


# *Music* CONNECTION<sup>®</sup>

THE ALTER E MUSIC TRADE PUBLICATION



**THOMAS  
DOLBY**

**'I'm NOT Brian Eno'**

**Special Edition**

**GUIDE TO  
CALIFORNIA  
RECORDING  
STUDIOS**

**THE DEMO  
REVOLUTION:  
Technology Fires Up  
The Creative Process**

**SESSION PLAYERS  
Hot Licks, Cool Heads**

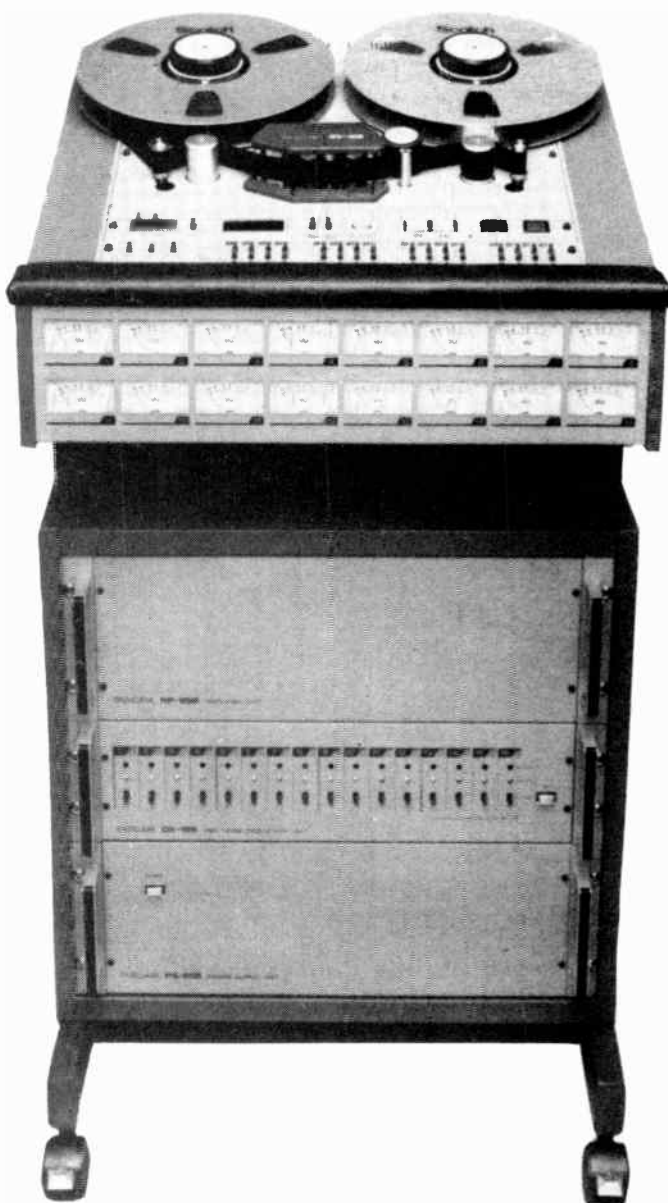
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Cover Photo by Bradford Branson  
Courtesy of Capitol Records

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### GUEST COMMENTARY

## Do Electronic Instruments Affect Artistic Expression? Pro & Con

### PRO

I was a guitar player—a pretty good one, if I can be immodest. I was also a songwriter, but that took a backseat to the frustrations involved in realizing what I'd written. Then, one day, I happened to witness a demonstration of the Oberheim system. Other than being a sucker for anything that makes me feel like I'm in a space ship, I was pretty skeptical. I had come in contact with synthesizers and drum machines numerous times during my studio experience, but I'd never thought of them as being much more than occasionally viable tools—particularly in the area of dance music. Money can always buy switches and flashing lights. So big deal.

After a short introductory sales pitch, Oberheim's Todd McKinney pushed a button and turned on the machine. The "band" sounded incredible. Although it wasn't what I would do with all that gear, it was still apparent that this stuff could do enough to keep one writer busy for years.

I asked a few questions and gave myself a few days to cool off and do some research. Then I shelled out more money than I've ever spent on anything—money I'd been planning to use to put a band of my own together. Instead, I was the proud owner of a band in a box! I even bought an extra synthesizer to be driven by the sequencer, kind of like bringing in one more musician. I went whole hog.

After setting up the machine in my bedroom and reading the manual, I went to work. And, when I'm not performing in the studios or concerts, I'm still in that bedroom, locked into an adventure that is still going strong a year-and-a-half later.

### CON

While art may be undefinable, it is nevertheless an exclusively *human* endeavor. Inanimate objects cannot express themselves, nor can human beings sympathize with their situation. This does not mean that an artist shouldn't use instruments, or that the less he uses them, the more pure his art becomes. The line to be drawn here is not necessarily *what* the artist uses, but whether he is really using it at all.

The key is control: Is the instrument subordinate to the artist, or is he subordinate to it? An easy way to find out is to separate the two—Elvis Costello recently proved he could move audiences with only an acoustic guitar; likewise, Van Halen can depart from a heavy metal guitar-based sound and succeed just as easily with a synthesizer. But can you imagine Men Without Hats without a synthesizer? Or Judas Priest with acoustic guitars instead of electric? It's inconceivable because the stars of their records are their respective machines.

Here, the vast difference between acoustic and electronic instruments should be noted: The former require constant activation to sustain notes; the latter can sustain themselves indefinitely after only a single human touch—especially synthesizers and drum machines. Electronic instruments are also capable of transmitting much more volume. So, unless the artist is one of the few overpowering enough to reel one in to serve his purpose, there is a loss much greater than the gain: The human element is weakened. The more work the machine does for you, the less of you there is in the work.

In most cases, then, artists who *rely* on electronic

## PRO

Continued from previous page

I've made all kinds of music with the equipment and found some distinct advantages. I can walk into the studio with everything pre-programmed and get everything right on the first take. I can adjust the sounds and the parts with exactitude—and *without* having to deal with the capabilities and egos of other musicians. Most importantly, I command an endless array of sounds that—combined with the sounds of traditional instruments and the new sampling and computer-controlled instruments—means if I can imagine it, I can realize it. On top of that, my Oberheim has brought me a great deal of interestingly varied work, from dance records to sound effects for film—with an Afghani pop group for good measure.

Simply put, technology provides even more freedom of choice. You can "write" whatever you hear in your head, with complete control over the variables. It removes the barriers between what we want and what we can get. Of course, more choices means more decisions. But then, the results of these decisions are cheaper to execute.

Just imagine: For a few hundred dollars, you can sit in the quiet of your bedroom and create such a variety of sounds that the Beatles would've been astonished. And you won't even disturb your neighbors. What you do with these myriad sounds naturally depends on your compositional skills.

As the discipline required to make sounds develops, more room is created for the mind to do its stuff. Consider this analogy: Image a football team in a world where everyone has the same physical abilities. In this world of equals, the ability of a team to create plays that surprise the opposing team would become the focus. The ends, then, become more important; the means, less so. This is the kind of world we're entering.

—Peter Kaye

*The New England Conservatory-trained Peter Kaye is an L.A.-based professional musician and songwriter.*

## CON

Continued from previous page

instruments are always less interesting than those who use acoustics well. Even if they are sincerely expressing themselves, their voices aren't heard as strongly because the machines distract from it. Reliance on an electronic instrument also tends to invalidate their point if they're sincere: Its very artificiality contradicts the alleged humanity embedded in their message. The few exceptions have managed to put so much of their own energy into their work that they've quieted the technology to what it should be—a mere instrument. On Prince's "When Doves Cry," for instance, the vocals are so shadowy and the texture so pliable that it's difficult to notice the drum machine.

Then there's the matter of energy. In the Fifties and Sixties, rock & roll's energy was still pure and human, transmitting a sense of rebellion and sexual tension. But in the Seventies, it was discovered that a distorted guitar could push the same button in a teenager. As a result, musicians simply let the guitar and a few Marshall stacks of volume transmit electric energy, and all but a few have been just as lazy since then.

There are other weaknesses, too: Simmons drums may sound more interesting, but they still mediate the force of a drummer's hands, transmitting his energy into a generic pulse. Drum machines and sequencers are even worse substitutes, completing lacking in dynamics and flexible to only the simplest degree.

In general, there is nothing wrong with technological innovation, as long as it is not the dominant factor in anyone's music. Unfortunately, it will continue to be so until audiences realize they are yelling and pumping their fists more for a piece of metal than for a human being.

—John Bitzer

*Frequent MC contributor Bitzer does artist relations at Westwood One and is working on a solo recording project.*

# Music CONNECTION

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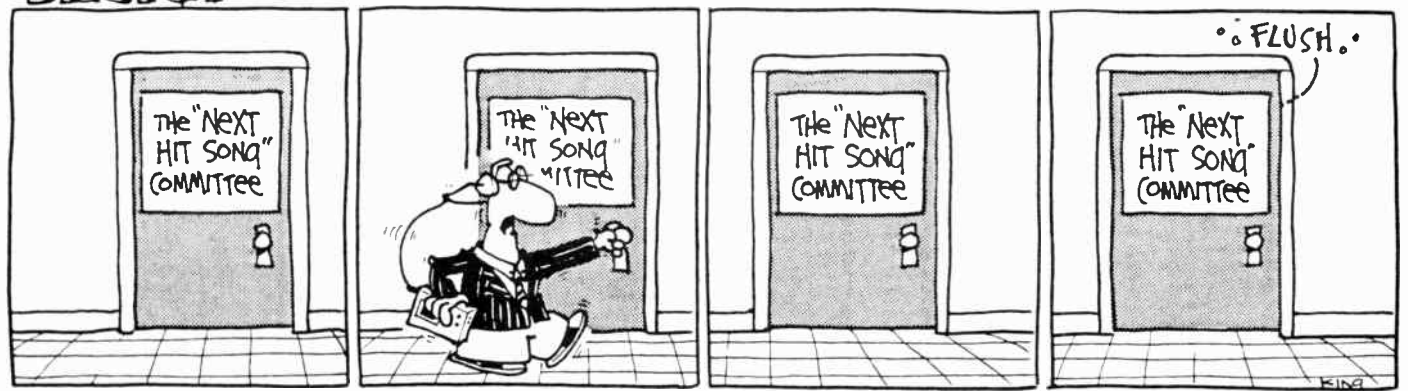
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World Radio History

# News

## LABELS

### RCA/Bertelsmann Merger Termed Cost-Cutting Strategy

by Bruce Kaplan

LOS ANGELES—Bertelsmann A.G., parent company of the Ariola Records Group, and RCA Corporation announced their intention to merge their worldwide record, music publishing, and music video operations. The proposed agreement is subject to further negotiations and the approval of each company's board of directors.

Although details of the joint venture have not been announced, spokesmen for each of the companies insisted that creative services such as A&R, marketing, and promotion would remain separate, with manufacturing, distribution, and administrative functions handled jointly.

In America, the two companies have, in effect, already merged their operations in March 1983, when Bertelsmann sold 50 percent of Arista Records to RCA as part of a distribution arrangement.

Neil Portnow, vice president and general manager of Arista, stated that the joint venture would have "no direct impact" on the day-to-day operations of Arista and an RCA spokesman termed the pre-

sent situation "business as usual."

Despite official statements, the move has touched off a number of rumors centering on management changes at RCA and Arista Records. Steve Wax, industry veteran and formerly vice president of Elektra Records, is reportedly being hired by RCA as West Coast vice president and general manager, and Arista President Clive Davis is said to be negotiating with corporate brass to head the combined operations of RCA and a much less independent Arista Records. One industry source said, "The obvious idea behind the merger is to consolidate operations and cut costs. That means a change in key management positions and probably substantial layoffs. If I were working at RCA or Arista right now, I'd be very nervous."

Currently, 85 percent of the record business is dominated by just six companies: CBS, MCA, Capitol/EMI, RCA, WEA, and PolyGram. The latter two companies announced a merger last year, but have yet to gain the approval of the FTC.

### MC, VMI, & LASS PRESENT VIDEO SEMINAR

by Sally Klein

HOLLYWOOD—The Los Angeles Songwriters Showcase, the Visual Music Alliance, and *Music Connection* magazine present "Gearing Up for the Video Age" Saturday, July 28, 1984, 1-4p.m. at the Metroplex, 93 W. Jefferson Boulevard, Culver City.

Panelists will include: Toni Basil, video director/singer/dancer/choreographer. Basil's video album, *Word of Mouth*, catapulted the record album to gold status. As a writer, Basil co-wrote one half of the material for her second album, entitled *Toni Basil*. As a choreographer, she has worked with David Bowie, Linda Ronstadt, and Bette Midler. As a video director, she is responsible for two

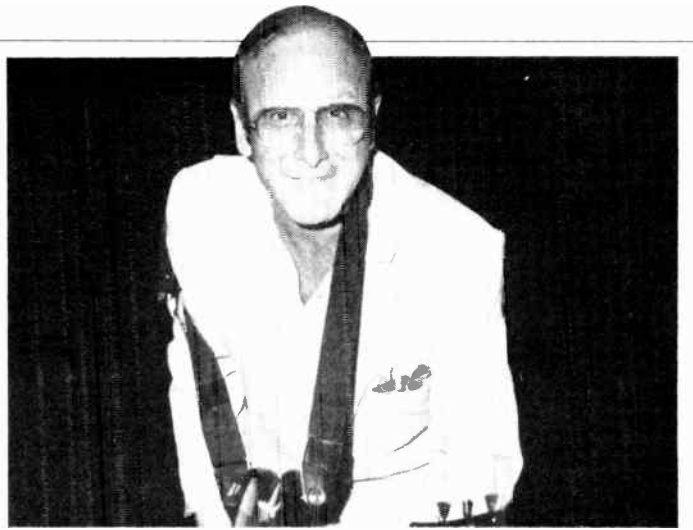
videos for David Byrne of Talking Heads.

Basil, who is an avid supporter of video, feels "the video scene has turned the record business around completely. New stars are emerging just because of their visual appeal. It won't be just singers who will be video stars. Dancers will also gain recognition on video, because of the inherent appeal."

Also included on the panel is Francis Delia, producer/director for the Wolfe Company. Delia has directed videos for the Stray Cats, Ramones, Blue Oyster Cult, Oingo Boingo, the Plimsouls, Weird Al Yankovic, as well as Rockwell's clip, "Somebody's Watching Me." Simon Field, president of Limelight Films, has produced over 500 videos, including work for Michael Jackson, the Rolling Stones, Culture Club, Rod Stewart, Madonna, and Human League.

Additional panelists are: Kent

*Continued on page 8*



Arista's Clive Davis

## MANAGEMENT

### MOJO Productions Announces Tour Mgmt.

by Sue Gold

NEW YORK—MOJO Productions, a new production company located in New York City, has announced their full-service, live-production activities directed toward all types of road shows. They provide tour logistics for bands, entertainers, industrial shows, and video productions.

"We do polished, professional work," said Robert Reiter, one of the three partners in MOJO Productions. "Most artists and managers get stuck with freelance production because they just don't realize there is an alternative. Now, there is. Because it's all under one roof, our clients will ultimately save money."

Robert "Mo" Morrison, founder and president of MOJO, claimed there is a need for a full service production company. "Today the entertainment industry has reached the age of specialization. If personal managers need publicity for their clients, they hire a public relations firm. For bookings, they contract a booking agency. But until MOJO was formed, some of the most important elements in live production are done through freelancers or sub-contractors. We have changed all that."

Morrison, Reiter, and third partner Tom "Jo" Jordan made a study of the production segment of the industry before starting MOJO.

"Once people use MOJO Productions, they'll wonder why nobody ever thought of doing what we're doing," Morrison said.

Morrison, who has worked as a production manager for several bands, including the Grateful Dead

and J. Geils Band, brings his extensive road experience to the company.

"Typically, when a band goes on tour," Morrison explained, "the production work is parceled out on a piecemeal basis: transportation, lights, everything. Problems are built right into the system."

"Because of a lack of centralization and coordination at the production end, tour and concert production is particularly vulnerable to breakdown and inefficiency," Morrison said.

Morrison believes MOJO eliminates many of the aforementioned problems.

"You know, I am on top of a professional production team, and I'm completely accessible," he added. "If anything goes wrong: equipment failure, scheduling changes; you name it, there is no need to track down which of the various freelancers or subcontractors is responsible. Call MOJO, and we'll deal with it."

Morrison continued, "No more nightmares when the trucks arrive in Cleveland for a concert scheduled for Chicago, or a group find themselves, two hours before a California show, talking to the L.A. fire marshal, who demands an affidavit of fireproofing for the set."

"We provide professional production teams that meet our high standards, tour after tour," Jordan said. "We also have the capacity right now to handle production for every client-artist a manager has."

For further information, contact MOJO Productions, Incorporated, 20 Commerce Street, New York, NY 10014, or call (212) 255-7373.



# News

## CLUBS

### Dramatic Changes In The Orange County Club Scene

by Martin Brown

ORANGE COUNTY—In a major policy shift, several of Orange County's better-known clubs are radically changing their orientation. Anaheim's Cowboy was for a long time a successful country-oriented club, with only the inimitable Crazy Horse as a serious competitor. As country music's influence in the Orange County area began to tail off somewhat, the Cowboy's owners decided to act. The club was remodelled and re-opened several weeks ago as the Bandstand. Following the success of Hap-

py Days in Newport Beach, the club, which is operated by the same management company, has switched to a decidedly Fifties-oriented format. Another club taking steps to reverse a downtrend in volume of customers is Medley's in Fountain Valley. Operated by Righteous Brothers Bill Medley and Bobby Hatfield, the club will soon re-open as the Hop. "We've always wanted a place of our own, like the clubs where we first started out," commented Medley.

The popularity of the Righteous Brothers, as shown by their successful reunion touring of late, would indicate this policy may pay off. As Hatfield said, "We wanted somewhere for our fans to come and hang out with us."

The decor, large dance floor, and personnel attire will recreate the experience of a Fifties record hop. In addition, the Hop will incor-

porate many popular Fifties activities, including "beach" parties, "twist" contests, lip-synce performances, hula hoop contests, Sadie Hawkins events, and personal appearances by stars from that bygone era. And, in a combination of state-of-the-art technology and nostalgia, the club will feature a ten-foot video screen showing re-runs of classic old television shows and beach party movies.

While these and other clubs are hoping they can move forward and backward simultaneously, and many others continue to entice customers with an array of special promotions and contests, at least a couple of clubs remain constant through all the changes and trends. The Golden Bear in Huntington Beach continues to feature an incredibly diverse line of prestigious acts. The list of acts that have played there reads like a Who's Who in contemporary music. Attendance continues to be impressive; a recent series by Hawaiian supergroup Kalapana sold out five shows.

The Crazy Horse remains true to its goal of bringing top-notch country acts to Orange County, and the attendance has remained constant, while Radio City in Anaheim, under the perceptive eye of Jerry Roach, is now Orange County's answer to Doug Weston's Troubadour.

### GROUP W CABLE AGREES TO PAY FILM STUDIOS

by Sue Gold

HOLLYWOOD—Eight of Hollywood's largest and most prosperous film studios have settled claims against a unit of Group W Cable for additional plays of movies by the company's Z Channel in Los Angeles, and for claimed unauthorized showings of films by Theta Cable during the Galaxy launch of Home Box Office, Showtime, and the Movie Channel in 1982.

At the time the claims arose, Theta Cable was a subsidiary of another company and was not operated by Group W Cable. The settlement calls for undisclosed payments by Group W Cable to Columbia, Disney, Embassy, MGM/UA, Paramount, 20th Century-Fox, Warner Bros., and Universal in retribution for loss of potential and estimated income during 1982.

According to Norman Nelson, Group W Cable Southwest region vice president, the settlement "resolves a dispute which has been the subject of long but fruitful negotiations. Our longstanding differences on calculating film rentals for the Z Channel have been settled, and we now mutually understand the technical, legal, and commercial problems involved in a concerted effort to launch multi-pay

Continued on page 8

## SONGWRITING

### Noted Songwriter Jerry Gladstone, 61, Dies

by Ron Stone

HOLLYWOOD—Lyricist Jerry Gladstone, 61, died June 12 in a Los Angeles hospital. He was recovering from cancer surgery.

Gladstone authored over 400 published and recorded works including motion pictures, television, and radio/t.v. commercial credits. The native New Yorker began his career as a comedian and singer on the Catskill circuit. His first record credit was "Fast Movin' Mama," sung by Dinah Washington. He wrote jingles for Treesweet Frozen Orange Juice, Arrowhead Drinking Waters, and Nesbitt Beverages. Other recordings include "Blues for Breakfast," sung by Tony Bennett; "The Lorelei," recorded by Jack Jones; "White Roses From a Blue Valentine," sung by Johnny Mathis; "Nobody Cares," recorded by Joe Williams; "The Entertainer," sung by the Ray Coniff Singers; "Little Island," recorded by Billy May; "You Know All the

Answers," from the *Kraft Mystery Theatre* television series; "In Times Gone By," from the *Chrysler Theatre* television series; "Way of a Wanderer," from the "Five, Six, Pick Up Sticks" episode of the *Alcoa Premiere*; and "All in My Mind," from the "Annabel" episode of the *Alfred Hitchcock Hour*. His chief collaborators were Al De Lory, Matt Dennis, Gene De Paul, Larry Fortine, Terry Gibbs, Jimmie Haskell, Lyn Murray, Josef Myrow, and Lew Spence.

Gladstone was a voting member of ASCAP, the Songwriters Guild, National Academy of Recording Arts and Sciences, American Academy of Popular Music, and Nashville Songwriters Association. He was also a former staff writer and lyric editor for Mills Music.

He taught lyric writing at Santa Monica College, Pierce College, and privately through the Jerry Gladstone School of Lyrics. He is survived by his widow, Betty, and two sisters.

## SIGNINGS & ASSIGNMENTS

by Lawrence E. Payne

Award-winning composer/conductor Quincy Jones will write the score for Columbia Pictures' new dance musical, *Shootout*, currently being directed by Sidney Poitier, it has been announced by producer John Veitch. Jones will also compose several new songs which will be sung by eight ballet-trained dancer actors debuting in the film.

Easy Street Records has entered into a worldwide administration agreement with the Chappell/Intersong Music Group through the label's publishing company, Musical Properties, Incorporated (ASCAP) and Publishing Corporation of America (BMI). The announcement comes from Irwin Z. Robinson, president of the Chappell/Intersong Music Group—U.S.A.

Randy Bell, last year's second place entrant in Miller High Life's Rock to Riches Contest, has recently been signed to a recording deal with top-ranked CBS Records. His debut single on CBS/Epic is "Don't Do Me."

Silvertone's Chris Isaak has signed a long-term, seven-album deal with Warner Bros. Records. Isaak's debut album, entitled *Silvertone*, will be released by late July.

Rocshire Records has appointed composer/producer Ed Freeman to a full-time consultancy. The announcement comes from Lester Claypool, label vice-president.

MOJO Productions has been selected to coordinate production for Aerosmith's North American tour. The tour began in late-June, and will continue through mid-August.

Mutual Broadcasting System has announced the promotion of Oonna Lillard to writer/editor for their Advertising and Promotion department. Lillard has been with Mutual for 5½ years.

Landslide Records has announced the signing of R&B pioneer Nappy Brown to a recording contract. Brown is best-known for his Fifties Savoy recordings of "Night Time Is the Right Time" and "Pitter Patter."

Famous Music, an affiliate of Paramount Pictures, has signed an exclusive writing pact and publishing administration agreement with singer/songwriter Ron Kalstein, as announced by Sid Herman, executive vice president of finance and administration for Famous Music. Kalstein penned songs for K.C. and Samantha Sang.

Charles Koppelman, chief executive officer of the Entertainment Group, and producer Larry Spangler have announced that Bill Conti, composer of the *Rocky* scores, has been signed to write the music for *The Bear*. The film, starring Gary Busey, chronicles the life of legendary football coach Paul "Bear" Bryant.

# News

## AWARDS

### NARAS Expands Grammy Categories At Annual Trustees' Meeting

by Sue Gold  
LOS ANGELES—The National Academy of Recording Arts and Sciences has expanded the Grammy Awards categories to include Best Reggae Recording and Best New Classical Composition. The decision was made at the Academy's annual trustees' meeting in Scottsdale, Arizona, May 17-19.

A proposal to expand the classical field by adding a Classical Fusion category was also proposed at the three-day meeting, but was not accepted.

Song of the Year eligibility in three categories was expanded to

include any song released on a record during the eligibility period but not nominated in the previous year, which makes the requirements less rigid than in previous years.

Pierre Cossette, executive producer of the *Grammy Awards Show*, outlined proposals to the trustees for expansion in the 1985 telecast, and suggested the show may move into a larger arena. No decision as to where has been made, yet.

Balloting for next year's recipients of the Academy's Lifetime Achievement Award and Trustees Award also took place at the meeting. The results will be announced next January, along with announcement of the Grammy Award nominees.

In other actions, the Academy's National President Michael Melvoin, first National Vice President Dan Morgenstern, and Secretary-Treasurer Jules Chaikin were all re-elected to their posts.

Scholarship money has been

promised to the seven individual chapters of NARAS, so they can expand their own activities in the field of education.

A constitutional change admitting certain creative participants in the video field is also being considered for adoption.

The trustees voted for funds to expand its national offices, and recommended the purchase of an in-house computer. The trustees will also assume all financial responsibilities for the Academy's new bi-monthly publication for members, *Grammy Pulse*, thereby relieving the individual chapters of the shared expense.

The trustees also approved the concept of a two-day recording industry seminar in Nashville, endorsed proposals to investigate the possibilities of a Grammy song book and a Grammy Awards record, and voted funds for an annual meeting of the Awards and Nominations Study Committee.

## VIDEO

Continued from page 6

Klavens, music industry attorney and chairman of the board of directors of the National Academy of Songwriters; Tom Seufert, recording artist/engineer/producer/chairman of the Visual Music Alliance, and member of the board of directors of the Music and Arts Foundation of America; and Michael Dolan, publisher and executive editor of *Music Connection* magazine. Dolan's UCLA Extension course, "Inside the Hollywood Music Business," features lectures on "the marriage of music and video." Also, the yearly music video edition of *Music Connection* is that publication's most popular offering.

"I think music videos are the biggest thing to hit the industry since the Beatles," said Dolan. "And workshops, seminars, and panel discussions such as this can only shed a clearer light on this new medium in the music business."

Len Chandler, president of the Los Angeles Songwriters Showcase, said, "Anybody who is aware of anything that has happened in the last two years in the music industry should be fully conscious of the dramatic impact video music has had on the entire industry."

The Metroplex is a multi-level facility equipped with an 11-by-15-foot automatic movie screen that has video projection.

"Gearing Up for the Video Age" will be offered at \$5.00 for members, \$6.00 for non-members. There will be limited seating. For reservations, call (213) 462-1382.

## GROUP W

Continued from page 7

service on a free preview basis."

A spokesman for the eight studios said, "Any preview launch of pay services by cable operators who do not have the ability to completely and quickly discontinue the launch through proven technology runs the risk of repeating the problems experienced by the Galaxy experiment."

Nelson added, "Despite our best efforts, there are still those who receive the pay services launched in 1982, even though they were never authorized to do so."

Nelson also said that after internal audits of the then-Theta system, it was found that a significant effort was needed to eliminate unauthorized reception of cable service. A theft of service campaign begun by Group W Cable involves an expanded audit and enforcement program in the Los Angeles area to locate those receiving cable service without paying for it.

"Group W Cable will take steps to enforce our remedies," Nelson said, "either criminally or civilly. We have a tough theft-of-service law in California, and we intend to use it to its fullest extent.

The spokesman for the eight studios involved supported Group W Cable saying, "The only way we can effectively combat theft of cable services is to join forces with the pay suppliers and cable operators in a cooperative effort to encourage the use of improved technology, and to help create a new focus on the problem."

Nelson explained, "Our efforts in the Los Angeles area are a significant part of our overall corporate emphasis on stamping out theft of service in all areas we serve."

"In 1984, we will focus on a stepped-up program which includes tightening internal security procedures, testing, development, and installation of state-of-the-art equipment, working with state legislators to obtain stronger laws, and prosecuting offenders," Nelson said.

Nelson added that eradicating the problem "benefits those in the movie distribution industry, Group W Cable, and our customers, who will get better cable reception at rates that don't reflect revenues lost to those who steal our services."

There was no information regarding similar actions by or against other leading cable television services or their affiliates.

# RADIO REPORT

by Kenny Ryback  
Listed below are Southern California bands currently played on Los Angeles AOR/Modern Music stations. New additions to the playlist being broadcast on a regular rotation are marked with an \* In addition, selected local talent being featured on the specialty shows is noted

## KNAC 105.5

Bangles\*  
Untouchables\*  
Jamie James  
Green On Red  
Go Gos  
Outer Circle  
Broken Edge  
X  
Mr. Mister  
Josie Cotten  
Roommates  
Berlin  
Jimmy & the Mustangs  
Mighty Flyers  
Dream Syndicate  
Missing Persons  
What's New for Lunch  
Bill Glass  
The Gurse  
Speck

## KMET 94.7

Lita Ford\*  
The Blasters\*  
Quiet Riot  
Motley Crue  
Berlin  
Alcatraz  
Go Gos  
Missing Persons  
Van Halen  
Ratt  
Local Licks  
Rita Fox  
Gordon Steel  
Atlantic Movers  
Arsenal  
Three O'Clock  
Midnight Fiction  
Gary Warren Band  
Sistine Attitude  
Brooklyn Brats  
The Val Grant Band  
Mighty Metal Shop  
What Is This  
Dokken  
Armored Saint

## KLOS 95.5

Lita Ford\*  
Alcatraz\*  
X  
Quiet Riot  
Ratt  
Van Halen  
Motley Crue  
Local Music Show  
Jamie James  
An Interview with the Bangles  
Metal Six Pack  
Sound Barrier  
Brooklyn Brats

## KROQ 106.7

Oingo Boingo\*  
Chequered Past\*  
Jamie James  
What Is This  
Dupelo Chain Sex  
Dickies  
Three O'Clock  
The Brat  
Josie Cotten  
Kevin James  
Go Gos  
Cherrie Gage  
Berlin  
Dream Syndicate  
Missing Persons  
Dean Ray  
Bangles  
Local Music Show  
Untouchables  
Saccharine Trust  
Raygun  
Mighty Flyers  
Second Language  
Pariah  
Targets  
And And And  
Honeymooners  
Bruce Joyner  
Big Daddy

## FINE TUNING:

KXLW, THE ALTERNATIVE COLLEGE STATION (88.9 FM), is also a great outlet for local music. Besides their regular programming, they run a wide variety of specialty shows ranging from surf music and oldies to Latin and jazz, all the way to reggae and hardcore. Send your music to: KXLW, Loyola Marymount University, 7101 W. 80th Street, Los Angeles, CA 90045

While you're down on the left end of the dial, don't miss out on "FRGK" Saturday nights on public radio KCRW (89.9 FM). The show, which is rebroadcast in Paris, France once a month, is dedicated to "unusual, experimental, obscure, and often unreleased local music." You art monsters can send your tape or record to: "FRGK," KCRW, 1900 Pico Blvd., Santa Monica, Ca 90045.

Erratum: Last issue gremlins got loose at the printers and switched around a few letters. The correct zip code for KMET is Hollywood, CA 90038.



# GROUND CONTROL



Photography by Pan Pacific Studios

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## GROUND CONTROL

Studio owner, producer/engineer - Paul Ratajczak



# LOCAL NOTES

**WATCH THOSE HANS:** S.F. Bay rockers Hans Naughty have at long last completed their demo tape with the help of Propeller Productions and Fiddler Studios. All signs point to a major label deal, as Naughty's L.A. shows have been well-received.

**30 SECONDS OVER SAN PEDRO:** Local rock & roll group Lost Pilots, led by former *Music Connection* critic Deborah Hanan, are near completion of their debut album for Martian Records. Martian producers Dan and David Kessel are in the final-mix stage. A recent *Connection* review of the band speaks well for their coming success. Check 'em out at Wong's West July 7 at midnight, and at Wong's Chinatown July 10 at 11:00 p.m.

**ET TU, ARNIE?** The unmistakable Arnold Schwarzenegger is now a recording artist. Arnie's *Total Body Workout*, which he narrates in his bitchen Austrian accent over music by such heavyweights as Deneice Williams, Eddie Money, and Journey, is just out on CBS. This



By popular request, here are ON-TV rockvid hosts Roger (left) and Roger (right).

record may not have "legs," but it certainly has peccs.

**DAVE JERDEN**, ace producer-engineer at Vine Street's Eldorado Studios, has been up to his ears in offers since engineering Herbie Hancock's smash, "Rockit" last year. Currently,

Dauntless Dave is toiling away in the Bahamas, engineering the first solo album by Mick Jagger, with Bill Laswell producing. The project is likely to further enhance Jerden's rep, not to mention doing wonders for his studio palor.

**GOD LIVES IN CANADA DEPT.**

Bachman Turner Overdrive have reunited! That's right! *Bachman Turner Overdrive!* Canada's answer to the Pritikin Plan will soon release their comeback LP on Compleat Records. *BTO* features original members Randy Bachman, C.F. Turner, and Tim Bachman, plus new member Garry Paterson on drums. Look for a

single, "For the Weekend," and an accompanying video. We could cry, but we're too damned busy.

**THREE, FOUR!**

Day One, a group of forward-looking young rock stars, recently popped in to *Dancing Waters* for the long-awaited Iron Butterfly set. The Butterfly tell *Music Connection* they learned a great deal about presentation and composition from the stellar Valley guys. How's that for dues-paying?

**OBERHEIM INT'L** is sponsoring a worldwide "Patch Hunt" open to all owners and operators of the popular OB-8 synthesizer. The purpose of the hunt is to encourage creative programming of new sounds on the instrument, and to foster increased com-

munication between the synthesist and the manufacturer. The submitted patches will be judged by a select group of L.A.-based musicians and synthesists. The best patches will then be compiled by the Oberheim staff and made available on data cassette to all participants and interested OB-8

band, with "Fairfax Avenue," the Screaming Faloshes' "Rasta Jew," the first Jewish reggae song; and Georgie Girl's "Yes, I Really Want to Hurt You." Bring on the Diet Pepsi, and let's party!

**ROCK RENAISSANCE MAN** Bruce Duff, whose handiwork can be duly appreciated in our cover feature on the Dream Syndicate, is also—lo and behold—a composer/recording artist! The Duffer (as he's affectionately known around the ed. offices) recently completed the soundtrack to the sci-fi film, *The Final Hour*, which will be screened as part of this year's Filmex series on Friday the 13th. His work in the duo No-Y-Z is already available on the group's debut LP, *Sheer Electronic Din*. Note to Duff: This item is in lieu of payment for Dream Syndicate piece—yer welcome!

**THE ARCANE NOODLINGS OF**

Zoogz Rift ("Uh lot like Zappuh, only fattuh") and His Amazing Shitheads can be thoroughly savored on the evening of July 7 at Reseda's Be-Bop Records and Fine Art. Zoogz's fans have begun to hold their breaths in anticipation of the upcoming opus, *Ipecac*, coming soon on the Snout label. Bon caca, Papa!



Oy George of Kosher Club

owners. For more information, call (213) 473-6574.

**GUCCI, GUCCI!** Rhino Records announces the release of the Kosher Club, a four-song compilation EP featuring "Oy George." Also included is the return of Gefilte Joe and the Fish, the world's only senior citizen rock

**VIVABEAT**, those local sonic scientists, will doubtless feel the effects of their appearance in Brian DePalma's latest film, *Body Double*. Vivabeat's award-winning video, "The House Is Burning," by Derek Chang, was selected from numerous reels submitted for the part.



**LOCAL TWIN-ACT** Double recently exchanged notes with Kerry Livgren (formerly of Kansas), now with his new band A.D. when both bands played hot sets at the FM Station.



Deborah Davidsohn

**DEB DESIRES INTERFACE WITH David Lee:** Local thrush Deborah Davidsohn has been busy recording an album for the Erica label she plans on calling *David Lee*, in honor of you-know-who, and featuring the anthem of the same name, as well as such original ditties as "Fire in the Bed," "Too Hot to Handle," "Hot & Sexy," and "You're My Superstar." Sorry, David, we can't give out her number, but we do have a photo.

**BOYS IN THE BAND?** What, you might ask, were *MC* editors Mike Dolan and Bud Scoppa doing the other day at Santa Monica Boulevard bistro Revolver? Playing *Gay Monopoly*? Heavens, no! Our intrepid editors were judging this month's MTV Basement Tapes, along with Nick Lowe, the *Times* Terry Atkinson, and members of the Bangles and Chequered Past. The winning videos will be shown on MTV July 10 at 10 p.m. Tip Put your yen on Atlanta's Guadalcanal Diary.

**OOPS: DIAMOND SOUND'S DON** Vose called Local Notes to tell us that Metal Blade's Final Warning did its recording, mixing, and mastering at his studio (with engineer Gary Dulac), not at Prime Track as was reported in a recent Audio Update. So be it.

**HUEY LEWIS**, who currently owns the Number-One LP position, was greeted backstage after his Universal concert by fellow sports Russ Bollinger (Rams), Billy Bass (Chrysalis), and Keith Dorney (Lions)

**ALIVE MGMT'S** Gary Borman points out that a listing of his clients in the recent *MC* issue on managers/agents was incomplete. Borman's specific clients are as follows: Chris Difford & Glenn Tilbrook, Michael Murphey, the Yellowjackets, James House, David Lasley, and producer Joe Chiccarelli. We stand completed.

**BAND NAME SPELLING** Department: You can't believe everything you read, not even in Local Notes. The band we spelled as "Zen Daddy" in this section not too long ago should've been spelled "Zendadio" instead.

**MONK BUSINESS:** A&M has just released one of the year's most fascinating albums in *That's the Way I Feel Now! A Tribute to The Ionius Monk*, a generous double album's worth of tunes written by and for the late jazz pioneer. There's something for everyone here, including such pop artists as Joe Jackson, Donald Fagen,



Day One and Iron Butterfly singing-along at Dancing Waters.

**ACTOR DARYL ROACH**, son of famed jazz drummer Max Roach takes the Joy Harris Theatre stage July 3 and 4 at 8:30 p.m. for a one-man show entitled "Simple." The Langston Hughes classic is a singing, dancing

**FROM MIC TO EPEE:** Bruce Dickenson, lead singer of Iron Maiden, recently competed in a fencing tournament held at Agoura's Renaissance Pleasure Faire. All work and no sword-play makes Jack a dull boy.

and R&B sectors, the album from whence it sprang, *Purple Rain* tallying advance orders approaching a million units, and the movie of the same name set for release later this autumn. The album, by the way, is as trending, although it's a great deal more challenging in its sounds and viewpoints than your typical mega-smash. You need this record talk.

**PUNK POETS RULE:** Reseda's Be-Bop Records and Fine Art will be the setting for a poetry reading by Henry Rollins, Chuck Dukowski, and the more mild-mannered Michael C. Ford on July 6 at 8 p.m. Be there or be square.

**LOCAL SHAMAN MARK FRANCIS**, lead singer of Francis X & the Bushmen has leant his cosmic pipes to the single, "Trouble at Madame Dong's," which Aphex is using to promote its new Type B Aural Exciter via the soundsheet medium. Shown here are Francis, Bushman Jamie Sheriff, Joe Klein, L.A. Trax prexy, and Marvin Caesar Aphex prez. Is all this okay with you, Esther?



Mark Francis: 'Trouble at Madame Dong's'

Chris Spedding, Peter Frampton, Todd Rundgren, NRBQ, Was (Not Was), and Dr. John, all of whom contributed tracks to the project. Lovely stuff.

philosophising tour de force. Additional shows are scheduled for Mondays and Wednesdays til August 15. For information, call (213) 850-1805.

**WHEN PRINCE FLIES:** It looks very much like Our Hero is about to make his own version of a *Thriller* movie, with the brilliant single Number One in both pop



Photo by Johnny Mayer

# THOMAS DOLBY

## *Perfectionist in an Imperfect World*



Photo by Janet Van Ham

Dolby at Greek show.

by Lawrence E. Payne  
I had to entertain myself, as a kid. I didn't have a lot of friends because I was constantly on the move. I had to create entertainment out of fiction and fantasy. It's something that has stuck with me, I suppose. All of my songs are real-life experiences blown up to hideous proportions, as my life experiences were a little bit out of the norm. So, I decided when I started writing that the best things I had to offer were the

things that set me apart from the rest of pop music. I knew I should value my individuality."

Such a statement might seem hideously disproportionate if not for its originator. Yet, Thomas Dolby, a 25-year-old British *wunderkind*, speaks not as a demigod nor as a man who is at all out of touch with the world around him. He is, as one might guess, rather clinical in his analysis of pop music and culture. Like his father, an archaeologist,

Thomas would rather *investigate* the realm of musical possibility than babble about it.

To be sure, Dolby is an originator. His music, at once eccentric and humanistic, avoids comparison with an agility equal to its creator. This keyboardist and composer might surely see, with more clarity than others, his exact position within and apart from this vast universe. He is suitably quiet, but nevertheless knows the value of sarcasm.

Thomas Dolby, after years as a sideman for artists such as Lene Lovich and Bruce Wooley, has much to say about the nature of his music. With it, he lays bare the text for musico/visual conceptualization, maturation, and destruction. His songs are often stories within stories, as in "Screen Kiss," which questions the quality of life in an artificial environment, as experienced by an abused woman. It is doubtful he would ever have been allowed such creative freedom if he did not himself take that chance.

"Individuality can be a struggle, actually. For this album, *The Flat Earth*, I had to be quite tough with myself, because what I didn't want to have happen again was that self-consciousness I felt when I made my first album. I thought people were going to say, 'Great keyboard playing, but we don't like the voice, or the songs.' Instead the songs are very successful in their own right. That gave me self-assurance. I mean, I had a right not to worry about it. It was clear I was building a fairly loyal following, by today's standards, and they were keen for new Dolby 'product.' So, that gave me a little confidence. Emotionally, I was a lot more committed to the album. The album I ended up making was very different from the first one."

His is not, he says, a sterile approach to recording and composition. "I can describe it in retrospect, but at the time I wasn't really aware. I try to use my instincts when I record. What makes a recording for me are the adrenalin rushes that are fairly random. It's not something I can control that much. I can get the conditions right, where I am most likely to have them. It's not something I can analyze in advance, and decide what I'm going to do. I'm not Brian Eno. I think it's quite different. From one project to the next, I'm always trying to explore, and stretch myself. I am at my best when I'm in unfamiliar territory, or when I'm breaking new ground.

"I don't think about what I do in strictly conceptual terms. It was spontaneous to the extent that I would get a groove going and rush around, maybe suggesting a chord change to the guitarist, or



suggesting a drum accent. I'd be humming tunes to myself, and working out lyrics on a piece of paper. Very often, we didn't even put the tape machine into record mode for four or five days, or until we felt the song was really happening. I just subverted it a little. I had to put my own personal stamp on it, production-wise."

**T**he *Golden Age of Wireless* debuted in Britain in April of 1982. It comprised a selection of songs previously released on Dolby's own label, Venice in Peril (VIP). Harvest Records (EMI) distributed the album in the U.S. that summer, and *She Blinded Me With Science*, a mini-album, entered the Top 20 in the spring of 1983. An accompanying video enjoyed extensive MTV airplay, and helped *Science* into *Billboard's* Top Five, where it stayed for four weeks. June 1983, saw the re-release of *The Golden Age of Wireless* LP, certified gold status, and a resumption of recording. Dolby had for some time been working with ex-Soft Boys and Thompson Twins bassist Matthew Seligman and guitarist Kevin Armstrong. Their talents provided Thomas the opportunity to create in a flexible environment.

After the enlightening experience engendered through world travel, Thomas seems to consider the more mundane daily activities essential to his view of humanity. Hence, that level from which his musical communication emanates becomes more powerful in its influence. "You learn more about people just doing the shopping or the laundry than you do out on promotional tours, with some record company exec saying, 'Hey, T.D., I'd like you to meet my girlfriend, Sue.' 'Oh, gee, Thomas, I really like your music!' That just doesn't represent the reality of it. And then, when I get the sales figures and the radio playlists, I can't relate them to real people. But every now and then, I run into somebody who just mentions a line from a song, or whatever, and I really see it has reached them. To me, it's a lot more satisfying.

"But I don't want to preach to my audience any more than I want to insult them. The last thing I want to do is try to make albums where you have to read the liner notes to get into the music. There again, I don't really like to use the lowest common denominator as a point of departure; just to say if I get maximum possible radio play, maximum possible chart returns, I've succeeded. I think it's more of an achievement to get *The Flat Earth* into the Top-40 charts than it is to get a mediocre album into the Top Ten. I would rather mean something to a few than be spoonfed to millions."

It is this strength of character that is most striking about Dolby. Within the context of his unusually quiet manner, such statements are often shocking, despite their validity.

## 'INDIVIDUALITY CAN BE A STRUGGLE, ACTUALLY.'

**-Thomas Dolby**

The conversation drifts toward the visual aspects of his music, while the limousine speeds toward a prominent photographer's hideaway. To Thomas, who directs his videos himself, there is more to complete expression than a flashy-looking clip.

"In England, musicians realize you have got to be more than just a musician. They have known that for years, because pop has been very visual, after the lull in the Seventies. When punk happened, it became apparent that all you had to do was a good *Top of the Pops* performance with the right sort of sound. Then, people started approaching it from that point of view, rather than go through the drudgery of forming a band; getting five people together in a rehearsal room.

"The same thing will happen now, in

video. I think it will come down to those with as much conviction about video as they have about music to really break through."

While on his first tour as a solo artist, Dolby has extended the boundaries inherent in live performance. Amid gigantic eyeglass lens-styled video screens hovering above L.A.'s Greek Theatre stage, Dolby engaged his six-piece band in exotic renditions of music from *The Flat Earth*. His singing, which on disc is scrupulously lacking in blatant bravado displays, takes on a highly personable, near-amateuristic quality amid the sequenced professionalism generated by the band.

**I**'ve learned a lot about my voice since the first album. I wrote the songs for *The Golden Age* when I was in a bed sick in London. I didn't want to annoy the neighbors, so I used to block out the chords on the piano very quietly. So, the first time I performed those vocals was when the tracks were already laid. I was coming to do them in the studio. So obviously, you just know so much more about your own voice when you've performed the music. I think I can, on a good night, sing some of the songs from the album better onstage."

In consideration of Dolby's prodigious musical output over the past four years, during which he released 13 singles worldwide, one could assume he is of the restless sort, ever in search of fresh canvas. He readily verifies that, claiming it as a necessity. "I thought I'd be a musician for a few years, and then have a crack at being a filmmaker. That's because of video, and because of what I'm doing. I'm able to indulge those fantasies at once."

I wondered if Thomas thinks of himself as a natural musician, more or less immune to lulls in creativity. "I think I am a natural musician, probably. At least, I hope so. But I'm just not a natural practitioner, that's all. I'm not at all disciplined. The guitarist in my band, who is Colombian, has very much a jazz background.

*continued on page 25*

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## PLUGGING INTO THE L.A. STUDIO CIRCUIT

### *Fast-Forward in the Age of Expediency*

by John F. Payne

**L**os Angeles is the recording capital of the universe. No other city even comes close to having the range of facilities from the top to the bottom of the spectrum. New studios seem to spring up virtually every day, as recording-school graduates and budding entrepreneurs take the big step in turning their dreams into reality. And some of them actually pull it off. But it isn't easy.

Anyone desirous of establishing an 8-, 16-, or 24-track facility in this city should undertake some serious research and ask some serious questions of himself. For example: At what level do I want to operate—the basic demo level or state-of-the-art? What clientele do I want to attract, and how—if I'm shooting for the stars—do I pull clients away from the few successful studios that have a lock on the major-league recording business here? The competition's fierce, and the dedication required is too much for many. But if you're up to it, here are some aspects to consider.

Good recording studios are like McDonalds: Their product is consistent—clients *know* what they're going to get, with no surprises. The success that consistency brings enables those few gleaming edifices of recording technology to maintain their standards.

Del Casher, owner of California



Ed Freeman: techno-artist at work.

Recording Studios says, "It's a service business, and the ones that are popular have always treated it as such. If you take care of the business, the clients will keep coming back."

Glen Heard, manager of Weddington Studios, adds, "[The 'in' studios] have a track record of hits. In addition, they can demand a higher price, to better maintain their equipment and to upgrade."

Other problems for the would-be studio owner include the initial investment required to establish the studio and maintaining the cashflow to deal with overhead costs, which—with the economy down from where it was five or six years ago—can be prohibitive. "The interest rates can be discouraging," Heard points out. "A note for a studio alone can run you \$10,000."

Joe Gottfried of Sound City: "The biggest problem is that the recording budgets have gone way down, and many artists are now recording in their own homes, and those artists who use

### 'DIGITAL IS TOO STERILE FOR ME.'

—JASON WOLCHIN

the studios tend to stick with the ones they've been successful with. And overhead can be a problem. We have three maintenance people, we have clean-up people, we have engineers, and second engineers, and that's a major cost factor."

If you're determined and shrewd, it is possible to survive in the jungle that is the recording biz: Give the client a solid, consistent product and a place in which he'll enjoy putting his art on magnetic tape. Brad Schmidt, manager of Studio Sound, comments: "[The client] wants a comfortable, relaxed atmosphere, and a professional one—their guests are screened, their calls are screened. And cleanliness is impor-



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tant—they don't like a dump." Jeff Stebins, engineer at Conway Studios, adds, "Environment has helped with our clients, because they can come here and feel at home. It's not clinical, and it seems to base the pressures and make things go a lot smoother."

But there are other views. Barr Recorders' owner/engineer Barron Abramovitch says, "Having a good sound is the most important thing. If that's good, and the artist is comfortable with the engineer, then that's the essential thing. In my place [an 8-track facility], I've got good monitors and mikes, and I've got a couch and a refrigerator. But the people that have worked here always come back."

**F**or the recording artist, the price of the vinyl masterpiece is rising; this is due to the rapid expansion of studios into the areas of sophisticated recording and mixing techniques, and, at the major studios, heavy bookings: They can get what they want, basically. Joan Barnes, manager of United Western Recorders, noted that at her studio, "Prices are pretty much geared to volume. In addition to that, we recently acquired a new 32-track Mitsubishi, and that in itself would increase prices."

While recording studio rates are increasing, at least on the big-time level, the cost of the individual album and

## 'RECORDING BUDGETS HAVE GONE WAY DOWN. AND MANY ARTISTS ARE RECORDING IN THEIR OWN HOMES.'

—JOE GOTTFRIED

demo projects is going down as a result of the stricter record company policing of budgets. Barnes: "Record companies have tightened their belts and are not allowing massive budgets. They can't do the Fleetwood Mac kind of thing anymore."

Schmidt says record company budgets are the same, but the way they're being administered is not necessarily desirable for the studio. "Record companies are using producers as hired guns to go out and make a record. They'll give a guy a certain amount of money and he can keep the

change if he can bring it in cheaper. So a studio will get beat up by a producer trying to make his own money." This is not the case with a lot of minor-label projects, according to Abramovitch, "because the idea is to get it done, and done fast, without a lot of expense."

If you're still game to compete in the recording wars, there is great excitement to be found in the new processes and equipment being developed and utilized to capture musical sound. Most of the more elaborate studios are using digital recording devices to achieve a new clarity in sound reproduction and to offer new treatments of sound. In addition, computer-synthesizer link-ups are giving birth to a new technological/artistic relationship. Not everyone is sold on it, though. Jason Wolchin of Studio II says, "Digital is a little too sterile for me. Music *should* have distortion in it—there's more punch. I try to keep it as natural as possible, and not synthesize—make it so electronic and over-produced that it takes the warmth out of the music." Richard Sandford, owner of Underground Studios, believes computers are unavoidable in forward-looking studios, and can aid in cutting the time involved in recording an LP. "With the advent of the way they're setting up the telephone lines, you can do all your programming on a computer in

*Continued on page 24*

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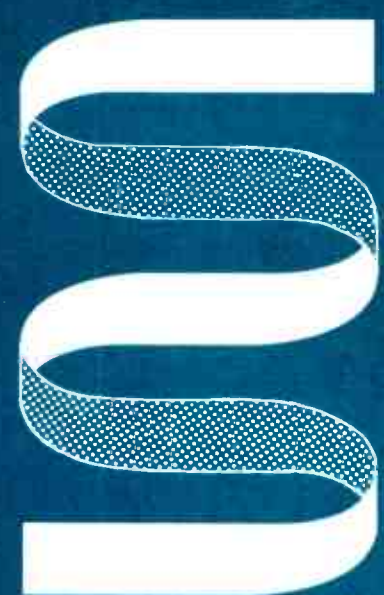
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## THE DEMO REVOLUTION

### Technology Fires Up Creative Process... Industry Is All Ears

by Bud Scoppa

**P**icture this: A big-time music publisher or A&R man pops a cassette into his state-of-the-art office stereo system, cranks the level, and gets into a receptive mindset as the sounds from the tape ricochet off the chrome and glass surfaces of his office. Sounds like fun, eh? The only drawback is that he's listening not to the latest sonic dazzle from Dolby, Prince, or Trevor Horn, but to one of a seemingly endless stream of demos he's received from aspiring songwriters and artists. Potential hits just don't come in the mail every day; and when they do come, the listener often has to use his imagination to discern them, looking past inadequate or inappropriate sound.

But things are changing on the demo-making level. Gone are the days of the traditional piano/vocal and guitar/vocal approach as a means to showcase a song and/or singer; in its place are the electronic-drum pulse and burbling synth line of the new-age demo, often recorded at home on a porta-studio. Thus far, this new way of doing things has made the deepest inroads in the song-publishing sector.

"I don't think the technology has necessarily taken a writer from being good to a higher level," claims Linda Blum, Arista Music's director of creative activity. "But it's certainly testing their creative skills and therefore maybe speeding up their processes. Now, you have to keep in mind I don't accept unsolicited material, so I'm getting a pret-

ty good level of writers. And I'd say 99 percent of the time on the demos I receive, where it used to be a piano/vocal, now it has a Linn drum, a guitar overdub, and some synth parts. Also, there are always respectable vocals, which have replaced the vocal-by-writer [as the standard]."

**'WITH PORTA-STUDIOS, A LOT OF HOME DEMOS ARE COMING OUT LIKE MASTERS.'**

—DALE TEDESCO

Blum points out that the new level of demo recording helps the publisher by removing a major step in the sequence of events that lead to a song being cut by an artist: "If you bring in a good demo, the publisher doesn't have to go to the expense of redoing it. You can bring in a really simple electronic drum-and-synth tape and have a respectable demo. Then, I don't have to spend the money on a new demo [that's high quality enough] to take to producers. It also makes the demo more tolerable [for me] to listen to!"

If Eighties technology has added a modicum of sophistication to the typical song demo, the traditional priorities—words and music—have in no way diminished in importance, according to Tom Sturges, general professional manager at Screen Gems/EMI. "As far as I'm concerned," Sturges opines, "the publisher's job is to hear the song, regardless of the form it takes. Recently, for example, a song that we signed and immediately had cut by a major artist came in the cheesiest form imaginable, but it didn't matter, because the words were fantastic and the melody was beautiful. So, although the quality of demos has certainly been upgraded in the last few years, it hasn't made me want to sign a song that I wouldn't sign otherwise."

**'W**hen we work a song," Sturges continues, "we make every effort to make sure the song is in the most presentable form for the most economical price. I can work with a home demo if it's good quality and has at least an indication of an arrangement. There is a danger in dealing with a big fancy demo that you'll think you hear more in a song than is actually there."

Another ramification of this newfound sophistication on the demo level is the tailoring of the song and its demo to a particular artist. "I really try to push our writers away from that approach," Sturges bristles. "My way of doing it is to find a great song and *then* find the artist who can sing it, not necessarily to find the artist-in-need first and then come up with the song. Look, I can't do *anything* without a great song—I'm a hired gun, and the songs are my bullets," he says, his tongue only partly in cheek. "Make that *silver* bullets."

Continued on page 24

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## THE SESSION GAME

### *Five Pro Players Reveal Their Winning Formulas*

by Ben Brooks

**W**hat does it take for musicians to compete and survive in today's ever-changing studio scene? Rampant technology and accompanying musical trends stagger the imagination and render most of us perpetually trying to catch up. But think of those extremely talented musicians who combine physical dexterity, mental gymnastics, and soul just to earn the tag of "studio musician." Then they have to digest and absorb musical techniques and styles as rapidly as possible to remain in the "clique." These pressures are real, though the players surveyed in the following profiles take them for granted. If Tom Kelly (vocals), Dennis Herring (guitar), John Van Tongeren (keyboards), Reggie McBride (bass), and John Robinson (drums) have something in common, it's that each puts more emphasis on getting along and making a session happen than on keeping up with the studio Joneses.

#### TOM KELLY

"It was a word-of-mouth thing that took a long time to build," says Tom Kelly, a singer from Indiana who arrived in L.A. in 1974 to strike it rich in a long-forgotten Epic band, Fools Gold. "It wasn't my goal to become a background singer," the co-writer of Pat Benatar's "Fire and Ice" admits. Kelly hooked up with the Eagles, Tim Schmit, and producer John Boylan and since has become a singing crony of Bill Champlin, Richard Page, Bobby Kimball, and Tommy Funderburk, among others.

Kelly has kept up with the "clique" of session activity by having a specialty—he can sing high and strong with "good feel and time. Singing high parts is not what I do all the time," he says. "It's a matter of distorting your voice, and it can be very damaging. I often give people vocals they just couldn't get otherwise."

Kelly blames a change in musical trends and styles for the significant drop-off of vocal dates in recent years. "There is a lot more two-part harmony with techno-modern music," he says. "Most of my

vocalist friends are not working as much as they were several years ago. The stock, standard, lush vocal pads on choruses are not happening much now."

While new technologies affect most musicians, singers have natural limits to their instruments. "As a songwriter, I've got a studio at home with all the contemporary gadgets," says Kelly. "And there are some new tricks you can use with vocals, but you still have to get out there and deliver with your anatomy. Just about every instrument can be simulated through a digital keyboard, but singing has got to come from your heart."

#### TOM KELLY, *vocalist*

Recorded and/or performed with Dan Fogelberg, REO Speedwagon, Charlie Daniels, Quarterflash, Rick Springfield, Motley Crue, Glenn Frey, Sheena Easton, Barry Manilow, Olivia Newton-John, Donna Summer, Barbra Streisand.

Photo by Glenn Grossi/JAI



Dennis Herring with axe.

#### DENNIS HERRING

"I think I've gone through every single level you can go through as a guitar player in the music business," claims Dennis Herring. Herring began his L.A. experience by answering music ads in various local mags when he arrived from Mississippi in 1978. "I always had the feeling that there were real things going on here, but I sure didn't know how to find them!" While playing in a club with Amy Madigan (*Streets Of Fire*), Herring was picked by producers Peter Bunetta and Rick Chudacoff to play on Robbie Dupree's "Steal Away."

Contrary to popular fancy, Herring does not see the synthesizer replacing the guitar. "What's really neat about working on a track that is synthesizer-oriented is that everybody really wants the guitar to be real aggressive and stand out instrument," he asserts. "They look for the guitar to really bring the track to life and give it a human element. I tend to play more compositionally. I'm really not a Larry Carlton type of soloist."

Herring's strongest suit is his ability to interpret what is needed in any given situation and deliver. "Producers look to me to come up with things they wouldn't have thought up themselves. I just came back from New York where I was working with Phil Ramone and Julian Lennon. I'd come up with a part and I'd say, 'what do you think, Phil?' And he'd say, 'I don't need this record to be tender. I'd change my sound a little bit and he'd say, 'Great.' He wasn't asking me to change the second note in the third bar. He was asking me to translate feelings.

"I've worked with producers who think they have incredible sensitivity and feeling. They're throwing out terms that just don't mean anything. They'll lead you up one trail and as soon as you get there, they'll start leading you down another. That's when you wish you had charts. I did a thing once where there were four producers and two moneymen, all in the room together. And they all had input and it was all different! I ended up telling them I was going to leave the room and give them five minutes and when I came back, one person was going to get to talk to me. The more you can help make everything work right, the better it's going to be. Because, in the end, everyone's there to make something good that will work."

Herring is generous in offering advice to up-and-coming studio players. "Once



a guy plays good, he's got to make the switch between playing just for himself and playing for an overall project or artist or producer. If you can just put yourself in the shoes of the person you're working for long enough to see what that person's outlook is, I think it's smooth sailing. You really need that psychological perspective."

#### **DENNIS HERRING, guitar**

Played on records by Pointer Sisters, Mathew Wilder, Kenny Rogers, Neil Diamond, Julio Iglesias, Carly Simon, Tom Scott, Louise Goffin, Jesse Colin Young.

#### **JOHN VAN TONGEREN**

I've always been able to run the synthesizers, rather than have them run me," says John Van Tongeren, or JVT, as he is known in studio circles. Tongeren moved from Phoenix to L.A. in 1978 and only started doing record dates in the last year. His superior ability to play keyboards and to arrange and program synthesizers is characteristic of a new breed of multi-skilled synthesists who dominate much of the contemporary session scene. "Synthesizers are very important these days," he says. "Producers are hiring people who not only have the musical chops to excel on keyboards, but a knowledge and agility with synthesizers. I'm usually not called in to read charts. I'm called to do my arranging. I can really cross between R&B and the new-music styles."

Like the other musicians in this survey, Tongeren stresses the interpersonal aspects of session work. "The most important aspect of the session is making everybody comfortable," he says. "You've got to be able to read the people you're working for and know how to work with them without creating any kind of tension. I've had a lot of experience working with people who know exactly what they want and people who aren't sure. If the producer really knows what he wants, then I know to go with his instincts. If the producer is not sure, then I know to take a little initiative."

Tongeren's first priority is songwriting, and he has recently started film work for Quincy Jones' film company, Scores R Us.

#### **JOHN VAN TONGEREN, keyboards**

Played on records by Pointer Sisters, Patti Austin, Olivia Newton-John, Julio Iglesias, Chicago, Bonnie Pointer.

#### **REGGIE MCBRIDE**

Reggie McBride was only 15 when he joined the Dramatics, and 18 when Ray Parker, Jr., recommended him for an audition—which he passed—for Stevie Wonder. He won Wonder's approval when he tuned his bass guitar down several octaves and played "Superstition" exactly like the synth-bass on the record. Though McBride is a legendary session bassist, he is still young and very active. "I've worked through all the session cycles since I moved here in 1973," he says. "I started at such an early age, and my appreciation for new musical things is very much alive. I've grown with the music. I listen a lot.

"I think things are a lot more exciting in the studio now than when I started," he continues. "For instance, at one time I didn't pop the bass with the thumb-pop. That technique has been a major influence on bass playing. It's given a lot more energy to rhythm tracks."

Though McBride acknowledges that the synthesizer has had an influence on the bass guitar, where it sometimes is used as a substitute, he insists that there is no replacement for the earthy, human feel of a bass guitar. "I'm hired a lot to give synthesizers bass-guitar characteristics," he says.

McBride reminds up-and-coming session players to develop their listening skills to "determine what the band is doing as a whole. This will help you play off other instruments and master styles as well. Playing in live situations really helps too."

#### **REGGIE MCBRIDE, bass guitar**

Played on records by Billy Preston, Rare Earth, Tom Jones, Temptations, Michael Jackson, Leo Sayer, Al Jarreau, Village People, Rick Springfield, Etta James, Elton John, Andy Williams, Boz Scaggs, Rickie Lee Jones.

#### **JOHN ROBINSON**

John Robinson met Quincy Jones when the latter produced the *Master Jam* album by Rufus. Robinson had moved to L.A. in May of 1978 to be a member of Rufus. "Then Quincy asked me down to overdub on two tracks that turned out to be Michael Jackson's *Off the Wall* album," explains Robinson. "After that, he asked me to come back and do the rest of the record. My phone has been ringing ever since." Robinson attributed his phenomenal success to a certain "magic" that comes out of every session he plays on. "Each time I go into the studio, something new and magical

comes out," he says. "No matter what kind of song it is, you have to analyze the song according to your own gut feeling. At that point, I automatically sort out all the possibilities and then eliminate those I think the producer doesn't want. Once I've mentally done that, I'll just play from the heart."

Like other session players, Robinson credits technology with giving him the opportunity to develop his songwriting skills—an endeavor he puts a high priority on. "I think today's concepts have allowed everybody a chance to be a good writer. I have a studio in my house and I have all the state-of-the-art home synthesizers and drum machines—the works."

One of Robinson's fortes is perfect time. He never has a problem playing with a click track and often does. Naturally, he is thrilled about the dominant emergence of drums and percussion in recent years. "I think as the bass lines have gotten heavier, the drum parts have gotten louder. Then, all of a sudden you had a song with a big, fat snare sound and everyone went crazy! I have a custom nine-inch Yamaha snare drum that nobody else in the world has. It's been a breath of fresh air in the studio. And I love mechanical drums."

Why do producers hire John Robinson? "I think a producer hires me because I'm going to be the leader of the rhythm section. He knows that I'm going to count the tune off and not waste any time. I'm never late. He knows there is not going to be any bullshit or getting high on the date. Sometimes I go against the rules of rock & roll. I just want to be a regular straight-type person. Sometimes artists look at me as if to say, 'Where is this guy coming from?' But there's always time for fun."

Robinson advises would-be session players to develop a ready acceptance for change. "You have to be able to change for the producer from what you might think is best to what he wants. Often, the producer is right," he cautions. "I also think each individual has to approach this kind of work maintaining his own identity. You can't force it or act out of frustration."

#### **JOHN ROBINSON, drums**

Played on records by Jermaine Jackson, Lionel Richie, Pointer Sisters, Rufus & Chaka Khan, Manhattan Transfer, Stephanie Mills, Glenn Frey, Barbra Streisand, Kenny Rogers, Neil Diamond, Julio Iglesias, Laura Branigan, Stevie Nicks, George Benson, Melissa Manchester, Herbie Hancock, Frank Sinatra, Michael Jackson.

# MARGOULEFF POLISHES CRYSTAL

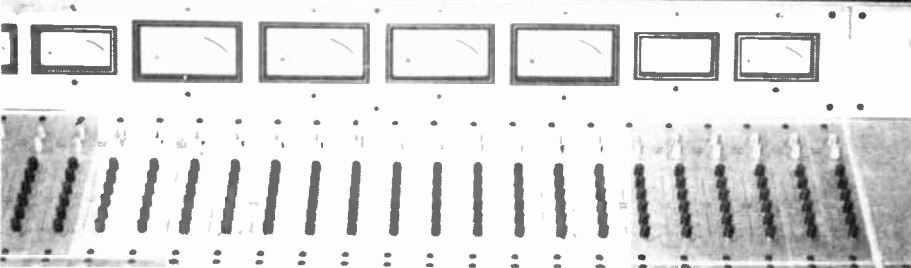
## Vet Producer Brings Hallowed Studio Into the Eighties

by Bruce Kaplan

"I think of myself as the Lee Iacocca of the recording studio business," says producer Robert Margouloff, referring to the man who saved Chrysler from the brink of bankruptcy. Margouloff and engineer Howard Siegel, his partner since 1975, have spent the last three months working to restore Crystal Studios to its former position as one of the world's

great recording facilities.

During its heyday in the early Seventies, Crystal's list of platinum clients included the Jackson Five, Supertramp, Carole King, Jackson Browne, Ringo Starr, Eddie Kendricks, and Stevie Wonder. With its huge control room, Wonder found Crystal to be the perfect home for the growing array of synthesizers that had become an integral part of his sound, and booked the studio around the clock for almost four years.



Robert sits at the gleaming Crystal console.

Ironically, with the studio's best customer came the seeds of its problems. "Every other client who'd been using the studio couldn't use it and went elsewhere," explains Margouloff. "When Stevie left to open his own facility in '79, no one was in the habit of working at Crystal, and, at the same time, the music business was going down the tubes. Meanwhile, Crystal's owner, Andrew Berliner, was in his lab, designing his console. He was totally consumed with its construction, and he wasn't into getting on the phone, pounding the pavement to get clients." The studio began to deteriorate (the air conditioning was out of operation for three years) and subsisted on low-budget projects. By the beginning of this year, it looked as if Crystal was destined to be another victim of the Fickle Finger of Fate.

Enter Bob Margouloff, a Grammy-winning engineer/producer with credits that include Devo's *Freedom of Choice*, Oingo Boingo, the Bus Boys, Gary Myrick, David Sanborn, a couple of years as head engineer at the Record Plant, and last but not least, a five-year stint with Stevie Wonder. After spending the last ten years in over 55 different studios, Margouloff was looking for a home base for his production work and hoping to eventually start a custom label and publishing company, a la Spencer Proffer's Pasha Music House or Giorgio Moroder's Oasis. No stranger to Crystal—or Andrew Berliner (they were both Bar Mitsuahed by the same rabbi in Great Neck, New York, and shared the same flying instructor in Massachusetts), he jumped at the opportunity to take over the daily operations of the studio. "Here, I can control my budgets and the quality of the environment in which I work. I intend to pass that attitude on to the other people who come to record here. I don't want them to spend a fortune here. With my production royalties, I don't need to make a fortune from the studio. What I need to do

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is to be able to support the place properly, to be able to maintain and upgrade the equipment, and to serve—as they say in the Marines—a few good producers.”

**T**oward that aim, Margoueff and Siegel spent their first ten weeks eliminating all the maintenance problems, taking it from the top: At last, the air conditioning is running again. And with Margoueff’s latest project, Bang Bang, currently in production for Epic, so are the studio’s Studer decks, Yamaha amps, Augsperger monitors and—the pride of Crystal—the Berliner-designed, patented console that features full digital faders without the usual VCA’s (voltage controlled amplifiers), which introduce distortion into the signal path.

Margoueff’s background is even more colorful than the studio’s history. Originally trained as a classical singer, Margoueff studied with the Boston Symphony. Realizing he would “never be another Caruso—I could shatter a paper cup at ten paces,” he studied theatrical design before joining the U.S. Army, where he learned cinematography. After his release from the service he produced *Ciao Manhattan*, an underground film starring Andy Warhol’s infamous companion, Edie Sedgwick. The film left Margoueff “reduced to chicken salad sandwiches, a one-room office over a

bar on Third Avenue, and holes in my shoes. It really changed the course of my life.”

**T**hough the movie was a fiasco, it did give Margoueff the opportunity to purchase one of the first Moog synthesizers ever built in order to work on the soundtrack for *Ciao Manhattan*. After the movie fell apart, he locked

## ‘I WANT CRYSTAL TO BE A PLACE WHERE NEW TALENT COMES FROM.’

—ROBERT MARGOUEFF

himself away with the instrument for an entire summer and then became the house synthesist at Media Sound, a New York studio specializing in commercials. It was there he met Malcolm Cecil, a musician and engineer. The two collaborated on T.O.N.T.O., The Original Neo-Timbral Orchestra, and released a seminal electronic music album on

Atlantic Records.

While recording that album, Stevie Wonder came by to hear the duo’s pioneering work with the synthesizer. “Stevie came into the studio and said, ‘What’s that sound?’” Margoueff recalls. “The next thing I remember, we were living in California, and there were all these albums. Malcolm and I spent night and day in the studio with Stevie, engineering and co-producing with him.” That period from 1969 to 1974 was Wonder’s most prolific: *Music of My Mind*, *Talking Book*, *Innervisions*, and *Fulfillingness’ First Finale* were all recorded during this span.

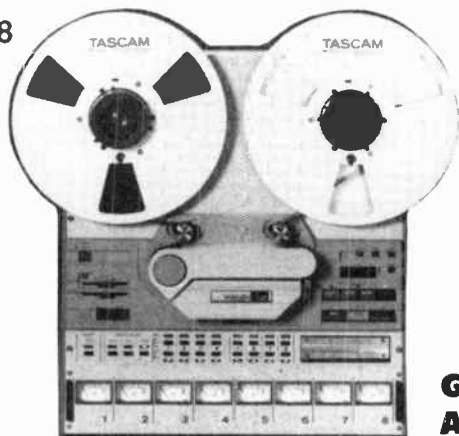
These days, Margoueff leads somewhat of a double life: At night he’s most likely to be found in one of Crystal’s two control rooms, or upstairs playing the studio’s resident Yamaha DX1, an amazing instrument available only in Japan. By day, Margoueff plays studio manager, on the phones spreading the word about the newly polished Crystal.

When the studio isn’t booked with album projects or publishing demos, Margoueff makes the studio available to a few of Crystal’s junior engineers, who have developed promising projects on their own. “I have a ‘starving artists’ situation for younger talent. I want this to be a place where new talent comes from. You can’t just take from the

*Continued on page 25*

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## HI-TECH HITS HOME

### Garage Recording Grows Up

Photo by Sue Michelson



Even a dummy can make a master-quality recording with the B-16.

by Tom Lubin

**T**hrough the course of the Seventies, multitrack recording became extremely complex and expensive, virtually cutting off the bulk of struggling musicians from access to it. During that period, evolutionary changes in technology were clustered at the high-end of the recording spectrum.

But in this decade, the evolution of music recording has turned into a full-scale *revolution*, and "hi-tech" has become a music-store buzzword, with good reason. The space-industry technology that first generated high-priced

"hi-tech" has gone mass-market and low-cost. The cost of multitrack recorders and computerized instruments has plummeted.

Along with the popularization and advancement of recording hardware has come the revelation that the tape recorder is an inevitable extension of the music-making process—it has itself become a musical instrument. Meanwhile, the low-end, hi-tech revolution has now progressed to the point where master-quality recordings can be made *anywhere*—in a living room, bedroom, garage, or even a closet! This phenom-

enon gives the musical artist unprecedented freedom—creatively, time-wise, and financially. The possibilities are virtually limitless.

All this sounds wonderful in theory, but what of the reality—the application of all this hi-tech rhetoric? I recently had the opportunity to find out for myself, firsthand.

In the past, most of my record-production work had been done in large commercial studios. But a few months ago, a series of circumstances conspired to free me from studio constraints. I'd signed a band from Northern Indiana called Marshall Law. For various reasons, it was impossible to bring them to California to record, and there were simply no studios in that part of the country. The cost of a remote truck was prohibitive. But as a consultant to Fostex, I had access to one of the company's new B-16 portable 16-track recording units.

**M**arshall Law had been rehearsing in a farm house where they felt extremely comfortable. As inexperienced as they were, studio-wise, I felt it was extremely important to maintain that comfort level for the recording sessions. The circumstances were providing us with an environmental bonus.

So there in an Indiana farm house, in the dead of winter, we began. The only need for live microphones were the drums and vocals. Everything else was done direct, including the guitar, on which we also used a Rockman.

Everything was recorded there, with no particular acoustic treatment. Then I brought the B-16 and the tapes back home to Southern California and mixed down to the 2-track master, using the sort of mostly inexpensive equipment that companies like Fostex and Tascam

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makes. The one exception was a digital reverb, which I felt was necessary to create the acoustic dimension I was looking for.

The Marshall Law album has been released. Almost everyone is blown away by the fact that this is *truly* a home recording. But they really shouldn't be. After all, the technology has been advancing by leaps and bounds ever since Tascam debuted the Model 10 mixer and the Series 70 1/2" 8-track.

Now, companies like Tascam, Fostex, Yamaha and Soundcraft are making incredibly functional recording systems that are inexpensive and good. And, especially if you know what you're doing with levels, you can get the kind of results that used to be possible only in a controlled studio environment.

I'm by no means alone. Here, in their own words, are some experiences of two more "closet recordists": Producer Steve Lindsey and Engineer Skip Cottrell (formerly of A&M), proud owners of The Pig, a new state-of-the-art garage facility. "I was doing a project for A&M that called for an arrangement of synthesizer sounds," Lindsey recalls. "Because the budget was small, there was no way I was going to be able to use the 24-track studio. So I suggested that I do it at my home with an 8-track. I had already bought the Fostex unit for this very purpose. I asked Skip to help and

## THE COMMERCIAL... STUDIOS HAD BETTER LOOK OUT.

—SKIP COTTRELL,  
ENGINEER

by the end of the day, the sound we got was mindboggling.

'A t that point I realized that you really could do serious work at home, and I made the decision to expand to 16-track for more flexibility. At first I thought about Otari, but we ended up with the Fostex primarily because we like the sound better—especially the bass.

"The way we work is to take most of our material direct," Lindsey explains. "We overdub vocals and an occasional acoustic part in a booth. But all the synthesizer layering is done at home, and that really saves a lot of time.

"As for the sound, I'm really impressed. The Dolby C system seems to complement certain sounds, and I like the fact that the bass isn't affected at all.

Cottrell picks up the beat: "The com-

mercial independent studios had better look out. With multitrack equipment like the Fostex B-16, most mastering in the future will be done in homes. By having a studio in your own environment—whether it's a garage or a closet—you free yourself from agonizing overtime. The element of not having to look at a clock and wonder whether you're going to get your mix in the time scheduled is such a relief. And creatively, I'm much more pleased with the product. When the time pressure is off, you have more opportunities to concentrate on the music, which is what it's supposed to be all about."

With the growth in home production studios, the commercial houses that survive on booking time are doing fewer and fewer recording sessions. Those with good *remix facilities*, however, are finding an increasing number of musicians coming in with multitrack masters and using the studio for remixing alone.

The days of blanket classification of home-recording equipment as semi-pro, hi-fi, amateur, or simply non-professional are gone.

The level of sophistication in today's recording equipment requires no apologies about the sonic quality. It surely won't be long before we hear about hit records that have been recorded in garages. The world of recording has been turned on its ear. ■

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## DEMO

Continued from page 17

While Sturges maintains the traditional publisher's values, Dale Tedesco, president of DTM, offers a revisionist approach to the demo scenario of the mid-Eighties. "With the new porta-studios, a lot of home demos are coming out like masters. With Linn drums and hi-tech synthesizers, people are making four-track and eight-track demos that are just as effective, quality-wise, as expensive 24-track tapes. With the difference in the style of pop music now, compared to a few years ago, you need that contemporary sound; producers want to hear it all these days. You have to almost tailor-make your demos today for specific projects. You find artists getting into new sounds so frequently that it's the sound more than the act at times.

**'P**roducers are selling a sound and a song, but it's the sound first from the production end; more and more, producers, artists, and record companies want to hear the product almost tailor-made for them—in their bag. It's actually changing the nature of the songwriting process itself. Songwriters are no longer content with just lyric and melody [in their presentations]—they feel the need to enhance the song, to make it come alive."

"I've heard it said," states Earle Mankey, independent producer, "that it's getting to be the era of the composer and not the technician—you don't need a band any more to play your music; you just need the equipment. Now, everybody is able to do it: Anybody can buy a Roland sequencer and so forth and do the really impossible stuff on a digital synthesizer. In fact, I think there may be a revolution *against* that really soon! Now that everybody can do it, it's not so exciting any more. "Technical quality keeps getting better and better," Mankey points out. "There's more equipment and more people who are struggling to use that equipment; people who've gone to recording schools to be rich-and-famous producers need

things to record—it's a buyers' market."

Beyond access to advanced recording equipment, the hi-tech phenomenon, with its attendant gadgets, has had a much less dramatic effect on aspiring songwriters than it has on aspiring artists and bands. Speaking specifically about hi-tech artist demos, PolyGram West Coast A&R Director Al Kooper admits that "It hasn't reached me yet. Artist demos still sound like [conventional] studio demos, and I haven't gotten much of that Fostex stuff yet." Although the "Fostex stuff" may have had little impact in the aspiring-artist-demo sector, there has been a proliferation of gear of this type among writing band members at the basic-writing level; this equipment—along with new instrumental items—enables the writing musician to present songs to his bandmates in a more highly developed form. But this aspect is merely an early link in what is generally a conventional rock recording process.

So, whereas songwriters have found a revolutionary new way to both create and present their songs, bands have for the most part merely enhanced their standard set-ups and procedures with elements of new-age technology. The *exclusive* reliance on hi-tech electronics tends to put a rock band at a severe disadvantage in terms of energy. Machines tend to sound machine-like; they lack the visceral impact that makes rock & roll what it is. But don't expect the status quo to continue in the rock arena any more than it has in the songwriting sector. Technology continues to race along, solving problems and fine-tuning as it goes. There's no doubt it will continue to spit out one shiny new bauble after another, to be scooped up by the wide-eyed aspirant, who'll race home with it, plug it in, and get to work, manual in hand. Somewhere out there, right now, a young techno-artist is surely studying his Prince albums and tinkering away in an effort to make his machines ring with passion and urgency. Now, picture the look on the A&R man's face when he hears *that* demo. ■

## PLUGGING

Continued from page 15

New York and put it on a phone line, and I can actually record it here."

Ed Freeman of Rocshire Studios is developing compositional systems based on the interface of computers and synthesizers, with the aim of achieving a music that is partially composed, partially improvised, and partially computer-generated. "Certainly it's a new relationship," says Freeman. "The musician plays with the computer the same way he would with a member of the band. This is an artistic development in intimate relationship with a technological one."

With the advent of complex recording systems, will more maintenance be required? More skilled technicians? Gene Nash of Perspective Sound: "Things break less. Maintenance is simpler, too. There are less knobs to be twisted, and there is a lot of on-board computerized gear built into the machines to check them, which does save a lot of time."

**S**chmidt: "You need to have a staff of engineering people who are young and eager enough to stay abreast of the development of the gear, so it's not a puzzle to them."

And for those of you who still want to take the plunge into the recording business, be aware that home-demo recording can affect the success of your studio. Gottfried: "It has affected all studios. It's getting harder and harder to discern the difference between the home demo and the studio product, now." Barnes adds, "I know for a fact that there are many studios in musicians' homes that are actually state-of-the-art facilities—they're excellent."

So there you go. If you can deal with the expense, aggravation, and possible heartbreak that owning or working in a professional recording facility can provide, then, as the industry pros would say, go for it. Here is your chance to get friendly with the machinery of the future and to sweeten the air with the sound of your soul. ■

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## DOLBY

Continued from page 13

He walks around with his guitar, practicing the parts night and day. And, he's pretty spot-on every night. The complete opposite is our bass player, I think. On a good night, he's totally inspired. He could do a show on his own. On a bad night, he'll just make the whole thing so shockingly untogether that I'm ashamed to be in the same band. I mean, they're complete opposites.

**B**ut I'm very aware of atmosphere, and some gigs just have an atmosphere of their own, before you even step onstage. Sometimes, people look apathetic. Sometimes they look young, or as if they're there for the wrong reasons. Then I have a problem getting off on a gig. But I always try to be professional. That whole chemistry of touring revolves around the fact that for an hour each night, you get that real added touch of playing in sync. I just know that every night it has to be 100 percent spot-on. There's just no danger in that. The things I enjoy most during a gig are not the things that have been perfectly rehearsed. They're the things that shook me a little bit, and that were spontaneous."

There sits Thomas Dolby, the young maestro on the brink of tomorrow. He

might sound, to some, like a perfectionist in an imperfect world. His wit saves him from so cold a verdict. "I could have chosen a bunch of top studio players who probably would have been note-for-note more accurate. And my band is just screaming at each other about the mistakes they made onstage, not in a heavy way, but because they are generally concerned. It's all very positive, and that's very good. We're all good friends."

As Dolby videos play across television screens nationwide, and dogs cower in the presence of some mad, shirtless violinist, Thomas considers again those processes governing his destiny.

"It does matter whether I make records. I have to do it. I've little choice in the matter. It's like saying to somebody, 'You don't like working in a factory. It's more fun being unemployed. You don't need to do that.' I wouldn't say it's that extreme; it's something I like to do. You've got to make a living. I just need that outlet. Without it, I'd just explode.

"If I have my say, I'd like to get away from the single-album-video-tour format. I'd like to vary it, and get into films. I'd like to branch out."

I ask Thomas Dolby about those plans, and if there was anybody in particular with whom he'd like to work.

"Yeah, but I won't tell you." ■

## MARGOULEFF

Continued from page 21

business, you've got to put back. Five years down the road, one of our young engineers may be a new Roy Baker."


Despite Margouleff's distinguished success as an engineer (he has four platinum and a dozen gold albums), he considers himself somewhat of a maverick. "It's very seldom that an A&R guy will call me and say, 'Do we got a wonderful band for you to produce!' I've always been on the fringe of that part of the business. It never excited me to go to A&R picnics and baseball games, doing the social thing. I'd rather spend my time in the recording studio, where I'm at my best.

**T**here's a certain amount of nepotism, a 'good ole boy' network. They either let you in and throw you the big projects, or you struggle with new bands. Sometimes you do that by choice. My greatest pleasure is working with new bands. If I hear about a great band, I'll go out and track them down, sign them, take the band around to the record companies, and work with their manager.

"Unless you stay in touch with what's going on, you're very rapidly passed by. I've been at it a while, and I've seen the cycles. The only thing that is constant is change." ■



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# MC GUIDE TO CALIFORNIA RECORDING STUDIOS

The following 10 pages list many of the recording studios in California. The purpose of this guide is to provide musicians and producers with a comprehensive list of the various recording facilities throughout the state and the equipment they have to offer. Although this guide is far from a complete directory of available facilities in California, every attempt was made to contact as many studios as possible. We apologize to those we may have inadvertently missed. **All information in this MC Guide was provided by the studios.**

## Southern California

### 4 TRACK

#### ALTERNATIVE MUSIC PRODUCTIONS INC.

- **Address:** 7188 Sunset Blvd. Ste. 204 L.A. CA 90046
- **Phone:** (213) 876-2552
- **Primary Recording Format:** 4 Track Demos
- **Equipment:** All Teac with DBX, most outboard equipment
- **Services:** Complete production facilities & services which include record & video production, art, & graphic services, career management & creative support

#### KOALA STUDIO

- **Address:** 601 N. Buena Vista, Burbank, CA 91505
- **Phone:** (818) 848-1569
- **Primary Recording Format:** 4 Track
- **Equipment:** Revox, Teac, M.A., synthesizers, woodwinds, percussion
- **Services:** Recording, production, electronic music, arranging
- **Comments:** Individual attention & quality product

#### PHUSION

- **Address:** PO Box 7981, Newport Beach, CA 92660
- **Phone:** (714) 751-6670
- **Primary Recording Format:** Remote Recording—4 Track
- **Equipment:** Teac A3440 4 Track, Tascam Model 3 mixer, Carver M400 amp, Soundcraftsmen RP2201R EQ, dbx M124 noise reduction, Korg 1-D400 analog delay, Sennheiser, Shure, AKG, etc. mics
- **Services:** ARP Odyssey, Acoustic 15C amp, Mesa Boogie amp for hire
- **Comments:** Reasonable rates will be tailored to suit your personal/project needs. Specializing in demo tapes

### 8 TRACK

#### ANTLER RECORDING

- **Address:** PM Box 2212, Redondo Beach, CA 90278
- **Phone:** (213) 973-5445
- **Primary Recording Format:** 8 Track, 1/2" & 4 Track
- **Equipment:** Tascam 33 & 32, Teac & Doktorer 4 Tracks, Trae C3RX cassette Reunis mixing console, stereo reverb, stereo plate reverb, Lexicon DDLS, Symmetrix compressors, noise gates (4), stereo synthesizer JBL 4411 & Auratone monitors, Hafler power amp, Fender Rhodes piano, Yamaha baby grand, upright piano, Juro 60 synthesizer, Otari 11M digital drum machine, patch bay, microphones AKG, Sennheiser, Shure, Sony & Audio Technica
- **Services:** Engineering, production assistance & digital drum programming; are included in our base rate. We stock recording tape & cassettes at reasonable cost

#### BARR RECORDERS

- **Address:** 5238 Laurel Canyon, NE Hollywood, CA 91607
- **Phone:** (213) 406-0200
- **Primary Recording Format:** 8 Track
- **Equipment:** Tascam 80/8, Tascam Mod 5 Board, Sony Mixer Board, Teac 2 Trk, Teac 4 Trk, 3M 1530 IPS 1/2 Trk, Tapco Reverb, Electron 21176, Orban Stereo parametric EQ, Sony Cassette Deck, Rockman, Playbus, SM 57s, 58s, Re-1C, AKG C412s, Re-15, RCA 77 Mitsubishi and Auratone Speakers
- **Services:** 8 Trk Recording, Production and Musicians

#### Available

- **Comments:** I believe the key to great sound is the engineer who helps the client. Try us, we've got 10 years of experience

#### CANTRAX RECORDERS

- **Address:** 2119 Fidler Ave., Long Beach, CA 90825
- **Phone:** (213) 498-6499
- **Equipment:** Studer, Revox, Yamaha, Tascam, Teac, Valley People, etc.
- **Services:** Full recording services, numerous musical instruments available

#### CLEAN MACHINE RECORDING

- **Address:** 5131 Penfield Ave., Woodland Hills, CA 91364
- **Phone:** (818) 344-8945, 704-8901
- **Primary Recording Format:** 1/2" 8 Track
- **Equipment:** Tascam 38 tape machine, DBX, Soundcraft, Biamp 1648 mixing boards, digital 2 Track, 16 in. finny monitors, full outboard gear, Lexicon: DD1, harmonizer, Aphex, parametrics, graphics, lot-a-stuff Oberheim DMX drums, Roland JP6, JX3P, mivi capable, interfaced with Sequential Circuits midi into comp. peters, Commodore system included
- **Services:** Many guitars, basses, synthesizers & amps, all included. Production & arrangement assistance, special mixdowns, cassette copies, you name it.
- **Comments:** Our studio has done TV & film music, video sound, 45s, & hundreds of local bands & song writers. Modern sounds for a fair price—call Clean Machine, \$14 per hour

#### CONTROL CENTER

- **Address:** 128 N. Western Ave., L.A. CA 90004
- **Phone:** (213) 462-4300
- **Primary Recording Format:** 8 Track
- **Equipment:** Otari 8 Track, 2 Track, Sound Workshop 1280 console with Super EQ, Ursa Major Sjaque Station, Eventide 9111 harmonizer, JBL, Crown, BGW amps, Neumann Shure, AKG, Sony, RCA mics
- **Services:** We provide high quality recording in an 8 Track format
- **Comments:** Please call to see how inexpensively you can produce your own record. Many of our recordings are available on Slash, Enigma, & other independent labels

#### CROSSOVER SOUND

- **Address:** 7401 Sunset Blvd., Hollywood, CA
- **Phone:** (213) 875-3531 or (818) 9977847
- **Primary Recording Format:** 4 Track & 8 Track Facility
- **Equipment:** Tascam 80/8 with DBX & VSM, 1648 Studiomaster console, 3440S Teac with R19 DBX, Effects MXR digital reverb, SDE Roland 3000 digital delay, MXR pitch transposer, JBL & Atec monitors, Shure, AKG, Sony, Neumann mics, DBX 160X compressor limiters, Oki keyboard, DBX drum machine, & more
- **Services:** Complete 4 & 8 Track demo & mastering facility, priced from \$12.00 \$20.00 per hour
- **Comments:** Located in the heart of Hollywood. Prefer appointment. Owner & engineers assist artists with any problems they might have. From musicians to equipment, arrangements to production

#### DRAGONVILLE STUDIOS

- **Address:** 1768 N. Whitt. Ave., LaBrea, CA 91750
- **Phone:** (714) 546-4373 or (714) 596-8205
- **Primary Recording Format:** 4 Track, 8 Trk August 1984
- **Equipment:** Teac & Sony recorders, NEI & Tapco mixers, DBX noise reduction, NEI & PHA reverbs, harmonizer, digital & analog delays, graphic & parametric EQ, noise gates, limiters, compressors, Sennheiser, AKG, Shure, Sony, PZM mics, Tama drums, Moog synthizer, Wurliizer electric piano, Quatun guitars, Fender bass, Carvin amps.
- **Services:** Recording & rehearsal, real time cassette duplication, musician contact service, photo & video soundstage, sound engineering classes, instrument

- repair service. Special rate for "direct to cassette" recording of your rehearsal
- **Comments:** Very large & clean room, 9x14 stage, monthly rehearsal rates, PA & engineer included at no extra charge, night & weekend sessions welcome. See ad this issue

#### ECHO SOUND

- **Address:** 2902 Los Feliz Blvd., L.A. CA 90039
- **Phone:** (213) 662-5291
- **Primary Recording Format:** 1/2" 8 Track
- **Equipment:** Otari MX 5050B MK III, Studiomaster 1648/2, JBL 4311 B/WX studio monitors, Yamaha & BGW amps, DBX compressors, Ibanez DD1/harmonizer, new Linn Drum, space echo, Furman parametric reverb, Technics 1500 1/2 Track 15 ips) mastering, SAE stereo parametric EQ model 2800, Yamaha DX7, Roland Juno 60, Yamaha A4115H monitors, Simmons drums, Otari 6 point auto localizer/remote
- **Services:** 8 Track recording, tape duplication formats, rehearsal studios, instrument rentals, Linn drum rentals & programming, songwriter's demo production & musicians, VHS video taping service—stereo sound track
- **Comments:** Secure, private location, off 5 Fwy, convenient parking & loading (no stairs), plush room carpeted stage & drum riser, 3 way stereo PA, 16 in. Yamaha board

#### EVENING SUN RECORDERS

- **Address:** Hollywood
- **Phone:** Phil (213) 466-4211
- **Primary Recording Format:** 8 Track
- **Equipment:** Fostex AR LR 8 Track with dolby C, Fostex A9 1/2-track (both machines use Ampex 456 on 7" reels for lower tape costs), Teac 2340 1/4 track 4 channel & 2 channel stereo, Teac 407C cassette decks (2) with metal & dolby C, Fostex 350 mixing console, Teac Model 2A mixing console, Tascam Model 1 (2—one for monitor section, one for headphone mix), Fostex stereo linkable compressors, DBX 163 compressor, Atec tube compressors (2), Fostex stereo reverb Ibanez analog delay AD202, Ibanez digital delay DM1000, doubling, flange, chorus, pitch modulation, MXR 10-band graphic EQ (4), Acoustic reverb (large marble hallway), AKG, Crown, Sony, Sennheiser, Shure condenser mics.
- **Services:** Cost-effective pressaible high quality recordings, tape copies, production
- **Comments:** \$15 per hour cash only at least 24 hours in advance. Instruments available: drums, percussion, acoustic piano, electric piano, lute, harpsichord, organ, electric guitars (strat & tele), 2 amps (Fender 75 tube & Yamaha 30 watts)

#### THE HART STUDIO

- **Address:** 4533 Caledonia Way, L.A. CA 90065
- **Phone:** (213) 256-3649
- **Primary Recording Format:** 8 Track
- **Equipment:** Tascam 8 Track, DBX, Oberheim OB 8, ARP Odyssey & Orm, Oberheim DX digital drums, Rhodes electric piano, acoustic piano
- **Services:** Demo production for vocalists & singer-songwriters. Custom music composition & production for film, video, & demo productions
- **Comments:** Staff & studio musicians available

#### HEREAFTER STUDIOS

- **Address:** Hollywood
- **Phone:** (213) 856-9180
- **Primary Recording Format:** 1/4" 8 Tracks \$15 per hour
- **Equipment:** Fostex 8 Track, mixer stereo compressor, MXR 1500 digital delay, Oberheim DMX drum machine, Rhodes Chroma & Prophet 5 synthesizers, Gibson Les Paul guitar with Rockman IIB
- **Services:** Recording or equipment rentals, arranging & production assistance (demo pks)
- **Comments:** Ideal for songwriters or people who need recording & musicianship for one low price

#### HTR STUDIO/HIGH TECH INSTRUMENT RENTAL

- **Address:** 25313 Walnut, Lomita, CA 90717
- **Phone:** 534 2679 841 9426, 827 9064
- **Primary Recording Format:** 4 & 8 Track & 1/2 in stereo video
- **Equipment:** Tascam 4 track, Otari 8 track, BMX Linn, Ammons SDS7 SDS5, Full Trigger Interface System, Yamaha DX7, All Oberheim equipment, Roland GR700 Guitar Synth, Fairlight Syncaiver, Vocoder, Dr. Click, Wave Terminal, Jupiter 8, and much much more.
- **Services:** Audio Video Demos with state of the art musical instruments
- **Comments:** 24 Track Time Available The Price Is Right

#### IMAGINARY STUDIOS

- **Address:** 971 Iodiana Ave., Venice, CA 90291
- **Phone:** (213) 396-3973
- **Primary Recording Format:** 8 Track
- **Equipment:** Teac 80/8 8 Track, Otari MX5050 B 1/2 track, Teac cassette deck, Teac MDL 5 mixing console with Teac MDL 1 submix. Outboard includes Delta Lab D14 digital delay, DBX 161 compression, reverb by Furman, Luxman stereo graphic EQ, Play back is JBL 4311s & Auratones, all powered by Bose 1800 power amp
- **Services:** From lectures to rock, Imaginary Studios has been serving our community for over 4 years now & is still dedicated to giving you the most for your money. Don't forget to ask about our video production department
- **Comments:** Whether it's your first demo, or production for a 45 or LP, just give us a call & we'll be glad to help you come up with a cost effective program. We're looking forward to hearing from you

#### INTELLIGENT PRODUCTIONS

- **Address:** Lankershim Blvd., N Hollywood, Ca
- **Phone:** (213) 763-0641, or 660-3217
- **Primary Recording Format:** 8 Track
- **Equipment:** Tascam 80/8 recorder, DBX noise reduction All outboard effects, complete instrument and percussion inventory, custom tuned room w/AC
- **Services:** Unique demo services. Emphasis on up to date sounds & productions. Special block rates for bands and independent producers
- **Comments:** Studio owned & operated by pro drummer and bassist and engineer w/major label & studio credits

#### J.E.R. Studios

- **Address:** 485 South Kellogg Way, Goleta, CA 93117
- **Phone:** (805) 964-4512
- **Primary Recording Format:** 8 Track
- **Equipment:** Langent 2tr8, Tascam 80/8, Tascam 35 Z JBL Auratone/Yamaha monitors, Crown amps, Biamp reverb, Effectrix DD1, 2.48 track noise reduction/compressors, MXR effects, full range of mics, Kawai grand piano, asorted instruments
- **Services:** 2.4.8 track recording, production consultation, rehearsal, space duplication, instrument rental & supplies music instruction
- **Comments:** Now in our 5th year, J.E.R. studios has become the busiest "little studio" in the Santa Barbara area & because of our consistent sound quality & professional attitude J.E.R. Studios is truly an artist's studio

#### J.E. SOUND PRODUCTION & ENTERTAINMENT

- **Address:** 2413 Lantana Terrace, L.A. CA
- **Phone:** (213) 667-0228
- **Primary Recording Format:** 4 Track (\$8/hr) 8 Track (\$15/hr)
- **Equipment:** AKAI 4 Track recorder, Otari 8 Track recorder, Dolby noise reduction, Soundcraft 16 channel board, Peavey 7 channel board, Shure mics, MXR graphic EQ, Roland digital delay, Marshall amps, Roland Drumix & bassline computers, Roland synthesizer
- **Services:** Staff service music lessons, quality record







# RECORDING STUDIOS

92683  
 ▶ Phone: (714) 843 3457  
 ▶ **Primary Recording Format:** 1" 16 Track 1/2" 8 Track  
 ▶ **Equipment:** 8516B 80 8 22x24 mixer (all w/VSO & DBX), Tascam Model 16 mixer (w/sub groups), 5 DDL noise gates, Alpha 6 limiters, 2 reverbs, 7000, 3 w/18" ceilings & 4 isolation areas  
 ▶ **Services:** In same building w/related Talent Agency, McJames Music Publishing, Kaphary Photography  
 ▶ **Comments:** Special block rates, late night rates, day block rates, producer/engineer rates, Records out on Geffen, A&M, Enigma, Greenwald

**HIT SINGLE RECORDING SERVICES**  
 ▶ **Address:** College Grove Center Lower Ct #4 San Diego CA 92115  
 ▶ **Phone:** (619) 265 0524  
 ▶ **Primary Recording Format:** 16 8 2 Track Recording & Mixing  
 ▶ **Equipment:** Console Soundcraft J624 18-16 Recorders Stephens 811 16 Track Teac/Tascam 80 8 with DBX 8 Track MCI JH 110 2 Track Pioneer RT1020 2 Track Onkyo & Akai cassette Monitors UREI 813 JBL 4311, Auratone 5C DDLs Lexicon 93 with MCO Delta Lab 1024 MXR Reverb Ecoplate II Roland RV800 Stereo Spring 12 DBX 160 12 UREI LA 4 Eventide Instant Phaser 12 MXR 1/2 EQ 12 Valley People Dynamic gates Mics Neumann AKG Sennheiser Shure EV RCA 1XR audio exciter power amps by BGV  
 ▶ **Services:** Production assistance copyright & pub lisc'ng assistance, record mastering & pressing sub-contracting, commercial tugging  
 ▶ **Comments:** Hit Single Recording Services, presently at its fifth year, specializes in all styles of original music. Our prior clients have included several top area original acts. Competitive rates, a professional attitude & a comfortable atmosphere have all helped HSR become the most popular 16 track recording rooms in the area!

**KITCHEN SYNC RECORDING**  
 ▶ **Address:** 5325 Sunset Blvd Hollywood CA 90027  
 ▶ **Phone:** (213) 463 2375  
 ▶ **Primary Recording Format:** 16 Track 8 Track 2 Track  
 ▶ **Equipment:** Recorders MCI JH114 161 Teac 80 8 & 16 Track with dbx Ampex ATR 100 21 Console Sound Workshop 1600 with parametric EQ, 20x16 Outboard Eventide harmonizer MXR digital delay MXR flanger Roland stereo chorus, DBX limiters 12 Valley People limiter gates 12 Kepex 4 graphic EQs 12 Echoplex stereo reverb Micmix 4 per C reverb Speakers UREI Time Aligns Auratones Amps Haller Crown Instruments Piano Kawai E grand Rhodes 73 ARP Omni  
 ▶ **Services:** Multitrack recording mixing DDS Narration commercials recording/editing sound effects library reel & cassette copies production services AD with finding musicians at angers rentals

**MUSICFALL**  
 ▶ **Address:** 8800 Hollywood CA 90028  
 ▶ **Phone:** (213) 462 6784  
 ▶ **Primary Recording Format:** Tascam 85 16 1" 16 Track Tascam 80 8 1/2" 8 Track Ampex ATR 132 (1130 ips)  
 ▶ **Equipment:** Large selection of the most popular mics featuring a Neumann U47 tube Highly modified Tascam M15 console (168) with two cue sends & real time analysis Syntrizer signal gates & comp limiters DBX 161 comp limiters Orban 622 parametric EQs Eventide 949H harmonizer 2 Lexicon Prime Time delays TMT140 Plate & Mic Mix reverb Crown amps playback thru JBL 4311 & EV IWA's Yamaha C3D piano Rhodes 88 Holmer D6 clav ARP Omni synth full studio drums  
 ▶ **Services:** We can provide any help needed as far as production arrangement & musicians. We are currently involved with a major publisher in Nashville & are now in an excellent position to place good CGW

music  
 ▶ **Comments:** Musicfall is fully air conditioned & has a kitchen & lounge area. A large side entrance facilitates entry & moving of heavy equipment. The studio is recently remodeled, attractively designed & acoustically built. Much time & money were spent to create a highly accurate control room for mixing

**MYSTIC STUDIO**  
 ▶ **Address:** 6277 Selma Ave Hollywood CA 90028  
 ▶ **Phone:** Doug Moody (213) 464 9667  
 ▶ **Primary Recording Format:** 2" 16 Track  
 ▶ **Equipment:** All Ampex recording machines console & monitoring Spectra-sonic 3 natural echo chambers  
 ▶ **Services:** Custom record pressing & distribution  
 ▶ **Comments:** Specializing in live recording

**PACIFICA STUDIOS**  
 ▶ **Address:** 2620 La Cienega Ave Culver City CA 90034  
 ▶ **Phone:** (213) 559 9777  
 ▶ **Primary Recording Format:** 1" 16 Track  
 ▶ **Equipment:** Tascam 85 16 JBL 4411 4313B & Auratone monitors Hoffer 500 power amp Delta Lab 4 digital delay, harmonizer Ibanez analog delay DBX 161 & 162 stereo compressor graphic & parametric EQs baby grand piano Fender Rhodes electric piano Roland JX 3P programmable synthesizer Neumann U87 AKG Sennheiser Sony Beyer mics DMX drum machine also available  
 ▶ **Services:** 16 track recording for all musical formats radio spots & jingles cassette duplication facilities

**ROSE STUDIOS**  
 ▶ **Address:** 1098 Rose Ave El Centro CA 92247  
 ▶ **Phone:** (619) 352 5774  
 ▶ **Primary Recording Format:** 16 Tracks  
 ▶ **Equipment:** We are in the process of updating our equipment & facilities. In September we expect to have a new 32 input transformerless console & a new acoustically tuned control room & studio  
 ▶ **Services:** Demo tapes to completed albums. Besides the acoustic & sonic improvements we are putting, much emphasis on a comfortable & creative environment  
 ▶ **Comments:** Rose Studios desires to be a service to those sharing the Good News

**SERENDIPITY SOUND, Studio Div. of Bluefield Music Group.**  
 ▶ **Address:** Hollywood CA Call for appointment  
 ▶ **Phone:** (213) 463 5096 (7664)  
 ▶ **Primary Recording Format:** Digital 16 Track Analog 8 & 24 Track  
 ▶ **Equipment:** Oberheim System OB X1 DSA DMX with synthesizer slave (Moogs & ARP) 62" grand piano Rhodes Limiters DDLs Spekmix Master Logic reverb Yamaha NS10 & Linnoy Ltd Reoc Tech mics Studer tape machines 1" & 1/2" video synchronization  
 ▶ **Services:** Film scores commercials jingle & background record pre-production & tracks publishers & songwriters demo service  
 ▶ **Comments:** Comfortable creative keyboard room built for speed & spontaneity. Lives updates on synth sizes & digital drums. In house musicians & production assistance available

**STARWORKS ENTERPRISES**  
 ▶ **Address:** 10171017 N Cole Ave Ste 24 Hollywood CA 90028  
 ▶ **Phone:** (213) 463 4707  
 ▶ **Primary Recording Format:** Audio Music Recording, Demo Master Production  
 ▶ **Equipment:** Tascam 85 16 1" 16 Track 530 ips Otari 5150 1/2 Track Tascam 38 1/2" 8 Track Yamaha RM 240R 24 channel mixer Yamaha RM 804 8 channel mixer DBX noise reduction DBX compressor limiter Roland 3000 DDL Master Reverb 305 DX drum mixer JX 3P poly synth chorus phase flange double

DOD dual delay  
 ▶ **Services:** Record or demo production production assistance available musicians copies will expand into Video Audio sweetening editing 1/2  
 ▶ **Comments:** Grand Opening Special Offer \$10/hr 16 Track \$10/hr 8 Track engineer included

**SUNBURST RECORDING & PRODUCTIONS**  
 ▶ **Address:** 10313 W Jefferson Blvd Culver City CA 90230  
 ▶ **Phone:** (213) 214 2222  
 ▶ **Primary Recording Format:** 1" 16 Track 1/2" 8 Track  
 ▶ **Equipment:** Tascam 90 16 Track Tascam 80 8 16 Track Tascam 25 2 1/2 Track Teac A 3340S 1 Track Inrad 8030 1/2 Track 12 Track C 3 cassette deck Sound Workshop 1280 REO with expander 4 in 24 direct outs 8 buss outs VSO on all Tascam recorders Lexicon Model 200 digital reverb Orban spring reverb MXR digital delay dbx limiters 1/2 channels of dbx noise reduction tape 1 stereo chorus 3 band graphic EQ, etc Mics Neumann U87 KM84 AKG 414 RI 155 Sennheiser 421 Crown P74 etc Key boards Kawai KG 6C 7 4" grand piano Hammond B 3 (1956) with Leslie Roland Juno 60 Fender Rhodes ARP strings mini Moog Yamaha CS 15 synth Holmer D 6 clav Casio MT 30 organ complete drum set  
 ▶ **Comments:** Sunburst has been in operation for 5 years 2 1/2 years at the present location which offers central air high ceilings to 14' & an acoustical environment that is both professional & relaxing

**SUNOANCE SOUND STUDIO**  
 ▶ **Address:** 7231 Garden Grove Blvd Ste K Garden Grove 92641  
 ▶ **Phone:** (714) 995 7064  
 ▶ **Primary Recording Format:** 1" 16 Track  
 ▶ **Equipment:** Tascam 85 16 Track recorder Technics 1520 iso loop 2 Track recorder with DBX Teac A 3340S 4 Track recorder with DBX Sony IC 899 4 Track Recorder Technics MK 85 cassette deck Tascam 15 B 1816 multi console with EQ upgrade SDS7 Simmons drums Sound Workshop reverb DBX compressors Lexicon digital delay Orban Deesser EV Altec Shure Audio Technica AKG & Sennheiser mics  
 ▶ **Services:** In track recording & production radio jingles sound tracks LPS 26 & demos  
 ▶ **Comments:** We're a top flight production studio staffed entirely by pro musicians. We take a very real interest in all our projects.

**STUDIO 9 SOUND LABS**  
 ▶ **Address:** 5504 Hollywood Blvd Hollywood CA 90028  
 ▶ **Phone:** (213) 871 7060 353 7187  
 ▶ **Primary Recording Format:** 1" 8 & 16 Track  
 ▶ **Equipment:** 3M 16 Track Tascam 80 8 with DBX Tascam 3440 4 Track with DBX Teac 3300 2 Track with DBX 4 Sansui 1110 cassette decks harmonizer DDI double flanger stereo parametric EQ noise gates limiters compressors Quantum 18 in 8 out console stereo reverb JBL 4311s & Auratones complete mic selection piano isolation booth VSOs 48 16 Track JVC 1/2" video editing VHS Beta 5 TV screen procam detailer SAI graphics  
 ▶ **Services:** Audio recording & mixing audio copies video copies video editing & video screening free production assistance (demo packages drums bass piano & synth \$40 plus recording time) & excellent mastering & pressing assistance  
 ▶ **Comments:** We take pride in our work

**SUTTON PLACE RECORDING**  
 ▶ **Address:** 14751 20th Street Van Nuys CA 91411  
 ▶ **Primary Recording Format:** 8 & 16 Track  
 ▶ **Equipment:** ACS 2" 16 Track Tascam 80 16 Track Technics 1520 2 Track Sony cassette decks Audio Arts transformerless parametric EQ console Lexicon Master Room ADA DBX compressors other assorted outboard gear

▶ **Services:** 12 & 2 Track recording production rehearsal instruments & musicians available prices made engineer  
 ▶ **Comments:** LA's hottest R&R studio specializing in hard rock open to all styles 5:15hr 16 Track \$14.95hr 8 Track \$10.95hr 8 Track


**SYNAPSE RECORDING**  
 ▶ **Address:** 443 S Victory Blvd Burbank CA 91502  
 ▶ **Phone:** (818) 841 7777  
 ▶ **Primary Recording Format:** 8 & 16 Track digital memory  
 ▶ **Equipment:** Soundcraft II DX 1 Linn Drum Otari MK II & MK III 2 Ramsa mixer Max/Ma reverb JBL 4411s & Auratones JBL 4311M etc 16 recorders Otari C10 & 8 mics syntrizer  
 ▶ **Services:** 161 in electronic music studio full music video production staff available  
 ▶ **Comments:** Clients include recording artists in motion picture producers ad agencies broadcast TV

## 24 TRACK

**ALPHA STUDIOS**  
 ▶ **Address:** 1420 W Magnolia Blvd Burbank CA 91506  
 ▶ **Phone:** (818) 508 2433  
 ▶ **Primary Recording Format:** 24 Track look up to a main as 72 Track or analog 16 Track  
 ▶ **Equipment:** Ampex 3700 1" 1/2 ATR 1 Tracks 4/2 Tracks Ampex VPR II 1" VHS C format machines with TBC ITC 1" machines Panasonic 1" machines custom built API 32 in 16 out 1/2 monitor console IAD TSM 1 monitor second pair shipped in the US live echo EM110 plate & BX 20 4 the tube mics & the best BFX without competitor with tube shadows & cather system color bar house & generate full video pathbars program times monitor 50" back projection system in main room for AD 8 music sweetening  
 ▶ **Services:** All audio post needs music sweetening music recording, ADNR sound effects or any a complete stage equipped with 11000 mics 1/2" and power adjoints the 12x7 room. This stage is equipped with eye & curtain curtains. The audio control room has a window that look into the stage through operable steel doors for use the mic & cue & video system feeds the stage for mix needs  
 ▶ **Comments:** The new facility will open August 31st as a multi-media company. This new recording room will be open 10:15th & 1/2 pre book with Kris Kristofferson & Steve Goodman's new album Engineer Gary Brandt is the designer. This new complex is well as the manager

**AMIGO STUDIOS**  
 ▶ **Address:** 11114 Compton St Hollywood CA 91601  
 ▶ **Phone:** (818) 880 3005  
 ▶ **Primary Recording Format:** 32 Track 3M Digital 24 Track Analog  
 ▶ **Equipment:** 3M 32 Track Digital 141 MCI 14 Track Analog 1/2 1/4 1/8 Analog wide selection of all types of mics, stage & recording 3 grand pianos Fairlight computer hardware system  
 ▶ **Services:** Digital & analog audio recording video audio sync  
 ▶ **Comments:** All effects mus dubbs etc no charge offer a warm friend, creative environment

**AUDIO ENGINEERING ASSOCIATES**  
 ▶ **Address:** 1029 N Allen Ave Pasadena CA 91104  
 ▶ **Phone:** (818) 798 1127  
 ▶ **Primary Recording Format:** 2 8 16 & 24 Track  
 ▶ **Equipment:** Minsky Sauter M Ramsa custom built Recording Studer A810 Tascam Otari Reverb Sony Yics Schoeps Coles AKG Neumann Crown P/M Audio Technica Monitor 441 JBL Serial process by



# Charles Laurence Recording Studio

**24 Track Recording — Specialty Real Time Cassette Duplication — Staff Photographer Session Musicians on Call**

<ul style="list-style-type: none"> <li>• Reg. Rates</li> <li>• 24 Trk 34.50</li> <li>• 8 Trk 17.60</li> <li>• 4 Trk 12.95</li> </ul>	<ul style="list-style-type: none"> <li>• "Special Weekday Rates"</li> <li>• 24 Trk 30.00 Hr.</li> <li>• 8 Trk 14.50 Hr.</li> <li>• 4 Trk 10.00 Hr.</li> </ul>
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• Real Time Stereo Cassette Copies • Chrome \$1.95 • Normal \$ 95

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# RECORDING STUDIOS



Dolby dbx Ecoplate Aphex Lexicon Delta Lab Urs Major

- Services:** Complete range of recording capabilities in our large tube studio. Steinway piano VO, commercials, pop, rock, folk, classical, jazz, radio drama, demos. *Not* post production PA.
- Comments:** We have experienced engineers in all areas of recording & production remote & studio. We are especially determined to treat each project in a dividualy tailored to the client's needs & tastes.

## BRITANNIA STUDIOS, INC.

- Address:** 3249 Cahuenga Blvd. West, Hollywood, CA 90068
- Phone:** (213) 851-1244
- Primary Recording Format:** Music, Records, TV & Motion Picture
- Equipment:** MCI console & machines, 24 track 4 Track 2 track JBL monitors, video production, Dolby NR

## BROOKHILL

- Address:** 13715 A Ventura Blvd., Sherman Oaks, CA 91423
- Phone:** (818) 768-0300
- Primary Recording Format:** 24 Track
- Equipment:** Ampex 24 track & Dynaflux 3000 32 track console. Full complement of outboard gear includes dbx Aphex Eventide Lexicon Valley People JVC & Delta Lab Mic selection includes Neumann Beyer Sennheiser Sony Altec AKG instruments include Linn Drum Fender Rhodes Memory Moog Pro One & Fairlight CMI
- Comments:** Owned by firm DBrien, managed by engineer Steve McDonald

## CALIFORNIA RECORDING STUDIO

- Address:** 5203 Sunset Blvd.
- Phone:** (213) 664-1244
- Primary Recording Format:** 24 Track & 1/2" Video
- Equipment:** MCI 24 Track recorder console, 12 track out, Lexicon echo reverb 224X LA 2A limiters UREI limiters noise gates digital delays ARZ PCM 42 Prime Time Steinway B grand piano Fender Rhodes
- Services:** Music recording up to 18 musicians for records TV shows & film recording music tracks VO for commercials with video interlock for audio sweetening to TV picture
- Comments:** Studio established in 1967 has very experienced staff who understand efficiency with artistic clients include Richard Simmons video & TV show People, Do the Craynest Things, LA Dodgers theme song, NBC closing news theme 20th Century Fox movie Revenge of the Nerds

## CIRCLE SOUND STUDIOS

- Address:** 3465 El Cajon Blvd., San Diego, CA 92104
- Phone:** (619) 280-7310
- Primary Recording Format:** 24 Track
- Equipment:** MCI 428 console, MCI 24 & 18 Track recorders, Studer 2 track, Lexicon 224 reverb har monizer Prime Time outboard parametric CBX 160 comp limiters, Delta Lab 1024 digital delay, Neumann AKG EV etc UREI Time Align JBL 4411
- Services:** Records jingles demos production etc
- Comments:** We have a professional sound comfy at musphere & rates that'll let you stay comfortable

## CLASSIC SOUND

- Address:** 6162 Hollywood Blvd., Suites 214-216, Hollywood, CA 90028
- Phone:** (213) 664-7622
- Primary Recording Format:** 24 Track
- Equipment:** Stephens transformerless 24 track with Automatix & video sync Tangent board Otari 5050 MK III 2 track harmonizer aural exciter Pultec tube EQ Effectron Kepex Dyna mites Orban Master Room

DBX 165, Tandy Steinway Sequential Circuits Drum Traks & 360 systems digital keyboard etc

- Services:** Record production packages engineering production & programming classes full 24 track recording & mixing services for masters, albums, singles, EPs, soundtracks & demos. Time sharing available every 6 months
- Comments:** We place a tremendous emphasis on how our engineers work with our clients to ensure that they get what they want. People are getting deals with tapes done with us. We offer a \$25/hr intro special that includes drum computer & synth

## CLOVER RECORDING STUDIO

- Address:** 6232 Santa Monica Blvd., Hollywood, CA 90038
- Phone:** (213) 463-2371
- Primary Recording Format:** 24 Track Recording
- Equipment:** Console API/Jensen Custom Recorders MCI Studer Ampex Otari Revor Sony PCM technics, Aiwa cassette decks, Monitors UREI Yamaha JBL Advents Auratones Mics Neumann AKG Sony Out board teletronix UREI EMT Eventide Kepex Roger Allison Lang Pultec Orban SAE Publison BEL Mar shall Echo reverb EMT & Ecoplate Amps Crown, Hafler Phase Linear Steinway Model B grand piano
- Services:** Private office, lounge area, listening room, bedroom & shower facilities available
- Comments:** Call studio manager (Catharina Masters Bunch) for rates & additional information

## CONWAY RECORDING

- Address:** 615 N. St. Andrews Place, Hollywood, CA 90004
- Phone:** (213) 463-2175
- Primary Recording Format:** 24 Track
- Equipment:** Neve (GMI movable ladder system) Studer

## DIGITAL SOUND RECORDING

- Address:** 607 North Ave 64, L.A., CA 90042
- Phone:** (213) 258-6741
- Primary Recording Format:** 24 Track Analog, 2 Track Digital
- Equipment:** MCI console, 3M 73 24 Track, Sony PCM 1609/1610 Digital audio mastering recorder, Ampex Studer Teac Sony 1/2" video, JBL Auratone, Steinway, Oberheim DBX Limiters, UREI Innomics Keyex Teletronics LA 2 Pultec, Orban stereo synth, Orban sibilance controller, Wavemakers Eventide harmonizer phase shifter, Burwin DNF 1000 Master Room Super C reverb digital reverb Scamp system, Neumann tube & let mics AKG tube & let mics, Sennheiser, Shure, Electrovoice RCA American, Sony, Adams Smith video audio synchronizer, direct boxes including channel direct box, mic stands & music stands, Music room for 25 players
- Services:** Complete audio & video production, audio sweetening, digital audio recording, editing, compact disc, master preparation, real time cassette duplication, digital audiovideo systems, design
- Comments:** Digital Sound Recording is one of the top professional recording studios in LA. As a pioneer in digital recording, DSR sets state of the art standards for all of its projects. Van Webster, president of Digital Sound Recording, takes special pride in working on difficult & challenging projects.

## DYNASTY STUDIO

- Address:** 1614 Cabrillo Ave., Torrance, CA 90501
- Phone:** (310) 328-6836
- Primary Recording Format:** Recording facility for records, movies, TV
- Equipment:** 3M 16 & 24 Track MCI master machines, JBL speakers, EMT digital delays, 10' concert grand, various instruments, complete mic selection
- Services:** Music editing, commercial jingles, record production, mixing, mastering, studio musicians, record packages
- Comments:** Studio is run on a one-to-one basis

Privacy & appointments are essential

## EFX

- Address:** 919 N. Victory, Burbank, CA 91502
- Phone:** (818) 843-4752
- Primary Recording Format:** All professional recording formats
- Equipment:** Studer & MCI tape recorders, Amek (on sale) all outboard gear, BIX softouch video lock-up
- Services:** Complete audio services for music, film & video
- Comments:** All audio services available from a quick transfer to a complete film soundtrack

## EVERGREEN

- Address:** 4403 W. Magnolia Blvd., Burbank, CA 91505
- Phone:** (818) 843-6800
- Primary Recording Format:** 24 Track
- Equipment:** Consoles, Harrison Recorders, Amper Otari, Monitors, UREI, JBL, Hitachi, Auratones, Out board, Adams Smith, EECO, Lexicon, Eventide, Innomics, Marshall, UREI, Kepex, various echo, Mics, AKG, Neumann, Sennheiser, Shure, most standard makes & models, 35mm recorders, projectors, transfer facilities, editing facilities, Yamaha C7D in house, both studios
- Comments:** Evergreen Recording Studios is considered by many to be one of the finest facilities for records & film scoring on the west coast. Client list includes Harry Nilsson, Yo-Ko Ono, Rimp, Starr, Barry Manilow, Al Stewart, Bonnie Raitt, Nigel Olsen, Tim Gorman, Lorimar, MGM, Universal, CBS/TV, Paramount, MTM, Columbia Pictures

## EXCALIBUR

- Address:** 11324 1/2 Ventura Blvd., Studio City, CA 91604
- Phone:** 760-6809
- Primary Recording Format:** 24 Track
- Equipment:** MCI UHS50 series console, MCI 24 Track recorder, MCI 2 Track, Lexicon harmonizer, UREI Time Align, Yamaha grand, state of the art etc
- Services:** International production & publishing company put productions together to place overseas plus producer for major companies, music for TV jingles, etc. Call for info

## FAST FORWARD RECORDING

- Address:** 6428 Sunset Ave., Hollywood, CA 90028
- Phone:** (213) 464-5457
- Primary Recording Format:** 2" 24 Track
- Equipment:** ACES UA console, 24 track deck, 1/2" 30 ips mastering deck, Ampex 1/2" mastering deck, Ecoplate reverb, Delta Lab DDL, CBS compressor, many custom built devices
- Services:** Multi-track recording, voice over & scoring
- Comments:** Our aim is to provide top quality recording at a reasonable price. We are a brand new facility planning to grow. We are here to move your career goals into Fast Forward

## FLORES RECORDING STUDIOS

- Address:** 11115 Magnolia Blvd., No. Hollywood, CA 90061
- Phone:** (213) 508-5216
- Primary Recording Format:** 24 Track
- Equipment:** (2) Harrison consoles, Model 3232 32+24 (8) Kepex 11s (10) Kepex 500 (1) Studer Model A80VUMKII 24 Tracks (1) Studer, Model A80VUMKII 2 Tracks (2) 3M Model M79 24 Tracks (5) 3M Model M79 2 Tracks (4) EMT 140 echo chambers, Lexicon 224X (1) ARG, ARG BX 10, Delta Lab DL 2, Eventide 1745 digital delay, JBL 6233 Crown Studio monitor amps, UREI 813, Yamahas NS 10, Auratone monitor speakers
- Services:** Please call for details
- Comments:** We also have in house (1) 9' Yamaha concert grand piano (1) 6' Yamaha concert grand piano. Our studios offer a home environment

## FOOTPRINT SOUND STUDIOS

- Address:** 13216 Bloomfield St., Sherman Oaks, CA 91423
- Phone:** (213) 877-1854
- Primary Recording Format:** 24 Track Audio
- Equipment:** Trident Series 801 32 input console with 16000 capabilities up to 16 tracks, Reverbs, Ampex MM1200 24 16 Track including remote, Search to Cue and VSO Ampex ATR 100 2 Track Ampex 2 Track with variable VSO techniques, 4 tracks, Technics cassette Monitors, Time aligning, MDW 4, JBL 5, Auratone, Monitor Cue power Haffer Crown, Yamaha EQ, UREI Spectra Acoustic graphics, Orban parametric Echo Delay Ecoplate, AKG BX10 stereo echo chambers, Orban & Uduo 8 reverb units, 16000, UREI Eventide harmonizer, Lexicon Prime Time Mix, Outboard Orban G14 noise gates, Eventide digital metronome, dual turntable, Orban Deesser, Mics: Neumann AKG Sennheiser, Sony Shure, Teletronix, Beyer, Audio Technica, RCA Instruments, Yamaha 6" grand piano, percussion, complete drum set, fender bass guitar, amps, perussion, mixers, etc.

## GOLDEN GOOSE RECORDING

- Address:** 204 Pomona Ave., Costa Mesa, CA 92627
- Phone:** (714) 548-3694
- Primary Recording Format:** 24 Track Analog, 2 Track Digital
- Equipment:** Ampex MM100 16/24 Ampex ATR 100 Hitachi 2 channel PCM, Ampex AG 441 2 channel 1/2" cassette & remote copy, 3242 Jansone Spectra Sans SAPI, real time copy, staff, Plate rigging, electronic reverb, DDL, 4 harmonizer, comp, limiter, mixers & 8, Kepex gates, Marshall time mod, flange, phaser, parametric & graphic EQ, 10 & 17 band filter program, UREI 804E 813 Time Align monitors, JBL 4311
- Services:** Production album projects through mastering
- Comments:** We are doing everything we can to fur ther the finest & purest sound available in a comfortable, artistic atmosphere for the client who demands the best

## GOLIMINE RECORDING STUDIO

- Address:** 1394 Calaveras Rd., Ventura, CA 91301
- Phone:** (805) 644-8341
- Primary Recording Format:** 24 Track
- Equipment:** Neutec Series II 28/28 (stereo VTR90) Otari 24 track machine, UREI 813 monitors, Hafler DHR10 power amp, Yamaha NS 10 monitors, various mics including AKG, Sony Shure, F11, Neumann H910 harmonizer, LA 2A, UA175 DBX 161, Altec 436C, RCA 11A5, Marshall WXR, Delta Lab delay lines, 80X Teac
- Services:** We use two iso rooms, 18x24' 9'10" with our own room, 15x40' every room to offer a wide range of recording flexibility
- Comments:** Our rates are \$40 for 24 track, 125 for 2 track, 30 for 2 track

## GROUND CONTROL

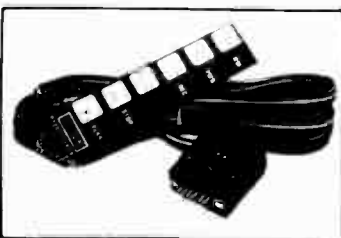
- Address:** 1602 Montana Ave., Santa Monica, CA 90405
- Phone:** (213) 453-1255
- Primary Recording Format:** 48 Track
- Comments:** Owner & Production Engineer, Paul Rutanik

## GROUP IV RECORDING, INC.

- Address:** 1541 N. Wilcox, Hollywood, CA 90028
- Phone:** (213) 464-6444
- Primary Recording Format:** Audio Recording, Film, Video, Remotes, etc.
- Equipment:** Trident console, MCI & Studer Recorders, JBL, Yamaha etc. amps, Auratone & Tad speakers, various mics, Sony 1/2" video recorder
- Services:** 24 Track Analog/Digital recording studio for feature film, TV, commercial & remote projects

## NEW RS-1 REMOTE CONTROL STRIP

for Tascam, Otari & Fostex Machines



Professional list price \$49.95  
(714) 985-0701, 985-5307

20 foot ribbon cable interface connector allows record, play, fast forward, re wind, stop, and pause functions without the need for a bulky remote box.

The RS1 Remote Control Strip, which measures 5 1/4 by 1 1/4 inches, has an adhesive backing for mounting on any flat surface such as a blank mixer module.

Interfaces with TEAC/Tascam tape recorders, and can be special ordered to interface with Fostex and Otari tape machines.

R-TEK, A Suntronics Co.  
P.O. Box 734  
Upland, CA 91786

# Kdisc mastering

6550 Sunset Blvd.  
Hollywood, California 90028  
(213)466-1323





# RECORDING STUDIOS

## HIT MAN RECORDING

- Address: 815 N Fairfax Ave Hollywood CA 90046
- Phone: (213) 852-1961
- Primary Recording Format: 24 & 16 Track
- Equipment: MCI Speck UREI Eventide Lexicon DBX Delta Lab Scamp MXR Neumann Sennheiser AKG Sony Shure P7M Yamaha grand Chamberlain
- Comments: Block rate \$22/hr Reg. rate \$29/hr

## JUNIPER RECORDING

- Address: Burbank CA
- Phone: (818) 841-1249
- Primary Recording Format: 16 & 24 Track with 8 Track Lab
- Equipment: Amek Matchless console (32 in 24 out transformerless) MCI JH116 with Autolocator II (24 & 16 Track) Otari 5050B 2 Track Teac A3340S 4 Track Akai cassette decks, Accuphase 180 Nihko Dyna kit, BGW monitor amps, Tannoy Yamaha NS10 (4)100 monitors, Lexicon 224X digital reverb, King & Delta Lab DDL Aphex aural exciter, MXR notch transposer, Eventide harmonizer, limiters-noise gates, Steinway A grand, Pearl drum kit synthesizers
- Services: Geoff Levin Composing, Tim & comm. cials Independent Producers, Geoff Levin, Steve Sharp, Jim Emrich, James Stewart, Jane Butlinhouse, Brian Vessa
- Comments: Please call for a Butlinhouse studio manager for appointment to see studio

## KENDU RECORDERS

- Address: 721 S Glenwood Pl Burbank CA 91506
- Phone: (818) 843-5900
- Primary Recording Format: 24, 48 Track Analog
- Equipment: (1) SSL4000E console (2) SSL4000B (on solo) (1) Sierra Audio Custom Dns. mastering console Studer A800s (2 in each studio) 24 Track machines Studer A80 (24 track 2 track & 1/2" machines) Sierra HD16 IM 8 biamped monitor systems live stereo echo chamber (4) EMT 140 echo plates, EMT 251 Lexicon 224 Studer ILS tape lock system AMS digital reverb
- Services: 24-48 track live recording & disc mastering digital recording capabilities direct to disc capability
- Comments: Rates available upon request Kendu Recorders Inc. is a full service recording facility with state of the art equipment

## LARRABEE SOUND

- Address: 8811 Santa Monica Blvd L A CA 90069
- Phone: (213) 657-6750
- Primary Recording Format: 48 Track & 24 Track recording
- Equipment: Solid State Logic Series E 56 in out console Studio A API 32 in Studio B Studer A800 & A80 24 track recorders (8) AIR 2 track recorders with 1/2" & 1/4" head stacks (1) AIR 4 track machine Audio Kinetics Q lock AMS DMX Super Prime Time Prime Time Lexicon 224 (2) Eventide digital delays (2) Eventide harmonizers (8) API 555A EQs Roger Mayer noise gates 54 channels of outlays (7) Technics M85 cassette decks (2) Technics 1700S 1/2 track reel to reel UREI LA 2AS LA4AS 1176s, flanger etc George Aupspurge monitoring system (4) live stereo echo chambers (2) EMT reverb units
- Services: 48 track & 24 track recording

## CHARLES LAURENCE RECORDING STUDIO

- Phone: (818) 368-4967
- Primary Recording Format: 24 & 4 Track
- Equipment: Ampeg MIM200 24 track MCI 28 Input console Otari 8 track with DBX DBX 160X limiter compressor UREI 1176 limiters grand piano Orban parametric EQ Linn Drum Lexicon Prime Time digital delay flanger doubler
- Services: 24 track recording, specialty reel to cassette duplication Staff photographer session musicians on call
- Comments: Discounts to professionals (over 3 albums)

## LION OGG MUSIC

- Address: Pasadena, CA
- Phone: (818) 798-1371
- Primary Recording Format: 2" 24 Track, 1" 16 Track
- Equipment: MCI JH16 24 Track Tascam 85 16 Track Tascam 35 2 & Scully 280 2 Track Tascam Model 15 console hot rodded) JBL 4315 & Auratone monitors, stereo echo, stereo delay, outboard EQ, Linn Drum Steinway Model B piano, Hammond B3, Wurliizer electric piano, full drum set (Ludwig, Rodgers, Judian Roto toms) partial mic list Neumann (1) 8K, (2) 56, G4, Sennheiser 405s 421s, Sony C37As & C38As
- Services: Full production demo, master, jingle TV & film audio, rates reasonable & negotiable

## MAD HATTER STUDIOS

- Address: 2635 Griffith Park Blvd L A CA 90039
- Phone: (213) 664-5766
- Primary Recording Format: 24 Track
- Equipment: Recorders Studer A80 Mk II 24 Track (2) Studer A80 RC stereo mastering recorders (modified by Mark Levinson Audio Systems) Otari 8080 4 Track (2) Nakamichi 582 cassette decks, Consoles Trident modified series 80, 40 in x 24 out Amps John Meyer Speakers John Meyer AGD system Auratone Yamaha Echo reverb & delay (2) EMT 140 stereo plates EMT 240 Gold foil Lexicon 224X digital reverb Lexicon Super Prime Time Prime Time Other outboard Teletronix LA2A limiters UREI 1176LN limiters Klark Tech nix graphic EQs Sontec parametric EQs Kepexes Eventide instant phaser flanger Eventide 9494 har monizer Mics Neumann Shoppes Beyer & Keyer AKG Sennheiser, Shure Sanken Instruments, Steinway D Hamburg 9 concert grand Bosendorfer 9' concert grand Yamaha GS1 Rhodes 88 Rhodes Ek10 OB Xa clavinet Yamaha CP80 Poly Moog, Mini Moog, Linn drum Yamaha combo organ KC-45 Oberheim DMX reverb machine Oberheim 8 voice

## MARTINSOUND

- Address: 1151 W Valley Blvd Alhambra CA 91803 2193
- Phone: (818) 281-3545 (213) 281-2625
- Primary Recording Format: 2 1/2" 4 8 16 24 Tracks
- Equipment: Studio II can make 24 track to 24 track transfers
- Equipment: Studio rates include a varied selection of over 60 mics (including an extensive collection of rare & exotic tube mics) & a wide selection of outboard gear such as parametric EQs DDLs & UREI - on processors including LA2As MCI 24 track machines & Ampeg ATR100 2 track machines We also in pade 24 & 2 track Dolbys Each studio has a 7 grand piano Steinway in Studio I & Yamaha in Studio II Lounge with coffee & tea is available for customer convenience
- Comments: Our rates are negotiable depending on amount of total 24 track time used We specialize in Christian album recording as well as Industrial Multi Media Narration recording & large orchestra accommodations

## MASTER CONTROL

- Address: 1401 W Burbank Blvd Burbank CA 91505
- Phone: (818) 842-1800
- Primary Recording Format: 24 Track
- Equipment: Trident Series 80 Studer A80 mk III 24 Track Studer A80RC Mk II 2 track with 1/2" & 1/4" heads Revue PR99 Studer A70 cassette deck AMS RMX16 digital reverb Lexicon Model 200 digital reverb Harmonizer Modia 949 Neumann AKG Beyer Sennheiser RCA Shure mics
- Services: We provide a professional recording facility that is spacious & ambient Control room 24x20 main room 58x24
- Comments: Call Ashley or Steve for information Take advantage of our temporary residency on our grand opening specials

## MORNING STAR SOUND RECORDERS

- Address: 4115 N Maine Ave Baldwin Park CA 91706
- Phone: (818) 960-7308
- Primary Recording Format: 24 16 8 & 2 Track
- Equipment: API 32x24 console Ampeg tape machines Mastering Labs super red monitors AKG BX20 Urs Major space station plate reverb all studio mics, UREI 1176 DBX 160X limiters, various delay units, grand piano
- Services: MSSR provides all studio services from tape to disc! We have staff producers, arrangers, musicians, We also do cassette duplication We have a staff synthesist with all the latest equipment
- Comments: We are into clean tight sound Our prices are fair & competitive We are people oriented!

## MUSIC GRINDER STUDIO

- Address: 7460 Melrose Ave L A CA 90046
- Phone: (213) 655-2996
- Primary Recording Format: 2" 24 Track
- Equipment: Trident TSM console, MCI 2416 tape machine MCI & AIR 2 tracks, various 2 tracks & 1/2 tracks & cassettes for copies, custom UREI/Altec Time Align monitors, also Yamaha NS10s, JBL & Auratone, amps by JBL 6233 Ice Cube & Crown
- Services: Full recording & engineering services

## MUSIC LAB STUDIOS VIDEOWORKS

- Address: 1831 Hyperion Ave Hollywood CA 90027
- Phone: (213) 666-3003
- Primary Recording Format: 24 & 16 track 1/2" & 1" Video
- Equipment: MCI 636 console MCI 1624 Lexicon 224XL harmonizer Prime Time AIR 102 & 104
- Services: 24 16 8 track recording cassette duplication video duplication (1/2" 1/4" 1" film chain (16mm 35mm) 1/2" video editing

## NEW WORLD RECORDING STUDIO

- Address: 4877 Mercury St San Diego CA 92111
- Phone: (619) 569-7367
- Primary Recording Format: 24 Track
- Equipment: Otari machines MTR90, MTR10 MX5050RB Console (soon to be updated) Quantum KA1010 2" 24 Mics complete array of Neumann AKG Sennheiser Shure etc Outboard Super Prime Time Prime Time II Lexicon 224 digital reverb 949 harmonizer parametric EQ variety of compressor limiters etc Instruments Yamaha C7 grand piano Rhodes Hammond B3 Emulator others
- Services: We offer complete packages for cassette 45 & album productions with many services in house We also have BIX time code interface with Soft touch controller & 1/2" video editing in house
- Comments: We are San Diego's newest fully equipped 24 track facility with the latest in equipment & an experienced staff for quality recordings of all kinds

## PASHA MUSIC HOUSE

- Address: 5615 Melrose Ave Hollywood CA 90038
- Phone: (213) 466-3507
- Primary Recording Format: Rock oriented albums
- Equipment: Studio A MCI JH500 console MCI 24 Track tape machine Studer 1 1/2" & Studer 1 1/4" 2 Track tape machines EMT 251 digital reverb system AMS digital reverb system plus a wide assortment of outboard gear & mics Studio B MCI 400 series console MCI 24 track tape machine
- Services: Kitchen fireplace video games stereo system color TV
- Comments: Full recording services provided album projects to demos Engineers Hanspieter Huber Duane Baron Alex Woltman

## PERSPECTIVE SOUND

- Address: 11176 Phoinex St Sun Valley CA 91352
- Phone: (818) 767-8335

## Primary Recording Format: 24 Track

- Equipment: Recorders Otari MTR 90, Otari MTR 10 Technics RS M85 Console Sound Workshop 1600 32 in 24 out transformerless Monitors UREI 813 Time Align Auratone Reverb Lexicon 224 Lexicon 200 Lexicon 93 Eventide H910 Yamaha ME1010 Outboard Limiters (2 db 165 (2) UREI 1176 Gates (2) F300 Scamp (4) Rebs

## PIPER RECORDING STUDIOS

- Address: 1425 Marcelina Ave Torrance CA 90501
- Phone: (213) 328-8208
- Primary Recording Format: 4 & 8 24 Track
- Equipment: Recorders MCI 24 Track Tascam 80 8 8 Track Teac 3340 4 Track (2) Ampeg (1) Scully 25 2 2 Tracks Console Sound Workshop Mics Neumann U47s, 87s, AKG 414s, 451 & 452s, Sennheiser 421s, EV RE 20, Shure SM56s Outboard UREI 1176 & Quantis Univ limiters & noise gates, Gainbars & Kepexes, Delta Lab DDL, Cooper time cube, Eventide flangers & Kawai concert grand piano
- Services: Our philosophy is to provide a quality recording service at the best possible price to you Our experienced engineers along with a comfortable air conditioned environment make Piper the best recording bargain in the So Bay area We specialize in rock country jazz gospel
- Comments: We provide full master recording for record projects, demos & commercials We try to meet all the artists needs time & budget restraints We guarantee our work Control room 20x30, studio 30x75 Beautiful lounge & kitchen Rates \$45/hr 24 track \$30/hr 8 track Rates include engineers Allen Kaufman Ben Piper

## PRESENT TIME RECORDERS

- Address: 5154 Vineland Ave No Hollywood CA 91602
- Phone: (818) 762-5474
- Primary Recording Format: 24 & 16 Track
- Equipment: MCI with Autolocator 604 EML crossovers, Auratone Lexicon Prime Time plate echo DBX limiters Kepex pitch transposer reverb digital flanger doubler Steinway grand ARP quartet Oberheim DX drum machine available
- Services: Real time cassette copying

## PRIME TRACK RECORDING & PRODUCTION STUDIO

- Address: 7437 Laurel Canyon Blvd No Hollywood CA 91605
- Phone: (818) 765-1151
- Primary Recording Format: 32 Channel Automation 24 Track 16 Track 8 Track
- Equipment: 32x32 automated transformerless 4 band EQ Sound Workshop 34 console 1/2" mastering Otari MTR 10 G 3M7924 16 8 track 3M & Studer Revov 2 Track Tascam 80 8 & 34 4 track plus NAK & Teac cassette decks (2) Eventide harmonizer & instant flanger (2) Lexicon PCM 41 & Delta digital delays EXR exciter AKG BX20E reverb plus echos 1 UREI 2 Kepex 2 Gain Brains Limiter compressors 1/2 1/3 parametric EQs plus KLM Burawen filters Deesser plus VSOs & click track iso booths Orban parasound vocal stresser F769X Neumann AKG Sennheiser Beyer FV Shure Altec JBL 4430 4311 UREI Auratone monitors Marshall Yamaha Roland Celestion amps Linn Drum & Prophet 5
- Services: Prime Track Studios caters to record publishing & management companies independent producers engineers groups solo acts & jingle production We have lounge video games coffee air conditioning free parking easy loading engineer & producer available
- Comments: Prime Track Studios has an impressive track record of major recording artists & local LA hands of all styles of music Part of our is attributed to our ability to Create & Zero In on past present & future sounds

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THE MULTITRACK STORE



# RECORDING STUDIOS

## PRODUCERS WORKSHOP

- **Address:** 6035 Hollywood Blvd Hollywood CA 91628
- **Phone:** (213) 4667766
- **Primary Recording Format:** Analog 24 track
- **Equipment:** Two custom consoles, Stephens 821A 74 Tracks 3M179 2 tracks Squilly 280 2 track monitors Altec with subwoofer & mastering lab Xovers. Mit submix DA10 DC power amps echo reverb & delay Eventide harmonizer AMS DMX 15 80s DDL Cooper Time Cube & additional outboard gear
- **Services:** Complete facilities for tracking overdubs & mixing. Specialize in clean punchy tracks & mixes through custom transformerless equipment
- **Comments:** We extend a warm welcome to anyone who would like to stop by & look around. Listen to the rooms & become acquainted with the staff. Studio manager Annie Butkiewicz

## PROMISE PRODUCTIONS

- **Address:** 9834 Marcus Ave. Tujunga CA 91402
- **Phone:** (818) 1531255
- **Primary Recording Format:** 24 16 8 track
- **Equipment:** Soundcraft console MCI 24 Tascam 16 & 8 7 channel DDL Echoplex AMS FXR (2 channel) DBX UREI ADR (compressor/limiters) signal gates parametric EQs Roland Vocoder Castle stereo phaser 7 grand Hammond & Leslie Rhodes DX 7 18 OBX Moog MC 80 systems Linn
- **Services:** Complete productions arranging & contracting. Very reasonable block rates. 1/2" & 1/4" to 2" tape transfers. Keyboard & outboard equipment rentals
- **Comments:** In an effort to keep basic studio costs as low as possible we make newly acquired major peripheral equipment available on a rental basis both in & out of house. When the investment in a piece has been recovered it is then included in the basic studio inventory

## POEMA STUDIOS

- **Address:** PO Box 651, Camarillo CA 93010
- **Phone:** (805) 4827495
- **Primary Recording Format:** 24 Track
- **Equipment:** Soundcraft Electronics Series 2400 fully automated console, Stephens 24 & 16 1/4 track machine with autolocator Ampex AIR 100 2 track w/1/4" & 1/2" head assemblies Lexicon 224 Digital Reverb, Lexicon Prime Time digital delay, DeltaLab Acoustics Computer Marshall Time Modulator DBX 900 Series Noise gates, compressors & DeEssers, Eventide Harmonizer/DDL Eventide Instant Flanger, ADR vocal stressor ADR Express Limiter Aphex Aural Exciter, Orban 622B Parametric EQ, full array of mics and additional outboard equipment
- **Services:** Along with recording services, Poema Studios offers a wide range of studio musicians, custom album packages, and recording classes
- **Comments:** Situated on a half acre of countryside just 45 minutes north of Los Angeles Poema Studios offers a relaxed creative environment along with a state of the art recording facility. It is our goal to provide producers, artists and musicians top quality recordings at affordable rates

## RECORD PLANT

- **Address:** 8456 West 3rd St. L.A. CA 90048
- **Phone:** (213) 653 0210
- **Primary Recording Format:** 24 Track Analog & Digital
- **Equipment:** Recorders, Studer Mark III 24 track Sony 24 Track Digital 3M79 4 track 3M79 24 track 3M64 2 track 3M64 4 track Ampex 440 C 4 track Ampex AIR100 2 track Technics RMS280 cassette decks Consoles, Solid State Logic E Series 48 in 32 out w/Record Plant custom 3' in x 8 out (film submix) console SSI E Series 48 in 32 out custom designed consoles all have automated in/down & groupers Amps Studer ADR Crown DC 300A Phase Linear 700B Hater DH200 BGW 750 Speakers Westlake TM1 JBL 4312s Record Plant custom JBL BM3 Klipsch M1900

Auraton 5Cs, anything available by request. IAD 2 way system available. Other outboard: Any Eventide UREI AMS Pulites, LMI ADR dbx Outly, Allison (in cluding Allison 65K computers) units in house in cluding live chamber LMI 251 digital echo EMT 140ST & 240 plus AKG BX20. Any item on request. Mics Neumann, AKG, Shure, Electro-Voice, Altec, Sory Sennheiser, Studer, Telefunken etc. Any mic on request

► **Comments:** Record Plant Studios has diversified music recording into 3 divisions: scoring, records & remotes. We feel in this way we can best service our segment of the video & film audio industry. We remain the premiere state of the art music studio with 5 studios, digital recording, new 35mm film chain & 2 recording trucks.

## ROCSDIRE RECORDING STUDIOS

- **Address:** 4091 E La Palma #5 Anaheim CA 92801
- **Phone:** (714) 632 5047
- **Primary Recording Format:** 24 track
- **Equipment:** Neve 8128 console Studer tape machines Ampex Lear tape machines. Full selection of out board gear. 1910 Steynway piano. Large selection of new & vintage synthesizers
- **Services:** Production recording, equipment rental, tape duplication, mobile recording & a full, operational record company
- **Comments:** We offer complete state of the art recording facilities at competitive rates. Call today for a quote on your project

## RUSK SOUND STUDIOS

- **Address:** Hollywood CA
- **Phone:** (213) 462 6477
- **Primary Recording Format:** 24 & 48 track Audio X AudioPost Production for Film & Video
- **Equipment:** Harrison 3232B C automated console modified for sonic transparency Ampex MM1200 X124 24 Track Stephens 821 24 Track AIR 104 & 2402 4 Track & 2 Track BTX synthesizer (Lexicon 224X1ARC large Echoplex I classic live chamber 1949 & 910 harmonizers Prime Time Roland 3000 Delta Lab 1024 & DLI delays 3 ringers LA2 1176 dbx 160 LA3 limiters graphic & parametric EQ Aphex live funken 2511 3 U6s U8s U47 mics Steinnax with Fastlane monitors variable acoustics & isolation
- **Services:** Rusk is a world class studio with recent hits by Laura Branigan, Steel Breeze, Donna Summer. Major feature films have been scored here as well as videos & commercials. Rusk offers special introductory rates to show you the service, comfort & privacy that have attracted such clients to Rusk already
- **Comments:** "Saki!" heads

## SAGE & SOUND RECORDING

- **Address:** 1511 Gordon Hollywood CA 90028
- **Phone:** (213) 469 1527
- **Primary Recording Format:** 24 track
- **Equipment:** MCI 636 board with automation MCI 24 Track autolocator III AIR100 2 track UREI 813 monitors Lexicon 224X1 digital reverb BX 20 reverb LA2 LA3 1176 DBX Aphex in/outs compressors. Hi impedance (2) Orban DeEssers (2) Eflexion II digital delays 4 noise gates FXR exciter 7' Mason Hamlin grand piano Fender Rhodes electric piano very good mic selection
- **Comments:** Jazz, rock, films, commercials etc. In business over 10 years

## SKYLINE RECORDING

- **Address:** 1402 Old Topanga Canyon Rd. Topanga Park CA 90290
- **Phone:** (213) 455 2993
- **Primary Recording Format:** 24 track
- **Equipment:** MCI JH 636 console with automation Studer AIR 24 Track Ampex AIR 102 & MCI JH 110 2 tracks UREI 815 JBL 4311 Yamaha NS10 Auratone

monitors Echoplex Lexicon 224 Mic Mix 305 reverb Eventide harmonizer Delta Lab digital delay Lexicon Prime Time M93 UREI 1776 DBX 160 161 162 Tele Tronix LA 2A (tube) limiters DynaMite Kepes noise gates UREI 535 545 equalizers Orban De Esser stereo synthesizer Mic Mix Hanger SpectraSonics phaser Neumann M49 (tube) U47 U87 U49 KM84 AKG C 24 (tube) stereo 1B 452 C 414 D 1000 Sennheiser 441 421 Beyer M500 Shure SM 53 SM 57 Electrovoice RE 20 RE 16 666 635 Sony condenser mics

► **Services:** Tracking overdubs, automated mixing Albums, demos, film scoring, jingles. Facilities for up to 30 musicians lounge kitchen & shower

► **Comments:** Our unique location in beautiful Topanga Canyon away from smog & traffic but only 25 minutes from Hollywood, as well as our outstanding facility have gained us an international reputation for excellence with major artists from all over the world

## SKIP SAYLOR RECORDING

- **Address:** 506 N Larchmont Blvd. Los Angeles CA 90004
- **Phone:** (213) 467 3515
- **Primary Recording Format:** 24 Track Recording
- **Equipment:** Ampex MM 1200 24 Track customized 38 in console JBL Yamaha Hemisphere & Auratone monitors Ampex AIR 2 Track 1/2" & 1/4" & Ampex AIR 4 Track Yamaha grand piano mini Moog Lexicon 224X Tube LA 2A (3) stereo Echoplexes (2) reverb processors Eventide harmonizer Lexicon Prime Time Eventide DDL Roland DDL Roland Chorus Echo (3) UREI 1176 L12 (2) DBX 160X UREI LA 4A (6) Kepes RL1and phase shifter Roland stereo Hanger Roland Dimension D (10) APR 550A EQs Orban parametric EQs Neumann AKG Sennheiser Beyer Shure Electro voice mics
- **Services:** A full service 24 track recording facility experienced in recording records, film soundtracks & commercials

## SOUND AFFAIR RECORDING

- **Address:** 2727 G. Croftway Way Santa Ana CA 92704
- **Phone:** (714) 540 0063
- **Primary Recording Format:** 24 & 16 Track Recording. Automated Mixing 3 Studios 2 Control Rooms
- **Equipment:** MCI Automated JH 600 36x24 Sound Workshop 1600 Ampex MM 1200 24 Track Ampex MM 1200 16 Track Ampex 402 1/2" 1/4" 2 Track Ampex 441 2 Track Monitor speakers JBL 4430 JBL 4311 Yamaha NS 10M Tannoy 12 B Auratones Amps UREI 6500 UREI 6150 Crown DC300A D150A BGW 210 BGW 100 Lexicon 224 Echo Plate Eventide SP201b Phasex Lexicon Super Prime Time 949 har monizer Prime Time ADR Slating gates limiters DeEsser Time Shaper Auto Pan UREI LA 4As 1176s LA 2A 535 EQ AKG Neumann tube & solid state mics Shure Sennheiser EV & PZMs full drum set piano & guitar amps
- **Services:** High speed cassette duplication A/V syn chronok capabilities production assistance available
- **Comments:** Fully equipped recording facility in operation since 1978 in Newport Beach area. Accommodates films available

## SOUND CHAMBER RECORDERS

- **Address:** 2750 E. Molino Ave. Pasadena CA 91101
- **Phone:** (818) 449 8133
- **Primary Recording Format:** 24 track
- **Equipment:** Identical Series 80 B Console Stephens 24 Track Ampex AIR 102 2 track UREI 813 monitors Yamaha NS 10 EMT 140 plate reverb Echoplex I Lexicon 224X1ARC Eventide 949 harmonizer Lexicon Prime II Neumann AKG Sennheiser mics Yamaha grand
- **Services:** Recording production arranging

## SOUND CITY INC.

- **Address:** 15456 Cabrino Rd. Van Nuys CA 91406

- **Phone:** (818) 7873722 (818) 8512847
- **Primary Recording Format:** 24 Track
- **Equipment:** Neve consoles, Studer 24 & 7 track Studer echo reverb & delay EMT AKG Lexicon Delta AMS RMX16 reverb Eventide DDL Eventide 949 & 910 harmonizer Eventide Hanger Cooper Time Cube Krell II CBX 16SA limiter/compressor Audio Arts 4200A EQ, Orban paramasound, Teletronix LA 2A Pultec EQ, Dolby Lang program EQ, UREI 1176s parametric EQ, RCA EQ
- **Services:** 24 track recording, automated Neveam Complete inventory of mics (2) Steynway grand piano
- **Comments:** Rates are negotiable. We have a casual & friendly atmosphere & a large studio ideal for live tracking, especially drums

## SOUND IMAGE STUDIO

- **Address:** N Hollywood, CA 91606
- **Phone:** (818) 762 8881
- **Primary Recording Format:** 24 track
- **Equipment:** NEVE 24 Track Class A console Studer 80VU 24 Track recorder Auratone 2 Track Studer Revolver 1/4 Track JBL 4311 monitors, Ampexes Crown power amps UREI limiters, United Audio limiters Orban parametric EQ Delta Lab digital delay AKG BX 10 reverb Neumann Sennheiser AKG mics
- **Services:** 24 track master recording television sound tracks full album production available
- **Comments:** Production facility is also used for Sound Image Records & Cassettes. Both the studio & record company are divisions of Sound Image Entertainment Inc.

## SOUND MASTER RECORDING STUDIOS

- **Address:** 10747 Magnolia Blvd. No Hollywood CA 91601
- **Phone:** (213) 650 8000
- **Primary Recording Format:** 24 Track computer automated console
- **Equipment:** Recorders (2) MCI JH 16 24 trks & (2) JH 110 4 trks (2) Revov A77H 2 trks Ampex AG 440 C 2 trk Pioneer RT701 1/4 trk 2 Nakamichi cassette 1000 2 trks Mixing console 24 trk Quad eight Coronado automated compu mix 3 40n 40out Monitor amps Triamped Aphex X over Soundcraftsman Model 5001 BGW 750C and 100B Spkr's custom design Godmans
- **Services:** Full video production house on site Computerized post production editing
- **Comments:** Direction looking ahead to the future. Sound Master has incorporated full color video capabilities into a state of the art recording studio facility to accommodate the current growing audio/visual fusion in the recording industry. Our aim is to provide you with technical sophistication as well as personal attention

## THE SOUND SOLUTION

- **Address:** 1211 Fourth St. Santa Monica CA 90401
- **Phone:** (213) 393 5332
- **Primary Recording Format:** All Professional Recording formats Available
- **Equipment:** Recorders MCI JH 114 24 16 8 track 3M 36 16 8 track MCI JH 110 2 Track Ampex AIR 102 1/2" & 1/4" 2 Track 16 trms 1500 2 Track Stephens 1/2" 1/4" track Sony TC 854 4 track Sony TC M777 cassette decks Onyx 2" 8 track recorder available Console MCI 428 28 in 24 out modified Amps QSC P 3500 BGW 2500 BGW 100B AB Systems 205 Uni synk 50s Speakers Altec 604Es alt Masterny Labs covers Sony AMP 700s Yamaha NS 10MS Auratones Out board Lexicon 224X1 LARC digital reverb EMT 140S Echoplex III & AKG BX 10J reverb systems Lexicon M97 Super Prime Time (2) Lexicon M93 Prime Time digital delays Delta Lab ADM 1024 Eflexion II digital delay Eventide H910 harmonizer Roland SRE555 tape echo auto chorus (6) UREI 1176 L1 limiters (2) LA 3A limiters (2) CBX 165 limiters (3) CBX 163 (com pressor) limiters (2) Alison Gain Brain limiters (6) Alison Kepes noise gates (2) Orban 622B dual

# Juniper 24-16-tk.



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MCI 24/16 Track  
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# RECORDING STUDIOS

channel parametric EQs Klark Lennik DN300 DN27 DN22 graphic equalizers Sytech 7012 flanger Mics Over 100 including Neumann sennheiser AKG Shure Sony Beyer EV RCA Instruments Yamaha C7 74" grand piano Yamaha DX" digital programmable synthesizer Rhodes Prophet 5 synthesizer mini Moog Linn Drum computer Premier drums with Zildjian cymbals Yamaha & Fender guitars & bass misc. amps pedals & effects

► **Services:** Musicians arrangers composers & rental of any instruments or equipment available. Air conditioning & digital coffee machine. Producer Steve Barn card available on a project basis. The studio has nearby parking & restaurants & is located 4 blocks from the beach in sunny sunny Santa Monica. So beat the heat & move your feet on down to the Sound Solution.

► **Comments:** The purpose of the Sound Solution is to create an environment where people are inspired to perform to their absolute limits & beyond effortlessly. Recent clients have included Horst Antz Dudley Moore Free Flight Carl Anderson Henry Lewy Bruce Johnson CBS Records Arista & numerous TV & radio commercials & identities.

## SOUND TECHNIQUE RECORDING STUDIO

► **Address:** 11240 Hwy 31, Madera CA 93638  
► **Phone:** (209) 431-5275  
► **Primary Recording Format:** 24 & 16 Track Analog Audio Only

► **Equipment:** Otari MTR 90 16/24 Track Otari MTR 10 & 5050B 2 Tracks Sound Workshop Series 30 28 channel console with ARMS automation Lexicon 224XL Even tone 949 harmonizer Marshall Tone Modulator E-plate II Ursula Major Spa & Station Delta Lab UREI DBX Gam Brain ADF vocal stressor Express limiter much more. Many in house instruments as well as our Yamaha C7 grand piano complete array of mics

► **Services:** Record album packages complete production services pop/rock demos & real time cassette production

► **Comments:** We offer more personal care & concern for our product. Our low prices buy much more than just equipment. We make it right every time with no exceptions.

## SOUND VAULT STUDIOS

► **Address:** 8134 Foothill Blvd, San Juan CA 91400  
► **Phone:** (818) 353-7121  
► **Primary Recording Format:** 24 & 16 Track

► **Equipment:** Otari Amek Angela UREI Lexicon Even tone Neumann Sennheiser AKG JBL 4312 Altec 608s Masterlab Crossovers

► **Services:** Video production audio production remote services rehearsals limousine services equipment rentals

► **Comments:** Unique to Sound Vault studios is a natural echo chamber formed by a former safe deposit vault. SVS is the only Audio Video facility in the North Valley area to provide a complete array of equipment & services.

## STUDIO II, Affiliate of INOIGO RANCH STUDIOS

► **Address:** 9733 Culver Blvd, Culver City CA 90230  
► **Phone:** (213) 558-8832 or (213) 704-4511  
► **Primary Recording Format:** 24 Track & Stereo Mix Down

► **Equipment:** 32 in Angus Deane Jensen console with separate monitor section Stephens transformerless 24 track Ampex 3M & Scully 2 Tracks Echo (2) EMT plates live chamber (2) Echoplex new Yamaha digital reverb MXR1 & EMT 250 available at low rate harmonizer Prime Time Eventide 1745M Latt Flanger MXR DDLs Variatall Time Modulator Cooper Time Cubes old Letiunken reverb limiters Teletronix LA1 LA2 LA2A DBX 167 UA175 176 Altec 436C ADR selective processor Collins tube limiter RCA BA6A EQs Putters SAFs API 550s 150As 154s B&B

EQIAs Aengus graphics Collins Cinema Eng. Altec EQ Custom JBL monitors Visonic & Techniques Mics Everything including Telefunken ELAM 251 Neuman U-47 U-67 U-87 U-64 M49 M209 SM69 stereo KM5? KM54 KM56 KM34 KM86 KM88 and much much more!

## STUDIO AMERICA, INC.

► **Address:** 50 No Mentor Pasadena CA 91106  
► **Phone:** (818) 441-9919  
► **Primary Recording Format:** 16 track 32 track 24 Track

► **Equipment:** MCI machines (multi-track) Speck D Series board (modified) Mics Neumann P1M Shure Pearl Sennheiser limiters DBX 165 1176 Symetrix Large assortment of percussion & drums

► **Services:** Digital mixdown available video production complete production services

► **Comments:** Numerous album credits & Billboard Top 10 record albums

## STUDIO SOUND RECORDERS

► **Address:** 11337 Burbank Blvd N Hollywood CA 91601  
► **Phone:** (213) 506-4487  
► **Primary Recording Format:** 24 Track

► **Equipment:** two studios both featuring Harrison 3624 consoles with Allison Automation Ampex 24 and 2 track tape machines, including ART 102's for 1/2" master mixing, EMT 251 and Lexicon 224 digital reverbs, EMT 240 Plate, large assortment of outboard gear and mics including rare tube models, drum and keyboard synthesizers etc

► **Services:** Master recording and remixing, album, demos adds you name it. Use our qualified staff engineers or bring your own. Recent clients include Smokey Robinson Roberta Flack Peabo Bryson Randy Meisner etc

► **Comments:** Please call studio manager Brad Schmidt for rate and booking information

## STUDIO ON WHEELS

► **Address:** 339 W Windsor Rd, Glendale CA 91204  
► **Phone:** (818) 243-6165  
► **Primary Recording Format:** 8 & 24 Track

► **Equipment:** 8080 DBX MM120X 3300 JBL UREI DBX digital delay PZM Shure Beyer EV SPC Transonics Auratone Jensen splitter system closed circuit TV AKG condensers

► **Services:** Audio for TV remote recording Studio recording at your house club etc. Remote video shoots available

► **Comments:** The truck has done TV shows 12 albums 6 45s Has all the effects & gear for totally finished projects (8 track \$200/day 24 track \$1000/day)

## SUNSWEEP STUDIOS

► **Address:** 4131 Sunswep Dr, Studio City CA 91604  
► **Phone:** (818) 980-6220  
► **Primary Recording Format:** 24 Track

► **Equipment:** 48 channels of MCI console plus all the extras

► **Services:** Excellent production assistance composition for film & video our specialty

► **Comments:** Right now we're remodeling & expanding our parking

## SUNWEST STUDIOS

► **Address:** 5533 Sunset Blvd  
► **Phone:** (213) 463-5631  
► **Primary Recording Format:** Audio to Video 24 & 16 Track

► **Equipment:** 3 full studios 24 & 16 track for audio to video recording

► **Services:** Audio sweetening music recording narration ADR

## THE SYNTH ROOM

► **Address:** 123 N Victory Blvd, Burbank CA 91502

► **Phone:** (818) 843-3763  
► **Primary Recording Format:** 24 & 16 & 8 Track

► **Equipment:** MCI multitrack synthesizers by LMI Moog Roland Yamaha & Kurz Complete selection of outboard gear lann, monitors plate & digital reverb

► **Services:** Complete synthesizer based recording services from demos masters to complete film scores

► **Comments:** Most complete facility of its kind in Los Angeles

## TAJ SOUNDWORKS

► **Address:** 8207 West Third St, LA CA 90046  
► **Phone:** (213) 655-2775  
► **Primary Recording Format:** 24 Track Limit to video telecine transfer mag film

► **Equipment:** Console Custom MCI JH 528 28/28 with B&H VCA's Tape transports MCI JH 1624 R.R. multitrack MCI JH 1100? Tascam 57 Sony SLO 883 VCR 35mm mag transports MTM 4035 SS R.R. MEM K800 telecine Mics & outboard Whatever you need Instruments Baldwin 76" grand piano Fender Rhodes Mini Moog Honner Clavinet D6 Hammond B3 Video equipment Barco Video Projection Stewart Filmscreen TV9 Silver Screen Audio Kinetics Q Lock 7103 with ADR Software

► **Services:** TAJ Soundworks is proud to have been a major participant in the past production sound for Thriller Terms of Endearment Footloose Swingshift Gummins Streets of Fire 16 Candles Trading Places Jaws 10 To Be Or Not To Be Racing With the Moon The River among many other films

## THAT STUDIO RECORDING SERVICES

► **Address:** PO Box 958 N. Hollywood CA 91603  
► **Phone:** (818) 764-1421  
► **Primary Recording Format:** 24 16 8 & 2 Track

► **Equipment:** Console Harrison MR 4 28-24-2 with autolocator Otari MX-050 2 Tracks Revo A77 Monitors JBL 4315 4313 Alter 604s Yamaha NS10s Auratones Ampex Crown BGW Altec OSC Yamaha Outboard Lexicon digital reverb Model 200 Lexicon Prime Time DDLs dbx 167 160 161 com. pressor limiters Mic mix plate reverb Sound Workshop reverb Eventide 910 harmonizer Scamp rack noise gates auto panner rfx noise reduction Mics Neumann AKG Crown PZM Beyer Sennheiser PML Sony TV Shure Services write or call for more information Video services & rates available upon request

► **Comments:** That Studio offers a wide range of services. Please give us a call for our studio brochure & rate card or to set up a tour

## TOTAL ACCESS RECORDING

► **Address:** 612 Meyer Lane #18 Redondo Beach CA 90278  
► **Phone:** (213) 376-0404  
► **Primary Recording Format:** 24 Track

► **Equipment:** ATR 124 Ampex 24 Track ATR 102 2 track MCI JH 110A 7 track MCI JH 110 2 track MCI 528 recording console Lexicon 224XL digital reverb Lexicon 45 digital delay Lexicon 93 digital delay Roland SR 3000 digital delay, Eventide harmonizer UREI 1179 LA 3A (2 each) limiters DBX 165 A & 360 limiters (2 each) 1500 cut filter live chamber AKG BX 20 reverb EMT 240 Goldrill reverb

► **Services:** 1/2" mixdown demo & album production office & kitchen available (2) two bedroom condominiums for clients from out of town. Staff engineers

► **Comments:** Satisfied clients include Dokken Great White Black & Blue Producer Michael Hagerer Pro Jucer Ken Scott X-tears for Fears Joe Pizzulo Beth Anderson Herman Rubenell (Scorpions) White Sister & many more

## TOTAL EXPERIENCE RECORDING STUDIOS

► **Address:** 6226 Yucca St, Hollywood CA 90028  
► **Phone:** (213) 466-9202

► **Primary Recording Format:** 16 24 16 8 2 track

► **Equipment:** AM Studer MCI Ampex B1X & MCI synchroizers API console McIntosh monitors Harmon Kain drum amps Yamaha monitor speakers UREI Audiotone echo reverb Lexicon Super Prime Time stereo DDL

► **Services:** We offer video services engineers staff arrangers producers writers

► **Comments:** Managers & agents are welcome to contact Bea Milonas 1949 or Bernard Spears (610) for additional information & availabilities

## THE VILLAGE RECORDER

► **Address:** 1616 Butler Ave W, LA CA 90025  
► **Phone:** (213) 478-8227  
► **Primary Recording Format:** 24 32 & 48 Track

► **Equipment:** Recorders Studer Ampex Son, MCI submix Consoles NEVE NEVE/NEC Ampex BGW McIntosh Crown Speakers Tri-Amped Amps burger Village custom design Outboard Lexicon 224s with 43 programs EMT 140s live chamber EMT 240 AMS 1580 RVX 16 Roland SDS 3000 Eventide 1745M H910 949 Lexicon 1025 Prime Time UREI Teletronix DBX Orban Draemer Valley People ADR Scamp Aphex ITI API Lung Pultec EMT Mics Neumann AKG Beyer Shure RCA Sennheiser Electro voice Sony, Letiunken Schoeps PZM Yamaha & Steinway Grandes Fairlight CMI video interlakes synchroizers editing bays effects sweetener large screen projection production etc

► **Services:** Video interface for all studios synchroizers Q Lock 310 & TIS 35mm film dubbing facilities optical transfers ultra stereo sound matrix

► **Comments:** Complete digital recording & mixing of film, the very finest Sony & Mitsubishi machines Expanding facilities to accommodate all product turn needs in film & video. Video production available

## WEDDINGTON STUDIOS

► **Address:** 11178 Weddington St N, Hollywood LA 91601  
► **Phone:** (818) 508-5660  
► **Primary Recording Format:** 24 Track

► **Equipment:** MCI JH 4 multi track & 636 console UREI R155 Hiller ampex Yamaha NS10s & Auratones UREI limiters Aphex noise gates & compressors Lexicon delays Eventide 939 Harmonizer R15 for studio playback Mics by AKG Sennheiser Shure EV Sony & Neumann including tube 17 67 & 375 EMT Plate

► **Services:** Engineer &/or assistant engineer also production coordinator

► **Comments:** Large control room & studio very comfortable pleasant atmosphere Also have very large live room in addition to primary room. Refreshments & video games

## WESTLAKE AUDIO INC.

► **Address:** (A & B) 4417 Beverly Blvd LA CA 90048  
(C) 7.65 Santa Monica Blvd LA CA 90046  
► **Phone:** (213) 654-2155 (213) 851-9800  
► **Primary Recording Format:** 24 Track Analog 32 Track Digital

► **Equipment:** M79 24 tracks Ampex Studer 3M M79 16 tracks & 4 tracks BFX Synk Linc 3M 12 track & 4 track digital Lexicon & Eventide DDLs DBX UREI GML Sontec Inovonics EQs & limiters EMT 160 plate AKG chambers AKG Beyer Neumann Shure Sony B&K Sennheiser PML Catrie mics Westlake Yamaha Tannoy JBL monitors Parasonic 12 14 video Dolby DBX & Telcom noise reduction Harmon & API consoles

► **Services:** All formats of analog recording 3M digital recording all types of synchronization including audio to video large screen projection equipment rentals

► **Comments:** Three spacious comfortable well equipped rooms easy access for synthesizers in control rooms. Can repair virtually any time code synchronization problem

# WANTED

A styled LEAD/RHYTHM GUITARIST who can competently double on BASS

And

A DRUMMER with skill and purpose

Looking for players with personality and modern awareness

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SPECIAL INTRODUCTORY RATE  
16 TRK RECORDING WITH ENGINEER

**\$18 PER HR.**

Lexicon Prime Time II DDL, Harmonizer, Fender Rhodes, Roland JX-3P Synthesizer, Baby Grand and Sony, Beyer, Shure, AKG, Sennheiser, Neumann Mics.

DMX Also Available.

**Smack Dab Studios**

CALL MICHAEL SHEEHY (213) 559-9111

We're Brand New and Eager to Please!







# RECORDING STUDIOS

Quad bass, acoustic guitar & bass clavinet, ARP Odyssey, Rhodes electric piano, Wurliator organ, Cry Baby wah w/ vocoder, Prophet 5 voice synthesizer, Princeton amp, Music Man amp, Wehr bass amp, Super Reverb amp, Echoplex 1 & II, Maestro synth sizer system, filter, sampler & hold fuzz, synthesizer full range booster, percussion, CompuRhythm drums, Rhythm King, Maestro, Mutron II Jet Phase phase shifters, Linn Motif drum machine

► **Services:** Pool table room with juke box pinball machine room, full kitchen facilities, rehearsal room with 8 track capability

**BEGGAR'S BANQUET RECORDING STUDIOS**  
► **Address:** 540 B East Todd Rd., Santa Rosa, CA 95407  
► **Phone:** (707) 585-1325

► **Primary Recording Format:** 24 Track

► **Equipment:** Amax Angelia console 28x24 with 62 in put returns, MCI JH 1624 recorder with 16 & 24 track headlocks, MCI JH 110A 2 track, Otari 5050B 2 track Aiwa F990 cassettes (2) Aiwa 6900 cassettes (2) Monitor speakers JBL 4430s, bi-radials, JBL L100s, Advent 2002s, Auratones Reverb Lexicon 200 digital reverb Studio Technologies Ecoplate III Outboard Eventide H949 harmonizer with deitch mod Lexicon Prime Time, EffectsTron 256 & 1024, Aphex aural exciter, Orban parametric EQ UREI LA 4 compressor/limiters (3) Valley People dynamites (4) DBX noise reduction Full array of AKG, Sennheiser, Neumann, Sony Beyer, Crown PZM, Electrovoice & Shure mics

► **Services:** Fully equipped 24 track recording facility Real time tape duplication in limited quantities Jingle & advertising composition & production Rates in clude engineer

► **Comments:** We have a staff of quality people who care about you & only want to do the absolute best to help create your success & the latest & greatest gear to give your project the leading edge with spectacular sound! In a beautiful country environment away from the big city push yet only 1/2 mile from Hwy 101 Santa Rosa, California Call for rates & free brochure

**PHIL EDWARDS RECORDING**  
► **Address:** 1338 Mission St., San Francisco CA 94103  
► **Phone:** (415) 861-4439

► **Primary Recording Format:** 24 Track

► **Equipment:** 3M 79 24 & 16 track machines, MCI Ampex 2 track machines API mixing consoles, Time Align speakers, Auratones full outboard equipment cassette decks multitrack Dolby etc. Adams Smith 605B synchronizer

► **Services:** Album spot production, audio for video sweetening, spot production full remote audio capability (dual 24 track & 16 track remote in 30' truck)

**MOBIUS MUSIC RECORDING**  
► **Address:** 1583 Sanchez, San Francisco, CA 94131  
► **Phone:** (415) 285-7888

► **Primary Recording Format:** 24 & 16 Track

► **Equipment:** MCI JH 114 24/16 track, MCI JH 110 2 track, Audiotronics 501 console, Lexicon 224 reverb Master Room MR3 reverb UREI LA4 limiters DBX 160 limiters Dynamite, Kepex Orban parametric UREI graphic Delta Lab DL4 Lexicon DD1, Neumann U47 tube, KM54 tube, U87, KM84, KM85, Sennheiser 421, Beyer 500 Shure SM57 EV AKG mics, Nakamichi cassette

► **Services:** Masters, demos record production engineering jingle production, etc

► **Comments:** In operation for the past 9 years we have recorded scores of albums in many musical styles. The present facility is being remodelled for expansion into video post production

**MOUNTAIN MOBILE RECORDING INC.**  
► **Address:** Rt 1 Box 25 Tulelake CA 96134  
► **Phone:** (916) 667-5508

► **Primary Recording Format:** 24/16 Track

► **Equipment:** Neotek II 28x28 console, 24 Track Otari MTR 90, 2 Track 3M M79 Outboard DBX compressors limiters, LA 2A compressor limiter Valley People gates & comps (Gain Brain IIs), Lexicon Prime Time, AKG BX 10, anything else available with advance notice

► **Services:** 24 Track recording in studio or on location Built in a Silver Eagle bus that can go anywhere at any time Bus includes kitchen, restroom, & couches for relaxation Control room was designed by one of LA's finest design engineers for constructing mobile recording facilities

► **Comments:** Recent album projects include Merle Haggard *The Epic Collection*, David Crosby (yet to be released), The Montana Band, live demo project for Gene Watson audio support for video shoot for K.C. Labs, script recording for *The Passion Play* and numerous other projects

**MUSIC ANNEX RECORDING STUDIOS**  
► **Address:** 370 O'Brien Dr Menlo Park, CA 94025  
► **Phone:** (415) 328-8338

► **Primary Recording Format:** 2" 24 & 16 Track, 1/2" 8 Track, 1/4" & video

► **Equipment:** Neve & Amax consoles, MCI, Ampex Otari tape machines, UREI monitors Yamaha grand pianos, a complete media production studio with 10,000 sound effects & 2,000 selections of production music Over 100 mics as well as a full complement of delays, equalizers & limiters, plates, digital reverb, automation

► **Services:** Everything for complete audio & video production from demos to albums & complete visual representation on film or video We are currently assisting in the production of all types of projects & offer free consultation to anyone interested in furthering their career or project

► **Comments:** We have recorded over 200 albums & over 10,000 soundtracks in our 11 years Now we're able to offer complete film & video production in our Studio D, the newest soundstage in northern California!

**OCEAN STUDIO**  
► **Address:** Box 747, Stinson Beach, CA 94804  
► **Phone:** (415) 868-0763

► **Primary Recording Format:** 24 Track

► **Equipment:** 3M 79 24 track Harrison MR3 automated console, MCI 1/2" 2 track 4 track (2) LA2As, (2) DBX 160s, DBX 162, Scamp rack with (6) S04s (2) S03s (2) S01s & S23, (10) Roger Meyer 80X noise gates, (2) Orban 526A De essers, F769 R vocalstressor Orban 622B, Delta Lab DL2 Acousticomputer, MXR digital delay full cards, MXR autolanger, Echoplex II Linn Drum, 3/4" video

► **Services:** Full audio & video production services Located on the Pacific Ocean Beach The perfect in spirational resort place for creative people

► **Comments:** Call Jim for particulars Home base for Ocean Records Ocean TV Located in Marin County 10 miles north of San Francisco

**PATCHBAY STUDIOS**  
► **Address:** 2111 Francisco Blvd #7 San Rafael CA 94901  
► **Phone:** (415) 459-2331

► **Primary Recording Format:** Studio A 24 & 16 track Studio B 8 track

► **Equipment:** Soundcraft Model 3B 32 to 48x16 console MCI JH 1624 MCI JH 110 2 track recorders Meyer Sound Labs 833 Yamaha NS10M monitors 30 chan nel VCA automation Over 70 mics incl over 2 dozen classic tube mics by Neumann, AKG, Sony RCA Out board AKG BX 10 II Lexicon Prime Time, Sound Workshop stereo reverb Orban 624 stereo EQ, Ashley parametric EQ ADR compressor limiter Teletronix LA 2A dbx 165s, Furman RV Is

► **Services:** Full service studio & remote audio recording incl. complete multi camera video services production

services, concert sound reinforcement, pro rentals, acoustical consulting, studio design (home studios)

► **Comments:** Patchbay Studios is designed to provide a comfortable efficient workshop atmosphere for the recording professional in film, video, broadcast or the record industry Our unique 2 studio complex & remote capability give us incredible versatility from pre production to finished masters

**PRAIRIE SUN RECORDING STUDIO**  
► **Address:** zp 20 Box 7084 Cotati, CA 94928  
► **Phone:** (707) 795-7011

► **Primary Recording Format:** 24 & 16 & 2 Track

► **Equipment:** Mixing console, Trident Series 80 tape recorder, 3M M79 24 Track, Ampex ATR 102 2 track Ampex AG 350 2 track Nakamichi 1000II cassette Nakamichi BX1 cassette Sony 580 1/4 track reel to reel Yamaha 920 cassette Monitor amps Crown Yamaha Phase Linear, Nikko, Haller Monitor speakers UREI 811 A time Aligned Auratones, JBL 4311, TA2s, B&Ws, Yamahas, Audio Lab Big Reds, Echo reverb delay Lexicon 224 Lexicon 92, MCI MIX Master Room AKG BX 10, Lexicon PCM 41, Roland SBF 325, Eventide, various tape slap, AMS DMX 15 80 digital delay AMS RMX 16 digital reverb unit Other outboard DBX noise reduction, DBX 165, Kepex Gain Brains UREI 1176 LNS, Orban parametrics, Pultec Lang EQ, EXR aural exciter independent (musicians) cue sub mixers Drawmer noise gate Mikes Neumann lets & tubes AKG lets & tubes, Sennheiser, EV, Beyer, Shure Sony, PML Instruments Kimball concert grand piano, Hammond B3 with Leslie, Alembic guitars, Fender Rhodes percussion Live chamber

► **Services:** 24/16 2 track recording facility with experienced independent engineers & producers Lodging accommodation for out of state recording artists Rehearsal room for recording clients

► **Comments:** Complete jingle, comedy & radio advertising production services Located on 12 acres of total privacy just 40 miles north of the Golden Gate Prairie Sun can offer a creative workspace for the most discriminating recording artist!

**RHYTHMIC RIVER PRODUCTIONS**  
► **Address:** 250 H Napoleon St San Francisco CA 94124  
► **Phone:** (415) 285-3348

► **Primary Recording Format:** 24 & 16 Track

► **Equipment:** MCI JH 636 automated console, MCI JH 114 16/24 track recorder MCI JH 110 1/2 track Lexicon 200 digital reverb UREI limiter compressors, Valley People Dynamite noise gates, UREI 8HA Time Align monitors

► **Services:** With our very large room bands get stage like realistic recordings by recording live to 2 track Automated 16 & 24 track recording & mixdowns

► **Comments:** A high tech studio with budget rates specializing in ambience control with digital spring, & room reverb available R.E.M. has recorded here

**TRAC RECORD CO.**  
► **Address:** 170 N Maple Fresno CA 93702  
► **Phone:** (209) 255-1717

► **Primary Recording Format:** Complete recording studio

► **Equipment:** MCI 24 Track console & recorder, EMT reverb, various mics & instruments

► **Services:** Recording, mix down song publishing

► **Comments:** In business over 20 years

**TRIAO RECORDERS**  
► **Address:** 2727 N Grove Industrial Dr Ste 111 Fresno CA 93727  
► **Phone:** (209) 255-1688

► **Primary Recording Format:** 24 & 16 Track 40 & 32 Track also available

► **Equipment:** Studio A Harrison MR 3 (48x24) Harrison 864 Auto Set Studer A 800 24/16 Track, Studer A 80 RC 1/2" 2 track Studer A 80 RC 1/4" 2 track Studer 810 1/4" 2 track Studer A710 cassette Lexicon 224X

digital reverb with LARC Lexicon Super Prime Time, Lexicon Prime Time II Eventide Jr Time Squeeze (H949 Harmonizer) UREI LA 3 LA 4 1176 1178 etc Orban De Esser I X R 4 Aural Exciter Reverb turntable Q Lock 310C Synchroniser Studio B Harrison MR 3 (36x24) Studer A 80 16/8 track Studer A 80 RC 1/4" 2 track Studer A 810 1/4" 2 track Studer A710 cassette Ecoplate III Lexicon Prime Time II UREI LA 4, 1176 1178 etc Orban De Esser I X R 4 Aural Exciter, Q Lock 310C & Harrison Auto Set available Revo turntable Studio C Sound Workshop Logic (12x8) (2) Revo PR 99 1/4 track UREI LA 4 1178 5651 535 etc (2) Technics 1200 MK2 turntables Orban De Esser (4) Sony FX 2 cassettes Mics AGC 414 B P 48 AKG 460EB, AKG D 12E, AKG C 34 Stereo Mic, Sennheiser MD441U Sennheiser MD421U Electro Voice RE 20 Audio Technica ATM31R Altec M 29B Wahren brock PZM 130 etc Instruments Yamaha C7 D 7 4" grand piano, Rhodes 73 suitcase Marshall 50 watt Combo amp Fender Super Champ amp anything available with advance notice Misc Custom Ays purger monitors, Electro Voice Sentry 500 monitors, Electro Voice Sentry 100 monitors Auratone SC sound cubes Crown amps interface to 1" or 3/4" video available wsync

► **Services:** Musicians producers etc available SMPTE lock up to Sony 1" video Adjacent video studio available with live Broadcast production A/V production etc remote recording

► **Comments:** Triad Recorders offers services & equipment typically available only in a large market situation but without the high cost & high pressure

**STARLIGHT SOUND, INC.**  
► **Address:** 617 So 13th St Richmond CA 94804  
► **Phone:** (415) 236-2281

► **Primary Recording Format:** 24 Track Recording

► **Equipment:** Harrison 4032 console with Allison 65K automation, MCI 24 track Ampex ATR 102 1/2" & 1/4" mixdown Lexicon 224X digital reverb Yamaha C7 grand piano Neumann tube mics Linn Drum exten sive outboard equipment musical instruments etc

► **Services:** Full service video interface available

► **Comments:** There's no higher quality 24 track in the Bay Area at anywhere near our rates

## Late Listing

**BABYD RECORDERS**  
► **Address:** 6525 Sunset Blvd  
► **Phone:** (213) 464-1330

► **Primary Recording Format:** 24 Track

► **Equipment:** Studio A 19x22 live Studio B 25x25 Trident consoles (40x24, 56x24) 3 Studer A 800 (full 48 trk capacity) w/lockup Studer A 80 1/2" & 1/4" 2 trk Ampex ATR 102 1/4" 2 trk 1/2" 4 trk Melkvisit automation EMT250, 2 140 plates Lexicon 224 224X Full range outboard equipment Extensive mic selection, full complement exotic tube mics

► **Services:** Production DMGs now available

**CONWAY RECORDING STUDIOS**  
► **Address:** 655 N St Andrews Pl, Hollywood, CA 90004  
► **Phone:** (213) 463-2175


► **Primary Recording Format:** 48 Track

► **Equipment:** Neve 48 in 8108 Deck, Studer A800 & Ampex 1200 24 trk machines, Studer 1/2" 2 trk & 1/4" Q Lock, EMT 250 Etc

► **Services:** Music recording for LP, TV movies Interlock to picture video

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

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

(Engineer Included)  
**CASH ONLY**

**syntrax productions**  
STATE OF THE ART DIGITAL/ANALOG SYNTHESIS

**8 Track Recording**  
**25% OFF**  
(WITH THIS AD THRU SEPT. 1ST)

COMPLETE SYNTHESIZER, DRUM MACHINE, SEQUENCER, SYNC TO TAPE FACILITIES.

**BILL PEARSON (818) 285-3698**



# RECORDING STUDIOS

## DENTON STUDIO

- ▶ **Address:** 15350 Lohassel St. Van Nuys CA 91406
- ▶ **Phone:** (213) 786-2402
- ▶ **Primary Recording Format:** 16 Track
- ▶ **Services:** Specializing in full production services for records, demos, films, jingles including all music services and contracting of musicians in all price range.

## FRONT PAGE RECORDING

- ▶ **Address:** 251 Avocado St. Costa Mesa, CA 92627
- ▶ **Phone:** (714) 548-9127
- ▶ **Primary Recording Format:** 24 Track 2 inch
- ▶ **Equipment:** Harrison 3232B transformerless console automated modified Ampex MM1200 24 trk w/20 point search Lexicon 224X digital reverb JBL 4435 studio monitors all outboard gear good mike selection

## INDIGO RANCH STUDIOS

- ▶ **Address:** PO Box 244 Los Angeles CA 90024
- ▶ **Phone:** (213) 496-9111
- ▶ **Primary Recording Format:** 24 Track
- ▶ **Equipment:** Custom Neumann Jensen console automated 3M 79 tape machine 3 EMT Plates EMT digital Delefunco Discrete 2 master room. Sennheiser echo, outboard you want it we got it. Mus. equipment including best JBL vacuum tube Neumann
- ▶ **Services:** Full service 24 track major album projects
- ▶ **Comments:** Album projects include: Muddy Blues, Neil Young, Olivia Newton John, Neil Diamond, etc.

## KSR RECORDING STUDIOS

- ▶ **Address:** 1680 Vine St. Ste. 515 Hollywood CA 90028
- ▶ **Phone:** (213) 461-0956
- ▶ **Primary Recording Format:** 24 Track
- ▶ **Equipment:** MCI JH 124 24 trk 3M 96 16 trk ATR J12 Ampex 441C 3 & 4 trk and Pioneer 14 trk MCI 536 36in 32out Custom Quad Eight Electrodyne 20in JBLout Monitor amps BGW Crown HK Haller Monitor speakers UREI time aligns JBL 4333 4311, Auratones Lexicon Prime Time DDL AKG BX 20 reverb Lexicon digital reverb mics Neumann AKG Sennheiser RCA Shure EV Bever UREI 1176s

- ▶ **Keper:** Gain Brains Scamp comp limiters Orban para EQ Klark Technique eq EQ Eventide flanger & harmonizer Instruments Yamaha grand & upright pianos 1885 Worcester double foot pump organ
- ▶ **Services:** Tracking overdubbing automated mixing

## MARS REHEARSAL & RECORDING STUDIOS

- ▶ **Address:** 660 N Berendo Hollywood CA 90004
- ▶ **Phone:** (213) 660-6334
- ▶ **Primary Recording Format:** 24 Track
- ▶ **Equipment:** Harrison 28x24 console w/Allison Automation Sony PCM 1600 digital recorder 3M M71 24 trk analog recorder 3M M79 2 trk recorders EMT 140S echo, Delta Labs DDLs LA2 tube compressor 1176s & 165 DBX compressors monitors by George Augsburger room by Jeff Edwards full mic selection Neumann AKG Sony Sennheiser, Shure, Yamaha 76 grand piano
- ▶ **Services:** Full on 24 trk recording 3 rehearsal rooms each w/Yamaha & JBL PA. Shure mics air conditioned. 2 rooms have stages & lighting

## PREFERRED SOUND

- ▶ **Address:** 22700 Margarita Dr. West Hollywood
- ▶ **Phone:** (213) 883-9733
- ▶ **Primary Recording Format:** 24 Track
- ▶ **Equipment:** AMEX Series II 2000 console, Otari MTR 90 24 trk Studer 2 trk Scully 2 trk Hitachi D2200m cassette UREI time align monitors JBL 4401s & Auratones, Acoustat, Crown & BGW power amps Lexicon 200 Reverb Echo plate reverb Masterroom XL305 reverb 2 Lexicon Prime Time Eventide Harmonizer, Eventide Flanger, Roland stereo flanger, MXR Flanger, 4 Kepex noise gates, 2 DBX165's, 2 Urei LA 4's, 2 Urei 1176's, Digital Metronome, Ross graphic EQ
- ▶ **Services:** Full recording facilities, living facilities for 5 available, video capabilities, instruments available thru Norms Rare Guitars

## STUDIO ON WHEELS

- ▶ **Phone:** (213) 241-6165
- ▶ **Primary Recording Format:** 8 Track
- ▶ **Equipment:** Spectra Sonics 28 in x 8 buss out console 4 limiters, 808 Tascam 8 trk with DBX 3300 2 trk, Hitachi and Aiwa 3 head cassette decks, AKG headphones (10), BGW headphone amp, Harmon Kardon monitor amp, AKG Sony, Electrovoice, Shure mics, JBL 4301 monitors

- ▶ **Auratone:** Sound workshops reverb tape echo
- ▶ **Services:** Record production at homes and rehearsal halls, including overdubbing and mixing \$50 per song live 8 trk recording \$200/day including mixing, audio for video \$150
- ▶ **Comments:** With records ranging from techno rock to gospel and classical we provide the finest 8 trk recording anywhere

## THAT STUDIO RECORDING SERVICES

- ▶ **Address:** PO Box 958 N Hollywood CA 91603
- ▶ **Phone:** (213) 764-1421
- ▶ **Primary Recording Format:** 16 Track
- ▶ **Equipment:** Harrison MRA 28 in x 24 out automated, Otari MTR 90 1624 trk, Otari MX5050 8 trk Otari MX5050 2 trk JBL monitors, Crown, BGW amps, wide selection on mics
- ▶ **Services:** Audio and video plus 24 channel remote truck (audio)
- ▶ **Comments:** Please call for color brochure and rate card

## THE TRUCK

- ▶ **Address:** PO Box 4573 Glendale, CA 91202
- ▶ **Phone:** (213) 247-8358
- ▶ **Primary Recording Format:** 8 Track
- ▶ **Equipment:** Otari 8 trk, Bi amp 1642 mixer, Neumann, Sony Sennheiser, EV, Shure mics, AOA digital delays, AKG echo, Symetrix limiters & signal gates, Tascam 2 trk, Sony cassette machine, Bi amp EQ, EV Sentry 100A monitors, any piece of special outboard equipment and 16 trk by special request
- ▶ **Services:** Production for records, demos, film, video commercials, remote recording
- ▶ **Comments:** The Truck offers recording of exceptional technical and artistic quality and can record your project in the location of your choice, as well as remote recording. Our goal is to give you recording that shows your work at its best, and make your project a rewarding experience. We have worked on record projects, commercials, and films, as well as demos

## TIM PINCH RECORDING

- ▶ **Address:** 6600 San Fernando Rd. Glendale CA 91201
- ▶ **Phone:** (213) 517-5533
- ▶ **Primary Recording Format:** 24 Track remote
- ▶ **Equipment:** AMEK 28x24 console w/Trans Amp mic pre amps, Dean Jensen line amps, Tader reverse

- ▶ **grouping, et., Ampex 24 trk, Ampe: AG440C 2 trk and 4 trk 604 E monitors w/mastering lab Xovers Auratones DBX 160 1176 LA 2A limiters two 2" pair splitter boxes w/lensen transformers, 1500 AMP snake, Neumann, AKG, Sennheiser mics, etc. Beautiful truck w/AC**
- ▶ **Services:** Complete state of the art 24 trk remote recording facilities for live television productions, live albums, radio specials, etc. Also complete studio type recording at your own location including multiple headphone mixes studio playback, mixdown, etc.
- ▶ **Comments:** Whether we are broadcasting the American Music Awards live for ABC, recording Men At Work for the King Biscuit Flour hour, or working on your project wherever it may be, you will receive the finest live recording possible, at about half the price of other trucks

## UNDERGROUND STUDIOS

- ▶ **Address:** 652 W Arbor Vitae, Inglewood CA 90301
- ▶ **Phone:** (213) 671-6108
- ▶ **Primary Recording Format:** 8 Track
- ▶ **Equipment:** Otari 5050 MKII 8 trk, Studiomaster console, Technics RS1500 2 trk, Teac A33405 4 trk Neumann Sennheiser AKG Sony Shure, Beyer EV Audio-technica mics, Eventide digital delay and compressor, UREI LA 1A, Effector, Master Room XL305 stereo reverb system, DBX professional series noise reduction, Audio Arts stereo parametric EQs, Roland SRE 555 chorus echo, many direct boxes, all instruments available, musicians available around the clock
- ▶ **Comments:** A 24 hr a day, 7 day a week recording and rehearsal studio

## UNITED WESTERN STUDIO

- ▶ **Address:** 6000 Sunset Blvd. Hollywood CA 90028
- ▶ **Phone:** (213) 469-3963
- ▶ **Primary Recording Format:** 24 Track
- ▶ **Equipment:** MCI multi-track, Ampex & MCI 2 trk. Large selection of tube condenser mics and other vintage mics. Typical large selection of outboard gear
- ▶ **Services:** All types of audio recording including full projection mag interlock video interlock for film & TV agency (jingle production), record projects
- ▶ **Comments:** Hollywood's oldest and most successful studio continues to maintain a position of leadership in the industry. Block rates favorable

## FATTRAX STUDIOS

16 TRACK MASTER RECORDING  
You really need 24 tracks?  
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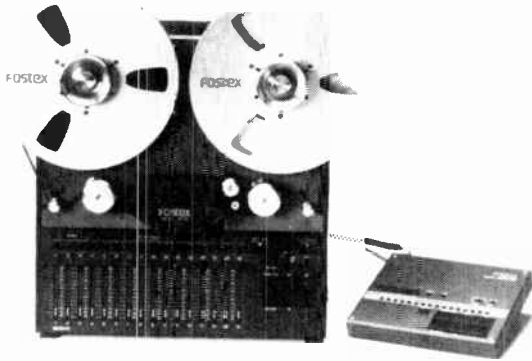
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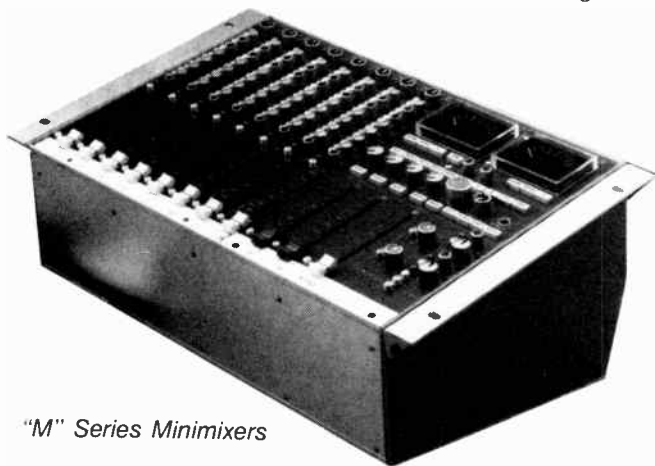
# Product Profile

by Lawrence E. Payne

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□ For information, call (206) 275-5009, or write Audio & Design/Calrec, Incorporated, P.O. Box 786, Bremerton, WA 98310.

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□ For further information, call (415) 927-1275, or write Furman Sound, Incorporated, 30 Rich Street, Greenbrae, CA 94904.

## ► 2FX Digital Multi-Effects

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2FX Digital Multi-Effects

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Other features include over one second of delay at 17kHz bandwidth, 10-to-1 sweep range (Flanger), and a one year parts and labor warranty. Suggested list price 2FX \$599.95, DM-2 footswitch \$99.00.

□ For more information, call (415) 548-1311 or (800) 241-8888, or write Analog Digital Associates, 2316 Fourth Street, Berkeley, CA 94710.





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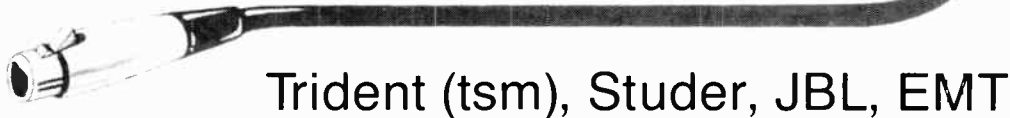
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# #1

# Audio/Video Update

## AUDIO

by Jeff Janning

**Hit City West**, Los Angeles, Ca. Producer Robert Jason is in with O.J. Simpson and engineers Avi Kipper and Jason Bell recording a Pioneer Chicken spot for the Asher/Gould Advertising agency, as well as additional spots for Ballantine Ale and Narragansett Beer. Merv Griffin and producer Steve Lindsey recently completed tracks for Merv's upcoming album with engineer Avi Kipper. The soundtrack for the upcoming I.C.E. film release, *Mugsy's Girls*, starring Ruth Gordon, was just completed by producer/engineer Tom Herzer. A soundtrack album is also scheduled for release. Enigma Records artists Tex & the Horseheads recently completed their new LP with producer Steve Sinclair and engineer Paul Cutler.

**Remal Music Design**, San Francisco, Ca. Gary Remal and Michael Boyd recently com-

pleted work on a radio station K101 identification package featuring Hall & Oates saxophonist Charles DeChant, and synthesist Charles Judge.

**The Sound Solution**, Santa Monica, Ca. I & I have been cutting tracks with producer Steve Barnard and engineer David Blade.

**Classic Sound Studios**, Hollywood, Ca. Classic Sound is offering an introductory special. 24-track time, including Prophet Drumtracks, Six-Trak and a programmer/engineer cost only \$25 per hour. For further information, call Patti at (213) 664-7622.

**New River Studios**, Fort Lauderdale, Fla. World renowned jazz pianist Ahmad Jamal is in mixing his upcoming double album for La Maj Records with producer Jimmy Johnson and engineer Pete Greene (Muscle Shoals) with New River engineer Ted Stein assisting. Reggae band Gumbo Limbo are cutting tracks for their upcoming Edible Records LP. Rick Holcomb is producing with Ted Stein at the board, assisted by Teresa Verplanck. L.A. producer John Lombardo is in overdubbing and mixing tracks for Miami Gold Produc-

tions' upcoming feature film *Cry of the City*, for release in September. The soundtrack features artists such as Millie Jackson, Shannon, K.C. & the Sunshine Band, and Smokey Robinson. Ted Stein is engineering, assisted by Teresa Verplanck.

**Celebration Recording Studios**, New York City. Peter Wood and Joe Deangelis are producing tracks for Joseph Costick. Featured musicians include Martin Briley on guitar, Steve Holley on drums, and John Siegler on bass. Other projects include the soundtrack for the Scholastic Productions film *Dear Lola*, produced by Charles Yassky and associate producer Mark Hood. All music was recorded and mixed by Mike Farrow with Maurice Puer-to assisting.

**Boogie Hotel**, Port Jefferson, New York. Joey Lynn Turner, lead singer of Rainbow, was in working on a forthcoming solo project for Geffen Records. Band members include Chuck Burgi (Hall & Oates, Rainbow), Al Greenwood (Foreigner), Steven Dees (Hall & Oates, Novo Combo), and Bob Kulick (Everyone and Everything). Don Berman engi-

neered with Chris Isca assisting. French singing star Stevie was in completing her album project for CBS International Records. The album was produced by Jan Mullaney and Rosetta Stone. Don Berman engineered with assistant Jim Sparling.

**The Village Recorder**, West Los Angeles, Ca. Irene Cara is in doing overdubs for a Network Records single with engineer Michael Brauer and assistant Cliff Jones. Jim Messina is in working on overdubs with engineer Steve Hirsch. CBS Records group Channel are in mixing their latest LP with Larry Hamby producing and engineer Elliot Scheiner. Cliff Jones is assisting.

**The Chicago Recording Company**, Chicago, Il. Styx guitarist Tommy Shaw is in Studio "B" working on his first solo album for A&M Records. Mike Stone is producing. Survivor was recently in cutting a track for their upcoming Scotti Bros./CBS album with Ron Nevison producing. John Hunter, formerly of the Hounds, is completing a new single for Private Eye/CBS Records with engineer Phil Bonanno.

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**Evergreen Studios**, Burbank, Ca. Composer Elmer Bernstein was recently in working on the soundtrack for *Ghostbusters*, from Columbia Films. The soundtrack will be released on Arista Records. Rick Viccio engineered the sessions with assistant Mike Hatcher. Peter Bernstein is in scoring the music for *Summer Fantasies*, a Fricon Entertainment release for NBC-TV. Grover Hellsley is at the board with assistant Gary Luchs. Crystal Gayle is in sweetening her Warner Bros. LP with producer Jimmy Bowen. Finally, *Coalfire*, a TV film for CBS, is being scored by composer Robert Drasnin. Gil Cates is the producer/director of the film which stars Barbara Mandrell in her first acting role. Murray McFadden is at the controls with assistant Gary Luchs.

*Girl.* Using various special effects, the editing was completed in one 25-hour session, and was featured on ABC-TV's *Eyewitness News* coverage of "Special Effects In Video." This was the second collaboration between Seeger and Williams, who recently worked on a video for Lionel Richie with director Bob Giraldi. Seeger has also produced a series of profiles, videos, and commercials for such performers as Michael Jackson, Pat Benatar, Frank Sinatra, Grace Jones and Diana Ross.

**Pacific Video** was chosen by Picture Music International to edit a 30-second television spot featuring The Beatles' "A Day In The Life" and "The End," combined with a montage of their album covers. The spot commemorates The Beatles' 20th anniversary of their first trip to the U.S. Production staff included supervising producer Mick Kleber and editor David Foster. L.A. Tracks was responsible for the audio.

**Premore Inc.** have just added to their state-of-the-art audio facilities. New equipment includes a CMX system for auto assembly, complementing their 32-track Dolby, Studer 800

24-track, and Neve Necam II set-up for automated mixing. Barry Manilow was also using the facility's stage to record his first jazz album, featuring such jazz greats as Stan Getz. With their expanded post-production and audio facilities, Premore is now servicing all phases of the industry, from music video to commercials, features, and industrials.

**Skylight Productions** have been busy editing projects for Don Lewis Advertising, including a one-hour television program for Albert Lowry's Real Estate Seminars, and a series of instructional films for Alpha Therapeutics.

**F. F. Productions** of Los Angeles recently created an Arctic scene for their video of MCA artist Tony Carey's "The First Day of Summer." The sub-zero backdrop which featured extensive use of fake snow, as well as an ice-encrusted Nissan hut, was especially constructed for the shoot on the Chaplin stage at A&M in Hollywood. The video, which also included a day's shoot on location, was lensed by well-known DP Daniel Pearl, the man responsible for shooting Duran Duran's current "The Reflex" video. The

piece was produced by Fiona Fitzherbert, directed by Larry Jordan, and art directed by Ron Volz. Costumes were by Pat Griffiths, and Jules Lichtman was the assistant director.

**Pacific Video**, the Hollywood post-production company, has been busy with several video projects. Billy Idol's new video, "Eyes Without a Face," was edited there by Kris Trexler. Directed by David Mallet, the piece was originally shot on 35mm Panavision, and to enhance the videotape image, Trexler used Pacific's new Sony BVX 30 Color Correction System to accent and change colors. Trexler is well-known for his editing work on Mallet's "Serious Moonlight Concert" video documenting the recent David Bowie tour. "Eyes Without a Face" was produced by Jaqui Byford and Paul Flattery for Millaney/Grant/Mallet/Mulcahy in association with PMI.

Pacific Video also provided editing services for Ian Cusick's new video, "Supernatural." The piece was produced by Exposure Productions' Jill McDonald and directed by Yuri Sivilop for the Z&M artist. Editing made extensive use of special effects.

## VIDEO

by Iain Blair

Today Video's David Seeger recently teamed up with **Another Direction's** Billy Williams to complete a music video project for Mercury/PolyGram recording artists Bon Jovi and their new video, "Runaway

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# Reviews

## CONCERTS

### Jason & the Scorchers

The Palace  
Hollywood

With *People* magazine featuring a big picture of Jason & The Scorchers in their special country music issue, calling them "punkabillys," you might think they're well on their way to becoming the Next Big Thing. One problem they may encounter is that they're difficult to classify—not an artistic problem, but in all probability a commercial one. They're not the Blasters, they're not Lone Justice, and they're not rock or punk. Before they make it a lot further than the Palace, they'll need some fine honing as well as directional clarification.

Although signed to EMI Records with a seven-song album out, the band might have fared better at the Palomino than the swank Palace. With an appropriate intro tape which included "Look

country/rhythm and blues genre, but with liberal touches of high energy rock/punk overtones to many tunes. Many of the songs in their 15-song set were covers, including a Jimmie Rodgers song, and Bob Dylan's "Absolutely Sweet Marie." Unfortunately, the covers usually outshone their original tunes.

Besides his front-man duties, Jason occasionally picked up an acoustic guitar and a harmonica for that added country feel. Not an especially commanding presence, Jason nonetheless made up for it with his hokey earnestness and strong effort. His band was musically above average, but guitar player Warner Hodges was the epitome of the manic country boy, puffing madly on his cigarette, hair falling in his face, and racing around the stage, jumping higher than David Lee Roth. Further proving his abilities, he sang a terrific rendition of "Travelling Band," perhaps even indi-



Jason and the Scorchers: Difficult to classify.

away" and "Yankee Doodle," the four-piece Nashville combo took the stage, with front man Jason Ringenberg resplendent in hot pink pants, an electric blue shirt and a black Stetson hat with rhinestones. Their music is varied, all in a

cating that he should be fronting the quartet. Drummer Perry Baggs, too, was an excellent singer, and sang harmonies with Jason.

The band's overall performance was generally strong, with songs "Change the Tune,"



Joe Jackson: Best received songs were his "oldies."

"Honky Tonk Blues," especially powerful. Their interesting first encore consisted of a song with the great title of "The Rope Is Stretching, But The Knot Is Still Tied," where Hodges shone on the lap-steel guitar.

While I'm still not quite sure what to make of the bard, and while their raw, countryish approach was real and refreshing, they need a bit more smoothing out in terms of a well-constructed show. The SRO audience seemed a little bored with some of the slow ballads, and their second encore, a slow number entitled "Pray For Me Mamma (I'm A Gypsy Now)," ended the show on a bit of a low note. Their versatility *did* prove that the band has many avenues to take, and hopefully their next album will have some strong original tunes on it, whether in a country, rock or "punkabilly" vein. As of now, Jason isn't scorching, but there's definitely a spark there.

—Katherine Turman

### Joe Jackson

Irvine Meadows  
Irvine

Joe Jackson has probably gone through more musical changes in his five years of success than any of his peers. First it was powerful pop, with biting lyrics of social commentary, accompanied by arrogant stage antics (including an unforgettable exhibition at Universal Amphitheatre several years ago.

Next there was the *Jumping*

*Jive* album and tour, an exercise in extravagance that was basically a disaster, critically, musically, and financially.

With the *Night and Day* album came a turn toward cocktail lounge music: jazz-inflected, self-indulgent songs that failed to capture any atmosphere. The new album, *Body and Soul*, follows this lead, but with better arrangements and more accessible melodies.

Unfortunately Jackson drew most heavily from the last two albums for this performance to serve up a largely monotonous evening of latin and jazz songs. It isn't that the songs are bad, they're just very similar both to each other and zillions of others inhabiting the genre over the past ten years.

It suffices to say the most enthusiastically received songs were "Is She Really Going Out With Him" and "Sunday Papers," the former played acoustically to great effect on piccolo, accordion and tambourine.

Jackson constantly chided his audience for showing its appreciation. I think he should savour the appreciation he gets as such joyous response is something any musician may find increasingly rare.

The show was opened by fellow Briton Howard Jones who delighted the crowd with his one-man synthesizer show. Accompanied only by a highly entertaining mime/dancer, Jones rattled off some great melodies. Highlights were "New Song" and "What Is Love." The billing for this evening could be reversed next year!!

—Martin Brown

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# Reviews

## CLUBS

### Michael McMahan

*At the Club Lingerie Hollywood*

□ **The Players:** Michael McMahan, lead guitar, vocals; Rock Star, bass, vocals; Gary Tobon, drums, vocals.

□ **Material:** Straight-ahead rock & roll that really packs a punch. This trio played a ten-song set that smoked from start to finish. And while it was a hard-hitting, fast-paced show, it still managed to be very melodic and danceable. For a trio, this sort of hard, power-rock can be hard to pull off. But the band has a surprisingly full sound that worked perfectly with rockers like "Live to Rock," and "Made in the U.S.A.," a song that features great speed-rapping lyrics extolling some good old American traditions. Lyrically, many of McMahan's songs are stories of hardship and triumph, as in "Number One With a Bullet," a song with an ironic title about a rock star who cracks under pressure. His honest tunes are a big step above the average in both content and arrangement. Topping off the set was a great version of Eddie Cochran's "Nervous Breakdown," performed with emotion and sensuality.

□ **Musicianship:** A very professional, together band. McMahan is a very talented and creative guitarist who often employs a two-handed technique. His own unique sound has traces of Hendrix and Billy Gibbons floating through his scorching solos. Drummer Tobon provided a consistently strong and steady beat. Bassist Star was outstanding, with fluid, groove-oriented playing.

□ **Performance:** The trio is refreshingly natural and energetic in their approach and delivery of the material, and they command the stage and audience well. No flashy theatrics here, although McMahan at times comes across as a sort of understated hot-dogger. The set pace, though rapid and high-energy, never grew tiresome. Rather, it built the tension to the optimum level for real rock & roll. The lyrics were discernible, the

vocals were good, and the songs delivered with emotion and good humor without sacrificing a pleasing, rough edge.

□ **Summary:** This band should go far, especially if they stick to their guns and keep playing good old rock & roll and avoid the use of synthesizers. Their sound is a cross between John Cougar Mellencamp and the New York Dolls, with a touch of ZZ Top thrown in. Tulsa-born McMahan has a crackerjack band, great songs, and a real rock & roll attitude that should take his band to the top of the charts.

—Katherine Turman

### Dwight Yoakam and Kentucky Bourbon

*At the Palomino No. Hollywood*

□ **Players:** Dwight Yoakam, acoustic guitar, vocals; Pete Anderson, lead guitar; Brantley Kearns, fiddle; J. D. Foster, bass; Jeff Donovan, drums.

□ **Material:** Yoakam's material is strong—over half-original, with a unique blend of eastern (hillbilly) and western (honkytonk) coming together in both. He's one of the very few local artists incorporating bluegrass elements in country music—mostly the traditional Bill Monroe tunes like "Can't You Hear Me Callin'." His originals, mostly romantic story-songs, are drawn from several decades in country music. "Johnson's Love" is old-timey ala The Louvin Brothers, and is an exquisite, tragic love song. "It Won't Hurt" is pure Merle Haggard, a honkytonk shuffle right out of Bakersfield. "South of Cincinnati" is a haunting and infectious waltz that one can envision being recorded by the Whites. Even the older songs, however, have personal, modern themes and words. A few, like "Readin', Writin' on Route 23" (about migrant workers to the north) have social themes. Choice of covers showed real imagination: Johnny Cash's "Ring of Fire" and Hank Williams' "Buckets Got A Hole In It" are certainly not the usual top 40 covers.

□ **Musicianship:** With just four

pieces, these musicians can cover a lot of ground, and they're seasoned enough to make it convincing. Pete Anderson, particularly, is a standout—awesomely knowledgeable and creative in a circuit where a lot of playing is repetitious and perfunctory. He's able to use riffs as reference points and remain fluid and clean—going from Luther Perkins' early Sixties Nashville licks to those of Roy Nichols (Merle Haggard's guitar player), as well as bluegrass licks. Brantley Kearns, from North Carolina, can play the smooth, old-time melodic fiddle on the ballads, and jump to improvisational swing with ease, stood out particularly with a trumpet-type fill on "Ring of Fire." And Yoakam, who's from eastern Kentucky, sings in a pure, high-lonesome mountain voice (the kind that goes back further than Ricky Skaggs), and downshift effectively to a sweet, Merle Haggard-type warble.

□ **Performance:** Well-rehearsed, consistent, and with a certain dignity common to the older type of country musicians, although enthusiasm wasn't lacking. Yoakam could talk more to the audience, but that's nitpicking.

□ **Summary:** There's a musical and lyrical vision here lacking in the country bar-band circuit. And, unlike almost all of Southern California's "Country-punk" bands, there is a spirit informed by roots that go deeper than an old 78 record. This is an original sound, and there's enough conviction there that even if a major label contract isn't imminent (after all, despite Ricky Skaggs and the Whites, they're still not buying tradition by the carload) it's a band that will find its way to wax somehow. Worth watching.

—Judy Raphael

### Slow Burn

*At Donte's No. Hollywood*

□ **Players:** Jim Honeyman, reeds and flute, Les Johnson, guitar; Chad Edwards, keyboards; Dave Marks, percussion; Joel Hamilton, bass; Briant Marcovich, drums.

□ **Material:** Mellow jazz fusion originals mostly penned by Honeyman and Edwards, although one of my favorites was



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a tune called "Ree" by Johnson. However, all their compositions and arrangements showed good range and imagination, from the quirky, exotic sounding "It's Magic Howard" to the spare, haunting quality of "Reflections"—and that was just in the first set.

□ **Musicianship:** Technically clean, competent, and expressive players. Honeyman has a rich, polished tone, and plays his sax smart and classy—bending and swaying in the groove. He could use more bite and grit on some of those more rhythmic riffs. Johnson is smooth and accomplished, cooking on a slow flame but never heating up to a boil. Edwards is wonderfully expressive on keyboard. Marcovich is both steady and flexible, while Marks provides some tasty touches, rhythmically and tonally.

□ **Performance:** Musicians first, their energy is directed toward the music and each other. They have a good rapport, energy, and enthusiasm overall, but aside from introducing the tunes they let the music communicate. It should be both the music and themselves that they communicate.

□ **Summary:** Mellow, melodic fusion is the music of Slow Burn, whose subtle inner rhythms and shifting moods and tempos make their name a perfect definition. There are yet some rough edges remaining: endings that didn't quite come together, too much dead time between tunes. Some of this could be eliminated if they made the commitment to learn the tunes and not rely on charts. That would give them more freedom to cut loose and better communicate with each other—and perhaps even the audience.

—Lawrence E. Payne

## Devon

At Sasch  
Studio City

□ **The Players:** Lorraine Devon, vocals; David Allen Resnik, guitar; Tony Alexander, drums; Jeff Brown, bass; Wyn Meyerson, keyboards.

□ **Material:** Basically straight-ahead pop rock, but with a very

interesting twist of soul thrown in that gives the tunes a bit of funk, as well. It's not a Quincy Jones-style funk, but more like a "jive" funk with a bit of boogie. This combination shifts subtly during the ballads to a more Aretha-like soul blended with a rock edge. This appears to be an intriguing mix. Indeed, the band ended their set with a killer version of "Chain Of Fools" that had the dance floor hopping.

□ **Musicianship:** A fairly large contributing factor to this feeling of soul is Devon's vocals. They are reminiscent of Tina Turner in their format, with her power and balliness to match. Strong and always on-key, she carried the vocal responsibilities of the band with style. The rest of the band was equally proficient with their instruments. Drummer Alexander kept a solid beat with a drumming style that needs to be seen, and guitarist Resnick was impressive with some subtle licks and fills. It could be said that at the peak of some solos he resorted to bar chords, which proved a bit disappointing after having displayed his aforementioned quick fingers.

□ **Performance:** The band is a study in different characters when it comes to this. Alexander sits at the back of the stage, grinning all the while; Brown grooves along with his bass, grinning as well, while Meyerson stands coolly off to the side, often expressionless. Resnick plays the part of the too-cool hip guitarist, coming out only to burn a few licks and retreat, and Devon takes center stage as the focal point, the chick singer. During the set, she becomes several different characters, all of them believable but perhaps a *touch* too melodramatic. One got the impression her actions were slightly exaggerated, as if she was playing for a much larger crowd—that's great when the time comes, but it seemed a bit out of place here.

□ **Summary:** This is one top-notch band. There are a few burrs here and there, but every band has them, and in this case they don't present a problem. Any minor problems are overshadowed by good material, good musicianship, and a set of pipes on Lorraine Devon that will knock your socks off. See them if you can.

—Michael Heller

## Esther Phillips

At the Vine St.  
Bar & Grill  
Hollywood

□ **The Players:** Esther Phillips, vocals, piano; Ray Fuller, guitar; Alan Jackson, bass; Mike Baker, drums; Marvin Jenkins, piano.

□ **Material:** Basically blues, with a couple of pop songs added for variety. Phillips opened with "I Never Found a Man," easing her way into the set. Her second song, "Use Me Up" (of Bill Withers fame), burned with passion. Here is where the lady seized the audience, not once letting go until the end of her set. She wound her way through the lyrics with total ease and confidence. "Home Is Where the Hatred Is" clearly demonstrated the irony of love relationships. Phillips took over the piano mid-song during her rendition of "Cherry Red," proving that she's not only a hot vocalist; the lady plays a mean keyboard. She slowed down with "Moody's Moody," a soft, hypnotic, love song. Her style of emoting here was close to ethereal. Phillips then sang "What a Difference a Day Makes," and closed with "Native New Yorker," to resounding applause.

□ **Musicianship:** Esther Phillips is in a league with the great blues artists. She developed her technique years ago, and continues to expand in that realm. From start to finish, she took full control. She yells, growls, hollers, and soars with her nasal, lilting voice. Fuller, Jackson, Baker, and Jenkins each had an opportunity to display their individual prowess. They're all fine musicians, and in backing Phillips' unique vocals, each was ideally suited.

□ **Performance:** Phillips' persona is that of a lady who has been around the block a couple of times. She's very matter-of-fact, and tells it like it is, with no frills. She paints pictures with her songs, and shares bits and pieces of stories with her audience. It was wonderful to see her in such an intimate setting as this. She knows what she's doing, and it works.

□ **Summary:** This lady is a class act. I was thoroughly

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taken in. I'm told she'll be playing in various clubs around town. I hope she's around for quite a long time. She's a hot act. Don't miss the opportunity to see her.

—Laurie Butin

## Johnny O

At Wong's West  
Santa Monica

□ **Players:** Chris O'Connor, vocals; Paul O'Connor, guitar; Tom Miller, keyboards; Greg Dennielle, bass; Ray DiBaco, drums.

□ **Material:** Passable rock/pop with clever titles and good lyrical content. Very commercial. That's not a put-down, because some of the songs are really solid. But all of Johnny O's material would find more ears if the words matched, or even reflected, the power of the music. The best three: "Red Pedestrian," a nightmarish, psychedelic

lullaby marred by puerile lyrics; "Under the Gun," a heavy-metallish, upbeat number with crashing chords; and "Roll Back the Years/Rock Your Body," an excellent rock anthem with high harmonies, all worked very well.

□ **Musicianship:** The rhythm section of DiBaco and Dennielle, drums and bass respectively, both put their talents to good use here. They were totally into a little world all their own. Greg would be outstanding in a blues band. Miller's keyboards add just that extra bit of tonal variety to give a more rounded sound to the music, although he could use a stronger showcase tune. Paul O'Connor, on the other hand, took advantage of his every lead break to shape the moment. A fine guitarist, he is the heart of the band. Chris O'Connor is a good looking singer with a natural stage presence. His voice is serviceable, with a lot of potential. A little more concentrated projection would make things a lot easier for him, to say nothing of saving his throat from Noduleville.

□ **Performance:** A high level

of craft here, very professional. They're a little static, but Chris' energy was some relief. He works very hard and his efforts were well received. DiBaco was properly intense, and Paul O'Connor was a bit retiring. Paul's and Chris' "straight" harmonies would be fine in a choir, but often they acted as a brake on the material, like some weird shot out of a Paul Anka show. The only time the harmonies really worked was in the encore. Subtlety has its merits, even in rock, but the boys could really stretch themselves if the keyboard contributions were broadened. Their material is such that it needs more fullness and range. Their music is so good that it should just carry them away with its power. And Chris should just plain turn himself loose. Between songs, he would often explain his feelings about the songs, instead of letting those feelings work to interpret the song for us. At one point, he actually apologized for losing himself to the musical and lyrical qualities in their ballad, "Long Distance Love." He spoiled the audience's reflection on what they just heard by apologizing for his honesty of feeling.

□ **Summary:** The best musicianship in the world can't save a weak pop lyric, but strong music can. If Chris O'Connor were more emotive, less of a poser (look at what Meatloaf did with the *Bat Out of Hell* album), Johnny O would have much more impact.

—Kong



Lorraine Devon: A set of pipes that will knock your socks off.

## Tropical Madness

At the Warehouse  
Newport Beach

□ **The Players:** Keith Foelseh, guitar, vocals; Abel Salazar, sax, keyboards, guitar, vocals; Steve Clark, trombone, keyboards, vocals; Dan Brown, bass, vocals; Tracy Caine, drums, vocals.

□ **Material:** Tropical Madness play tunes that are victims of radio-play overkill; in other words, they only dish out today's hits—songs from the likes of Huey Lewis, John Cougar Mellencamp, the Police, Michael Jackson, et al. While there are numerous limitations placed on bar bands



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doing covers (poor PA systems, cramped stages and so forth) occasionally a group comes along prepared to mount the challenge. Tropical Madness, with a few exceptions noted below, succeed rather well.

□ **Musicianship:** The most commendable in this area was guitarist Keith Foelseh. While his fiercely rollicking stage moves at times caused his phrasing to suffer, Foelseh still had the heart, soul, and nimble finger action to win over the crowd. Dan Brown offered some slick bass efforts, while Abel Salazar and Steve Clark—at least while they were on horns—showed considerable talent.

□ **Performance:** Great, yet uneven. Abel Salazar was steady as a stop sign most of the time, performing inert while Keith Foelseh was inexhaustible. Drummer Tracy Caine looked like his mind was on other things as Dan Brown burned up a mighty sum of calories through his activity. But it may be nit-picking to call attention to those less active on stage. The set was really quite exciting visually, despite the non-movers.

□ **Summary:** There are plusses and minuses here. On the minus side: A portion of the group's onstage humor is strained and unnecessary. On the plus side: Tropical Madness are capable of playing other peoples' hits (exclusively) with verve, conviction, and, on the whole, inspiration. And in the wasteland of bar bands who stick strictly to covers, that's one big plus.

—Randal A. Case

## Brothers Owens

*At the Tennessee Gin & Cotton*

□ **Players:** Steve Owens, tenor sax, keyboards, lead and background vocals; Nathan Owens, keyboards, lead and background vocals; Frank Moore, tenor sax, keyboards, background vocals; Bill Norwood,

drums, lead and background vocals; Vince Lars, alto sax, keyboards, background vocals; Adrienne Bates, bass, key bass, background vocals; Steve Hall, guitar, keyboards, background vocals; Jeffrey Posey, keyboards, lead and background vocals; Tony Fields, percussion, background vocals.

□ **Material:** From funk, fast-moving and infectious, to funk, silky smooth and graceful. A prime example of the latter would be Steve Hall's composition, "You Made a Mistake," in which three superbly played saxophones purr like quiet kittens. This band may be well-versed with cover tunes, but some of their originals are extremely pleasant, particularly the smoky, tearful ballad "You and I," penned by Nathan Owens.

□ **Musicianship:** No complaints in this area. The skillful Adrienne Bates slapped at bass wildly and gleefully; he acts like a pro, and is a delight to watch. All the sax work was on the money (except for one peculiar moment when someone went painfully flat), and Steve Hall's guitar efforts, though ridiculously simple, were none the less passionate, clean, and inspired. Drummer Bill Norwood displayed tastefully controlled and precise playing that never lacked emotion.

□ **Performance:** The entire front line of players seemed to perpetually sway back and forth in time to their music. It may sound corny, but these guys pulled it off. While only gracing the stage for a few numbers, sometimes frontman Steve Owens lent a confident "supercool" presence to the show. In his absence, the focus shifted to whomever was singing. Nathan Owens, a charismatic charmer with an exquisite voice, was terrific.

□ **Summary:** I wonder if the constant shuffling of lead singers hinders this act, diminishing the impact a single frontman might have in maintaining audience interest. (But lets also not forget this band is playing a dance club—the main priority is to set down solid grooves.) The Brothers Owens are an enjoyable bunch who serve up danceable funk and smoldering ballads with ease and sincerity. I caught them a while back and recall

their set was a rather tepid one. My, how times have changed. Brothers Owens, keep up the good work!

—Randal A. Case

## Gordon Steele

*At the Country Club Reseda*

□ **Players:** Gordon Steele, guitar, vocals; Peter Kulvicki, drums; Chris Binder, keyboards, tambourine, vocals; David Wang, bass, vocals.

□ **Material:** Snarling, crunchy, hard rock, with certain sections as bright and smartly melodic as they come. The songwriting skills here are first rate. From the bristling rocker "Real World" to the softly sweet "Christendom," almost every tune packs a pleasant punch. Now, on to less positive areas...

□ **Musicianship:** In the case of Gordon Steele on guitar, excellent—his fingers danced on the fretboard like elves in heat. Drummer Peter Kulvicki played with spirited conviction, but bassist Wang seemed to struggle with even the simplest of patterns. He acted as if he had a headache. Also, Chris Binder, on keys and tambourine, kept going out of time and the result was... well, you can imagine. (Her tambourine playing on "Mona" was particularly offensive.)

□ **Performance:** Not the best (trust me, I'm being kind). Various technical problems early in the set seemed to put the entire group into a somnambulist daze. Curiously, player Steele showed the most spark during the pretty-yet-passionate "Christendom," a tune which left him more on his own as a solo performer (though the other musicians did play some). Drummer Kulvicki also deserves an honorable mention for his lively performance.


□ **Summary:** It's certainly refreshing to witness a group with high-powered songs which don't forsake melody for madness. However, to fully deliver on their promise, this band needs to concentrate upon, and improve, their live act. Hopefully, they'll get right on it. They're definitely worth keeping an eye on.

—Randal A. Case

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# Reviews

LP



## Elvis Costello & The Attractions

*Goodbye Cruel World*

Columbia Records

Does the world really need another Elvis Costello album?

Elvis Costello is arguably the United Kingdom's most important import since the Beatles. His first LP, *My Aim is True* (1977) was a revelation, and *This Year's Model* resurrected thousands of Vox Continental Organs on both sides of the Atlantic. Always eclectic, with *Armed Forces* Costello left behind his role as new-wave oracle, broadening his approach, and with each succeeding album, displayed a new set of incredibly diverse influences.

Nine albums and well over a hundred songs since 1977, it's getting harder and harder for Costello not to repeat himself. *Goodbye Cruel World*, while not a bad record on its own, contantly echoes earlier works, especially 1982's masterful *Imperial Bedroom*. We know what's coming before it happens: Steve Nieve's patented piano flutterings set to intricate quasi-classical or cocktail lounge jazz arrangements, with an occasional nod to the Costello of the Seventies, with songs like "The Deportees Club" and "Sour Milk Cow Blues," recalling the bare-bones, guitar-based rock of "You Belong To Me" and "Mystery Dance."

All the familiar themes are there: "Room Without a Number" is a melodramatic tale of motel betrayal, "Only Flame in Town" is another envious ode to the one that got away; musically, it's reminscent of "Everyday I Write the Book,"

but not quite as melodically compelling. And Costello still wants to bite the hand that feeds him: "Worthless Thing" is an updated attack on television in the age of "MTV, MTV."

Every artist has his off albums, and many artists' best efforts fall short of Costello's most trivial work. *Goodbye Cruel World* is at least listenable. The big question is: Is this just a temporary flirtation with the familiar? Does Costello have more to say both musically and lyrically? Or is that all there is?

—Bruce Kaplan



## Ruben Blades y Seis del Solar

*Buscando America*

Elektra Records

Ruben Blades' *Buscando America* is *la salsa del barrio*—the energy and essence of Latin Americans' New York street culture. The Hispanic counterpart to Bob Dylan, Blades is a musician with a message; a poet of depth and vision whose lyrics are carefully crafted, then released to penetrate melodious chords like a flock of doves taking flight. "GDBD" illuminates these gifts by the use of percussion. The only vocal here is a talk/sing that evokes razor-sharp imagery. "Decisions" examines the plight and predicaments of male/female relationships, while "Everyone Returns" reminds us that "the absence of yesterdays is sad."

In the dual role of writer/producer—backed by the tight musicianship of Seis del Solar—Blades saves the best for last in the title track, which translates simply as "In Search of America." Musically and lyrically, it is the LP's most daring. Part classical, part jazz, part electronics, part salsa, it offers food for thought. The passionate pen speaks of the

disillusion of freedom, justice and democracy. "I'm searching for America/Those afraid of truth have made her disappear."

The ecstasy of *Buscando America* is the new direction of a major creative force whose deserved stripes—save the group's appearance in Harry Belafonte's new film, *Beat Street*—have gone virtually unrewarded. The agony is America's musical tastes are too coarsely defined and divided by racial/sexual/ethnic distinctions. And a stroke of genius such as this LP does not fit into rigid categorizations of today's airplay. That is perhaps a blessing in disguise, for this LP transcends the mundaneness of the repetitive hodge-podge we hear day in, day out.

—Steven Corbin

## EP FILE

**MOVING PARTS—MOVING PARTS** (MPI Records): Moving Parts is a highly talented Seattle-based band. James Irwin, lead singer and writer/co-writer of each song, paints a picture of optimistic rebellion and a street-wise knowledge of life with intelligence and humor. The opening cut, "Blindman Walking," is reminiscent of Missing Persons' "Walking in L.A.," particularly at the intro. Irwin's versatile and cutting voice blends perfectly with the music. The backup instrumentals kick in with perfect balance. My favorite is "Under," which provides a syncopated drum and bass groove. It warns us of the fine line between *living* life and just passing through it. On the second side, "Cities Return to Me" makes use of off-the-wall vocal effects, along with some great synthesizer and drums. The political message in "The Princess and the President" is both amusing and insightful. "Nothin's Gonna Bring Me Down" is a salsa-flavored tune which completes the EP with funky piano accompaniment, hot guitar, and a tight rhythm section. The band makes frequent use of audio effects. Snatches of conversation, percussion, overlapping voices, and the clapping of hands add a unique approach to their music. Gee, music that's intelligent and fun to dance to. I'm all for it. This EP is really worth listening to.

—L. Butin

## SINGLES FILE

Cindy Valentine's "Big Kiss" is the latest contender in the Pat Benatar replacement stakes. It's a well-produced, routine rocker with a fairly effective riff, unimaginative guitar solo, and predictable vocals. "Don't Waste Your Love" is weaker

in all categories, and is a typical B-side. . . . "A Disabled Veteran 1969" from **Dodie Frost** has to be one of the funniest records of the year. (I hope it's supposed to be.) Sung in a country style, the rhyme scheme is practically nonexistent as Ms. Frost, over a choral background, wails about winning "a liars contest by a margin or two!!" "Tierra Del Fuego" from **Michael Folz** opens with such originality, "Hey baby, What ya doin' tonight," that the listener is captivated immediately. The song is close to calypso but lacks the required atmosphere, the vocals are O.K., and the overall feeling is pleasant at best. "Piraeus" creates more atmosphere with its simple acoustic guitar/drum style, a la Stephen Bishop. It hasn't too much commercial potential now that KNX has gone, but it's very pleasant listening. . . . "Close Your Eyes" from **Orlando and Wine** is a disgustingly syrupy ballad that possesses absolutely no qualities that distinguish it from the hundreds of other records of this type, except its brevity. "I Ain't Lyrin'" from **George Leh** is a pretty good R&R number with a powerful vocal performance and a well balanced band featuring sax and organ creating some genuine feeling. "Ya Ya" is more of the same. A good way to describe it is to state that Lee Dorsey had a hit with it, and the sax is particularly tasteful here.

See you again before Swale wins another race!

—Martin Brown

## CASSETTE FILE

**SCHRODINGER'S BAND—QUANTUMUSIK** (Schrodinger's Kids): This 40 minute tape is one of the most creative and genuinely obnoxious works we've received in some time. There are some landmark achievements on this tape. For starters, one of the longest tape loops to remain intact on a released work announces the end of side One for about five minutes. Also, two of the shortest pieces ever are contained within, "Song," which has the one word lyric, "song," and "Click," an instrumental of sorts, with the single sound of a synthetic click. Both songs clock in under one second. Other wonderments include the band's overwhelming animosity in the songs "I Hate You" and "I Hate Sex." They also cover a beautifully unorthodox and noisy version of "The Star Spangled Banner" that makes Jimi Hendrix's rendition sound like the Mormon Tabernacle Choir. The music is filled with loops, synths, tweaked-out guitars, and a variety of home-made instruments. The sound is annoying, humorous, and in its own way quite musical. As a special bonus, side Two contains a three-step procedure for making music the Schrodinger way. Although done on a very low budget, ("Recorded at Greg's house, mastered at Bob's house"), this tape is quite entertaining for adventurous lovers of the bizarre. Well, I have to cut cassette file a little short this time, as my deadline got moved up, I'm doing my laundry, and the original *Wolfman* is on TV. See ya next time!

—Bruce Duff





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# Club Data

by Murdoch McBride

Local club success hasn't gone to anyone's head in the Black and Blue organization, as seen recently when the band opened three dates with Night Ranger. For those who saw the local group make their first statement on a national level, it was both a lesson to upcoming bands and a touching comment on the challenge that lay beyond the negotiation of a record deal. Black and Blue performed music from their upcoming July release.

Last week marked what may turn out to be a club record for attendance at the Palomino. Neil Young played two shows to an enthusiastic capacity audience, just one day after doing the same at the Country Club.

Those of us who weren't lucky enough to catch either show had to settle for the good reports from those who did.

Exit the Cowboy, enter the Bandstand. This week we confirmed that the Cowboy in Anaheim has shifted their format from live country to recorded music (see News Section for further information). They will have occasional shows such as lip-sync contests, swing dance contests, and so forth. According to the club, the shift was made necessary due to economics. Part of this scenario might be the nearby Golden West, another large country venue, which is across the freeway from the Bandstand (Cowboy).

It could be speculated that there wasn't enough going on for either club a while ago, but the Golden West reports a significant surge in business

following the shift at the Bandstand.

Veterans of Troubadour, Roxy and other local gigs, RATT has gone on to success at a national level. The latest news from Nick at Atlantic A&R is that their album has gone gold and continues to climb national charts.

Shortly after opening again, the Stardust Ballroom has taken a progressive step in booking, and will possibly present some heavy metal later in the summer season. There are initial rumors of law enforcement activity at the location, following recent punk bookings. Let's hope the management realizes the importance of keeping peace with the neighborhood.

Jerry Roach from Radio City informs us that Filmex has picked up his production, "Ur-

ban Struggle," a short subject concerning the battle of the now-closed Cuckoo's Nest. It will screen July 7th at the Four Star Theater on Wilshire Blvd. If you think that is a stretch for a club owner, Matt Kimble from the Blue Lagune Saloon is not only working on expanding his club, he's also planning the Malibu International Exposition. These musical arts & crafts events will feature everything from bagpipes to strolling musicians to some bands that appear very regularly in our chart. We can't name any names yet, because agreements and schedules have to be negotiated. Actually, it shouldn't be a matter of negotiation at all, since this is part of the Olympic Arts Festival. So check those listings for July 26th-29th where you can catch Matt skipping through Mandeville in a kilt. ■

## Music Connection Exclusive

May 28 to June 12, 1984

# LiveAction CHART

The **LiveAction Chart** lists the top drawing acts in Los Angeles and Orange County. Clubowners and bookers list the top three draws over a two-week period, excluding comps and guest lists. The size of the venue, sell-out performances, and the number of times an act is listed are also taken into consideration. Clubowners and bookers interested in participating in the **LiveAction Chart** and **Club Data** are encouraged to call (213) 462-5772.

### ROCK/POP

This Issue	Last Issue	Cumulative '84	Artist
1	—	2	Neil Young
2	—	2	Keel
3	—	1	Slayer
4	—	1	Savage Grace
5	—	1	Thrust
6	—	7	Jack Mack & Heart Attack
7	—	3	Tower of Power
8	—	2	The Knitters
9	—	1	Joe Ely
10	18	2	Jimmy Z Band
11	17	12	Steppin' Lazer
12	—	1	Roy Head
13	—	2	Agent Orange
14	—	3	Gumby's
15	—	2	Andrew Rollins
16	—	3	Stryper
17	—	1	Al Stewart
18	—	1	Abbatoir
19	15	5	Rebel Rockers
20	—	2	Green on Red

#### Keep An Eye On

- 1 Nervous Bros.
- 2 Rick Vito
- 3 The Lawns (nee Suburban)

#### Non-Local

- 1 Test Department
- 2 The Addicts
- 3 The Meteors (all from UK)

### COUNTRY/FOLK

This Issue	Last Issue	Cumulative '84	Artist
1	—	2	Neil Young
2	—	9	Duke Davis
3	14	8	Doo Wah Riders
4	7	10	Travis Young
5	—	1	Hoyt Axton
6	—	1	Jerry Reed
7	12	11	Larry Dean
8	3	11	Geary Hanley
9	18	2	Jedd
10	17	6	California Express
11	—	2	Michael Kidd
12	—	13	Western Union
13	—	1	Steve Warner
14	—	1	The Cross Country Band
15	—	1	Indian River Boys
16	—	5	Bill Durham
17	—	1	Rick Tucker Band
18	10	10	Red River Band
19	—	5	Re-Union
20	15	2	M. Anthony/J. Apollo (swing)

#### Keep An Eye On

- 1 Jeff Pearson
- 2
- 3

#### Non-Local

- 1 Ray Price
- 2 Ronny McDowell

### JAZZ/BLUES

This Issue	Last Issue	Cumulative '84	Artist
1	—	1	McLean, Hutcherson et al.
2	2	14	Billy & the Beaters
3	—	1	Chris Bennett
4	3	13	Don Randi & Quest
5	—	1	Tommy Tedesco
6	—	2	Gravity
7	19	3	Michael Miller Band
8	7	7	Charlie Haden
9	—	7	Milcho Leviev
10	11	4	Beverly Spaulding
11	—	1	The Whodunnit Band
12	—	1	Billy Mitchell Ensemble
13	—	2	Wayne Johnson Trio
14	—	1	Don Menza's Burnin' Big Band
15	—	2	Harry Sweets Edison
16	—	3	Dee Barton Orchestra
17	9	2	Indira Lesmana
18	—	1	Emmett Chapman
19	—	4	Shelby Flynt
20	—	1	B. Barry/L. Morgan Quintet

#### Keep An Eye On

- 1 Vi Redd
- 2
- 3

#### Non-Local

- 1 Philly Joe Jones
- 2 Curtis Fuller
- 3



# Showcase

by Cindy Payne

## Michael O'Neill

The name is Irish but the music is a synthesis of pure rock & roll in the spirit of Buddy Holly, Bruce Springsteen, and Bob Dylan. Michael O'Neill's soul-folk brand of rock wins over the heartland and city slickers alike with his rich melodies and storylike lyrics. His appeal is evidenced by the large crowds he draws at the rare local shows he plays with the help of his stellar band line-up, including John Shanks on lead guitar, Jim Oppenheim on sax, Sam Clayton on percussion, Kenny Gradney on bass (both formerly with Little Feat), and Steve Chapman on drums, who was formerly with Poco.

O'Neill has breakfast with record execs at their homes on the weekends. He writes songs with such greats as Steve Cropper ("Midnight Hour," "Knock on Wood," "Dock of the Bay"), Bob Weir (Grateful Dead and Bobby and the Midnites), and Marc Goldenberg ("How Do I Make You," "Automatic"). He books a long weekend of studio time at Evergreen to cut demos, at which Cropper



Michael O'Neill

and other supporters show up to coach and enlighten.

If Superman were Irish surely his name would have been Clark O'Neill. It appears as though he is ripe and ready for picking, so why no record deal? Not even a self-produced single.

It has something to do with the nurturing of a superstar, and the idea that it takes longer to do it right and lasts longer when you do.

"There are many small labels cruising around who would love to give Michael a \$20,000 budget to record a record. But that's not what I want for

him," says Andy Leonard, O'Neill's manager, who also manages Bobby and the Midnites. The possibilities of blowing it are greater when you get a lot of success very young. What he's got isn't going away, so we're not in any hurry. He'll be writing and performing for the next 30 years, so there's time," Leonard continues. Leonard says the idea is not to become the hottest band in L.A. clubs or radio, because the L.A. scene doesn't mean a thing to someone in the midwest.

O'Neill says inspiration for his songs comes from actual situations in his life rather than trying to write with a certain purpose in mind. "I don't write one song at a time. I write four or five and go back and forth. I never realized that's what I was doing until I started watching this painter I know. Those four or five songs won't sound like each other but they will have been from the same period in my life. Like these last ones I wrote are winter songs," said O'Neill. He says he has a summer song in mind for release this year called "Pick It Up."

O'Neill has certainly proved himself to those who have worked with him. Says manager Leonard, "These people feel that Michael has the potential to be a national act. Every time they ask him to come up with a song or some music it's like you poke him and a flower grows." ■

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# GIG GUIDE

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

### LOS ANGELES

#### OFF SUNSET

1433 N. La Brea, Hollywood, CA 90028  
Contact: Gary, (213) 874-2254 or (213) 650-2120.

Type of Music: Danceable pop, funk, wave, blues, glam and glitter. Originals preferred.

Club Capacity: 350.

Stage Capacity: Max. 12.

PA: Yes.

Lighting System: Limited.

Piano: No.

Audition: Send tape and bio to above address, include phone number.

Pay: Negotiable.

#### THE BETSY

1001 N. Vermont, Los Angeles, CA 90029  
Contact: Derrick Lewis (no calls).

Type of Music: Supper club/cabaret; jazz, standards. No originals. House band. Seek vocalists only.

Club Capacity: 175.

Stage Capacity: 4.

PA: Yes.

Lighting System: Yes.

Piano: Grand.

Audition: Send photo, resume, tape and SASE.

Pay: Negotiable.

#### TODD'S

5371 Topanga Canyon Bl. (at Ventura Bl), Woodland Hills

Contact: Carol Jae Scott, (213) 347-8900.

Type of Music: Comedy Night Monday, Thursday Night variety showcases, music or comedy. Weekly winners called back for final competition. Originals OK.

Club Capacity: 80.

Stage Capacity: 3.

PA: Yes.

Lighting System: Yes.

Piano: Yes.

Audition: Sign up at door Mondays and Thursdays, 6:30-7:30 pm.

#### ON BROADWAY COMEDY/JAZZ CLUB

814 Broadway, Santa Monica

Contact: Perry Hart, (213) 394-1583.

Type of Music: Jazz, solo singing artists, comedians.

Club Capacity: 150.

Stage Capacity: 9 pieces.

PA: Yes.

Lighting System: Yes.

Piano: Yes.

Audition: Call Perry at 394-1583.

Pay: Possible paid bookings.

#### CARMELLO'S

4449 Van Nuys Bl, Sherman Oaks

Contact: Ruth Hoover (213) 784-3268.

Type of Music: Jazz

Club Capacity: 150.

Stage Capacity: 6-18

PA: Yes.

Lighting System: Yes.

Piano: Yes.

Audition: Send promo with SASE.

Pay: Scale.

#### CASH LANDY'S SHOWCASE

P.O. Box 320, L.A., CA 90053

Contact: Cash Landy, (213) 465-0905.

Type of Music: Originals, Pop or R&R.

Club Capacity: 300.

Stage Capacity: 16.

PA: Yes.

Lighting: Yes.

Piano: Yes.

Audition: Send tape and bio to above address, include phone.

Pay: Possibility of expenses.

#### DIMPLES

3413 W. Olive Ave., Burbank

Contact: Rick Unland or Clyde Lucas, (213) 842-2336.

Type of Music: All styles except heavy metal and punk. Originals OK.

Club Capacity: 200.

Stage Capacity: 5.

PA: Yes.

Lighting System: Yes.

Piano: No.

Audition: Showcase Mon-Sat., 10 p.m. 400 soundtracks available for appointment.

Pay: Complimentary cassette of performance. Call for details.

#### RICKEY'S SKYROOM

323 W. Valley Blvd., Alhambra, CA 91803

Contact: Magi Bloom (818) 440-0303.

Type of Music: Original, variety, supper-club.

Club Capacity: 100.

Stage Capacity: 10.

PA: Yes.

Lighting System: Yes.

Piano: Yes.

Audition: Wed. 5-6 p.m., call to confirm.

Pay: Full door.

#### FOOTSIE'S

34 N. Mentor Ave., Pasadena, CA 91006

Contact: Heide Hibbard

Type of Music: New wave, R&R, T40.

Club Capacity: 250.

Stage Capacity: 8.

PA: Yes.

Lighting System: Yes.

Piano: No.

Audition: Send tape, photo & playlist; live auditions possible.

Pay: Negotiable.

#### THE SUNSET

322 W. Sierra Madre Blvd., Sierra Madre, CA 91024.

Contact: Doug Huston, (213) 355-3461.

Type of Music: T40, R&R, originals OK, dance music, Sun-Jazz.

Club Capacity: 225.

Stage Capacity: 4.

PA: Yes.

Lighting System: No.

Piano: No.

Audition: Send cassette or video, or call.

Pay: Negotiable.

#### ICE HOUSE

24 N. Mentor Ave., Pasadena, CA 91106.

Contact: Magi Bloom, (818) 440-0303.

Type of Music: Original eclectic easy-listening show tunes.

Club Capacity: 210.

Stage Capacity: 7.

PA: Yes.

Lighting System: Yes.

Piano: Yes.

Audition: Wed. 5-6 p.m., call to confirm.

Pay: Cash prizes.

#### BRASS RAIL

233 So. Brand Blvd., Glendale, CA.

Contact: Louie, (213) 242-2227.

Type of Music: Rock and roll, Top 40. Some originals.

Club Capacity: 175.

Stage Capacity: 8.

PA: No.

Lighting System: Yes.

Piano: No.

Audition: Call Lou.

Pay: Negotiable.

#### CLUB 88

11784 W. Pico, L.A.

Contact: Wayne, (213) 479-1735.

Type of Music: All styles of rock and roll, originals only.

Club Capacity: 250.

Stage Capacity: 20.

PA: Yes, w/operator.

Lighting System: Limited.

Piano: No.

Audition: Tape.

Pay: Percentage of door.

#### THE STAGE WEST

17044 Chatsworth, Granada Hills, CA.

Contact: Beau or Donna, 6-8 pm, (213) 360-3310.

Type of Music: Rock, originals OK.

Club Capacity: 350.

Stage Capacity: 10.

PA: Yes, w/operator.

Lighting System: Yes, w/operator.

Piano: No.

Audition: Send complete promo pack or VHS to above address w/SASE.

Pay: Negotiable.

#### THE STAGE

10540 Magnolia Blvd.

N. Hollywood, CA 91601.

Contact: Donna or Marcia, 8-10 pm, (213) 985-9937

Type of Music: Rock, T40. Originals OK.

Club Capacity: 150.

Stage Capacity: 4-6.

PA: No.

Lighting System: Yes.

Piano: No.

Audition: Send pics, tape or VHS to above address w/SASE.

Pay: Negotiable.

#### CATHAY DE GRANDE

16090 N. Argyle, Hollywood.

Contact: Michael, (213) 461-4076.

Type of Music: Rock and roll, R&B and original.

Club Capacity: 200.

Stage Capacity: 8.

PA: Yes.

Lighting System: Yes.

Piano: No.

Audition: Send tapes.

Pay: Negotiable.

#### THE SAGEBRUSH SALOON

7931 E. Firestone Blvd., Downey, CA 90241

Contact: David Brumbaugh, (213) 923-0023.

Type of Music: All country styles.

Club Capacity: 150.

Stage Capacity: 6.

PA: Yes.

Lighting System: Yes.

Piano: No.

Audition: Call for appt.

Pay: Negotiable.

#### ICHABOD CRANE'S

2808 W. Sepulveda, Torrance

Contact: "Hurricane" David, (714) 776-4912.

Type of Music: Wed.—Lip Sync Contests.

Club Capacity: 225.

Stage Capacity: 6-7.

PA: Yes.

Lighting: Yes.

Piano: No.

Audition: Tape and pics.

Pay: Neg.—Contests \$100 weekly.

#### SARDO'S

259 N. Pass Ave., Toluca Lake

Contact: Gabriel, (818) 846-5175.

Type of Music: Top 40.

Club Capacity: 150.

Stage Capacity: 4 to 5.

PA: No.

Lighting System: Yes.

Piano: No.

Audition: Send pic, tape of VHS to Allstar Talent, P.O. Box 1444, Burbank, CA 91507.

#### A NEW STAR CAFE

1447 Second St., Santa Monica, CA 90401

Contact: Leslie Holmes, (213) 395-2122 after 2:00 pm.

Type of Music: Pop, jazz, R&B, funk.

Club Capacity: 200.

Stage Capacity: 6.

PA: Yes.

Lighting System: Yes.

Piano: Yes.

Audition: Monday showcase from 5:30 pm, sign up at door.

Pay: Negotiable.

#### GIO'S RESTAURANT

7574 Sunset Blvd., Hollywood, CA

Contact: Sam Silvers, 656-6461.

Type of Music: Sun., Mon., Tues., and Wed. Showcases—Rock & Roll, R&B, jazz, heavy metal.

Club Capacity: 150.

PA: Yes.

Lighting System: Yes.

Piano: Yes.

Audition: Call 656-6461 for info.

Pay: Half of door.

### ORANGE COUNTY

#### GOODIES

1641 Placentia Ave., Fullerton 92631.

Contact: Aprilie York, (714) 524-7072.

Type of Music: All types of new music, originals.

Club Capacity: 300.

Stage Capacity: 7.

PA: Yes.

Lighting System: Yes.

Piano: No.

Audition: Yes.

Pay: Negotiable.



**THE POMONA VALLEY AUDITORIUM**

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

**THE FRENCH QUARTER**

919 S. Knott St., Anaheim, CA  
**Contact:** George or William Nichols, (714) 821-3412.  
**Type of Music:** '50s and '60s. Originals 3 nites a week—no punk.  
**Club Capacity:** 180, over 21 only.  
**Stage Capacity:** 6.  
**PA:** No.  
**Lighting System:** Limited  
**Piano:** No.  
**Audition:** Contact above number.  
**Pay:** Negotiable.

**MARTI'S STEAK & LOBSTER HOUSE**

3753 Van Buren, Riverside, CA  
**Contact:** Mike Miller (714) 992-6860.  
**Type of Music:** Top 40. No new wave or punk. Originals OK.  
**Club Capacity:** 200.  
**Stage Capacity:** 6.  
**PA:** No.  
**Lighting System:** Yes.  
**Piano:** No.  
**Audition:** Call above number. Do not call restaurant.  
**Pay:** Negotiable.

**MUGSY MALONE'S**

1731 S. Harbor Blvd., Anaheim, CA  
**Contact:** Dave (714) 947-1095.  
**Type of Music:** Rock and roll, new, all types but heavy metal or punk. Originals OK.  
**Club Capacity:** 350.  
**Stage Capacity:** 15.  
**PA:** Yes, w/operator.  
**Lighting System:** Yes.  
**Piano:** No.  
**Audition:** Send press kit w/tape, pic and bio to: Sterling Prods. Unltd., PO Box 1273, Chino, CA 91710.  
**Pay:** Negotiable.

**FIREFLY**

11316 Beach Blvd. Stanton, CA  
**Contact:** Wayne or Tom, (714) 891-4015.  
**Type of Music:** R&R.  
**Club Capacity:** 200.  
**Stage Capacity:** 5.  
**PA:** Yes.  
**Lighting System:** Yes.  
**Piano:** No.  
**Audition:** Send tape, bio & pics. Club will contact act for live audition.  
**Pay:** Negotiable.

**RADIO CITY**

945 S. Knott, Anaheim  
**Contact:** Jerry Roach or Vivian Urban, M-F, 1-5, (714) 826-7001.  
**Type of Music:** Heavy metal, straight ahead rock, modern rockabilly, new wave.  
**Club Capacity:** 315.  
**Stage Capacity:** 8-10.  
**PA:** Yes.  
**Lighting System:** Yes, w/operator.  
**Piano:** No.  
**Audition:** Tape or live.  
**Pay:** Negotiable.

**VIA MARIA**

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

**OUT OF TOWN****WHISKEY RIVER**

Valley View at Charleston, Las Vegas, NV  
**Contact:** Sparky, (702) 642-6757 or (702) 878-6264.  
**Type of Music:** Top 40/rock. Originals OK.  
**Club Capacity:** 250-300.  
**Stage Capacity:** 8.  
**PA:** Yes.  
**Lighting:** Yes.  
**Piano:** No.  
**Audition:** Call for info.

**BRANDY'S**

238 N. Palm Canyon, Palm Springs  
**Contact:** Jerry Lynn, Starpath Prod., (919) 325-7515.  
**Type of Music:** Top 40 Rock & Roll  
**Club Capacity:** 200.  
**Stage Capacity:** 5.  
**PA:** Yes.  
**Lighting:** Yes.  
**Piano:** No.  
**Audition:** Send photo, resume or VHS.  
**Pay:** Negotiable.

**SAN DIEGO****SPIRIT CLUB**

1130 Buenos, San Diego, CA  
**Contact:** Madalene Herrera, (213) 276-3993.  
**Type of Music:** Rock, powerpop, pop, national acts. Originals OK.  
**Club Capacity:** 350.  
**Stage Capacity:** 10.  
**PA:** Yes.  
**Lighting System:** Yes, w/operator.  
**Piano:** No.  
**Audition:** Tape and bio.  
**Pay:** Percentage/negotiable.

**DISTILLARY EAST**

Mission and Metcalf Sts., Escondido, CA 92025.  
**Contact:** Kevin, (619) 481-6383.  
**Type of Music:** Rock & Roll, new music.  
**Club Capacity:** 600.  
**Stage Capacity:** 8.  
**PA:** Yes.  
**Lighting System:** Yes.  
**Piano:** No.  
**Audition:** Call for audition and send bio and tape to P.O. Box 28, Solana Beach, CA 92075.  
**Pay:** Negotiable.

**DISTILLARY NIGHT CLUB**

140 S. Sierra, Solano Beach, CA 92075.  
**Contact:** Kevin, (619) 481-6383.  
**Type of Music:** Rock & Roll, new music.  
**Club Capacity:** 300.  
**Stage Capacity:** 7.  
**PA:** No.  
**Lighting System:** Yes.  
**Piano:** No.  
**Audition:** Call for audition.  
**Pay:** Negotiable.

**SONG MARKET**

**SONGS WANTED FOR film soundtrack.** Film production company looking for rock & roll and dance music for the soundtrack of an exciting new contemporary LA film. Both instrumental and vocal songs wanted. Must have top quality production value and Top 40 potential. Send cassette & SASE to Westwind Prod., 12028 Venice Blvd., #4/248, L.A., CA 90066.

**MISCELLANY**

**FEMALE VOCALIST** wanted. Must be thin and attractive with the desire to become a rock & roll star. Powerful, emotional and expressive voices only!! Material, record label and promotion provided. Send photo, tape & resume to: MRM Ent., 2115 Devonshire St., Suite 250, Chatsworth, CA 91311. SASE for returns.

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

**WILLIAM GLADSTONE** Mgmt. in Westwood is looking for a few people to assist in the screening, selection, coordination and production of talent for the International Fair. A learning experience with opportunity for career guidance and contacts. No Pay. 470-9449.

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

**IMMEDIATELY WANTED OVERSEAS** by major English recording and promotion company All types/styles (rock/pop/R&B/Jazz/Country/folk/instrumentals, etc.) of American, label-ready, artists/groups for recording contract/international distribution. Submit complete promo (leave off address and phone #s, except on cover letter) (video preferred, 3 song minimum) to:

London Star Promotions & Film Productions, Div: Eng/Rec, 7131 Owensmouth Ave., #C116, Canoga Park, CA 91303-2092, U.S.A.

**MAJOR INTERNATIONAL** distribution company is seeking acquisition or lease of MTV/MV3-type music videos or film of name groups for worldwide distribution. Submit videos or films (enclose SASE) to: London Star Film Productions, 7131 Owensmouth Ave., #C116, Div: Distr/Stein, Canoga Park, CA 91303-2092, U.S.A.

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

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

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

**STUDIO MANAGER** needed for 24 track recording studio. (213) 852-1961

**MUSICIANS WANTED** by producer to back vocalist in styles of Julio Iglesias & Elvis. Selecting guitar, bass guitar, drums and synthesizer players. Call 559-9552.

**STREET MUSICIANS** needed for bravissimo carnival atmosphere at L.A. County Fairgrounds in mid-July. Send promo pack to Pomona Academy of Performing Arts, 568 W. Holt Blvd., Pomona, CA 91767 or leave message at (714) 865-2188.

**MANAGEMENT COMPANY** now putting together American 'Def Leppard' rock band. Need musicians with great look and stage presence, ages 16-21. Send photos & tapes to: Management, 8033 Sunset Blvd., #5013, Los Angeles, CA 90046. Immediate gigs and national exposure.

**VOCALISTS WITH** original cassette demo tape wanted for *The Sampsell Showcase*, a Cable TV show for Group W, produced and directed by Gareth M. Sampsell for tapings July 14, July 21 and July 28. One-half hour show features singers and vocalists on the rise in the L.A. area. Call for audition appointment, leave message. (213) 394-0957

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

**NEXT PRO PLAYER DEADLINE**  
**THURS. JULY 12, 12:00 NOON**

**SEE PRO PLAYERS COUPON**  
**ON NEXT PAGE**

## SESSION PLAYERS

### GEORGE M. HARVEY III

Phone: 213-978-9502  
**Instruments:** Yamaha Drums, latin/electronic percussion  
**Styles:** All modern rock, R&B Variety of styles available on recorded tape demo  
**Read Music:** Yes  
**Qualifications:** Extensive live and recorded situations (21 years experience) Programming ability for Oberheim DMX Come hear me play with Collector's Item  
**Available For:** Recording, (minimal pay) live showcasing or Top 40 (3 nights max)

### JIM INGLE

Phone: 504-0399  
**Instrument:** Drums, Electronic Drums  
**Technical Skill:** Pro Live and Studio Player  
**Styles:** Rock, 80's Music, Jazz  
**Read Music:** Yes  
**Qualifications:** Strictly Pro, Lots of exp in recording and touring Energetic playing with the right attitude  
**Available For:** Live Work, Recording sessions, Tours

### ROBERT BECK

Phone: 818-764-6526  
**Instruments:** Drums/Percussion  
**Styles:** All  
**Read Music:** Yes  
**Qualifications:** BA Degree, Dick Grove Grad. Extensive recordings, show, concerts, casuals Private studies with Adler, Gatti, Lepore  
**Available For:** Sessions, Shows, Casuals, Lessons

### IVO ECKMAN

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

### ANDREW GORDON

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

### BURT SHUR

Phone: (214) 539-2802  
**Instruments:** Drums  
**Styles:** All Rock, Pop, R&B, Jazz, Funk, Reggae, Country  
**Read Music:** Yes  
**Qualifications:** 20 years of experience, from stage shows to clubs and studios College of hard knocks, Hard-hitting Solid time Don't drink or smoke Good listener  
**Available For:** Recording, tours, demos, shows, concerts, videos and possible club.

### SHELLY SCOTT

Phone: (213) 534-2679, (213) 872-9064  
**Instruments:** SDS-5 with all seven modules and new SDS-7 Simmons drums including cymbal and hi hat module Oberheim DMXB with memory expansion and complete Trigger interface system available, and any other drum equipment desired, Simmons claptrap with audio and video studio equipment available  
**Style:** All styles  
**Read Music:** Yes  
**Qualifications:** Credits include Eric Clapton, Air Supply, Mohammed Ali, Grace Slick & Paul Kantner, Devo, Paul Anka Productions, Les Brown, Jr., Tom Jones, Billy Burnette, Tim Bogart Dorsey Burnette, the Knack, Bay City Rollers, Lowell George (Little Feat), Steven Stills, Jolo Gunne, Bobby Whitlock and recordings with MGM, Elektra, Brunt, Rolling Stone, ABC and RCA.  
**Available For:** Sessions, demos, casuals, live performances, movie sound tracks Equipment also available for rental

### CARY G. PARK

Phone: (818) 760-8762  
**Instruments:** Lead guitar, electric & acoustic  
**Styles:** All styles  
**Available For:** Recording sessions, demos, videos, club work & showcases, fill-ins etc Call anytime  
**Vocal Range:** Excellent harmonies, any range  
**Qualifications:** 12 yrs live stage & studio experience, recorded on various albums, 45s, demos etc I am fluent with all styles of guitar from Lukather to Albert Lee, very good attitude

### MARTIN FREDERICKS-HALL

Phone: (818) 788-8504  
**Instruments:** Piano/synth  
**Styles:** All styles, including jazz, reggae & wave  
**Read Music:** Yes  
**Qualifications:** Associate of the London College of Music, experience includes 10 yrs pro concert, club and studio work, including BBC radio, extensive touring in Europe, the Caribbean and South America Wide range of situations, from classical accompanist through frontman for English new wave band to big band jazz  
**Available For:** Sessions, rehearsals, show/club dates and videos

### WILL RAY

Phone: (213) 876-0443  
**Instruments:** Electric and acoustic guitars, vocals  
**Styles:** Country picker, all styles of country including bluegrass, western swing, cow punk, western wave, modern country  
**Qualifications:** Many years experience recording on East and West coasts, have 2 Fenders fitted with string benders, use mini slide also, have studied and transposed steel guitar to electric guitar, unique style is cross between Buddy Emmons, Albert Lee and Clarence White  
**Available For:** Sessions, demos, projects, live work

### MIKE GREENE

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

### PETE GALLAGHER

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

### GREGO DEL ARROYO

Phone: (213) 221-7354, (213) 227-5279  
**Instruments:** Congas, Timbales, numerous hand and percussive toys.  
**Read Music:** Yes  
**Styles:** Rock, R&B, Pop, Latin, Jazz, all styles.  
**Qualifications:** Recording and concert experience, US and Latin America Playing experience composer and arranger for the Steve Miller Band, Willie Bobo, O.C. Smith, Benny Powell, Raphael of Spain TV Appearances ABC, NBC, Dick Grove Musical School Excellent attitude.  
**Available For:** Sessions, concert tours, gigs, clubs

### JOHN LUTTRELLE

Phone: 500-9130  
**Styles:** Keyboards and all synths including programming  
**Style:** Any  
**Read Music:** Charts  
**Technical Skill:** 12 yrs experience  
**Qualifications:** Music and technical Presently Eng. for Paramount Pictures Worked with Pink Floyd, Blood Stone, Vanilla Fudge Programmer on all drum synth and can write and arrange all styles of music including film scores  
**Available For:** Any S

### MARC HANAU

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

### CORNELIUS BUMPUS

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

### DENNIS MARCELLINO

Phone: 818-994-7762  
**Instruments:** Tenor Sax, Flute, Bass, Guitar, Keyboards  
**Technical Skill:** Arranger, Writer, Engineer  
**Styles:** All  
**Qualifications:** Over 50 album credits Most in the top 100 Formerly a member of Rubicon, Sly Stone, Elvin Bishop & The Electric Flag You won't find a better Sax player  
**Available For:** Sessions as soloist, parts player, arranger, producer and casuals

### JEF SWISSTACK

Phone: 818-842-0370  
**Instruments:** Drums  
**Style:** All Styles—variety ranging from jazz to power pop/rock  
**Read Music:** Yes  
**Qualifications:** 20 years experience Rock and pop recording and concert experience and toured with professional groups Journey, Pat Travers, Rossington Collins Played the Coliseum and Long Beach Arena Summer Blowout with all the above, and more Excellent attitude Seeking original pro band  
**Available For:** A professional situation

### REEK HAVOK

Phone: (213) 532-9159  
**Instruments:** The new Simmons Digital/Analog drum set, Drumulator w/Apple II interface, Simmons electronic drums, drum machines and programming, syndrums, Synare, Claptrap, misc outboard sound processing equipment.  
**Style:** Pop-R&B-fusion, rock, wave, future  
**Read Music:** Yes  
**Qualifications:** 6 years working on synth-drums and drum sound processing, extensive recording experience and discography 16 yrs playing drums schooling at Dick Grove, California Institute of the Arts, extensive recording dates playing and/or drum-synth tech, engineer and programmer w/Tommy Tutone Randy Crawford, Pointer Sisters, Herb Alpert, Great Buildings, Melissa Manchester, Chain Reaction, Julio Iglesias, Motley Crue, Sergio Mendes, Eddie and the Monsters, Nina Hagen, Greg Phillinganes, Stephanie Mills, etc Also extensive video acting and asst production  
**Available For:** Recording, soundtracks, tours, consultation, equipment, rentals, pro band situation.

### PERRY A. CELIA

Phone: (213) 477-8915  
**Instruments:** Simmons Electronic Drums, Acoustic Drums, DX Oberheim drum machine  
**Style:** R&B, Rock, Pop, Wave, dance.  
**Read Music:** Yes  
**Technical Skills:** Extensive recording and programming experience  
**Qualifications:** Extensive learning and working experience on synthetic drums and programming of drum machines Extensive recording experience playing or programming acoustic and/or electronic drums for The Curves, The Stingers, King Cotton & The King Pins, MD-3, Test of Time, Curves, Frank Stallone, Allan Dysert, Tuesday Knight, The Rays, Robby Benson and Karla DeVito. Many national TV appearances, extensive video experience Solid playing, keep time like a metronome Very pro attitude  
**Available For:** Recording sessions, equipment rental, tours, video, TV and club dates, fill-ins

### PAT RODGERS

Phone: (818) 764-4557, (805) 529-7337  
**Instruments:** All drums, Simmons, hand percussion and Video percussion  
**Style:** All styles, new rock to rock fusion  
**Qualifications:** 12 years playing, major label recording experience, touring U.S., Canada Videos, demos, endless club playing Call for credits and info  
**Available For:** Sessions, touring, live playing, casuals, Special Video percussion instruments also for rental

### LLOYD MOFFITT

Phone: (818) 902-9681  
**Instruments:** Precision Bass, Electric Upright Chapman Stick, Bass Synth w/sequencer  
**Style:** Rock, Modern, Jazz  
**Read Music:** Yes  
**Technical Skill:** B.M. Theory and Composition  
**Qualifications:** Matthew Wilder, Sonny Stitt, Gap Mangione, Robert Goulet, Jerry Riopelle, Theresa Brewer, AFM, AFTRA, TV Work Sold Gold, American Bandstand, Rock Palace, AMLA, MTV Video  
**Available For:** Recording, Major Touring, Local Work

### HENRY BUTLER

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

### CLARK GARMAN

Phone: (213) 457-4539  
**Instruments:** New GR-700 Roland guitar synthesizer, acoustic and electric guitar, lead and rhythm, and synthesizer guitar  
**Style:** All forms of rock, especially hot  
**Read Music:** Yes  
**Qualifications:** 20 years recording experience Can also produce, and have own 8-trk studio with all effects Satisfaction guaranteed I have my own rhythm section I needed  
**Available For:** Demos, session work, song-writing, arranging and producing, gigs

### BLAKE LEWIN

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

### RICK MAC DONALD

Phone: (818) 247-9965  
**Instruments:** Lead guitar, liddle, vocals  
**Style:** Country, Country Rock, Rockabilly, Swing  
**Read Music:** Yes  
**Qualifications:** 13 yrs club, concert and recording experience Very versatile  
**Available For:** Clubs, Studio, Original Projects

## VOCALISTS

### CAROL WEBER

Phone: (213) 841-5055  
**Vocal Range:** 3 octaves  
**Style:** R&B, pop, blues, jazz, R&B, C&W  
**Sight Read:** Yes  
**Qualifications:** 9 years clubs, studio work, TV, radio commercials, concerts  
**Available For:** Sessions, demos, casuals, some club work

### CATHERINE JANSEN

Phone: 818-783-2476  
**Vocal Range:** 3 octaves plus  
**Style:** Pop, Rock, MOR, C&W  
**Sight Read:** Yes  
**Qualifications:** Live and studio experience, Solo, group, jingles, TV and film VO, demos, etc  
**Available For:** Studio, Demos, Jingles, Clubs and Concerts

### JIM MANDELL

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

## TECHNICAL

### JACK LANCASTER

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



**TO PLACE FREE AD**

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

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

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

- Two JBL 2441 90-watts w/horns, in road cases, \$800. 213-559-5052
- Fender Princeton reverb amp pre-CBS, beelied up to 30 RMS watts by Japco boogie style pre amp. 80 watt Celestion spkrs, many extras, mint cond. \$300 obo. 213-659-8755
- New Prairie Mark III series 16 channel mixing board still in box. \$1600. 213-464-1894
- JBL 4530 cabinets w/JBL U140 spkrs, \$250 ea obo or trade for Cerwin Vega 18 bottom. 213-848-5336
- Acoustic 150 amp white vinyl \$150, old Vox cabinet w/2 10s, \$150 Misc amp covers \$5 15. 818-761-3735
- New Marshall cabinet w/2 65 watt Celestions, xlt cond \$350 Electrovoice V16B studio monitors, \$50 or trade for Marshall 412 cabinet. 818-761-3735
- Kustom PA system, 400-watts 4 spkr cabinet, w/3 15 spkrs in each All old style tuck&roll, loof, great. \$2000 James. 619-346-7617
- Kustom bass cabinet, 3 15" spkrs, old style tuck&roll, \$500 James. 619-346-7617
- Portable PA 8 channels 4 cabinets Great for small rooms & rehearsal, \$200 Bill 213-652-4756
- Yamaha 6-channel mixer, PM170, \$300 2 Peavey monitors 65 watts 8-ohms/spkr 112TS w/new Black Widow spkrs, \$400 AB Systemis 350 watt power amp, 205C, \$375 213-708-3789
- Gallian Kruger 100-watt 2-channel guitar amp, \$275. 213-426-2264
- Yamaha GP100 II, 100-watt amp, perfect cond, \$250 Yamaha EM80 powered mixing board, \$200 Jim Black. 213-278-6333
- Fender Super Twin smp, 180 watts, master volume 5-band EQ distortion boost, brightness boost matched tubes casters, great condition, \$475 obo Greg. 213-836-8664 / 213-994-4556
- Tapco 6000R mixer, Traynor 100-watt slave amp, \$350 for both Vic. 213-838-2953
- Marshall 50-watt head, rare 1968 model, small cabinet, metal switches, gold logo, plexiglas control panel, very sweet sounding, \$450. 213-658-7037
- Polytone Amp 104 two channel wireverb, 2 12" spkrs Top of the line Xlt cond. \$500. 213-462-4502

**4 MUSIC ACCESSORIES**

- Shure mics, SM54-\$50, 545-\$75 213-784-0388
- Rockman II-B w/headphones & AC adaptor, \$130. 213-353-3790
- Sessun pedal board w/o effects, \$80. 213-353-3790
- Gibson orig PAF pickup, black, very rare, \$150. 213-848-5336
- Anvil case for twin or Yamaha amp, \$175 Trumpet case, \$10 Xlt cond. 23-896-1296
- Cry Baby Wah, mint cond, in box, \$45 Marc. 213-937-6539
- Scholz power soak, instructions incl, mint cond, never used, \$50 Marc. 213-937-6539
- Mic boom stands, very hvy duty, xlt cond, like new, \$40. 213-848-5336
- MXR Phase 100, xlt cond, \$65 818-342-1977
- Boss DD2 digital delay, brand new in box, \$175. 213-848-5336
- Gibson Humbucking PUs, black w/o cover, like new, mint cond, \$20 ea. 213-848-5336
- Superfuzz-\$35, slapback echo-\$40, Mutron phaser-\$40, Ibanez Humbucking-\$20, Telex headphone box-\$40, acoustic guitar case-\$15, EV studio monitor-\$50, or trade all for plus cash for harmonizer. 818-761-3735
- MXR digital delay, \$250 Over 200 mic & headphone cords, all for \$150 3 reels used 1/2 Ampex 456 tape all for \$50 Jim Black. 213-278-6333
- Delta Lab Effector digital delay, \$275. 213-426-2264
- Electro Harmonix Vocorder, \$500 213-509-5942
- Multivox Big Jam multi effects, convenient carrying case, \$300. 213-896-1296
- Boss Dr. Rhythm, programmable drum machine, brand new, \$75. 213-426-2264
- DiMarzio acoustic guitar PU, used twice, \$25. 213-856-9180

- Gibson 1970 limited edition Firebird, gold medallion model 76, restored fire engine red w/hardshell case, very rare vintage, \$500. 213-848-5336
- Gibson, very rare, early model, natural korinna wood, all gold hardware w/hardshell case, mint see, \$700. 213-848-5336
- Yamaha G245S, good cond w/case, \$100, Holly-wood. 213-856-4833
- Gibson Les Paul standard, sunburst finish, 80 model w/diMarzio humbucking PUs, Grover gears, mint cond, hardshell case, \$575 firm. 213-988-6386
- Gibson Birdland, black, early 70s round cutaway, 2 diMarzios w/split coil switches, xlt cond, \$725 Lawrence. 818-765-8033
- 1963 Gibson Flying V, fully restored, must see, \$2000 or trade for Marshall stack plus cash. 818-761-3735
- Kramer bass, white, w/case, \$400 Doug. 213-820-7992
- Gibson Les Paul standard 1959, flame top sunburst, 100% orig, hardshell case, \$500 Jerry. 213-767-4644
- 1952 Fender Strat, all white maple neck, 100% orig w/hardshell case, serial #0001, \$600 obo Jerry. 213-767-4644
- Gibson Flying V, 1981, white, xlt cond, hardshell case, \$495 obo Marc. 213-937-6539
- Gibson Les Paul, walnut finish, Grover pegs, diMarzio humbucking PU, w/case, nice axe \$300 firm. 818-988-6386
- Fender Precision bass copy, natural wood body, maple neck Sound & plays real good Gig bag included, \$225. 213-462-4502
- Stringbasses, laminated & hand carved 3/4" from \$600-\$3500. 213-462-4502
- Gibson Les Paul standard, tobacco sunburst, xlt cond, hardshell Gibson protector case, \$425 John. 213-851-3084
- Ibanez Roadstar guitar w/diMarzio PUs, \$200. 213-426-2264
- 1975 GP100 II, 100-watt amp, perfect cond, \$250 Yamaha EM80 powered mixing board, \$200 Jim Black. 213-278-6333
- Bill Lawrence Strat, custom made rosewood neck, natural finish, L250 Humbucking PU, very clean, \$375 Rick. 213-838-2953
- Ovation classical guitar w/pre-amp, hardshell case, like new, \$450 James. 619-346-7617
- 1969 Gibson Les Paul Custom Black Beauty, all org parts, xlt cond, hardshell case, \$495 obo Call 6-11 p m. 818-244-0467
- 12-string acoustic guitar Fender, like new, \$150 Leroy. 805-522-1525

**5 GUITARS**

- Acoustic Ovation 12-string model 1115, brand new, xlt cond w/case, \$400 Kevin 213-473-8050
- D'Aquisto handmade jazz hollow body electric guitar, beautiful, \$2000. 213-353-3790
- Fender Tele post-CBS natural wood, maple neck, perfect cond, hardshell case, \$395 obo, Drew. 818-342-1431
- Gibson Flying V copy, says Gibson on head, early 1970s w/walnut body, good shape, plays xlt, w/case \$175 obo. 213-256-0340
- Gibson Explorer, gold hardware, mint cond, hardshell case, \$550 1967 Firebird, (3) P90 PUs, nonreverse sunburst model, hardshell case, \$375 or trade for Marshall equip. 818-761-3735
- 1972 Fender Strat, tremolo, 3 diMarzios, 5-pos switch, natural body, 1-pc maple neck, great cond, hardshell case, \$425 or trade for Marshall equip. 818-761-3735
- Gibson Les Paul custom black beauty w/Kahler tremolo, all gold hardware, all stock, \$500. 213-848-5336

**3 TAPE RECORDERS**

- Otari 5050B, 2-track mastering recorder Switchable to 1-track w/remote, pitch control, & more. Mint cond. \$1400 obo. 213-769-5114
- Sony TC854-4 4-track w/remote, pitch control, 3 speeds, many extras, a workhorse, \$800 obo. 213-769-5114
- Teac 2340 4-track reel-to-reel w/Teac 2A 8-channel mixer, cords & 1 reel of tape, \$600 Mark Francovich. 213-453-8023
- Dokorder 1140 4-track, 10 1/2" reels, 15 ips w/remote & manual, \$850 Jeremy 714-842-7340
- Teac 144 Portastudio, great cond, \$550. 213-382-8749
- Fostex A2 1/2-track mastering machine, new, never used \$800 obo Leroy. 805-522-1525

NEXT CLASSIFIED DEADLINE THURS. JULY 12, 12:00 NOON

**2 PA'S AND AMPS**

- Peavey Special 130 guitar amp 130 watts RMS 1 1/2" Scorpion Killer tone brand new, \$250 firm. Larry eyes. 213-939-1334
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**•Yamaha GS2** digital pre-set poly synthesizer, 16 pre-set buttons digital cards, 3 sturdy grand piano-type pedals, \$3900 213-908-0383  
**•Yamaha CP30** electric piano, mint cond, \$850 Alan 213-375-8996  
**•Roland RS09** organ & string ensemble, \$300 213-509-5942  
**•Fender Rhodes** stage 73, perfect cond, \$450 Jo 818-901-1488  
**•Sequential Circuits Prophet 5** synthesizer, w/hardshell case \$1800 obo 818-769-9766  
**•Yamaha DX7**, 1 month old, \$2500 619-276-2254  
**•Fender Rhodes** electric piano, 73 key, pro modified, xlt cond, \$525 818-703-5150  
**•Prophet 5** synthesizer, Rev 33, new in orig car ton w/Anvil case, \$1695 818-703-5150  
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8" & 10" w/stand, \$80 Brian 818-507-7451  
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## 9 GUITARISTS AVAILABLE

**•Rhythm guitar** avail for R&R band, West L A area 213-479-8942  
**•Lead guitarist**, 20, looking for hard rock band w/female vocalist Have priceless equip & awesome contacts 213 762-0449  
**•Guitarist**, 19, songwriter seeks strong image aggressive attitude band w/post punk, funk & ex-otic influences John 714 776 9359  
**•Lead guitarist** w/enormous ego & clever ear looking for established hard rock band that's gotten over its limitations 213-836 3369  
**•Lead guitarist/keyboardist** w/background vox seeks rock new wave band Marty 213 559-5052  
**•Guitarist w/vox** seeks T40 or casual band Neil 213-257-5622  
**•Lead/rhythm guitarist/vocalist** seeks road ready org act or act w/album credits Top equip & OBX keyboards incl Dan 213-997-7847  
**•Heavy metal monster lead guitarist** w/total image & equip avail for hvy metal band showcase Phil 213-885 7770  
**•Sizzling melodic guitarist** w/flame & fortune on fingertips has multitude of chops to offer pro band Only bands w/label or mgmt need call Gary 818 347-0827  
**•Country picker**, 29, uses string bender & slide, style a cross between Albert Lee & Buddy Em

mons, seeks country-related recording projects or band Will 213-876-0443  
**•Guitarist looking** for estab club band infl Billy Idol, AC/DC Has Les Pauls Marshalls, 10 yrs exper transportation, pros only Mark 213-271 7283  
**•Guitarist/lead vocalist**, songwriter w/unique distinctive pipes & chops, much stage & studio exper, seeks image conscious, modern pop/rock hard to hvy metal act Other axe men welcome Pro situation only Stique 213 654-9543 213 650 9586

**•Guitarist w/vox** seeks to join or form diversified rock band 213-277-2209  
**•Lead guitarist**, 22 seeks orig hard rock hvy metal band, has recording & stage exper, pros only Infl Jake E Lee Van Halen, Scorpions Eddie 213-838-2776  
**•Lead guitarist/singer** seeks working situation pros only 714-774-3376  
**•Guitarist**, 19, aggressive metal style, seeks band or very dedicated musicians w/high goals Pro attitude, equip, image Serious only Jim 818-340-2674  
**•Lead guitarist** seeks orig hvy rock or metal band, has xlt equip, attitude, image, level headed Serious pros only Call 7-11 p.m 818-244-0467  
**•Progressive hvy metal guitarist** described as remarkable by *Guitar Player* magazine w/major concert exper, album, vox, material, image, equip & stage presence seeks estab L.A.-based band w/label & mgmt Pros only 513-742-0316  
**•Lead guitarist/singer** seeks working situation exper all style, pros only Joe 714-774-3376  
**•Creative, talented guitarist/vocalist** seeks T40 or together org situations doing recording & gigs Nurnur 213-829-2202  
**•Lead guitarist**, 20 looking for melodic hard rock band w/female vocalist Have xlt equip & unbelievable contacts 213-762-0449

**•Lead & rhythm guitarist** wanted infl Gerald & Schonn for orig R&R band ages 22-25 No smoking drinking or drugs 213-479-8942  
**•Devious hvy metal lead guitarist** w/great equip, image, chops, orig tunes seeks same qualities to form band No drugs Tim 213 661-8075  
**•Poet/vocalist** needs guitarist for raw street glam band w/simple hvy rhythms strong melodies, ala New York Dolls early Bowie Who Kinks No hip pies hvy metal or flakes K K 213-651-5359  
**•Guitarist** wanted for new age orig rock group w/album & video on the way Must have xlt voice unique style of playing Ken 213 927-8070  
**•Female aggressive lead guitarist** who sings lead for estab steadily working female band Good pay, fulltime gig studio time xlt chops & attitude a must Andrew 213 787-3078  
**•Guitarist** wanted by pro dedicated all org funk wave dance band for video & recording & local showcase project Jo 818-901 1488  
**•Guitarist wanted: Keith Richards Jr., where are you? Orig band needs rocker w/chops & image. Prefer drinker, smoker, sense of humor & soul. No technicians! After 5 p.m. Jim 213-874-2537**  
**•Lead guitarist** wanted immed for band w/major label interest, Fleetwood Mac style 213-652 5902  
**•Lead guitarist** wanted for all girl band, must have die-hard determination equip, into Sound Barrier, Van Halen, Judis Priest Jean 213 874 1994  
**•Avant-garde guitarist** who appreciates Frith, Fripp, Snakefinger, etc wanted for Euro-cabaret smart ass band big help if you sing & are female, but not necessary Joe 213-667-1651  
**•Creative female guitarist** wanted for all female org band, into drive, new wave & rock Infl Eurhythms Police Vinyls Album & concert-oriented 213 464-5896

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## 10 BASSISTS AVAILABLE

**•English bass player**, 30 seeks musicians Glen 818 341-0277

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- **Bassist w/vox** seeks pro group, has equip. trans. stage & studio exper. Call after 6 p.m. 805-499-5252
- **Bassist/composer** seeks steady casual gig, serious only 213-389-1063
- **Bassist, pro.** 30, transcribes, 15 yrs exper. prefer country crossover R&R R&B Travel OK 818-996-2611

**10 BASSISTS WANTED**

- **Bassist** wanted for orig project creative & funky, infl Jaco-Funk (Dolby), good image a must, height plus, serious serious only Scott 818-906-7008
- **Devious heavy metal lead guitarist w/great** equip image chops, orig tunes, seeks same qualities to form band, no drugs Tim 213 661-8075
- **Bass player w/vox** wanted by singer/songwriter guitarist to form R&R band w/fresh image Have great orig Mark 213 748 5518
- **T40 band w/steady work** in town looking for bass player w/lead vox 818-980-2320
- **All orig hard rock/metal group** needs pro bassist w/equipment, stage presence & image Gigs & recording pending material in Deep Purple Aero-smoking vein Very serious only 213-708-2696
- **Bassist** needed to complete modern rock band must be young fashionable & tasteful infl Duran Duran Police, U2 etc Eric 213 464 1894
- **Bassist** needed for orig jazz folk group w/female vocalist, unusual tunes 213-465-1617
- **Bassist w/solid sense of time & dynamics** Guitar/synthesist & percussionist looking to complete band Tom 213-463-5269
- **Bassist** wanted by outstanding melodic rock band Must have talent, good equip, looks, vocal abilities Joe 213-332-5869
- **Bass player** wanted by forming band w/lt material gigs & recording Rich 213-650-6546
- **Bass player** wanted for famous dance rock band w/album on radio Good image, no beards or moustaches 213-854-6225
- **Bass player** wanted for Motown nightclub act Mary 213 392-5015
- **Bassist, 18-24, talented,** into new dance music Negotiating record deal, fashionable, image talented creative, ambitious gorgeous, to complete extremely marketable band infl by Chic Bowie, Prince Alex 818-765-8725
- **Bassist** wanted, prefer keyboard exper, infl by Rush Zeppelin 213-339-7126

**11 KEYBOARDISTS AVAILABLE**

- **Keyboardist/lead guitarist** w/background vox seeks rock new wave band Marty 213-559-5052
- **Keyboardist avail,** good equip sightreading left hand bass, all styles 818-363-4002

- **Keyboard player avail,** have all equip 818-363-9181

**11 KEYBOARDISTS WANTED**

- **Keyboard player** wanted to form orig new music dance band project Positive career people only, no flakes, egos or metal Eves 714-774-7877
- **Keyboardist needed** to collaborate w/female singer/songwriter, has records in England, now has own studio 818-848-6066 / 818-842-7752
- **Keyboardist/synthesist w/vox** needed for gigging techno pop band PINK PLASTIC, Pros only, female welcomed 213-394-0472
- **Keyboardist/synthesist** needed for new music band w/gigs airplay, mgmt infl Dead or Alive, the Bauhaus, Stranglers 213-654-5769
- **Versatile piano player** needed to assist female vocalist expand repertoire of basic standards Arrange, transpose & read well, originals welcome Eves only, non-smoker 213-876-3571
- **Needed: exper keyboardist** into pop, new wave, rock, w/decent synthesizer equip for recording project, 24-track overdubs, all sessions paid, Steve 818-982-3155
- **Keyboardist/synthesist/composer** needed for distinctive techno pop folk group fronted by talented female vocalist/lyricist Independent label EP to be recorded soon John or Heather 213-483-0560
- **Multi keyboardist w/vox** sought by ultra progressive act w/mgmt infl Wakeman, Moraz, Emerson Before 9 p.m 213-694-0543
- **Keyboardist/vocalist** wanted Immed work rock 213-762-7822
- **Keyboardist** wanted for Motown nightclub act Mary 213-392-5015
- **Keyboardist** wanted for famous dance rock band w/album on radio Good image, no beards or moustaches 213-854-6225
- **Female keyboard synthesist** needed immed for orig rock band Call eves 213-346-1075
- **Keyboardist** wanted for So Bay all orig pop rock band w/demo Background vox helpful, exper & dedicated only Jack 213-427-3877
- **Reforming the group SAVOIR FUNK,** keyboard player needed who can sing Brian 213-596-1745
- **Dynamic vocalist** seeks keyboardist, vocal ability preferred, serious only Rene 818-710-8255
- **Inventive keyboardist** wanted for orig project, must have equip & good looks! Infl The Fixx, Police, Culture Club Serious inquiries only Scott 818-906-7008

**12 VOCALISTS AVAILABLE**

- **Top notch hvy metal vocalist** w/5 yrs exper infl

- by Dio & Gillan Incredible presence & style Must have financial &/or label backing Call for more info 213-278-1190
- **Male vocalist/arranger,** experienced, very pro, very polished, all styles, xlt sightreader, available for session work, lead or backups Good range & falsetto J Edward 213-467-2646
- **Lady singer/lyricist** seeks orig rock wave band 213-399-1645
- **Pro female vocalist/lyricist** w/image & talent seeks to collaborate w/mainstream hvy metal band w/backing, success-oriented Kim 805-259-2145
- **Nightwalker's** former lead vocalist, 25, rock image, great stage presence, orig style, video avail, recording & tour exper, has steady income, pro attitude seeks hard R&R band w/mgr backing or ready to play major clubs Mark Steele 213-202-6687
- **Female vocalist** seeks T40 band, soon to be working 2 octave range, hot singing voice, 213-827-8413
- **Italian female lead singer** seeks T40 pop rock band English, Italian, Spanish Mgr if needed, 213-418-0061
- **Female vocalist** seeks hi energy pro T40 &/or orig band, infl Branigan, Newton-John, Benatar, Sheena Easton Great looks & stage presence Donna 213-857-8356
- **Female vocalist,** also plays flute & keyboards, xlt presentation, avail for casuals or group work, Brett 213-654-1650
- **Male vocalist,** blues to rock, Cocker to Sinatra, seeks band or musicians to form band Mike 213-934-3086
- **Well exper female vocalist** needs to join w/BAND Sonya 213-418-0982
- **Visual frontman,** can sing w/the best, 10 yrs exper, 4-octave range, soulful, intelligent, dedicated, seeks business, metal X-over project W/extra talent Call after 6 p.m 213-886-1023
- **Top flight male vocalist/songwriter,** exper all styles, avail for session work, lead or backup Great range 213-545-4369
- **Male vocalist** looking to join a group, 213-451-8811
- **Two background singers** seeks orig singer/songwriter situations Jean 213-936-5466
- **Folies Bergere,** Paris glamorous Swiss, sings pop standards in German, French, English, infl Marlene Dietrich, attractive, dependable, ready to work Anton 213-550-0911
- **Lady singer** looking for super rock wave band 213-399-1645
- **Aggressive pro female vocalist** looking to join or form hi energy pop rock band infl Billy Idol, Pat Benatar 213-467-2562
- **Exper female vocalist** seeks working T40 rock band, xlt vox & stage presence Holiday 213-258-4504
- **Hard rock vocalist** avail, long hair version of


- Peter Wolf, Huey Lewis Good mover, looking for hard rock band 213-665-9730
- **Lead vocalist w/strong voice,** good range, looking for melodic metal band Infl Dio & Dickenson John 213-726-1261
- **Girl singer** geared for success w/lt songs seeks band for recording & showcases Dance, Plimsouls, Paul Young, Simple Minds Fox 213-313-3195
- **Backup vocalist** avail for demos sessions, live shows & video All styles, many album credits 213-313-3195
- **Hot female vocalist,** 23, great presence & image, strong, versatile, sexy rock delivery, looking for committed pro band to take us all the way Dawn 213-392-2586
- **Female vocalist/lyricist** seeking keyboard synth player or band for collaboration on originals, style of Eurhythms, Berlin 213-258-3521
- **Lounge female artist** looking for band or polished keyboardist Sher 213-933-7891
- **Lead vocalist/frontman,** guitarist w/lt songwriting ability & image, much stage & studio exper, seeks image-conscious, modern pop/rock band hard-to-hvy metal act Pro situation only Strique 213-654-9545 / 213-650-9586

**12 VOCALISTS WANTED**

- **Black male or female vocalist w/prior** hit recording or film wanted to sing reggae Musicians also Send picture & resume to Four Star Productions, 4053 Marilton, L.A., CA 90008 213-733-2414
- **Vocalist** wanted for 1/2-orig 1/2-copy rock band, infl Van Halen, Yes 213-208-6055
- **Alan (Mon-Fri 9-6)** 213-663-9954
- **Craig (after 6)** 213-375-8996
- **Bass singer** wanted for EIGHT TO THE BAR, jazz a cappella octet Must read & blend well, Gary 213-375-8996
- **Two female lead & backup singers** wanted for estab 60s rock band Immed work 818-363-9181
- **HARLOT,** hot melodic metal, is now auditioning male vocalists, have major label interest, mgmt & studio w/PA Top pro w/long hvy image only please 714-964-9975
- **T40 band w/steady work** in town looking for female lead vocalist 818-980-2320
- **So, Bay hvy metal band** seeks high tenor vocalist w/powerful 4-5 octave capability, pro image, serious minded only 714-526-8047
- **Devious hvy metal lead guitarist w/great** equip, image, chops, orig tunes, seeks same qualifications to form band No drugs Tim 213-661-8075
- **Lead vocalist** wanted by outstanding melodic hard rock band Must have exceptional voice, stage presence & looks Joe 213-332-5869
- **RAMPAGE** looking for dynamic hvy metal frontman vocalist, must have full range, must be able to sing high Johnny 23-656-8770
- **Band w/great orig rock sound** looking for exper

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lead vocalist for demo tape & gigs Pros only Call for audition Jim 213-650-3661

• **T40 band** looking for female lead vocalist w/good voice & stage presence Steve 818-995-7283

• **MEDUSA**, major LA circuit hvy metal act seeks frontman male lead vocalist immed. Xlt range, presence, attitude a must Pro quality only Mel 213-848-5336

• **Singer wanted** by all orig hard rock band in So Bay area Must be exper & dedicated Ed 213-320-8833

• **Second tenor** needed for vocal group, must have high range, infl P Wynne, John Essex, Michael (M-F 5-8 p.m., Sunday 2-7 p.m.) 213-733-1283

• **Male singer**, must be killer, dedicated to our project. Female band, hard to classify, hvy metal? Erica 213-821-0658

• **Guitarist & drummer** writing team, yrs of stage/recording exper, seeking vocalist w/creative personality, pro outlook for hard rock band 213-923-0231

• **Female vocalist** w/charts for work in Far East Gene 213-550-1354

• **Singers, backup**, wanted for Motown nightclub act Mary 213-392-5015

• **Two white female vocalists**, one black female vocalist Love Groove Production, Calvin Hodge 213-467-4364

• **Male vocalist/lyricist** w/high tenor soprano range needed by accomplished progressive act w/mgmt Call before 9 p.m. 213-694-0543

• **McDon Productions** looking for multi-talented singer/songwriter for hard rock act. Send bios, resumes to 5245 Whitsett #17, No Hollywood, CA 91607 818-761-8485

• **Male lead vocalist** wanted by all orig R&R band, infl Mott, Hanny Rocks, Aerosmith, Hair, image & stage presence a must Call after 6 p.m. 213-353-8915

• **Female backup vocalist** w/exper, training, slim lines & moves, needed for gigging techno pop band PINK PLASTIC Keyboard ability optional 213-394-0472

## 13 DRUMMERS AVAILABLE

• **Pro drummer/vocalist** seeks work w/T40 or orig band, exceptional stage presence, positive attitude, pro equip. Recording & road exper 25 states After 6 p.m. 818-763-3145

• **Drummer**, 15 yrs exper, T40, R&B & country, steady, tasty & in-the-pocket Chuck 213-390-3963

• **The baddest drummer** in the 90027 zip seeks working or near working band, qualified for the qualified, pros only. 213-663-8768

• **Pro hard rock drummer** avail to band or individual recording Will trade services for recording time if necessary Have stage, tour exper Sam 213-665-9730

• **Drummer seeks** 50s/60s cover band w/lots of energy & enthusiasm Specialty, blues rock, Serious only. 213-978-8109

• **Drummer** avail for working T40 pro band, Orange County 714-630-7043

• **Drummer avail**, formerly of the Seeds, Show-down & Wolfgang 714-639-1358

• **Synccussionist seeks** hi tech futuristic electronic synth/lunk unit ala Hancock's Rocket, Kraftwerk, Michael Jackson, Malcolm McLaren, SSQ, Berlin, Dolby, Devo, Johnson Crew Pros only. 213-390-1265

• **Top quality pro drummer** w/Simmons & double kick seeks hi energy rock project I have chops, attitude, exper Duane 818-782-6735

• **Drummer seeking** musicians to form orig-only band, infl Association, Three Dog Night, Hollies. No new wave, no T40. Call Mark after 6 p.m. 213-408-7728

• **Drummer from Chicago** seeks orig R&R band Has xlt equip, transportation, Serious pros only Nick 213-657-4079

• **Drummer w/14 yrs** pro exper seeks T40 band in need, w/gigs Lead vox Joe 714-642-6237

• **Drummer**, 30, seeks R&B/rock group, Schooled, can write, arrange, read. Prefer people of similar caliber I'm a groove drummer, not a basher, w/transportation & equip Joe 213-408-8531

• **Drummer seeks** pro working band, heavy backbeat ala John Bonham, AC/DC, Bad Company, Solid, in-the-groove, meat-&potatoes type of rock. Pros only 213-827-5142

• **Drummer seeks** top notch hard rock band w/pro image & attitude. Infl Nightranger, Van Halen. Jeff 213-980-8930

• **Drummer/percussionist**, exper all styles, have played w/top artists, seeking working situation. Also avail for gigs, sessions, fill-ins, can read or pickup by ear easily. Jeff 213-370-2258

• **Pro drummer** avail, hi energy, hardhitting, melodic, highly creative, xlt timing & showmanship. Eclectic in styles. Herbert Solfred 213-858-5966

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• **Devous hvy metal lead guitarist** w/great equip, image, chops, orig tunes, seeks same qualifications to form band, no drugs Tim 213-661-8075

• **Drummer wanted** to complete 3-pc all orig hard rock hvy mtal band. Call Ron after 5 p.m. 213-464-7811

• **Drummer wanted** by forming band w/xlt orig material, gigs & recording Rich 213-650-6546

• **Drummer/vocalist** wanted for estab T40 band working L A area only No travel, steady work, Jeff 213-673-6991

• **New music drummer** wanted for vocal-oriented dance band, pro rhythm a must. 213-374-9975

• **Pro percussionist** needed immed for modern funk rock group w/African, Latin & calypso infl Congas, timbales, handtoys & unusual sound needed. 213-256-0340

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