any pro pop situation, live or studio

BRUCE BLAIR

Phone: (818) 763-1145

Instruments: Yamaha KX88, TX416, DX7, Rev 7, Akai S900 Sampler, Oberheim Matrix 6R, Korg EX-8000, Linn sequencer, Roland TR707, SDE 1000 DDL, DynaMite Comp/Limiter, '57 Fender Strat, full stage rig & 4 tape decks

Technical Skills: Keyboardist, arranger, composer, songwriter, guitarist, backup vox, sequencer

Style: Rock, pop, contemporary, film scores

Read Music: Yes

Qualifications: Have played keyboards & guitar professionally for 15 years. Have arranged & produced demos in various styles. Classical background with film scoring ability; M.A. from UCLA. I am interested in helping to shape ideas both technically & creatively & I'm easy to work with.

Available for: Sessions, arranging/producing, film scoring, showcasing, touring

VOCALISTS

L.A. VOCAL REGISTRY

Phone: (213) 465-9626

Vocal Ranges: All

Style: All

Qualifications: We have vocalists of all styles & levels of experience.

Available for: Sessions, demos, casuals, everything

CRAIG THOMAS

Phone: (818) 707-0466, (805) 642-6618

Instruments: Alto & tenor sax, flute, clarinet, guitar

Technical Skill: Vocalist, instrumentalist, composer & arranger

Style: R&B, pop, jazz, rock, blues

Vocal Range: 3 octaves (high baritone & falsetto)

Sight Read: Yes

Qualifications: Record dates with Natalie Cole, Clarence Clemons, Aretha Franklin, Mike Love, the Beach Boys, Jim Messina, & the Bombers. Studio projects with Narada Michael Walden, Jim Messina, & the Captain & Tennille. Live performances with Al Kooper & most of the above. Featured lead vocalist on two cuts from current Clarence Clemons album *Hera*. Every conceivable concert, studio, club & casual situation for last 15 years. Very convincing as a jingle singer.

Available for: Sessions, live gigs

KENNY CETERA

Phone: (818) 783-2296

Technical Skills: Drums, electronic percussion, some keyboard, dancing, acting

Style: Commercial rock

FREE CLASSIFIEDS

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

•Roland MSQ-700 sequencer, \$600, E-mu Drumulator, \$350, Scott 213-543-5029

5 GUITARS

- BC Rich Eagle bass, 1979, beau natural wood, xlt shape, \$500, Gary 213-318-1347
- Charvel Destroyer, custom factory org, unfinished neck, DIMARZO & trem, xlt cond, a real rocker's guitar, \$500 obso. Michael 818-285-0658
- ARP Avatar guitar synth, lk new, \$250, 213-550-9121
- Bass Aria Pro II w/cs, mint cond, \$250, Bob 213-734-4301
- Fender Precision fretless, sunburst body, snds & plays grt, \$325 no cs, \$350 w/cs, 213-462-4502
- String bass, custom-made solid body, long sustain, fibreglas cs incl, \$1750 213-462-4502
- String bass, modern handmade, all wood, 3/4 w/adj bridge & cvr, very gd action & deep tone, \$3000, 213-462-4502
- Roland GR700-707 blk w/utensitic guitar, \$1550, Chris 213-876-9344
- Les Paul standard, sunburst, \$350 Brian 818-764-0843
- Gibson 355-TD, tobacco sunburst, \$450 obso. Tom 213-451-0944
- Performance strat guitar, maple neck, natural walnut finish, 3 pu's, \$300 obso Tom 213-451-0944
- BS353 copy, xlt cond, xlt guitar, nice snd, \$300, Matt 213-253-1989
- Fender Mustang bass w/cs, \$200 Brian 818-764-0843
- Gretsch solid body electric, immac cond, \$175 obso. Tom 818-842-8728
- Gibson J50, 60s, xlt tone/cond w/who hot dco, \$350 or trade, 213-735-8221
- Yamaha AE1200T top-of-line jazz cutaway, superb, sunburst w/hsc, \$580 213-735-8221
- Veleno, the ultimate HM guitar, all chrome, grt neck & pu's, \$700, Ted 213-392-5870
- Lavin acous/elec 12-string, big body cutaway, \$450, Ted 213-392-5870
- Fender collectors pre-1955 lap steel, xlt cond, \$200, Ted 213-392-5870
- Gibson Flying V gold ressu No. 49 w/cs, perf cond, \$650, 714-495-3676
- Fender P-bass, black, 1977, Shechter solo rosewood neck, EMG pu's, Badass bridge, hsc, \$375 obso, 818-841-5870
- Ibanez Artist, semi-acous/elec, xlt cond, sunburst w/Gibson hsc, \$225 Gary 213-398-5215
- Kramer Deluxe custom Pacer, 2 sgl-coil pu's, one humbucker, Seymour Duncan Floyd Rose line-tuning, blue w/blk Explorer headstock, rosewood neck, \$650 w/cs, Anthony 714-841-3894
- Ibanez Destroyer elec guitar, cherry sunburst finish w/cs, xlt cond, \$275 obso, Greg 213-481-1582
- Gibson ES-330, cherry red, custom humbucker w/cs, \$300, Don 213-661-7470
- Gibson ES-175 sunburst, hsc, \$500 Don 213-661-7470
- Gibson ES-335 sunburst, hsc, \$425 Don 213-661-7470
- Gibson ES-347 tobacco sunburst, gold plating, coil splitter, \$475, Don 213-661-7470
- 1965 Fender Tele, white w/rose neck, mint cond, hsc, \$400 obso Joe 213-465-6381
- Alan Beck Spoiler, wood bass, grt neck, mint cond, cs incl, Roland BN-60 amp, \$1000 obso Chad 213-650-1112
- Steinberger 6-string guitar, prototype, \$700 (days) 818-357-9584
- 1968 Gibson Les Paul custom w/PAF & super distort pu's, blk beauty, grt tone & action, ebony neck, hsc, \$450 or trade, 213-735-8221
- Aria Pro SB1000 bass, as used by John Taylor, blk w/hsc, \$400 obso Dan 818-784-2296
- Fender Tele bass, needs new soapbar-pu's, very gd cond w/hsc, \$250, Jim 213-318-7377
- Jazz bass, beautifully custom built by Performance Guitar in Hollywood, vintage P-bass nut w/who body neck, \$400, 213-318-7377

- 1967 Gibson ES-335 collectors item, xlt cond, \$850 obso. Ron 213-372-3771
- Hagstrom bass, very rare collectors item, \$299 obso, Ron 213-372-3771
- Charvel custom strat, fire-engine red, unfinished neck, blacked-out tuners & Floyd Rose, custom Duncan pu's, flight cs, \$450 obso, 213-276-5834
- Purple & black tiger stripe Charvel Warwick w/Kahler trem, blk hwr, \$500 w/cs, 213-657-7300
- 1967 Gibson ES-335, collectors item, xlt cond, \$850 obso. Ron 213-372-3771
- Ibanez Roadstar 440 w/Floyd Rose trem, one humbucker, 2 sngl-coils. Pearl white, brand new, \$325 incl gsg bag, Richard 213-939-0678
- Martin D-35 6-string, Barcus Berry pu, hsc, \$650, Chris 818-708-0509
- 1967 4001 Rickenbacker bass, \$250, xlt cond for its age, Joe 213-465-6381
- Fender DuoSonic 64 very clean, org, \$175 or trade for equal value guitar, 213-479-1264
- Ibanez 5-string bass w/hsc, \$400, Gary 213-479-1264
- Washburn Steinberger style Bantam bass w/cs, \$250, Jeff 818-787-7585
- Riverhead Steinberger style bass w/cs, \$250, Jeff 818-787-7585
- Music Man Stingray bass, blk w/custom ebony fretboard & wiring switch, early model w/cs, \$450 John 213-280-0682
- Hagstrom bass, very rare collectors item, xlt cond, \$850 obso, Ron 213-372-3771
- 1963 Gibson Melody Maker, Shafer hds, Badass bridge, org pu's, hsc, \$200, Ed 213-538-2260
- Tahakamine S-312 small-body acous, grt for student or as a 2nd guitar, \$100, Ed (after 6) 213-540-9533
- Les Paul 20th anniv custom guitar, all-org hwr & pu's, grt snd, blonde w/blk detail, gold hwr, collectors item, \$500, 213-839-8111
- Gibson 1953 Les Paul Jr, \$450 213-680-9501

6 KEYBOARDS

- Grand piano, 5'8" Conover similar to Mason Hamlin w/whn hammers & keys, ext Warm tone, even action, \$3800 w/bench, 213-462-8202
- Rhodes 73 suites, xlt cond, never moved, plus Elka Flap-top string ensemble, xlt cond, both \$850, Frank 213-874-8743
- Yamaha YC-45, \$500 Brian 818-764-0843
- Adam Shaffe antique upright grand, gd playing cond, big snd, blk finish, \$1750, Julie 818-281-9882
- Roland Juno I, \$550 cash, brand new, 818-883-9133
- Korg EX800 MIDI poly synth module, mint cond, \$300 obso, Brian 818-246-5409
- Propheet 5 w/ampl cs & remote keybd, grt snds, grt shape, \$1100, Kevin/Escalibur 818-397-6209
- Casio CZ2500 digital synth w/MIDI, 8-trk sequencer, pedal & memory cartridge, \$650 obso, Bruce 188-247-5223
- Yamaha piano, 48" upright, polished ebony, 3 yrs old, \$3200 obso, Jeff 818-985-0143
- Steinway baby grand piano, 5'8", magnif, xlt action, \$10,000, 818-343-4809
- Dyno-Mly-Rhodes, best Rhodes in the market, xlt action, grt snd, \$825, Eddie 818-281-5730
- Beefed up Fender Rhodes, \$225, Unbelievable snd, Eddie 818-281-5730
- Yamaha DX-7 No. 3 & 4, xlt, \$45 ea, Casio MT-45, \$80; new Hotmer D-6 clav deluxe, \$130 or trade 213-735-8221
- Yamaha CP-60 elec grand, xlt cond, \$1100 obso, Pat 213-855-5004
- Roland Juno 106, grt cond, 128 patch memory, MIDIable, \$500 obso, Rob 213-450-3435
- Yamaha CP-30 poly synth, pre-MIDI, \$350, Kevin 818-784-1477
- Helipnall itage piano, Roadmaster 64, beau snd, acous/elec, built into anvil travel cs on wheels, \$795, Kyle 213-876-9339
- Fender Rhodes 73 stage piano w/cs, xlt cond, \$400, Jim 213-463-8843
- Acoustic Baldwin minor piano, \$500 obso, Handcarved walnut cab, Joe 213-465-6381
- Seq Circa Max 6-trk synth, sequencer w/manuats, \$325 213-680-9501

- Chamberlain laybd instru w/vanable pitch control & tape, model M-1, very gd cond, \$1000 Ron 213-822-7629
- Fender Rhodes MK I stage piano 73, \$550, xlt cond, Chris 818-708-0509
- Roland Jupiter 6 w/multiple memory & Prophet 600, grt shape, both for \$1600. Hard cases for both incl, Mark 213-390-3231/714-546-9039
- Wurlitzer 200A elec piano w/legs & sustain pedal, \$150, Tom 818-763-3823
- Hammond M-3 w/custom keybd procs, 200w, Lesley, \$700, 818-763-3823
- Korg synth, early model, grt for bass or soloist, \$150, John 213-280-0682
- Acoustic piano, 1937 Estey baby grand, immac cond, solid oak, slings/hammers xlt cond, \$2700 213-679-5402
- Akai S-612 sampler w/disc drive & extensive library, mint cond, \$550 213-423-2858
- Kawai baby grand piano, 5'10" gloss blk, showroom cond, beau voiced, nearly new, \$6000 Spence 818-346-2795
- Propheet 600 \$800, Yamaha CS05 mono synth, \$100, Mins Moog w/Cooper MIDI interface, \$600 Scott 213-543-5029

7 HORNS

- King Tempo Model nickel silver trumpet, xlt cond w/cs, \$200, Greg 213-461-9973
- Yamaha YFL-225 silver flute w/cs, \$145, Cleveland Euphonium, xlt w/hsc, \$225 213-735-8221
- Selmer alto sax Mark VII w/hgh F#, 1958 Pans model, overhauled, mint cond, grt action, incred tone, \$1500 firm, 818-762-9962
- Selmer Mark VIII, tenor sax w/hsc, 4 metal mouthpieces, xlt cond, \$800 obso, Joe 213-465-6381

8 PERCUSSION

- Tama Techstar elec drum module, \$400, John 818-357-0606
- Simmons SDS7 brand selector pad, Rampac pad, cases, stands, \$3000 obso, Kelly 213-392-5073
- Camber hi-hat, 14", gd cond, \$35, Rogers 8x12 black tom \$30, 213-392-5696
- Ludwig 15" power tom w/15 new drum hds, \$175 or trade 213-667-1334
- Wanted: Simmons hwr to fit Simmons SDS5 pads W/13 pay cash, wanted used, 818-361-3762
- Pearl free-floating snare drum, brand new, \$300, Steve 818-508-3798
- Zildjian 15" top-beat hi-hat cymbals, brand new, \$300 818-508-3798
- Two conga drums w/bags, like new, \$275, Steve 818-783-2300
- E-mu Drumulator, 1 yr old, MIDI-sync, \$250 obso, Ric 213-450-3435
- 5-pc Tama Superstar w/cases, hwr & Paiste cymbals. Grt color, lk new, \$1200 obso, Rob 213-450-3435
- Cuben Conga drum, gd shape, \$60; Ludwig 15" power tom, gd shape, \$25; Black Vista light, 213-392-5696
- Simmons SDS-9 dbl-bass drum set, pro snake & extrs chips, \$1100 818-893-3798
- Rogers 5-pc, lk new w/cymbals, \$400 obso, Allan (eves) 213-851-0264
- Soner hi-hat without cymbals, \$40, Yamaha 9x13 tom-tom \$40; Pearl boom stand, \$45; Kampoo pedal, \$30, Jerry 213-585-7114
- Roland TR505 rhythm composer drum mach, perf cond used once, \$230, 213-876-0581
- Set of SDS9 Simmons, black w/stands, 2 custom E-proms \$1300 Mel 213-850-1371
- Yamaha RX-15 drum machine, mint cond, \$375 818-445-3046
- Wanted: Roland Octapad, also rhythm composer TR505 reasonable, 213-399-6831
- Tama 5-pc w/cases, clean, no cymbals, stool or hi-hat \$625, 818-766-0852
- Oberheim DMX, perf cond, \$850 obso, Steve 213-824-8822
- Yamaha RX-21 drum mach, \$200, Jeff 818-980-4071
- Tama Techstar TS305 voice module without pads, \$300, 818-357-0606
- Sligerland kick pedal, grt cond, fast action, new beater, \$45, 213-839-8111

9 GUITARISTS AVAILABLE

- Jazz/rock guitarist, 28, formerly w/name Swiss band & Freddy Studor, Holdsworth/own infl., very expres, flowing improv. Rack/passport avail for band, Dale 213-942-7944
- Guitarist skng org band infl Trower, Page, Santana, North OC area, hv equr/trants, Blayne 714-773-5262
- Christian lead guitarist sks to join melo rock band Senous infls only Marge 213-876-4319
- Guitarist, formerly Little Tokyo member, sks band, infl from Richard & Stevens to Thunders & GE Smith, Clean, funky or dirty & hv Michael 818-285-0658
- Red hot lead/rhythm guitar plyr sks new band Infl Van Halen, U2 Michael 818-570-4623
- T40, R&B, rock, pop guitarist who sings lead/backup & obs on keys now avail for wking T40 bands only. Reliable, fast learner, pro equip, Brad 818-787-2723
- Guitarist w/keybd & vocal abil & grt image sks image-conscious musicians or band New mood powerful rock, no metal or T40 Pro only. Halloween 818-768-6852
- Lead guitarist, 29, exp, image eke sks pro band ala Hollywood Suits, Autograph, Journey, mgmt pref. Write music/lyrics. Hd-wking, absol dedic a must, David 818-353-5548
- Jazz rock guitarist w/pro equip, 13 yrs exp, Berklee grad, avail for band, Andrew 213-450-2015
- Singer/writer/guitar plyr, 15 yrs exp, sks local musicians to jam or poss act, Over 30, Conlemp style, Santa Monica to Malibu area, Frank 213-455-8659
- Pro guitarist w/strong vox sks wking T40 band Xlt equip, mag tour creds, red hair, Ron 818-982-6791
- Lead guitarist sks org proj w/mgmt, pros, only band must hv keyboard. Rock/R&B funk, 20 yrs exp, xlt equip, Anthony 714-841-3893
- Rock guitarist, hvv blues infl, sks nght band sat T.J. 818-942-8728
- Rhythmic lead guitarist/vocalist sks wking wedding, dance, ethnic band for wknds. Reads charts, gd ear, xlt equip & trans, Richard 818-843-6677
- Versatile lead guitarist sks wking pop rock band, 10 yrs exp, xlt equip, infl Clapton, Richards, Knopfler, Read West LA area, senior pro only Jay 213-558-2505
- Guitarist/producer/songwriter infl Springsteen, Costello, Police, Beatles. Lking for strong songwriters, grps, indivs to collab, Ken 818-989-3978
- Lead guitarist avail for band 26, 13 yrs exp, infl Cooper, Shenker, Blackmore, Scorpions, David 213-739-0908
- Guitarist, lead/rhythm, sks band infl blues, rock, R&B, jazz, Gary 213-398-5215
- Guitarist, seasoned pro, sks all-org rock act or proj, Pro band sks only pls, Jeff 818-980-7682
- Guitar plyr lking for HR band, Grt equip, tall, long hair, gd image, Style of Ratt, Motley, Crs, etc, Enck (after 4) 818-340-8406
- Lead guitarist avail for band, Finishing recording for naitl arplay. Sks org rock band w/hvy edge & mgmt. Pro only, Roland 714-641-9862
- Exotic melodic tonic guitarist sks new alternative music infl TFF, Frankie Goes to Cure, Worst, Steve 818-339-1100
- Energetic rock maniac wears sks on band or musicians to form a pocket. Infl Beck, Stevens, Ballou, Edge Derek 213-466-2622
- Amateur blues rock guitarist wants to learn, sks similarly minded guitarist or keyboardist. Senous but no pro pretensions, Don 213-661-7470
- Songwriter/guitarist w/grt pop songs sks keyboard &/or vocalist frontman to collab & form modern pop rock grp, Pat 213-476-4553
- Guitarist & bassist, formerly Traitor, sk to reestablish or join estab'd grp. Pro att/image, Brian 213-920-8781
- Guitarist sks pro HR act, melo w/alt technique, strong songwng, vx, long hair image, exp & dedic. Pro only, 213-412-6651
- Guitarist, 24, lead/rhythm, gd equip, sks estab'd or sitb estab'd HM band. Gd att & image, willing to rehearse, Tony 818-848-0876
- Guitarist lking for bass, drums, vox to do REM/Joie Jackson, other 3-pc mater. Fun/serious, Rudy 213-402-7628/402-9848

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- Lead guitarist/lead vocalist w/top-quality equip, Bradshaw system, lking from modern technoppo type band. Paul 818-983-0156
- Guitarist sks currently gigging metal band. Darian 213-676-5473
- Lead guitarist & lead singer, both female, skng on rock band. Linda 714-846-2886
- Craig Collins Turner, formerly of Network, Spotlight count Guitar Player, sks commerc rock, HR or metal band w/mgmt, label intr. 818-769-2682
- Versatile pro guitarist w/recent touring/recording exp w/instantly-known act sks srenous band prog. no HM. Tim 213-326-0655
- Female guitarist sks to form/join theatrical pop rock band w/ David Bowie, Billy Idol, Gene Loves Jezabel, Missing Persons. Image a must. Kim 213-540-5623
- Lead guitarist, 22, fantastic plyr, dls on keys, sks/join/form Hot HR band w/female vox. Gd att. 818-506-1967
- Melod, teasy lead guitarist, R&R/R&B, xlt refs, gd image, xlt equip. Hv axe, will travel, avail for band. Steve 213-390-3088
- Lead guitarist lking for ong grp to record & tour. Grr image, also play all styles, also comm & vox. Bob 818-504-9555
- Lead guitarist/songwriter sks commerc hv rock band. Xlt lead plyr, gd att & equip, style of George Lynch & Van Serious only pls AI 818-964-2212
- Jazz rock guitarist, formerly w/name Swiss band, Holdsworth & own infl, w/ly expressive, flowing improy, sess son/fouring exp, team plyr, avail for band. Dale 213-942-7944
- Guitarist songwriter, 22, w/hair & lks, lking to join glam or HR band w/ro att. Samuel 714-821-3328
- Lead guitarist, backgr vox, sks wking T40 band. No drugs, own trans, I need & sing too, pro equip. 714-993-5545
- Very unique guitarist avail, infl Aerosmith w/ 1980's. 714-993-7766
- HR/HM lead guitarist skng estab'd band w/longy mater. Dual or sgl lead acceptable, 17-26, infl late 70s/early 80s metal Ed 213-838-3637
- Guitarist sks other musicians to form early style R&B grp or sng skng guitarist into same style. 28 818-990-5702
- Guitarist skng hv melod image-conscious band or other similar musicians to form one infl Except, Ozzy, Hanoi, Rush, Cooper, Dio Joe 818-574-1421
- Ambitious lead guitarist sks estab'd R&B grp or metal band. Deed sesss. Mar 818-716-8214
- Hot lead guitarist w/10 yrs conc'd recording exp w/name plyrs sks HR/HM band w/mgmt & label intr. Senous igns only 213-876-4290
- Topnotch guitarist w/ro att, equip, tour/recording exp, sks HR/HM band w/mgmt. Senous only. Michael 818-507-9719
- Guitarist avail for skng band, any style. Pro att, equip, senous only Chris 818-708-0509
- R&R guitarist w/ro nfls infl Van Halen, Led Zep, Rush, hs connex through EMI, avail for band. Joe 213-465-5381
- Blm w/ro guitars/sanger/songwriter formerly w/Billy White, Isaac Hayes, Chuck Berry, Wolfman Jack, skng skng jazz, jazz fusion, R&B, reggae, Emmet 213-969-3848
- Worldclass lead guitarist/lead vocalist (mega) sks projs w/mgmt, backing, label. Reliable, ho-wking, mega-Marshall's, Roland gitar syn, stage/studio exp. 818-396-1989
- Guitarist sks melod or commerc metal band. Marshall equipped, hv ideas for ongs. Dokken, Ratt, Scorpions, Bob 818-780-5678
- Guitarist/singer/songwriter w/no maj label intr came here from rock & roll, not in a fashion show. Mike 213-838-4706
- Melodic lead guitarist w/killer snd, style, image & equip sks HR band infl Van Halen, Great White, Jim 818-982-8723
- R&R guitarist sks R&R band. I play w/power, emotion, style & taste. Gd image/att, exp'd, creative, infl. Pros only. Bob 818-990-0341/213-281-7432
- Christian guitarist/songwriter avail for rhythm/lead accous/elec guitar work. Eddie (after 6) 213-540-3533
- Rhythm guitarist/songwriter/singer skng to join/form gd pop rock ongs band. Steve (after 6) 213-461-8787
- Country picker, infl James Burton, Charlie Christian, David Lindley, sks interesting country band. Will 818-848-2576

9 GUITARISTS WANTED

- Local act w/maj mgmt sks exp'd lead guitarist w/rook image, strong vocal harmony, pro credits. (7-9pm) 818-886-9750
- JAZZED LADY sks female rhythm guitarist into aggres HR. Bio/tape/pic to 8033 Sunset Blvd. #25, W. Hollywood, CA 90046.

- Creative lead guitarist w/ro collab on songwriting & recording by space plyr w/lead vox. SST (mornings) 213-205-0506
- Glam-oriented guitarist w/d for HM/HR proj, xlt oppy, Keith 814-739-2389
- Jamie 814-455-9557
- Ready to nse above the heap? We've got the ticket & you don't! Do you think we're joking? Matt (after 5:30 pm) 818-506-8630
- Guitar hero w/d by estab'd So Cal band, very heavy, very vial. Pro plyr for pro st. Biopic acct to 6382 Hollywood Blvd #424, Hollywood, CA 90068.
- Hardcore HM guitarist w/d. Dave 213-378-4875
- Guitarist needed to assist two female country rock singers in cover & orig songs. Annie/Taylor 213-855-3703
- Guitar plyr, M/F, must be able to handle funk or rock. The LOVE LORDS has record deal, needs you now. Danny 212-296-9548
- Oriental female guitarist w/d. Jimi 805-254-8198
- SF-based prog metal band w/2 albums sks guitar plyr. European tour upcoming. Billy (after 6pm) 415-472-4055
- Lead guitarist w/d for tour sit & form upcoming variety music band. Able to read music, be senous-minded, pref male only. Patty 618-235-6681
- Guitarist w/d for ong pop rock band w/maj label intr & gigs. Reliability a must, simplicity sells. Rob 213-722-8856
- Guitar plyr for ong rock band infl Robert Quine, R. Thompson, Steve Jones, Keith Richards. Tim 213-662-6969
- TOO MANY GODS needs super clean funk guitarist who looks like the Beaver. Only Leave it to Beaver impersonators need apply, pros only 213-482-8084
- Pro bassist & drummer, 10 yrs together, responsible, dedic, sks estab'd pro rock proj, melod, commerc access ala Journey, Rush, Scorpions, Heart. Ron 818-363-0221
- Bob 818-784-7336
- Vince Neal lookalike, rhythm for killer rocker band w/mgmt. Job & car. Ferrari 818-503-1109
- MUSTANGS, all-female country band, sks lead guitarist for recording job & bookings. Billie 213-399-0681
- Wanted: Guitarist for T40 orig proj. Mick 213-325-3360
- Female funk guitarist sought by TOO MANY GODS. Must be extremely clean & hardcore, pros only. 213-482-8084
- Melodic rock band forming, must hv vox & instrumental skills. All-orig mater w/vocal emphasis. Senous & exp'd only. 213-462-2388
- Atn guitarist: Pro lead melo vocalist/lyricist, trained tenor, dynamic, sks qual rock lead guitarist &/or producer for demo recording. Reddy 818-761-2790
- Estab'd female band sks talented pro female guitarist w/techno lead/sld rhythm, abtl. Commerc music, jazz rock infl. SM area Tonia (eves) 213-513-1778
- Jean 213-338-1159
- Guitarist w/d for top local band. Must be strong vocalist, seasoned studio musician. Steady work w/career oppy. Pros only. Duke 213-222-1011
- WIDE AWAKE is auditioning tasteful electro/sou s plyrs infl Alarm, Jazzebs, McCoy, Cure, Misson. Senous & career-minded. 818-376-0632
- Guitarist w/d to compt HR proj w/mgmt, label intr, currently playing circuit. Must hv melod style, xlt image & att. Pros only. 213-871-8065
- Guitarist w/d infl U2, Cult, Alarm, Babes, infl tel radio-oriented band. Nd open-minded, diverse/walking rock/col for demos & success. Paul (after 6) 818-982-3901
- Highly skilled lead guitarist w/ro w/d for far-reaching pop rock band. Must hv demo & photo. Alex (weeknights 8-9) 213-652-5686
- Christian guitarist needed for unique-snding album, infl Kate Bush to B52s. Hv 2 albums, airplay, wide dist. Mike 714-994-6645
- THE PROMISE sks guitarist, RE/Mearly Stones, no metal, no trends, rehrs in Hollywood, vox a plus. 213-665-8667
- Guitarist needed for commerc pop band. Eric (after 5) 818-893-0666
- Female guitarist w/d for all-grr rockability band being formed by lead singer. 213-653-2406
- Lead guitarist w/d for R&B type band w/mgmt. Tyrone 213-399-4428
- Orig rock pop band sks lead guitarist, serious only, for demos, shows, Fun, creative image. Cheryl (afternoons) 213-396-4450
- Lonnie 213-721-9449
- Female guitarist, I need a star. Tony 818-784-9205
- HI-intensity guru guitarist w/d for orig band w/explosive energy, emof'l dynamics, magic synergy. Unique 213-990-3637

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- rhythm/lead and beyond Richards, Beck, Summers, Townshend, Pretenders, Edge 213-650-2452
- Rhythm guitarist/lead vocalist needed by reforming band into ongs. Infl incl Echo & Bunnymen, Who, Cure, Bowie. 818-289-1565
- Hot licks guitarist w/strat & amp needed now for Hollywood rock band. Must own gd-running vehicle & take direction quickly. John (ext 207) 213-469-2711
- Guitarist w/longwriting & personality w/d for image oriented pop band w/mgmt infl Journey, Bryan Adams, 19-23. 213-398-0927
- Lead guitarist/vocalist needed for ong proj. All infl except HM. Modern feel w/proc. Stage/recording exp needed, writing a plus. W/cons or semis only. Brian/Jill 213-413-7850

10 BASSISTS AVAILABLE

- Bass plyr w/extensive road/studio exp sks wking T40, casuals or recording band. Larry 818-989-2234
- Basslist sks senous wking country band. Vox, grr att, xlt plyr. Gary 213-318-1347
- Basslist avail for dance/R&B band. Kenny 213-733-3191
- Versatile East Coast bass plyr sks wking or near-wking rock band w/mgmt. Hv ong mater, can play other instruments. Juan 213-295-4517/856-3952
- Female HR/HM bassist, formerly infl Feine, very dedic, killer image, own trans, infl Aerosmith, Dokken, AC/DC. 818-246-7618
- Basslist sks wking band, rock/R&B/pop/country. Hv vox, equip, trans, image. Pros only, no flakes. Dano 213-851-8356
- Basslist sks wking T40 band, 8 yrs exp, pro equip, trans, respons. Dean 818-941-5870
- Heavy rock bassist, formerly w/Hostage, lking for band sit w/mgmt & label intr. Hv pro equip, live/recording exp, backgr vox. Tommy 818-287-8568
- Exp'd reliable female bassist w/backgr vox sks wking T40, or ong band. A grr team plyr. 818-366-5079
- Pro bassist & drummer, 10 yrs together, sks creative versatile respon pro guitarist for collab on new proj ala Journey, TOTO, Scorpions, Heart. Ron 818-363-0221
- Bob 818-784-7336
- Bass plyr lking for fun hard-rocking band infl David Lee Roth to Power Station etc. litching to play. Karl 818-366-5079
- Basslist, 34, w/vocal abtl sks wking band, pop/rock/R&B. So Bay area Jim 213-316-3737
- Pro bassist prior signed to Epic, sks commerc pro artist or band. Level-headed, gd chops, backgr vox, refs avail. Kevin 818-901-0805
- Pro bassist & drummer, 10 yrs together, respons, dedic, skng estab'd pro rock proj. Melod, commerc access ala Journey, Rush, Scorpions, Heart. Ron 818-363-0221
- Bob 818-784-7336
- Why can't I find a band? Bass plyr sks wking band, 10 yrs exp, gd att, equip & vox, most styles & fast learner. Daryl 818-942-3418
- Bass plyr w/keys, horns, vox, infl Rush, Police, Asia, Yea, other tech bands. Joe 213-465-6381
- Basslist, 28, sks HR/HM band. Marshall equip & trans, infl Scorpion, Vinne Vincent. No glam, drugs or atts. Buzz (eves) 213-780-0408
- Infl Chris Squire, John Entwistle, infl mega hair, image, grr exp, infl Motley Cure, Kiss, Watt. Ratt. Dick 818-884-2495

10 BASSISTS WANTED

- Bass plyr needed for estab'd psych band, all orig music. Backgr vox a plus. Rick 213-871-1326
- Bass plyr w/d for formative toning & recording pop music band. Senous & career-minded only. George 213-450-8956
- Basslist w/d for compt grring neo-psych band w/connex & label intr, infl Cult, Echo, Doors. Paul 818-339-9124
- Bass plyr needed for hi-energy danceable HR band recording & live. 818-989-7932
- Bass plyr w/d: recording proj & FFT commt. Versatility/gd att req'd, vox/trans pref, infl Kate Bush, U2, REM, Simple Minds. Race unimportant. Debbie 213-469-4632
- Elec bassist w/d for orig rock proj. Gd att a must, backgr vox a big plus, trans also. 818-782-0800/360-3756

- Former members of Bee People, Choir Invisible, Passionale, sk serious bass plyr. 213-465-7812/818-96-0636
- Bass plyr w/d for all-orig band infl Lennon, Velvet Underg, Doors, Echo & Bunnymen. Pro & ambitious, estab'd & wking. Vox a plus. Dae 213-969-4095
- Minneapolis-based hv progr all-ong band neds melod drng bassist. We hv financial backing & mgmt. Mark 612-861-1639
- Ready to nse above the heap? We've got the ticket & you don't! Do you think we're joking? Matthew (5:30 pm) 818-506-8630
- Slap & pop bassist w/d for hi-qual new wave band. Pros only, infl Human League, James Brown, Too Many Gods. 213-462-8084

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- Basslist w/d, must be funky groove plyr w/rock edge & full snd for ong band. If you exist, call. 818-845-2698
- Bass plyr needed for commerc modern rock act. Dedic, equip, image musts. Rich 213-391-1132
- Basslist needed, melodic, must know jazz chords, infl English fake jazz, soul, pop. Matthew 213-253-1989
- SF-based prog metal band w/2 albums sks bass plyr. European tour upcoming. Billy (after 6pm) 415-472-4055
- Jazz bassist w/d for elec jazz trio, infl Metheny & Holdsworth. David 818-782-5186
- No-nonsense bassist w/backgr vox w/d for dark-to-light melod rock proj. Mirra/maist approach & big snd musts. Hv label intr. Jack 818-509-0604
- L.A.'s hottest new auditioning bassists. Hard-rockin' 4-part harmonies, clean image, pro att. Major prod in progress. In another band? So what? BJ 213-542-2144
- Basslist w/d for STARR, now-forming hv rock band. If you're young & talented w/xlt long hair image & willing to give 100%, call Gene. 818-249-9276
- Bass plyr w/d for alternative rock band into Gene Loves Jezabel, Cult, Zeppelin. 213-471-4629
- Basslist w/d, Vince Neal lookalike, for killer rocker band w/mgmt, job, car, Ferrari 818-503-1109
- Bass plyr whose passion is American rock, Springsteen, Petty, old R&B, country, w/d by top-drawing L.A. band. Brian 818-996-2611
- Funky bass plyr to form ong HR/techno band. Cross Missng Persons/Power Station/Cars/Dokken. Senous connex. 213-357-9584
- Female bassist w/d for ong rock band. Dedic a must. Gary 714-647-6682
- Basslist w/vox needed for estab'd orig rock band w/gigs. Must be dedic & senous. 213-475-2525/818-906-0435
- Basslist w/d for compt grring neo-psych band w/connex & label intr. Hv PA & studio, image-conscious pls. Johnny 818-893-1265
- Funk bass plyr to form ong HR techno band infl Dokken, Missing Persons, Cars, Power Station. Senous connex. Dave 213-357-9584
- Basslist w/d for forming band inspired by Mott/camp, Springsteen, CCR. Dedic & willing to grow w/vry en-thusiastic & determined grp. Mark 213-276-9113
- R&B funk band needs bassist. Donovan 818-764-0469
- Female bass plyr w/d by female guitarist to form theatrical pop rock band infl Bowie, Idol, Sexton, Missing Persons. Image a must. 213-540-5623
- Pro guitarist & drummer w/grr mater, equip, image, extreme dedic, sk male bassist w/backgr vox for orig melod ballsy rock. Image important, talent a must. Tony 213-949-5510
- Basslist needed for backup band featuring pro pop vocalist w/label intr. No immed pay but grr future & contacts. Must sng, infl Elton & Manlow. Kyle 213-876-9339
- Basslist w/d for forming young creative ong R&B band, infl psych, jazz, blues, punk. John 213-944-7107
- Melodic rock band forming, must hv vox & instrumental skills. All-orig mater w/vocal emphasis. Senous & exp'd only. Jerry 213-462-2388
- Bass plyr w/d for all-ong new wave pop band infl Bangles, Go-G's. Female sanger. 213-667-3047
- HR bassist who can sing lead/harmony, 25-35, w/strongwriting capabtl, stage pres, concert-style equip musts. Mgmt & financial backing. 213-660-3794
- OCEAN, orig rock grp, sks pro bassist w/vocal abtl. We hv maj label intr, only pros nd call. 213-550-9121
- Left-handed w/equip & trans, R&B/rock style, no drugs. L. Miles 213-295-0684

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• **Bassist w/vox** for orig R&R band infl Springfield, Creedence, Petty, Mellencamp, etc. Gd oppy. 213-657-5650
 • **Orig solid organic rock band** sks bass ply, 3-8 yrs exp. To traverse the musical cosmos & jam on some hardcore R&R. John 213-242-3235
 • **Female bassist wtd** for all-girl classical metal band. Must hv xlt equip, att, image. Serious dedc musicians only. 19,21. 818-861-6659/846-0790
 • **Bassist needed** immed for commerc HR act w/financial backing. Must hv strong tenor, long hair, grt lks. We want it all, do you? 213-522-2696
 • **Bassist needed** for commerc pop band. Eric (after 5) 818-993-0606
 • **Bass plyr** sought by developmental touring/recording pop music proj centered band. Serious & career minded. George 213-550-8956
 • **Bass plyr wtd** for INSECT SURFERS infl Surf instrumentals. B52s, Ramones, Verliane, Jack Cassidy. David 213-871-2652
 • **Bassist needed** for T40 orig proj. Nick 213-325-3260
 • **Bassist wtd** for strong org R&R band moving fast. REM/early Stones, no metal, no trends. Committed team plyr, studio in Hollywood. 213-665-667/207-3871
 • **Bassist, exp'd**, for commerc metal band. Long hair, gd equip, trans. 818-572-0504
 • **Bass plyr wtd**, org rock band w/funk/F&B infl ala Mother's Finest, Sly, AC/DC. Equip & trans nec. Dave 213-663-2065
 • **Female standup bass plyr wtd** for all-girl rockabilly band being formed by lead singer.
 • **Orig rock pop band** sks bass guitarist for demos & shows. Fun, creative image. Cheryl (afternoons) 213-396-4450
 • **WIDE AWAKE** is auditioning solid powerful bass plyrs infl Missions, Cure, Jazzebel, Alarm, Yaffa. Serious & career minded. 818-921-4053
 • **Creative & expressive bass plyr wtd** to join in collage of piano, elec violin & guitar. Tony 818-784-9205
 • **Female bassist** sks bassist & drummer for serious PTT HR band. Chops important, image/age aren't. Tony 818-782-9802
 • **Tom (after 5)** 818-841-2218
 • **Bassist wtd** for OC rock band infl REM, U2, Smiths, Cult. Sing record deacs & showcases. Must be ready to go, hv gd equip. Jack 213-653-0332
 • **Bassist w/backgr vox** needed by reforming band into org. Infl incl Echo & Bunnymen, Who, Cure, Bowie. Steven 818-289-1565
 • **Solid bass guitarist w/p-bass & amp** needed now for Hollywood rock band. Must own gd-running vehicle & take direction quickly. John (ext 207) 213-469-3711
 • **Bassist wtd** for org band w/60s folk/blues roots. Meand but tough snd, vox helpful, very serious only. Mike 818-767-3202
 • **Jazz fusion R&B funk bassist** for orgs only. Richard 818-894-5375
 • **Bass plyr wtd** for funk pop R&B band, team plyr & exp. 213-890-9501
 • **Bassist wtd** for rockin' metal band. Flehrs in N. Hollywood, L.C. 818-344-1743

• **Female bass plyr wtd** to form all-girl rock band. 16-21, beginners welcome. Mikki 213-546-1177
 • **Bassist wtd** for orig band. Unique 80s snd, very intense explosive energy, emot'l dynamics, integrity, magic synergy. W. Hollywood studio & total commitment. Brian 213-660-2452
 • **Bassist wtd** for rock band infl Billy Idol, INXS, Power Station. Must hv young, strong-likng image, be able to play funk rock style. 213-459-1670
 • **Bassist/singer/songwriter** likng for musicians into melod dissonant music like XTC. What is This I'm young, exp'd, scared s---less of selling out. Dean 818-965-1818
 • **Bass plyr wtd** Must sang harmony & some lead, infl Beatles, Badfinger, British Invasion. 818-355-4460/714-359-0407
 • **Bassist needed** for orig proj infl Beatles to Roxy Music to Yellowman. Must hv stage pres & recording exp, pro or semi-pros only. Brian/Jill 213-413-7850

11 KEYBOARDISTS AVAILABLE

• **Keyboardist, female w/Prophet 5**, xlt snds & much exp. sks modern orig band infl Sixx, Roxy Music, KXLU. 213-829-1508
 • **Synth guitarist** avail for topnotch band w/pro mgmt, near label deal. Strong writer/singer, enthus team plyr, hv top equip, ready to record/tour. David 818-946-7295
 • **Keyboardist/lead singer** sng serious musicians form/join band image-oriented, conceptual, mystery, Hammer of Gods. Next great rock phenomenon. Grt connx. 19-25. David 818-968-1980
 • **Multitasker**, Berkelee grad, 15 yrs exp, also vlt vox, sks w/ing band ready to reach success. Eddie 818-281-5730
 • **Keyboardist/singer/songwriter** likng for pro band w/mgmt & label. Can play anything by anybody. Joe 818-242-6147
 • **Male keyboardist w/female vocalist** likng to collab w/orig pop rock band or steady T40 act. Marsha 818-762-9548
 • **Keyboardist**, just recently toured with El DeBarge, avail immed for band. Ricky 818-243-6738
 • **Outstanding team plyr**, state-of-art equipment, writer/arranger w/many recent creds, sks strong commerc org pop proj act, pref signed. Errn 213-392-3511
 • **Keyboardist avail** for band, Hs equip, topnotch pop studio caliber musician, also sings/composes music. John (ext 207) 213-469-2711

11 KEYBOARDISTS WANTED

• **D-ARREST** likng for dynamic keyboardist for org proj. infl .38 Special, Bryan Adams. John 818-954-8280
 • **Keyboardist needed** for estab'd org rock wave band w/ing on demo & video. Gd att & apptnce musts. Russ 714-777-3122
 • **Keyboardist wtd** for formative touring & recording pop music proj. Serious & career-minded only. George 213-650-6956

• **Keyboardist wtd** for recording proj/FTT commit. Versatile, gd att, read, vox, own transp pref. Infl Kate Bush, U2, REM, Simple Minds. Race unimportant. Debbie 213-469-6632
 • **Pop lyricist** infl Elvis Presley & Rock Springfield sks keyboardist for collab. Quentin 213-661-7310
 • **Keyboardist wtd** w/Doors. Dead, organ-ndng infl. Must love Santa Monica/TOrange area. Les 213-455-3858
 • **Keyboardist wtd** for techno band w/maj label intr. Lks, att, sampling equip a plus. Michael (eves) 818-905-9310
 • **Keyboardist** for mead org rock band w/EP, mgmt, label intr, needed for indee album proj. Temp or perm, vox pref'd. 213-392-5696
 • **Vocalist sks** pianist for local gigs & poss travel. Must be able to read. 213-828-8632
 • **Keyboardist needed** for VELVET BUZZSAV. Cars/Pistols/REM/BAD. 60s meets 80s. 213-461-9141
 • **Keyboardist wtd** for org pop rock band w/maj label intr. & ggs. Personally a must, amplicity sells. Rob 213-372-6860
 • **Keyboardist wtd** w/strong vocal harmonies a must for LA-based rock band. Brian 818-891-3886
 • **Songwriter guitarist w/grp** pop songs sks keyboardist to collab & form modern pop rock grp. Pete 213-478-4553
 • **Keyboardist/synth w/ambition & excellence** wtd for hot org pop rock proj w/mgmt & record co intr. I Dunne 818-954-9569
 • **Keyboardist wtd** by org rock band w/gigs. Deedc & serious only, vox pref. 213-475-2525/818-906-0435
 • **Keyboardist needed** for orig groove rock band set to do complete demo. Unique colors, textures, backgr vox, pro gear, team plyr wtd. Mgmt/agent/gigs. Larry/Vince 818-705-8084
 • **Part of a team**. Be aggres, assertive, creative. Do it for your country. THE KEEP is a gigging, immedc. 50-62 origz abnd John 213-839-5622
 • **WEASEL DIX** need intense hardcore synthesist. Pros, skinheads only, infl Human League, Depeche Mode, Too Many Goads. 213-851-6551

• **Guitarist** likng to form partnership w/keybdist to work 2-5 nights/week, pop/jazz format. Chris 818-708-0509
 • **Arana-type HR band** sks talented keybdist/vocalist. We hv studio, tapes, label intr, & need you to seal the deal. Tim 714-861-8818
 • **Keyboardist w/vocal** abil wtd for w/ing aggres dance band w/maj label intr. New York. 914-485-4688/215-588-4537
 • **Keyboardist/ynth** to team w/w/ing Chapman Stick/drum duo, ong/unusual covers. College ggs & recording. Riverside/SB area. Mike 714-369-8419
 • **Hi-tech keybdist w/backgr vox** wtd for R&B dance type band w/ltl mgmt. Tyrone 213-399-4428
 • **Oppy for pro MF** keybdist w/vox that desires to join money-making Long Bch-based contemp tasteful rock n' roll to play upscale lounge/club gigs in LA/OC. Steve (5-10pm) 213-435-2925
 • **Female band** sks talented female keybdist w/tech leads & solid rhythm abil for commerc music. Tanya (eves) 213-513-1778
 • **Keyboardist needed** to form duo w/singer w/charms, demo tape, drum mach & PA. 818-243-1055
 • **Orig rock band w/female lead** sng rock oriented keybdist 20-25, backgr vox helpful, serious only. 213-665-9911

12 VOCALISTS AVAILABLE

• **Lead singer** sks band ala Atlantic & The Night Star. Sharon 213-751-0508
 • **Male vocalist w/studio/video exp**, extremely versatile sks band or musicians infl R&B to rock, hv demo. Jeff 818-508-6721
 • **Talented pop singer/songwriter/vocal arranger w/many credits** likng for serious band or sit. Emert Jr. 213-450-5873
 • **Female vocalist** sks T40 band. Exp'd in casuals, gd stage pres, very versatile. 818-985-9649
 • **Exp'd female vocalist** sks lounge or T40 w/ing band. Bob (days) 213-374-4307
 • **Female lead vocalist w/gd range** sks T40 band for local LA circuit. Anna 213-675-0767
 • **Female vocalist** sks band. Various music, lead/backup. Nancy (eves 8-10:45pm) 818-716-8059
 • **Male high tenor vocalist** avail for band. Berkelee trained, 3-oct range, stage pres, ready to gig, hv own PA, it's worth the call. Pros only. David 818-945-4736
 • **Pretty female singer** likng to sing Big Band snds & standards. Debbie 818-249-4737
 • **Female vocalist**, grt range/sk/studio exp sks T40 sit. Leslie 818-785-9396
 • **Singer/songwriter w/exp & strong tunes** sks intel band to do orig, eclectic pop ala Beatles/Cars. Long Bch area. Michael 213-439-2264
 • **Female singer** from France avail for band w/recording contract. 213-465-6351
 • **Female vocalist** sks w/ing clas band. Has exp, lks, versatility. 818-780-9813
 • **Lead vocalist w/dynamic voice & grt image** sks HR/HI band Cindy (after 7) 818-780-5578
 • **Female vocalist** sks band in need of backgr vox. Also hold interest in songwriting collab. Kathy 213-385-4419
 • **Male lead vocalist**, 33, 1st tenor, studies voice, sks estab'd org proj w/mgmt, backing or deal into playing live & showcasing. Hv contng. Jay 818-764-1721
 • **Dynamite vocalist** likng for w/ing T40/R&B band. Hd-w/ing, career-oriented. (eves) 818-342-7559

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*Female vocalist & male keyboard skng orig pro band or plays for commercial rock music. 213-654-7341
 *Singer/entertainer lking for pro wking band. Hv lots of work. 818-997-8222
 *Male lead vocalist/songwriter, 22, powerful range, exp'd pro, image-conscious, to form/orig band w/ infl. Bowie, T. Rex, Cure, etc. Ramaid. 818-763-0210
 *Male vocalist, tenor, sight sings, also play keys, guitar, harmonica, avail for band. Kevin. 818-784-1477
 *Special female vocalist, xlt lks, presence, act, studio/stage/video exp. (rock/pop/blues/country) skng serious pro wking band. Marti. 818-763-0210
 *Exp'd lead vocalist, many yrs studio/stage exp, also play guitar, hv extensive equip, lking for pro estab'd modern pop R&B type band. Paul. 818-883-0156
 *Trained female vocalist/songwriter still sks to comp'l & complement creative band. Powerful, unique style w/ emotion, valuable team plyr, inspired by Heart, Springsteen, Wides. Dana. 213-455-1841
 *Trained female vocalist sks band who wants to play Heart, Bonatar, Rush, Kate Bush. Grt voice, hard worker. Jill. 818-980-4071
 *Lead vocalist/lyricist, 27, sks musical proj to feature orig mater & live perfs. Image conscious & exp'd. Patrick. 213-855-5004
 *Lead singer & lead guitarist, both female, skng orig rock band. Tracy. 818-789-5723
 *Male vocalist/lyricist, 23, grt lks & vox, avail for groove rock band w/edge ala l'ol & Robert Palmer. Pro, image, pres. & exp'd. Patrick. 213-656-9020
 *Exp'd lead vocalist skng HR or metal band w/ infl. Ratt, Aerosmith, Def Leopard, Crue. Gd lks, presence, act. Pro only pls. Jimmy. 213-274-4274
 *Pro male lead vocalist, trained power tenor, 29, gd image, sks qual financially stable commerc rock band. Jamie. 818-781-2790
 *Singer/songwriter, team plyr, powerful voice, Perry/Rogers/Watts, lking for estab'd band w/mgmt. Billy. 714-354-9426
 *Male lead vocalist, 33, 1st tenor, studies voice, sks steady orig proj w/backing, mgmt or deal into playing live & showcasting. Hv cvc. 818-764-1721
 *Lead vocalist avail for band. R&B, soul, some blues & pop. Jeffrey. 213-467-3403
 *Exp'd female vocalist/performer, fresh blood, avail for band. 213-580-4413
 *Female vocalist/songwriter w/connex, attractive & charismatic, sks success-oriented rock band, Must be pro & ready to take it to the top. 818-997-6393
 *Female vocalist avail to record your demos in exchange for copy of finished prod. 818-782-7541
 *Female vocalist, dynamic w/connex sks orig mater, act. Benatar/Wilson/Lennox intr. hv tape & bio. Tracy. 818-789-5723
 *Rock singer w/xtl raw voice, infl David Lee Roth & other HR bands. Joe. 213-465-6381
 *Female singer/dancer/lyricist lking for other female singers who dance to collab for rock video show infl. Tina Turner, Stones, Aerosmith, Charity. 213-857-8822
 *Strong female vocalist, reliable, talented, blonde, lling to join wking T40 band. Some keys. Lianne. 213-654-9187
 *Vocalist sks prog band w/ghts to take a tough political stance. Ext. 1575. 213-559-2375
 *Male lead vocalist sks orig non-mainstream rock band. Stones, REM, Lou Reed. No metal, no trends. Grt writer, team plyr, indiv musicians welcome. 213-665-6667
 *Killer pop/R&B vocalist/songwriter avail for band. Lots of tour/recording exp. Elmer Jr. (after 6pm weekdays, 24 hrs wknds). 213-450-5879
 *Worldclass lead vocalist/lead guitarist (BM) sks projs w/mgmt, backing, label. Reliable, hd-wking, mega-Marshalls.

Roland guitar synth, stage/studio exp. 818-366-1999
 *Pro female vocalist, blonde bombshell, sks wking cover band only. 818-761-2797
 *Jazz vocalist avail for band, sing standards & some selected pop, hv gd range. Craig. 818-756-2334
 *Female vocalist for wking band. T40 & R&B. Serious only. Jenna. 213-925-2051
 *Singer/songwriter/rhythm guitarist skng to form/join gd orig pop rock band. No metal. Steve (after 6) 213-461-8787
 *Rock vocalist, serious for your band. Clean voice, lots of energy, infl Bon Jovi, Black 'N' Blue, UFO, Alanis B. 19-12-0338
 *Lead vocalist/frontman/songwriter, comfortable w/soulful mood (Sling, Young, Winwood) or classy HR (Adams, Coverdale, Hughes, Waite). Dbl on bass/guit/keys. John. 213-281-7350
 *Pro female vocalist frontperson w/ h-energy, xlt stage pres & lks, skng T40 wking band w/posse orig proj. Pro only. Dana. 213-643-5030
 *Black female vocalist sks infl Zeltseger, Hoodoo Gurus, REM. No space cadets or wknd musicians. Denise. 213-979-2030

12 VOCALISTS WANTED

*Male vocalist wtd for orig rock band. Must hv strong voice ala Bowie, Daltrey, Bonco. Charlie. 213-372-3924
 *Vocalist sought by all-pro rock band infl Dokken, Bon Jovi. Must be totally hot w/image, pres & chops. Kevin or Robert. 818-247-5677/805-584-9060/818-884-5076
 *Personality vocalist who's cool & diff wtd now for pro hv rock glam band w/album creds & hp image. Long hair only. Pros pls. 213-867-3675
 *Lead vocalist wtd for orig band, guy or grl. Steve. 213-475-4120
 *We're lking for the charismatic frontman, solidly dynamic powerful image-conscious singer to comp'l wking orig band. Wide tonal range, strong stage pres. John 213-839-5622
 *Male vocalist wtd for all-new commerc metal band featuring Kurt James for recording & live shows. Image-conscious. 213-376-0721
 *Singer & drummer wtd for top-qual pro organized band. Mgmt, label intr. Hd-wking, serious w/rtk record only. Richard. 213-933-6907
 *Former members of Warrior & Warlord sks technically pro lead vocalist, long hair rock image. Mark. 818-761-8482
 *A+ 1st tenor rock vocalist w/training for financ-back commerc HR band w/edge. Xlt musicianship, strong harmonics, xlt mater, concerts booked, record co intr. Mike. 818-998-6800
 *Jeff. 213-735-3917
 *TOO MANY GOODS still auditioning backgr vocalists. Must be extremely theatrical w/hardcore image. 213-462-8084
 *OFFENDERS, a Minneapolis-based hv prog all-orig band, needs male lead vocalist w/powerful expressive voice. We hv financial backing & mgmt. Mark. 812-281-1639
 *Lead singer wtd for hardcore HR band. Dave/213-378-4875
 *Female vocalist wtd to comp'l act w/recording deal. Must be sexy, hv gd voice for R&B or rock. Must hv gd image ala Teena Marie to Tina Turner. Danny. 213-296-9548
 *Male vocalist wtd for prog rock & w/maj connex. Vocal range bantonemid-tenor. exp'd pro only. Kent. 818-508-0139
 *Auditioning lead vocalists for versatile rock band. Serious, positive-minded. Vincent. 213-402-6109
 *Male vocalist infl Peter Murphy, Nick Kayes, Andrew Eldridge wtd by band w/mater & dark driving and. Trans. dedic req'd. 213-327-7739
 *Lead vocalist, serious, infl Jesus & Mary Chain, Sioux-

sie & the Banshees, Cocteau Twins, Cure. 213-432-7513
 *Songwriter/guitarist w/rtk pop songs sks keyboardist &/or vocalist frontman to collab & form modern pop rock grp. Pete. 213-478-4553
 *Estab'd meloed HR act sks pro lead singer, frontman w/classy 80s image. Strong meloed vox for showcasing & recording. Jerry. 818-995-1474
 *Vocalist/bassist for modern pop rock band. Min 5-part harmony, using mostly new outside orig mater. Strenuous lead/harmony. Serious only. Mark. 818-508-7728
 *Songwriter/guitarist w/rtk pop songs sks great vocalist frontman to collab & form modern pop rock grp. Pete. 213-478-4553
 *Background vocalist w/rtk ear, hip apponce & energy wtd for hot orig pop rock proj w/mgmt & record co intr. 818-505-0197
 *Looking for charismatic frontman, solidly dynamic powerful image-conscious singer to complement wking orig band. Wide tonal range, strong stage pres. John 213-639-5622
 *Vocalist wtd by kick rock band. Must shred, hv own style. Mark. 213-368-8909
 *Extraordinary band sks modern singer w/rtk great vocalist platinum mater. Bobby. 213-397-3499
 *FULL SWING vocal trio needs pro male singer who sings jazz & R&B, lks gd & can move. 213-459-2559
 *Female vocalist wtd for 3-grt harmony grp w/record deal. 818-789-8383
 *R&B funk band forming, needs frontman. Donovan. 818-764-0469
 *Male vocalist ala Gabriel, Wang Chung, for English-infl recording proj. If you are really special, this is it. Top producers, mgmt. Tape req'd. Linn. 213-653-5893
 *Pro guitarist & drummer w/rtk mater, equip, image, extreme dedic. auditioning male vocalist. All-orig, meloed, balley rock. Image important, talent a must. Tony 213-949-5510
 *Lead singer wtd by band w/rtk gigs infl Rolling Stones, Grateful Dead, Led Zepp. (after 5pm) 818-889-4174
 *Lead vocalist wtd by pro commerc rock band infl Van Halen, Dokken, Honeymoon Suite, Melody & Image musts. 213-374-4156
 *Lead singer wtd by band. Unique but not avant-garde, all HR style. (before 5). 818-992-8200
 *Looking for Lisa McCurry, formerly of Cause & Effect. Record deal pending. 818-361-3765
 *Band w/rtk rock and sks vocalist, M/F w/charismatic edge. Must be exp'd, mature & intr in collab. Peter (after 5). 213-240-0274
 *Meloed rock band forming, must hv vox & instrumental skills. All-orig mater w/vocal emphasis. Serious & exp'd only. Jerry. 213-462-2368
 *Christian singer frontman needed for REBEL CAUSE, contemp music ministry. Tenor range & enthusiasm req'd. Alfonso. 213-221-1223
 *Vocalist/rhythm guitarist needed by reforming band into orig. infl ind Echo & Bunnymen, Who, Cure, Bowie. Steven. 818-269-1565
 *Modern folk grp forming w/emphasis on tight 3-part harmonies. Gt songs (mine & yours) & a pos approach. No drugs. Steve. 213-399-3965
 *Wanted: HR lead male singer, 25-35. Must hv song/lyrics, powerful vox, stage pres ala Rogers, Adams, Coverdale. Mgmt & financial backing. 213-550-3794
 *Vocalist needed for far-reaching orig band. Must be dedic. John. 714-822-8716
 *M/F singers wtd for Beverly Hills Good Time Christmas Carolers. Hv fun singing at parties w/other pro singers. Peggy. 818-509-1413
 *ROYAL TEAZE wnts you. Lking for spbl replacement for the hottest party rock band around. Label intr, help spread

the Teaze Disease. Batman. 714-538-8425
 Sean. 818-998-7840
 *Vocalist wtd for all-female classical metal band infl Filing Force, Alcairaz, Rainbow, classical. Must hv xlt equip. infl. att. 19-21. 818-848-0790
 *Male vocalist for meloed rock band, orig & covers. 714-545-6710
 *Vocalist wtd by Christian guitarist to form band infl Led Zep, Deep Purple, Rainbow, Firm. 905-527-4593
 *Male vocalist wtd by theatrical glam/metal act. Must hv grt voice, hair, be around 6-ft, infl. Tyler. Neal. 818-786-1379
 *If you are the ultimate frontman, call now. Early Roth & Tyler style a must. Jim (after 6). 213-2080
 *Male vocalist wtd to comp'l lineup for meloed HR band just in from NY. 818-788-8305
 *A-rare-type HR band sks talented frontman. We hv studio, tapes, label intr, need you to seal the deal. Tim 714-861-8818
 *RUBY SLIPPERS needs 2 or 3 gorgeous women to sing backups. Serious only. 213-867-3675/462-0031
 *Vocalist wtd w/heart, soul & lks. Definitive contract pending assembly of band West/John. 213-462-3749
 *Versatile vocalist/instrumentalist to team w/inflor Chapman. Stick/drums duo. Orig/unusual covers for recording, college gigs. Riverside/SB area. Mike. 714-369-8419
 *A+ 1st tenor, trained rock vocalist wtd. Financially backed commerc HR band w/edge. Xlt musicianship, strong harmonies, immed recording/perf/showcs. Mike 213-735-3917
 *Jeff. 818-998-6600
 *M/F vocalist wtd for all-orig dance rock band. You must move, hv pres, grt vox. John. 213-878-3989
 *Male vocalist frontman wtd for band w/mgmt & label intr. Roger Daltrey style, strong image & pres musts. 213-874-0283
 *Male vocalist wtd by female guitarist to form theatrical pop rock band infl l'ol, Bowie, Missing Persons, Gene Loves Jezabel. Image a must. 213-540-5623
 *Major metal band w/mgmt & vinyl sks total pro w/high range, lks & pres. Pts don't waste our time. Serious only. 714-828-2796
 *Vocalist/frontman/co-writer/soul man sought by keyboard/guitarist/writer/producer for R&B rock duo. Mature artist only, no drugs, no jive. Eric. 818-782-8868
 *Vocalist frontman wtd for band w/label intr & mgmt. TFF/U2/Sing/Gabriel style, must hv strong stage pres & exp. 213-874-0283

13 DRUMMERS AVAILABLE

*Linn drum programmer sks band proj. Lg library of sndrs. Jim. 213-466-7140

The following rock musicians are being sought for a Network Cable Special to be produced in November! Tom Dewitt (Bass) Aaron Clarke (Lead) Conrad Tristee (Keys) This is not an open call. Only the three listed above need respond. 818 • 706 • 0682

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FEATURED article in the November issue of Mix Magazine

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FEMALE VOCALIST WANTED for established female vocal group, going on tour. Must be between 19-23 years old, attractive, versatile, and serious about success. Send tape, picture & resume to Superstar International Records 6429 Selma • Los Angeles, CA 90028 Attention: Elowa • NO PHONE CALLS!

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•Hot drummer w/many pro creds & xit refs sks hot HR fusion dance grp w/mgmt. Pros only. Michael 818-848-2164
 •Kaz, the drummer you're liking for. Exp'd, well-rounded, gd attrimage/equip. 818-584-6589
 •Pro drummer avail for band. Hi-energy, hd-hitting, melodic, xit timing/showmanship. Herbert 213-876-7311
 •Drummer w/road exp avail for band. Hs played w/ Jim Messina, Flora Punne, Airtio. Tony 805-963-4865
 •T40, R&B, rock, pop drummer w/3 1/2-4 oct vocal range now avail for wking T40 band only. Reliable, solid fast learner, gd attrimage/equip. 818-584-6589
 •Pro elec equip, mics, etc. Brad 818-787-2723
 •Pro rock drummer lmg for grp w/richt creds. I hv all skills & quals needed to be extra hot top-class performer. Louise 213-305-0238
 •Drummer, female, sks estab'd org R&B band. 15 yrs exp lead/backup, dbl or sngl bass, infl. UFO, Firm, Foreigner. Mgmt a must. Sabrina 213-214-2246
 •Pro R&B drummer w/album creds/video sks commrc rock band. Tech plyr, long hair rock image, elec/acous, lmg for talented band w/rt songs. Mark 818-761-6482
 •Powerful female drummer w/pro exp lmg for org commrc rock band. Prices only. 818-509-0205
 •If you like the Police, Power Station or James Brown, you'll love my drumming. The hottest guy in Chicago moves to L.A. Pros only. Danny 213-296-5648
 •Drummer, solid hd-hitting, studio/stage exp, lmg for pro org band. Dan (after 5) 818-946-2023
 •28-yr-old/19-yr exp pro drummer w/acous open-lung sngl & dbl kck, stick-spinning style, avail now. Serious lngs pls. Jeff (6-10pm) 818-895-3289
 •Drummer aka estab'd metal band w/mt mater & future. Keyods a plus. No thrash, only taste. Hv exp, trans, att, tao & image. Scott 818-556-4443
 •Drummer aka melodic HR metal band w/direction, pros only. Richard 818-848-3048
 •Pro drummer, clean image, team plyr w/dvise & commitment, infl Smiths, Porcaro, Pearl, sks estab'd pro melodic commrc rock grs aka Journey, Toto, Heart. Bob 818-784-7336
 •Drummer, 18, sks to join or form energetic, image-minded power pop band. Hv image, equip, serious att. Enik 714-736-8229
 •Electronic drummer lmg for funk pop grs aka Starpoint, Morris Day, Midnight Star. Pros only, no egos or flakes. Tracy 818-501-4310
 •Exp'd drummer avail for band sit. Live & studio exp, well-rounded in all styles of music. Greg 213-469-3436
 •Aggressive world-class drummer lmg for highly estab'd band. Infl Philips, Bozzio. Xit equip, att, lks. Ted 213-777-7635
 •Solid dependable exp'd drummer w/backgr vox sks commrc HR band, serious pros only. Hampton 213-472-8741
 •Drummer, 27, sks serious org rock band. Gd gear, att & chops. No metal pls. Dave 818-887-1967
 •Drummer w/rt groove, into T40, funk, R&B & jazz sks band. John 213-692-8289
 •Pro drummer, new from SF, skng T40 club work that pays in beach towns. Gt chops, equip, trans, vox. Craig 213-437-0497
 •Hot totally pro drummer, grt lvpersonality, team plyr, simple solid power, played w/NY Dolls & Blackie Lawless. No metal, pref mod or techno band. Rick 818-358-4322
 •Drummer, 22, sks raunchy R&B dance band w/ Gene Loves Jezebel, INXS, Aereamth wood sours & image. Steady, hard hter. No amateurs. 818-996-2087
 •Michael G. Let there be drums. Sks estab'd rock band,

pros only. 714-842-8224
 •Drummer lmg for pro band. Hv album credits. Ron (ext 134) 213-463-2111
 •Hot drummer sks new rock or funk band infl UFO, Simple Minds, Cult, Echo & Bynymen. Melle 818-509-9770
 •Funk drummer w/acous & elec drums, congas, lmg for funk grp. Must be serious, family-oriented. Henry 213-291-7545
 •Drummer/percussionist, exp'd all styles, can read or pick up by ear. Hv played w/it artists, skng grp w/gigs. Jeff 213-370-2258
 •Pro drummer avail for band. Solid hitting, groove-oriented, acous & Simmons plus drum machines, multi-faceted backgr. Jerry 213-585-7114
 •Pro worldclass drummer w/many creds & xit equip sks very pro band. Scott 213-376-7775
 •Drummer, elec/acous, sks energetic pop rock, infl Collab on writing, infl Copeland, Robinson. Becky 818-441-1868
 •Pro rock drummer lmg for grp w/richt creds. Hv xit set, infl Pearl, Copeland, Van Halen, other gd drummers. Joe 213-465-6381
 •Drummer extraordinaire, avail for band, signed or try close only. Hv No. 2 album in Europe. Serious pros only. Hv grt rock image. Jeff 714-631-4327
 •Standup electronic drummer into futuristic conceptual technopop/funk, pros only. 213-399-6831
 •Serious drummer avail for T40 band, R&R or R&B, which is ready to play. Avail immed. James 213-397-0705
 •HR/HM drummer lmg for band. Infl Apache, Alldridge, McBain. No flakes, don't waste my time. Enc818-760-4093
 •Pro drummer w/album creds & much studio exp, elec/acous, avail for casual band. Mark 818-761-8482
 •Pro drummer, rock solid, studio/stage creds w/mt artists & producers. Hv Gretsch & Simmons, skng pro band w/ep-coming tour &/or recording. Jerry 213-876-9838
 •Drummer/lead vocalist, exp'd all styles, reads music, percus as well. Lots of equip, recently moved to CA. Ed 213-391-4535

13 DRUMMERS WANTED

•Drummer wtd by guitarist to jam around with, infl Metallica, DLR, Van Halen, etc. Beginners only, no gimmicks. 818-344-5546
 •Drummer wtd for recording prod/TF-commit. Versatility/gd att reqd, vox/down trans pref. Infl Kate Bush, U2, REM, Simple Minds. Race unimportant. Debbie 213-463-4532
 •Hard double-bass drummer needed for already formed & wking speed band. Must play fast, 100% dedc. We hv killer connex, infl SOD, Possessed, Dark Angel. Mike 213-404-2293
 •Drummer wtd w/Doors. Dead, organ-snding infl. Must love Santa Monica/Topanga area. Lee 213-453-3858
 •Drummer & singer wtd for top-qual pro organized band w/mgmt, label intr. Hd-wking, serious w/rtk record only. Richard 213-933-8907
 •Drummer needed, should be versatile, infl by English fake jazz, soul & pop. Matthew 213-253-1989
 •Groove percussionist wtd for all-org dance rock band. John 213-876-3989
 •Drummer to form org HR techno funk band. Cross Missing Persons/Power Station/Cars/Dokken. Serious connex. (days) 818-357-9584
 •Female drummer wtd for new org band. Must be young, attractive. Hv sense of humor, vox a plus. 818-763-9310
 •Drummer wtd, blonde, long hair, image a must, for killer rocker band w/mgmt. Job & car. Ferran 818-503-1109
 •Female drummer wtd for org rock band. Dedic a must. Gary 714-647-6882
 •Drummer wtd for HARLOT, commrc HR/HM band, AC/DC-Kiss infl, dbl bass, trans, rock image. pro att. Jeff 818-348-6671
 •Drummer & bass plyr wtd by guitarist/vocalist w/tasteful R&B mater. Hv studio & xit PA, very image-minded also. Johnny 818-893-1265
 •Wanted: Aggressive nude drummer w/iks, equip, att & free to travel infl Bonham, Powell, Appice. Hv album backing rehrrs spc, major rep, showcases. 818-346-5286
 •Funk drummer to form HR technofunk band, cross Dokken, Missing Persons, Cars, Power Station. Serious connex. Dave 818-357-9584
 •Drummer wtd, groove-oriented aka Copeland, Murate, Tony Thompson, for org band w/elecric taste. Hv estab'd mgmt & interest already. Alex 818-788-8894
 •Drummer wtd for creative young org R&B band infl psych, jazz, blues & punk. John 213-944-7107
 •Female Tommy Lee drummer wtd to comp all-female HR band wking on orgs. Shooting for Feb club dates, prefer 18-22. Sue 818-790-9825
 •HEATHERY HALEY & the ZEALOTS auditioning drummers. Steady uncluttered style needed for distinctive org rock. 213-664-1558

•Left-handed position wequp & trans. R&B/rock style, no drugs. L. Miles 213-295-0842
 •Drummer wtd to join org HRing band preparing for studio. Must hv innov percus style, aggres lk & att. Drew/KJ 714-771-6436
 •All-girl HR band ZEPHYR lmg for powerful drummer, must be 15-19. Roxie 213-661-1900
 •Highly skilled drummer wtd for far-reaching pop rock band. Must hv dem/pphoto. Alex (weeknights 8-9) 213-652-5686
 •Estab'd LA band infl Van Halen, Rush, ZZ Top, sks solid drummer aka Pearl, Palmer, Philips. Exp'd, pros only. Robert 818-241-6198
 •Drummer wtd, groove-oriented aka Copeland, Murata, Tony Thompson, for org band w/elecric taste. Hv estab'd mgmt & infl Alex 818-789-1198
 •Christian drummer needed for unique sngl band infl Kate Bush to B52s 2 albums, arplay & wide dist. Mike 714-994-6545
 •New Dusty & Billy lmg for the next Frank Beard. Chris Lonnie 213-640-9576
 •Org rock grp lmg for gd drummer willing to practice org music for 3 mos. Bob 818-282-1631
 •Drummer needed for commrc pop band. Eric (after 5) 818-893-7165
 •Drummer wtd by Christian guitarist to form band infl Led Zep, Deep Purple, Rainbow, Firm, Robert Plant. 805-527-4593
 •Jazz drummer wtd for rehearsal grp. Chart reading, no work yet. Chns 818-780-0509
 •Drummer wtd for INSECT SURFERS infl sngl instrumentals, B52s, Ramones, Verlaine. David 213-871-2552
 •Drummer wtd for T40 org proj. Nck 213-325-3360
 •THE PROMISE sks no-infl-type drummer willing to work org circuit. REM/early Stones, rehrrs Hollywood, stay set up. 213-207-3677
 •Electronic drummer/percussionist wtd for R&B dance band w/mgmt. Tyrone 213-399-4428
 •Groove percussionist wtd for all-org dance rock band making demo & gigs. John 213-876-3989
 •Orig rock pop grs sks drummer for demos & shows. Fun, creative image. Cheryl (afternoons) 213-396-4450
 •2 top guitarists sk drummer & bassist for serious PT HR band. Chops important, image/age aren't. Tony (after 5) 818-782-9002
 818-841-2218
 •Drummer wtd for melodic HR band. Backing vox req'd. Boz, Alldridge style. Ron 714-829-0449
 •Rock/pop drummer wtd by vocalist & guitarist to form all-grt rock band. Image & equip. 213-456-1177
 •Drummer, solid hter, wtd for org band w/60s folk/blues roots. Melod but tough snd, very serious only. Mike 818-767-3202
 213-306-8590
 •Major metal band w/mgmt & vinyl sks total pro w/iks & tons of chops. Pts don't waste ur time. Serious only. 714-826-2796
 •Drummer wtd for pop rock band. Female pref'd, but male w/ok. Mostly orgs, soon-to-be recording. 213-306-8168
 •Multi-songwriter/guitarist/lead vocalist sks serious drummer or bassist. Hv tons of songs, HR, pop, rock, blues, acoustic rock. Gary (weekdays) 213-653-8170
 (after 6) 213-933-0930

14 HORNS AVAILABLE

•Tuba player sks cool band infl Jim Kweskin Jug Band, Bo Diddley, Too Many Gods Shory. 213-463-8722
 •Hornmonia player avail for band. All styles, all harmonics, 20 yrs exp. Conrad 818-989-6004
 •Sax plyr lmg for wking T40 band. Plays all styles well, also dbls on keys & vox. Steve 213-455-1538
 •Sax, keys, flute, clarinet, harmonica, vox; lmg for wking band. Ron 818-765-3179
 •Sax plyr sks wking band. Mahlon 213-255-7325

14 HORNS WANTED

•Scraming sax plyr needed by hi-tech dance band infl Jr Walker, Bobby Keyes, Motown. 213-482-8084
 •Sax plyr wtd for melodic org rock band w/EP, mgmt, label. For indie album proj, temp or perm, vox pref'd, M/F. 213-392-5696
 •Sax plyr wtd for hard & melodic rock band for recording demo. Will pay very xit. Recording end of month. Jos 213-465-6381
 •BIG SHOTS need sax & trumpet plyrs. Orig dance funk, gangster lmk, major intr. Tony 818-766-0852
 •Org rock pop band sks sax plyrs for shows & demos. Fun, creative image. One/xy (afternoons) 213-721-9449
 Lonnie

15 SPECIALTIES

•Wanted: Female to provide child care in home of music publisher P/T. Refs pls Elizabeth 818-780-3146
 •Rhythm section avail for band. Tight & solid bass plyr & drummer team w/rt chops, equip, image. L.A. & Valley area, pros only. 805-584-9060
 •Hotshot young mgr wtd by recording artist w/2 albums & one video to shop may label deal. Jimi 805-254-8196
 •LITTLE AMERICA sks guitar techs & roadie for immed local gigs. Lmg for teammembers for future tour. 818-705-1941
 •Wanted: Musicians w/pro att & gd on humor to reform org band. Need bass, drums, keys, lead guitar. No Orange 213-392-5696

Co. Lori 714-680-8394
 •FADE TO GRAY sks mgmt &/or rep to shop master tape. Troy 213-657-7853
 •Band needed to play Whisky, no metal. 213-657-7853
 •Rock band lmg for lightman w/lighting equip for R&R 213-657-1941
 •PROJECT 1 sks bassist & keyboardist for funk grp infl Teena Marie, Whitney Houston, Midnight Star, Kool & Gang & orgs. Serious family sks. Slack 213-291-7545
 •WEASEL DIX need guitar, bass, drums. Skinheads to work infl Cramps, Sex, Patos, Too Many Gods 213-851-5661
 •TOO MANY GODS needs exp'd pyrotechs & log machinists. Pros only. 213-492-8064
 •GLITTERER is now taking auditions for vocalist & drummer wtd at. Prof w/rtk spc but not req'd. Mv hter image. Dave 213-581-2142/398-481E
 •Tour van, Ford 5-ton van w/brand new engine, 1983, cube van, new brakes/tires, plus lots of extras, \$70,000 obo. 213-276-5834
 •Computer/MIDI pre-production monster w/Macintosh Plus avail for band. I play guitar & keys, sngl. compose, arrange. Dave 213-664-096C
 •Chaka Khan tickets wtd for November 15 Universal Amphitheatre show. First 3 rows or similar. 714-995-7766
 •Roadies wtd by xit HR band currently playing circuit. 213-871-8009
 •Percussionist wtd, must be creative & expressive, to join in on collage piano, elec violin, guitar. Tony 213-921-405C
 •WILIAM CONNECTION nds keyboardist, guitarist, bassist tk play reggae, calypso & So music. W/iam-style w/indian/Latin American music connection. 213-291-290C
 •Wanted: Slamm'n' powerhouse, synth R&B and being born ala Prince, immed recording, pro auditions w/ma record label. Synth bass & keys, guitar needed. DC 818-763-8228
 •Female singer/dancer/lyricist lmg for musicians to help w/score & music for female song & dance grp. Need drummer, guitarist, keyboardist. Charity 213-857-9822
 •BIG SHOTS, very marketable dance funk band w/1930s gangster lk & hit songs, skng mgr &/or agent. Organizat' at Tony 818-766-0852
 •Jazz vocalist lmg for agent for club work. Chns 818-780-0506
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 •Libra songwriter lmg for Aquarius or Gemini collab. Anthony 213-826-2070
 •Exp'd pop/R&B x-over songwriter sks serious collab/lyricist. Tim 213-326-0655
 •Lyricist skng exp'd guitarist who can set music to country songs. Pearl 213-399-8383
 •Paul Hanson, maternal cousin of Billy Gibbons of ZZ Top, has org country & pop demos. Sks mgr & acts lmg for same. 818-794-3314
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 •Female vocalist lmg for songs to record, 2 upbeat, 1 ballad. Infl Madonna, Benatar, Houston, Usa Lisa Free copy for songwriter. Jenna 213-925-2051
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