

Music CONNECTION

THE ALTERNATIVE TRADE PUBLICATION

SPECIAL EDITION

Recording Studios

L.A.'s TOP 24-TRACKS
TWO-PAGE MAP
MOBILE STUDIOS
START-UP COSTS

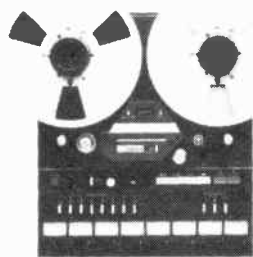
Moon Unit
Zappa



GUIDE TO L.A.'s
HOTTEST RECORDING
STUDIOS

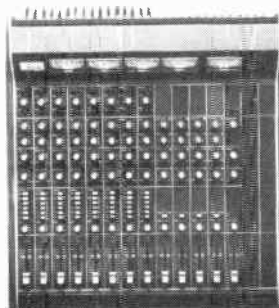
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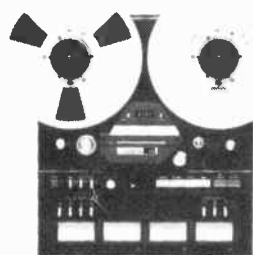
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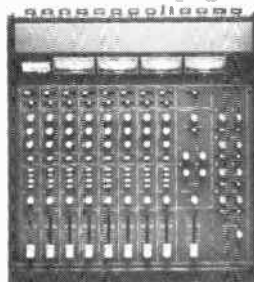
M-35

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M-30 Mixer

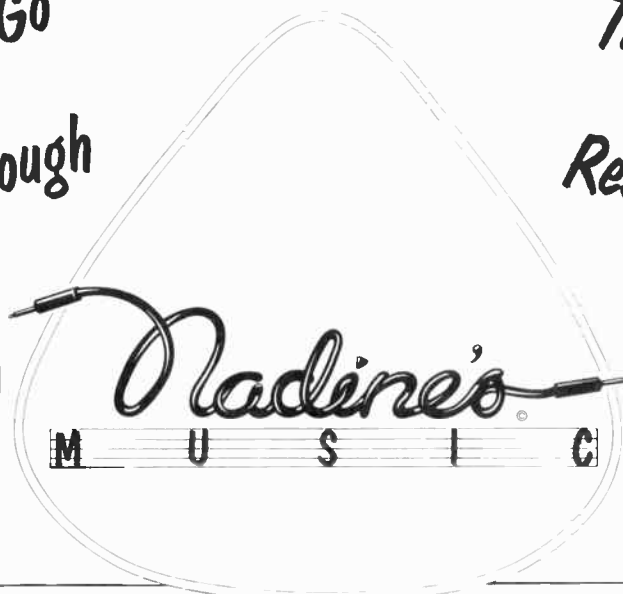
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On The Cover



photo by Sherry Rayn Barnett

MOON UNIT: A CHILD OF THE STUDIO

by Bill Knutson

Frank Zappa has been generally regarded as a master of recording studio technology throughout his two-decade career, so it's no surprise that his latest single, "Valley Girl," featuring his daughter Moon Unit's inspired and inane rap, should be a project with a rather complex production procedure. It's also no surprise that the 14-year-old Moon Unit is comfortable in the studio atmosphere, having grown up in a house equipped with a recording facility.

"My mother claims my very first word was 'werp'—the sound of tape running backwards through the speaker," she laughs.

"Valley Girl," co-penned with father Frank ("I'm sharing the royalties 50/50," she says), has hit local and national charts (it entered *Billboard's* Hot 100 at #75 recently) and has spread the "Val talk" phenomenon to such arcane outposts as Asheville,

North Carolina and Madison, Wisconsin.

"I guess there are Vals everywhere," shrugs Moon, when asked to explain the success of the single in places far-removed from the San Fernando Valley.

To create the single, Moon recalls, "My father first made the music tracks and then I talked over them. He figured out the parts he liked and made choruses out of them."

Because of this production process, the song does not translate easily to live performance. Consequently, there are no immediate plans for Moon to go on the next Zappa tour.

She did, however, have the chance to do the song in concert on a recent European trip. The Zappas swung through England, Austria and Germany, vacationing while Frank played a few dates.

"It was great," recounts Moon glumly. "If you speak German."

She pauses and chuckles, "I got my revenge in Munich, though. I got up to do the song and they didn't speak a word of English, so they couldn't tell if I was performing or just talking nonsense."

Although she has been involved with her father's music since an early age ("I sang on an album when I was eleven," she grimaces, rolling her eyes), Moon's own aspirations lie in the field of acting.

"I like making people laugh—at all costs," she says.

Twentieth Century Fox and other major studios have put out feelers about a film based on "Valley Girl," but Moon would be hesitant to get involved in such a project.

"I suppose I would be in a movie if my dad asks me, because he's my dad. But," she insists, "I'm more than just a Valley girl."

Feedback

Invisible Zoo

Dear *Music Connection*,

Just a note of thanks for our review in the June 10-23 issue of *Music Connection*. As a result of that review, the Invisible Zoo has made some interesting connections as far as management and career guidance. We'll let you know what happens.

Thanks again,
Andy, Doug, Bill and Robert
The Invisible Zoo



Sleeper

Sleeper

Dear *Music Connection*,

This letter is in reference to your article (Vol. VI, No. 13) by Iain Blair on top 40 booking agents.

The article included a photograph of Sleeper, and might lead your readers to think of the group as just another top 40 act. For the record, Sleeper has not performed in a top 40 club in almost two years. Though Chris Koenig, through Redline Talent, does book Sleeper quite often, it has been strictly college and high school performances, with a fair amount of original material included in each set. Sleeper practices their originals daily, and deserve the credit for all the dedication and persistence it takes to be a professional musician.

The photo used in the article was also incorrect. The gentleman on the extreme right has been replaced by New York drummer Tim Cosmo, also on the right side

of the enclosed, recent photo. Thank you.

Sincerely yours,
Donald E. Wakefield
Wakefield & Associates
Personal Manager

Discrimination?

Dear *Music Connection*,

Why do the recording schools that advertise with you discriminate against handicapped students? This is a question that has baffled me for a long while. The reasons that they give for this refusal, are, they say, that a person in a wheelchair would not be able to do all the things it takes to do the job. How dare they judge us because we are in wheelchairs! How can they turn us down without even giving us a chance to prove ourselves?

I tried to go to one of the schools about three years ago. My rehab counselor talked to them about me and they said that I could come to a seminar, but that I wouldn't be able to "lift things," so it wouldn't be good for me to go into this field for that reason. I got lucky and got a job at a studio. They hired me to learn. They also hired a teacher to teach me. I got paid for learning, he got paid for teaching me, and we both got to do sessions. It was lots of fun! So when they say that I can't do something, it makes me want to prove them wrong. And I did. I was about to run an entire session from start to finish. I will admit that I did need *some* help, but for the most part I did everything from setting up mics to mixing for a master. I recorded over 50 demos myself. These schools are just flat wrong.

I just hope they will look at this problem and not be so hasty to judge a person just because they see a handicap.

Harold L. Trenier
Van Nuys



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PUBLISHERS

J. Michael Dolan
E. Eric Bettelli

EXECUTIVE EDITOR

J. Michael Dolan

**GENERAL MANAGER/
ADVERTISING DIRECTOR**

E. Eric Bettelli

MANAGING EDITOR

Rob Simbeck

**ADVERTISING/PROMOTION
MANAGER**

Len Keeler

ART DIRECTOR

Maria Hollenbach

EDITORIAL ASSISTANT

Bill Knutson

REVIEW EDITOR/CLUB REP.

Jeff Silberman

STUDIO/VIDEO EDITOR

Jeff Janning

ACCOUNT EXECUTIVE

Steve Sattler

STAFF PHOTOGRAPHER

Sherry Rayn Barnett

CONTRIBUTORS

Iain Blair, Ben Brooks,
Randal A. Case, David "Cat"
Conen, Steve Coll, Penny
DeLinger, Bruce Duff, Sally
Klein, Eliot Sekuler

ORANGE COUNTY BUREAU

Laine Medina, Editor
Martin Brown
(714) 846-6065

CORRESPONDENTS

Sar Francisco

Terry Marshall

Sar Diego

Thomas K. Arnold

Chicago

Cary Baker

Moir McCormick

New York

Bob Gibson

Marianne Meyer

Newsstand Distribution: Mader News

(213) 257-7400

Counsel: Donnenfeld & Brent, A Law
Corporation

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MAIN OFFICES

6640 Sunset Blvd., Suite 207
Hollywood, CA 90028
(213) 462-5772

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Chris Huston, pg. 18

Enough, already, of feeling sorry for the recession-bruised recording industry. In putting together this comprehensive look at L.A.'s recording studios, *Music Connection* found a vibrant industry getting along very well—for the most part. Yes, there have been casualties over the last few years, but for the studios with the foresight not to over-extend or the reputation to keep drawing the high-rolling superstars, business is fine. This issue, Denis Degher and Iain Blair examine the Southland's premier studios, its studios-on-wheels, and what you can expect in setting up your own facility. Also, Randal Case talks with a top studio designer and Ben Brooks looks at a well-financed newcomer—Kenny Rogers' Lion Share.

Cover photo by Sherry Rayn Barnett

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Local Notes

THE GO-GO'S had to cancel the second of two concerts slated for Melbourne, Australia after vocalist Belinda Carlisle suffered a broken bone in her foot. An overzealous male fan grabbed her and pulled her offstage. She fell on her foot and broke the bone. The rest of the tour will continue as scheduled.

OPPOSITION to electronic drum machines and synthesizers by musicians' unions is beginning to spread beyond the British Isles. The Australian musician's union is moving to ban the devices if visiting artists use them to replace string and brass sections. The union has named Duran Duran, Grace Jones, Human League, and The Village People as acts that have replaced live musicians with electronic effects during Aussie tours. From now on, acts touring down under had better plan on employing live musicians.

APPLE COMPUTER'S co-founder Steven Wozniak is planning a big outdoor rock festival, combined with a computer fair. The event is slated for Labor Day weekend and is being put on in conjunction with San Francisco's Bill Graham. Possible talent includes The Police, Pat Benatar, Tom Petty, The Who, Talking Heads, The Cars, B-52's, The Jam, Simon and Garfunkel, Emmylou Harris, Merle Haggard and Charlie Daniels. Wozniak has already spent \$1 million of his \$10 to \$12 million budget. He is not counting on making any money from the event, even with film and album deals. But, as he points out, "I can lose it all and still survive."

THE SAN FERNANDO Fair Rock-A-Thon competition has chosen 24 bands to compete in the four-night competition, to be held July 31st, Aug. 1st, 6th and 7th at CSUN's North Campus Fairgrounds. Semi-finalists, selected from over 100 entries, are: new wave, avant-garde, fusion and techno-rock--Anonymo, Huge Killer Bats, Inertia, Invisible Zoo, Perfect Strangers, Shepard, Teleport and Western Front; Pop mainstream, R&B and rockabilly--Famous Figures, Isolation, Madame X, Meza, Mocha, Streets, the Rads and the Secrets.

G MAN AND THE NEPAL Connection have recently had some of their instrumental compositions featured on the shows **General Hospital** and a segment of **Eye On L.A.**

\$10,800 IN SCHOLARSHIPS will be awarded to winners in the First Annual Vocal Power Scholarship Competition. Liz Howard's Voice Works Institute is the sponsor of the contest and the finals will be held at At My Place on July 28th.

ANTHONY GEARY, following in fellow soap star Rick Springfield's footsteps, has embarked on a rock career. He is appearing at the Panhandler in Dana Point and reputed to be asking in excess of \$15,000.

OZZY OSBOURNE'S recent concert at Irvine Meadows was preceded by a film shoot at adjoining Lion Country Safari Park. While the fun-loving Mr. O was petting a monkey, it bit his finger, making it bleed profusely. Ozzy was still able to perform for the crowd of 10,000.

IN LAST ISSUE'S close-up on Regency Records, the label's phone number listed was incorrect. The actual number is (213) 278-5131. The label is looking for rock artists with AOR credibility and Top 40 crossover potential.

KASARAILIA, a Los Angeles-based band, has just released a 45 on their independent label, Kasarailia Records and Tapes.

DESTINY has signed with Alberto Testa of Zebra Discord Productions, an Italian-based television and music development company. They are currently seeking another lead guitarist who doubles on sax or vocals to be the band's fifth member. Call Dane at 343-5955.

Y&T recently spent a month in England recording their second album for A&M. Max Norman, responsible for hits by Ozzy Osbourne and Bad Company, is producing the LP which is scheduled for September release. The end of the month will find the group touring in Japan.

SOUTHLAND BLUEGRASS aficionados will gather in Long Beach on July 24th for the 2nd Annual Long Beach Bluegrass Festival. The event will take place in Veteran's Stadium and feature bands from all over the country, workshops, and informal jam sessions. The festival sponsors are the World of Strings and Yankee Bluegrass. Tickets are available at these two outlets as well as the Blue Ridge Pickin' Parlor.

RHINO RECORDS has just released a fourteen-song LP of the **Turtle's Greatest Hits**. This is the first comprehensive compilation LP issued by the popular late 60's group. All the songs were mastered from the original tapes.

THE CO-WRITERS of one of the hottest singles of recent years--"Slow Hand"--are shown flanking the latest artist to turn the tune into a chart-topper, country artist Conway Twitty, center. At left is lyricist John Bettis, and at right is co-writer Michael Clark. The Pointer Sisters also had a hit with the song. Bettis and Clark also have tunes on the new Juice Newton and Donna Summer LPs. Bettis, a co-founder of the Carpenters, co-wrote "Top Of The World," "Only Yesterday," "Goodbye To Love" and "Yesterday Once More," along with many others, with Richard Carpenter.



HEART, for the first time in seven years, played last week at the Seattle club where they got their start and where the live cuts for the legally contested **Magazine** album were recorded. The proceeds from the Monday and Tuesday concerts at Parker's Ballroom (formerly The Aquarius) will be used to sponsor a series of free musical concerts at the Seattle Center beginning August 15th.

ELTON JOHN was reunited with one of his old bosses recently when his tour stopped in Las Vegas for a show at the Aladdin. Elton met Doris Troy, known for her hit, "Just One Look," when she was appearing in the Bolero Lounge of the Hacienda Resort Hotel. When Elton was plain old Reg Dwight and with Bluesology, he played keyboards for Troy when she toured Europe, opening for the Stones.

IVA DAVIES of Icehouse has been in the studio co-producing the group's next LP with Keith Forsey. The album, entitled **Primitive Man**, is due for a September release.

MODERNE PASSION is in the studio with veteran producer Bob Hughes. They are working at Golden Sound Studios in Hollywood and plan to release the EP in late August.

SONGWRITERS' NIGHT returns to the Bla Bla Cafe on Sunday nights starting August 1. Produced by Steven Saint and Kay Parker, the showcases provide an opportunity for established and aspiring songwriters to get together. And who knows? There's always the chance that publishers could be lurking at the back tables. For more info, call 851-8110 during business hours.

MODERN DESIGN, LA-based rockers, have signed a production deal with Richie Podolor and Bill Cooper of Three Dog Night, Steppenwolf, and Alice Cooper fame. The group has also been added to the Southwest leg of the current Wishbone Ash tour.



ENIGMA RECORDS emphatically denies the allegation that KNAC DJ John Clarke was assaulted with a bottle during an interview with their group The Hypnotics. There was some disagreement over the suitability of "You're Sick" for airplay, they said, but nobody was seriously harmed in the very slight scuffle that ensued very briefly. The Hypnotics did, however, challenge any band who claims to be surfers--in particular, The Surf Punks, who were accused of being neither. Should any band wish to attempt to match The Hypnotics on either the surf or the boards, they may be reached through the Enigma offices.

AFTERSHOCK has recently signed with Roccoco Records and have a single, "Never Mind," due out next month.

EYE-TRACKS, the LA-based production company, shot a five-song video of Jackal performing live at the Valley West Supper Club. The band is currently in the studio working on material for their first album.

EAST L.A.'s The Brat ["the REAL East L.A. band," according to the Herald Examiner"] is planning a Spanish-language single in Mexico. The band has spent recent weeks warming up for some upcoming gigs, following six months of rehearsal and recording. They'll appear at Al's Bar on July 31st.

MARK FLEMING and Demaris Bernhard are now the happy owners of a J.B. Player bass and guitar, respectively, courtesy of the folks at J.B. Player and MC. Mark and Demaris [pictured at the left, from left to right, with MC publisher Eric Bettelli and J.B. Player president Dana Zacuto] were winners in a drawing kicked off in the June 10th edition of M.C. Mark says, "Ironically, this is the first contest I've ever entered and I was just about ready to go out and buy a bass when I heard that I won."

ALEXIS STORM of Storm Recorders is cutting demos in pre-production for a future master. It's an uptempo, aggressive, KROQ-oriented approach with Storm as artist, vocalist and writer. He's currently seeking a 24-track facility to complete the project. He can be reached at (213) 907-8059.



RECORDING STUDIOS

L.A.'s Super Studios: The Magic and High-Tech That Produce Hits

by Denis Degher

Why is it that when the best studios are mentioned, the same names keep coming up? Is it the treatment of artists, the selection of consoles and tape machines, the sound of the studios and control rooms, the microphones and outboard gear, the quality control and maintenance, or is it something else? Is there some sort of magic or ambience in these rooms that brings out the best in the people associated with the project, or is it some sort of self-fulfilling prophecy whereby major artists record there, get hits and want to return? Is it superstition, with producers and artists like a baseball player on a hitting streak who doesn't want to change his jersey and his luck?

The answer could well be all of the above. Making records is the magical merger of art and science, and if everything goes as

expected, the technology becomes secondary to the art. It's the recording engineer who's called on to turn abstract requests for sounds and effects into audio reality. An engineer cannot turn a good song into a bad song, but one can create a turgid, muddy sound that will not be to the liking of today's demanding listeners, and will do an injustice to the artist's work. A good engineer can get a decent sound in an inexpensive studio, but a poor engineer can walk into a million-dollar facility and walk out with a horrendous sound. In order to maximize your creative dollar, it is imperative to include an excellent engineer in this marriage of art and science.

Following is a close-up look at some of L.A.'s best studios, with a look at their track records and technical advances.

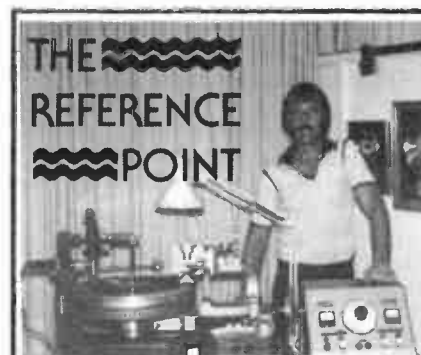
The L.A. Record Plant opened in 1969-70, and throughout the

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Richard Simpson

'70s and '80s it has remained one of the top studios in the world. The facility has four studios, four mobile trucks, and a video control room that sits atop studios C and D, and can be used in conjunction with either of the audio rooms for film and video scoring. There's also a separate division called Record Plant Scoring, which is a union facility under the auspices of I.A.T.S.E. They are presently building a soundstage with Glen Glenn Sound on the Paramount lot to suit their audio needs and prepare for the audio-video explosion.

All Record Plant control rooms are outfitted with 3M 24 track recorders, and Ampex ATR 100 2-tracks with optional half inch 2-track head stacks available. The control rooms were designed by Tom Hidley and use his specially designed speaker enclosures outfitted with JBL components. Control rooms A, D & C have Solid State Logic (SSL) consoles which are totally transformerless and some of the most advanced consoles available today. These computerized consoles are controlled by a dual floppy disc drive system; disc one runs the entire system, while disc two is the real-time disc that memorizes fader moves, track sheet lists, mixes, and certain cues such as where the verses and choruses are located on the tape.

It does this by controlling the tape machine via a SMPTE time code lock-up. Once this information is programmed into the computer, recalling a verse or chorus is as simple as asking the computer to find the correct spot on the tape today, tomorrow, or any time. One of the drawbacks of certain computerized consoles are the use of voltage-controlled amplifiers (VCA's), which control fader levels by varying voltage in the fader amplifiers, and can degrade the signal and transient response.

"Yes, VCA's can degrade the transient response slightly," said chief engineer Mike Stone, "but on an SSL, each module has two sets of faders—the VCA automated faders and a standard non-VCA fader. I recommend using the non-VCA faders for recording to avoid losing any transient response.

The studio boasts a 3M 32-track digital recorder, which Stone swears by. "If you compare specs, signal to noise, wow and flutter, and distortion," he says, "there's no comparison. The digital is definitely superior. There is no sound or signal degradation from the tape passing over the heads as there is on analogue and we recommend that all masters should be stored on digital for future use." As for the studio's reputation, he adds,

'A Poor Engineer Can Walk Into A Million-Dollar Facility And Walk Out With A Horrendous Sound.'

"The sound stands for itself, and because the name acts as stars, they tend to be more self-indulgent and we indulge them by taking care of all their needs."

Kendun Recorders opened in 1971 as a disc mastering facility, and now has two recording studios and a mastering room on their Burbank lot and one mastering room and one studio at Artisan, their other complex in Hollywood. Kendun also has a studio building branch known as Sierra Eastlake, which has built in excess of 320 studios worldwide. They have an agreement with Tom Hidley, who designs exclusively for Sierra Eastlake and has done all the rebuilds for the Record Plants in L.A. and

Sausalito. Hidley and Sierra Eastlake have designed and built more studios than anyone else in the world, and from this experience have amassed an incredible body of knowledge on studio and control room acoustics. Budget permitting, Eastlake-designed facilities are exceptionally beautiful and totally functional and offer a uniformity of control room and monitor design that makes for great consistency between any facility designed and built by Hidley and Sierra Eastlake.

Being a totally state-of-the-art facility, Kendun's Studio A features two Studer A800 24-tracks with either the TLS or Q lock-sync systems for locking the two 24-tracks together, and an SSL console. Studio D also has an SSL console and a Studer A800, with another on order to replace the Ampex MM 1200 now used for 46-track capability. Artisan's recording studio has a Harrison console with an Ampex MM 1200 24-track with a Studer A800 on order. All the studios use Studer 2-tracks with either the standard 1/2" headstacks or the new 1/2" two-track headstacks available. The Kendun and Artisan disc-mastering rooms both feature Neumann cutting lathes and custom-built consoles. In addition, says Jim Stern, produc-

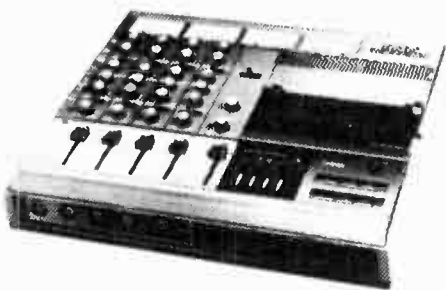
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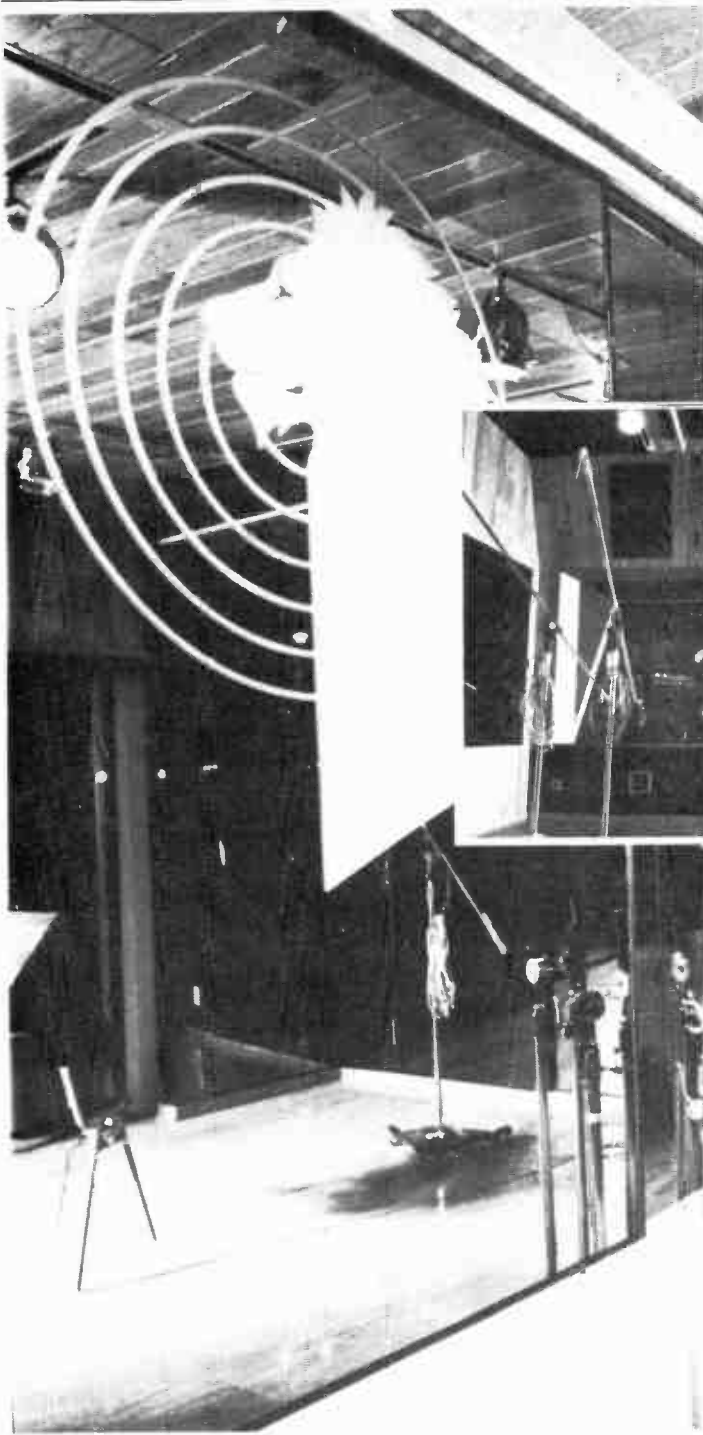
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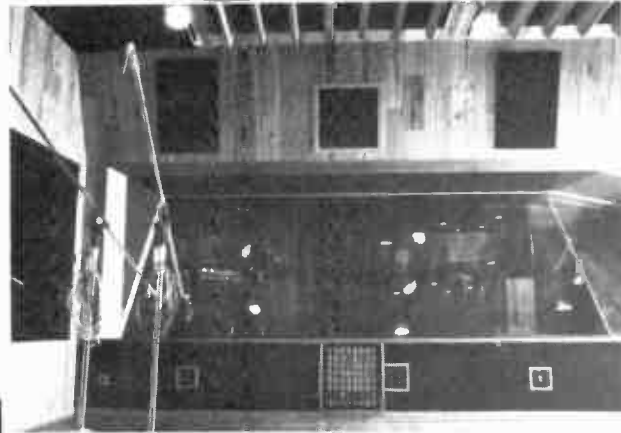
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THE BIRTH OF A NEW INDUSTRY MONSTER—KENNY ROGERS'

Lion Share Studios



The main studio at Lion Share.

by Ben Brooks

If ever there was a tough time for recording studios to prosper, 1982 is it. You wouldn't know it, though, to look at Lion Share Recording, Kenny Rogers' new Beverly Blvd. complex. Situated in the one-time ABC Recording Studios facility (more recently, Concorde Recording Center), Lion Share is growing at a time when most studios are merely trying to survive, according to studio manager Terry Williams.

"At a time when everybody's closing doors and saving their money, Kenny's spending and building, and people are thinking, 'He must know something we don't know,'" said Williams recently. "It's made me look very good, because the studio is doing

very, very well. I think a lot of people just want to be there to pick up some spare Kenny Rogers licks that may be flying around."

Besides Rogers, artists like Fleetwood Mac and Tom Petty have taken advantage of state-of-the-art Studio A, designed by Lakeside Associates. The new Neve 8180 console with NECAM computer automation, double Studer multitracks and Urei time-aligned monitors are housed here. "Ever since Studio A has been operable, we've been very busy," confirmed Williams.

Studio A rents for a hefty \$200 per hour, but there are two other rooms at Lion Share. Studio B is smaller, with an API console used mainly for R&B sessions at \$120 per hour. Studio C, the original ABC studio, where acts like the Grass Roots recorded, still has its Harrison console, and costs \$140 per hour.

Does Williams consider it a problem to have prices that are a bit high at a time when studios are battling to snag clients just to stay in business?

"I don't consider it a problem," he said. "What *is* a problem is when people come to me and say, 'Well, gee, I can get \$100 per hour or \$80 per hour at the Record Plant. My feelings are that once you give in to that kind of pressure, you're opening the floodgate for all kinds of things of that nature. Seeing how I'm in a fortunate enough position not to have to do that, we keep our rates

photos by Sherry Rayn Barnett

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up at a good, respectable level. It doesn't mean, on the other hand, that if I'm not getting enough business I won't have to start a war myself and bring my prices down, but I really believe the room warrants the rate. You get what you pay for.

"That's not to say that there isn't any wheeling and dealing going on here. I'll do that with any of my clients. If it's a big client, and they give me a lot of work, I'll let them in for a day or two and let them track for nothing and make sure they like the room."

Williams dictates a similar policy when considering speculation deals, whereby a client promises to pay back the studio when the product they record secures a recording deal or is released.

"Yes, we'll spec time," said Williams. "The main thing is to determine if what you're specing is going to be sold, because if not, then you've just essentially been a real nice guy. If I can turn it around and possibly even participate—with points or whatever—that's the ideal.

"If they're doing a single, many artists will promise to do the album at your studio. That's all well and good, and I'm sure the act has every intention of doing that, but if it's a first-time act, they won't usually have much to say about it. The label will usually tell them where and with whom



The Studio A control room at Kenny Rogers' Lion Share Studios, and studio manager Terry Williams.

they will work, so we're out of an album. So we participate; we have an agreement, and I don't spec anything unless I'm sure they're going to get a deal.

A singer guitarist in Rogers' former group, the First Edition, Williams has continued to do vocals and arrange session dates for Rogers and associate artists like Lionel Richie. His own last single, "Blame It On The Night," was successful, but he is not a person who is geared towards a performer's life.

"Kenny pays me to run the studios, and that's primarily what I do," he said. "I was never really cut out for the artist's end of the record business. Sometimes

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Planning, Flexibility Help L.A. Studios Survive Amid Industry Economic Crunch

by Iain Blair

Amid dire predictions of still further cutbacks in all areas of the music industry, there is some surprisingly good news from many of the smaller recording studios in town. They aren't all going broke—far from it. Many are expanding their facilities, having actually benefitted from the recession and the fall-off of business at the major studios because of a trickle-down effect. Hit by hard times, most record companies have been more than eager to send their artists in search of less-expensive time, and many are cutting masters at smaller studios they would probably only have considered for demos a year or two ago.

Typical of this situation is the boom in business at one-room 24-track studios like Hit City.

"I could cry, it's so frustrating," moans owner Jason Bell. "We're extremely busy, working around the clock seven days a week, and we're also fully booked for the next two months—who says business is bad?"

Hit City has been in existence for over six years, and Bell rec-

kons that a good deal of the studio's success, apart from the obvious need for quality service, has been due to careful planning. "I was very cautious economically at the beginning," Bell says, "and very careful not to expand too fast. Consequently, we're now in a position where we could discount without it killing us. But what about the studios that went crazy during the boom, building and building? They now find themselves with three or four rooms to maintain and continually service, all that overhead, and not enough clients to fill them. On top of that, it's become a lot more competitive, and far less money is being spent, so they're the ones who are hurting."

"I find now that artists that used to go straight to the Record Plant now have to search around for better deals, so the soft economy has helped us. For instance, we just had a platinum LP with Bobby Womack's *The Poet*, and we recorded new albums for Motley Crue, Freddie Hubbard, Josie Cotten and Mike Love. At the moment we have Wall Of Voodoo, so we've been getting

bigger artists and work from major companies like CBS and Warners. The major change brought about by the recession has been the drastic cut in budgets. Companies are now very concerned, and much more aware of how to achieve a great studio sound without necessarily spending a fortune on every project. In that sense, I don't think they're as technical as they used to be. Today, it's more often, 'Do we really need that expensive effect?'"

Bell sees L.A.'s big equipment rental scene as also benefiting from the current change in attitude. "You have to stay state-of-the-art in this end of the business, and it's incredibly costly, especially with new effects and outboard equipment coming out every day. And often it's a matter of waiting to see which new piece is really hot and in demand. By renting, studios can offer all the latest gadgets without incurring enormous overheads."

Hit City features a Soundcraft 2400 Transformerless console installed last month, an MCI 24-track, and the new Lexicon digital reverb 224X, the only one in town, as well as numerous other outboard fixtures. It is, in Bell's words, "state-of-the-art." Maintaining such standards is, of course, costly. "It's a very difficult line to treat—you have to try and keep costs down, but at the same time you can't afford to cut corners on anything as vital to the studio's running as equipment. We have two staff engineers who look after that side as well, but everything else is independent. I'm going even more in that direction, because obviously you only pay an independent when he's working."

"We've always been flexible here, although most of our work is LP projects, so in the mornings when all good rock 'n' rollers are still fast asleep, we do advertising work such as spots for *Evita* and *Annie*. We also use the studio for engineering schools like the University of Sound Arts. As for



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video, I have no plans to diversify in that area, mainly because of the enormous cost involved. It simply wouldn't make sense. The same thing goes for spec deals. I very seldom do them, and they would realistically have to be with either a name artist or a producer with a very secure situation. It's too much of a risk otherwise."

The apparently bright future of Hit City is echoed at Skip Saylor Studios in Hollywood, where owner Saylor is in an equally buoyant mood.

"I opened this place at the worst possible time in terms of the recession," he says, "but I had a concept—to give the big studios a run for their money, and I hope that's what I've done. In the year-and-a-half that we've been opened, I feel we've provided a worthy alternative to the expensive, well-know studios like the Record Plant, Cherokee, United Western or Sunset. Let's face it, they set the standards for the recording industry, but does this town need another one of them? At prices of up to \$200 before you pay for the engineer or any extra outboard equipment, I don't think so. That's an enormous amount of money to pay, and far fewer people can afford it nowadays. My attitude is 'cut the frills' and take a smaller profit. Don't get me wrong—I have nothing but admiration for the big

'I Can't Compete With Big Studios On Their Level, So I Have To Cut A Better Deal To Survive.'

studios, but my concept is different. I can't compete with them on their level, so I have to work harder and cut a better deal to survive."

Because of budget cuts, he believes, his philosophy is bringing in more major-label business. "Polygram and MCA, to name two, are sending their new acts here to cut masters, not just demos anymore."

The recession has even affected big-time bands in their hunt for studio time. "I've had name bands come in here trying to get spec deals for free time, but I won't do it—I don't care who they are. Now, I'll make a great deal on the rate, but I'll never give out

free time because of all the maintenance and overhead involved. I don't invest in people's careers. I can't afford to risk anything on a spec deal, especially when I'm busy anyway."

Saylor also believes in flexibility. "We're pros, and that means we'll record anything, not just rock 'n' roll. We want to keep doing commercials and TV soundtracks. We have an SMPTE generator for lip synching, so now we can pre-record music for video, although we don't plan to shoot video. The studio itself is equipped with a customized Trident/Spectronics board because I felt that a new board couldn't touch this one as far as the signal-to-noise ratio. Other gear is an MCI 24-track, a Studer and a Scully 2-track, three DDLs, two echoplates and a stack of other outboard equipment.

"I'm also in the middle of expanding the existing facility. This is because I want to maintain one excellent room that's booked solid all the time rather than two medium rooms. I really believe a lot of the studios that are going under brought about their own demises by expanding out in size instead of up in quality."

At City Recorders, manager Pat McDermott oversees their two 24-track rooms. Studio A has a Trident Series 80 board with a

modified patch bay, Urei monitors and a 3M 24-track recorder. There is a variety of outboard equipment available, and both rooms are very large—60'x23' with 30' ceilings.

"Their size is really the highlight of the studio, and is very popular with rock bands," explains McDermott. "Studio A's card rate is \$100 an hour, and B goes for \$25 an hour as an excellent demo room. Naturally, we've had to be flexible, but I shine on all spec deals—mainly because we don't have the free time available to take a chance on something happening.

"Rates are different," he continues, "and what I've tried to do is be more flexible with bigger-name clients. Bigger names have money and budgets, but now they too are trying out the smaller studios, instead of immediately rushing into a Record Plant. I'm basically concentrating on calibre artists, and we've recently had Stevie Wonder in doing harmonica solos on the Thunderflash album, Charisma, featuring top session players, and local bands like the Busboys, Boxboys and Code Blue."

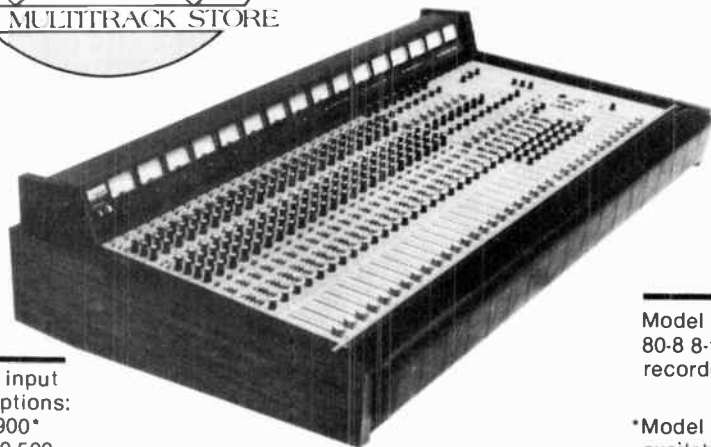
City has also been getting work from major labels such as Chrysalis, who cut a demo there for Billy Idol's new single, and labels such as Destiny Records.

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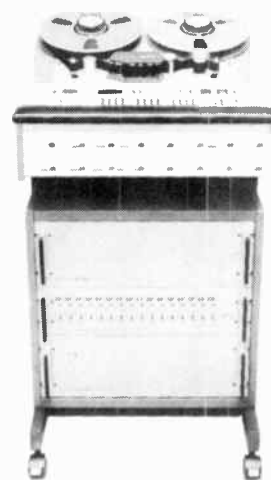
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Continued from page 9

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Stern differs with Stone on his view of digital recording. "We do rent the equipment and do a lot of digital recording," he says, "and although it's strictly subjective, we have not heard a digital machine that sounds better than a Studer 1/2" 2-track at 30 ips, non-Dolby on AGFA tape."

As for digital consoles themselves, he adds, "I think it's inevitable that there will be a controller in the control room, and the rest will all be in an equipment room."

With Kendun among those at the forefront of recording technology, Stern sees the studio's goal as being "to provide the best studios, engineers and equipment for the audio world; we have done video, but our primary thrust is towards audio."

Sound City opened its large-room Studio A in 1969, and has since added Studio B and Goodnight L.A., which is co-owned by Sound City owner Joe Gottfried and Keith Olson. All three studios feature Neve consoles which are of different vintages and, therefore, vary in electronic components. Both Studio A and Goodnight L.A. have the Necam computerized consoles and do not contain VCA's, while studio B's Neve retains VCA's and transformers. Studio A's Necam is slightly older and has transformers, while Goodnight L.A.'s is transformerless. Neve engineers originally came up with the Necam system to avoid VCA's, and for those who haven't seen a Necam console in action, with its motorized faders, it's quite an experience. Each fader has a separate motor that controls its level via a computer with floppy disc drive. Once a mix has been attempted, the moves are programmed into the computer and, during the next playback, the engineer can sit back and watch the faders move by themselves. For an updated mix, you just override the computer by moving the fader manually. This new move will then be programmed into the computer, and the next time the 24-track is played, that new move will be made by the computer. The only real drawback is that the faders on the earlier models are not

especially easy to move and seem somewhat unwieldy on first use.

Both Goodnight L.A. and Studio A have Studer A 800 24-tracks, while Studio B retains an Ampex MM1200. The control rooms in all three have bi-amped JBL Augspurger monitor systems. All the studios use Studer 2-tracks.

"We want to have a full-blown entertainment complex so the artist can do it all here," says Gottfried. "We are very much involved with video, and our next goal is building a video facility. We're going to go with the one-inch Sony format and use Grass Valley Switchers, and it's going to be a pre- and post-production facility. We want to tie the video into all the audio rooms so people can do the video at the same time they are recording, saving the labels money."

Gottfried sees digital recording primarily as the client's choice. "We'll rent what the client wants. I think it's a wonderful sound to record 24-track analogue and mix to 2-track digital."

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For a studio this prominent, there are, at the moment, few business worries. "All I know is we're doing very well," Gottfried said. "We average four or five records a week in the Top 100, week in and week out. Your really good studios are doing well, and will continue to do well, along with some of the smaller studios. The years 1980-81 weren't great, but we're really happy and are looking forward to a really good year, and I'm really excited about Rick's (Springfield) success."

Maintaining that success, he says, is a matter of style. "Part of it is the studios themselves and the mystique of the studio. With the low-key philosophy of our organization, the artist can get away from Hollywood and the eye of the public. People thought we were crazy opening up in an industrial park, but that became an asset."

In terms of visual beauty, Village Recorders is at the top, with the plentiful use of mirrors, stained glass, wood and marble making it one of the most aesthetically pleasing facilities in the

'We Have Not Heard A Digital Machine That Sounds Better Than A Studer 1/2" 2-Track On AGFA Tape'

world. The Village opened Studio A in 1968. Studio D is the newest room, and it was where Fleetwood Mac's *Tusk* was recorded. Studios A, B, and D all have Neve consoles of different vintage—one with VCA's, and two Necams without. The older Neve in studio A also has transformers. The Neve in Studio D can be transformer or transformerless, and the one in B is transformerless. Studio C is a 16-track video facility that has a Quad Eight console and video gear. Studios B and D have Studer A 800 multitracks, while A has the Ampex MM 1200 with all three rooms capable of 46 track recording or mixing through the use of TLS or BTX synchronizers in the SMPTE format. Studios A, B and D all have identical tri-amped JBL monitor systems. While chief engineer Joel Fein says, "Half-inch 2-track analogue is still better than digital," he adds that "The industry is definitely going digital. Digital tape machines are not enough, though, and we're waiting on the new generation of digital consoles."

Andrew Berliner, the man behind Crystal Sound, is somewhat of a maverick and definitely a leader in console design. Instead of buying a Neve, Trident, or SSL console, he has put his money into research and development and come up with a unique console that is possibly the most advanced in town. He has designed and built a 48-module console that is totally transformerless, with no VCA's, inductors, resonators or coils. His coup is his digitally controlled attenuator which, in lay terms, is an automated fader that is digitally controlled while the signal path remains analogue. His other major design advance is his differential summing equalizer, where the distortion goes down when the EQ is increased, just the opposite of normal equalizers. His console uses all pre-tested military-grade electronic components and incorporates discrete semi-conductors with an exceptionally fast slew rate of 30 volts per microsecond, which enables the console to capture the greatest amount of

transient response, resulting in a punchier sound. Both of Crystal's studios use Studer 24-track and 2-tracks. In fact, Crystal had the first Studer A 80 multitrack in North America. The Crystal Complex also has an excellent disc-mastering facility.

Berliner denies he had extensive technical training, telling MC, "I learned electronics through osmosis, not school. I started out to be a surgeon. I was a classical pianist, and when I knew I couldn't be the best, I gave it up and decided to get into the technical end."

"My philosophy," he continues, "is art for art's sake, and that's my philosophy on building this studio."

Since he has designed his own equipment, he has seen all kinds of components, and, as for digital, he says, "Having a digital tape machine isn't enough, because the signal starts out analogue at the console. It's then converted to digital at the tape machine, then goes back to analogue at the console for listening, and each time it switches back and forth there is degradation of the signal."

Asked about the possibility of a completely digital console, he says, "I think it would be too expensive and there isn't enough market for that kind of technology. The best system would consist of digital mics, console, tape machine, limiters, speakers, everything. You'd have a hell of a sound but we're 20 to 30 years away from having it in your average studio."

Cherokee Studios, with their modified Trident A range consoles, is one of L.A.'s most prolific producers of hit records. Their philosophy of no VCA's and as few transformers as possible produces a clean and transparent sound.

Of course, Capitol, with their recording and disc-mastering facilities, has to rank among the top studios as does A&M's studios and mastering rooms. Some of the other top studios are Sunset Sound, Studio 55, and Larrabee. Other newer though excellent studios are Bill Schnee's Studio, Val Garay's Record One, and Conway Recorders.

Though these are some of the best studios in L.A., there is, of course, no definitive standard for absolute best. Specific projects and temperaments function best in differing environments. Also, a studio is only as good as the engineer at the console at any given time, since the studio is the ultimate musical instrument—the instrument of the engineer.

Denis Degher is a producer/engineer who has worked on Grammy-nominated and Juno Award-winning LP's. He is currently working independently at many of L.A.'s top studios.

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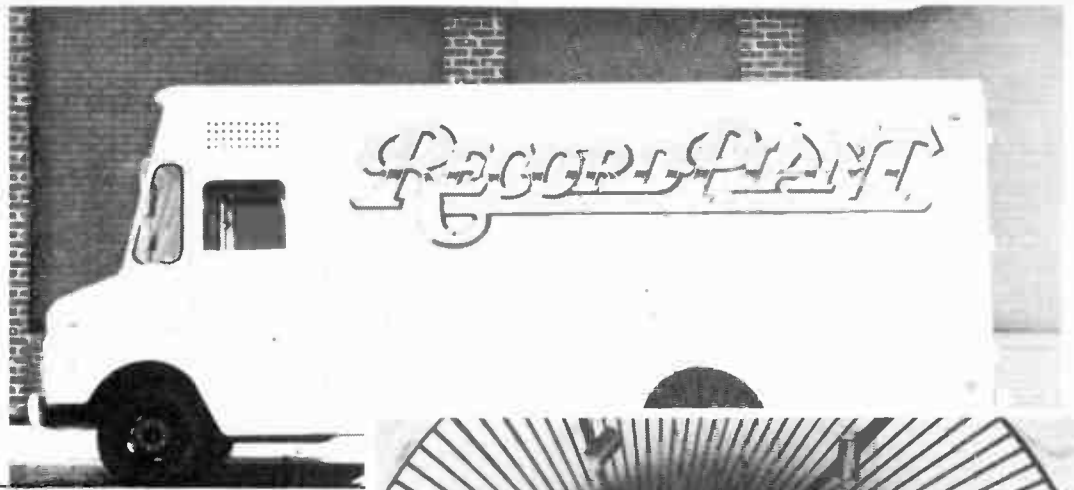
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Mobile Recording Studios

by Iain Blair

The problem with recording studios is that they're not always where you need them. It's not surprising, then, that the boom in studios in recent years has been accompanied by an off-shoot—the mobile studio able to go from a concert hall to a sound stage and take quality sound equipment wherever it is needed.

Mobile studios come in all shapes and sizes, and there is a wide cross-section of such facilities available in the greater Los Angeles area, from the one-man operation out of a pick-up to the highly sophisticated fleet of mobile units operated by a top recording studio like The Record Plant. Rates may differ by thousands of dollars, and equipment by hundreds of thousands, but they all have one thing in common—the ability to set up and record anything from a bird-song to a symphony orchestra wherever the facility can go

"I'll go anywhere at any time—you can call me at 2 a.m. if you suddenly get an idea," says owner John Falzarano of Studio On Wheels. "I'm a 24-hour service." Located in Monterey Park, the studio has been in business for a year, and Falzarano has been recording for ten. Operating out of a Ford van, this one-man show has 8-, 4-, and 2-track capability, featuring a Teac 80-8 8-track with DBX, a Teac 3340 4-track, and a Teac 3300 2-track with mastering capabilities. The board is a 16-channel transformerless Kelsey and he uses Shure, AKG and EV mics. Unlike most outfits, Falzarano sets his rates on a song-by-song basis rather than hourly. "I don't want that pressure of clockwatching for my clients, so instead, I decided to base it on results. For session-type work, I charge \$40 a song, which includes overdubs and effects, and there's a two-song minimum per day—sorry, no deals on that rate, though I do



The Record Plant's Remote Truck #3.

have a deal with Player's Access and there's a discount available through them. I'll record live acoustic sets for \$100, electric sets for \$170 a day. I also do video sound for \$100."

Falzarano engineers and records everything himself, and works with a variety of clients, including local bands. "I've recorded several bands live at clubs like the Bla Bla, the Ice House and the Music Machine, and recently I did a lot of demos for entrants in The American Song Festival. That meant turning up at people's houses and working on their songs with them, which I really enjoy. Business is picking up a lot, although it was slow when I started. For the moment,

I'm going to stay 8-track and affordable, although eventually I plan to go 16-track. I just want to keep improving the sound and maintain my no-pressure service and attitude."

Phusion is another one-man outfit operated by owner Mark Paul and based in Newport Beach. Now in its fifth year of service, it's a 4-track facility utilizing a Teac 3340, a Tascam mixer and DBX noise reduction. Rates are \$15 an hour, and \$10 an hour for mixdown, including travel and tape costs. "I'm flexible on rates," says Paul. "It depends on the difficulty of the particular job. Mainly, I do local bands, school events and private functions, concentrating on demo and

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audition tapes." Obviously limited by his equipment to certain types of jobs, Paul paints a fairly grim picture of the business possibilities in his area. "At the moment, I don't even make enough to survive on, and it's been like that since I started in the studio. But now, it's even more difficult, as more and more local bands can make their own 4-track demos with all the new porta-studio equipment available. There's not really much competition from other 4-track mobile units around here—it's all from the groups themselves. So for the future, I plan to go 8-track, and then expand even more from there since 4-track is just too limiting today. Whatever happens, I'm not quitting!"

Filament Pro Audio of San Dimas is owned by Frank Offenstein, and has been in the remote business for a couple of years. At the moment, they're in the process of building a new truck using a gutted 30' motor home. Equipment includes a Walker 32x10 mixer, JBL monitors, and AKG, Sennheiser, Beyer and Shure mics. A new Brenell mini-8-track is on order. There's a Teac 3340 4-track and a Teac 2300 SD 2-track mastering machine. "We're in the lucky position of being a pro-audio store as well," explains Offenstein, "supplying studios and sound companies, so we have an enormous inventory available. Our rates run at \$25 an hour for 4-track, \$100 minimum, and \$40 an hour for 8-track, \$200 minimum, so we're pretty reasonable. We'll be flexible on deals, depending on the gig and the time involved, and our clients are mostly local bands, though we've worked with artists such as Charlie Rich and Vicki Carr."

Filament is also moving into the new video market, and their truck will have three-camera color video capability. "We'll be able to shoot a video and do 8-track sound this way for a reasonable price, say \$400," says Offenstein. "We're getting into video because we started getting so many de-



photo by Ace Burgess/Ace's Angels

Inside John Falzarano's Studio On Wheels remote truck.

'Now It's Even More Difficult, As More And More Local Bands Can Make Their Own 4-Track Demos.'

mands for it. Personally, I think the future will see a lot more location work done in conjunction with video. Business has been very good for us, despite all the talk of the recession, and we've already got bookings for the new facility. We recorded the L.A. Police Band and bagpipers for some reception with the British Ambassador, Mayor Bradley, etc., and it was pretty funny. The drummer and the percussionist

had a portable TV and were watching the World Series while all this was going on, so when we got back to the studio, you could hear 'and it's a home run!' mixed in with the police band! But mainly our mobile work runs very smoothly, and the future looks very good for us."

Mydnyte Flyer is located in Pomona, and is owned and operated by Tony Van Lit and Dave Godric, who explained their recent move down from San Francisco. "There just wasn't enough mobile business up there, and what there is is a very tight scene, so we decided to check out the possibilities in L.A. There didn't seem to be much competition in the mid-range price structure, and we located here because there's a lot of potential in this area for a mobile facility. Not everyone wants to go all the way into Hollywood for service, and we're running 24 hours a day, every day of the year."

Their truck is equipped with an Allen & Heath 24/16 mixer, and a Brenell 1" 8-track recorder, although they are look-

ing to go 24-track. Mixdown is on an Otari 5050B with remote 1/2," and mics are AKG and Sennheiser. Rates run at \$375 for an 8-hour day, and they are flexible with block rates. "I think we're the cheapest real mobile studio in the U.S., as opposed to operating out of someone's van," says Van Lit. "We also rent out our equipment, so we're a rental and mobile service. We're more interested in working with raw talent than competing with megabucks, and we also want to get more involved with TV and films."

To this end, Van Lit, who is an ex-studio consultant and was the tour manager on Bob Marley's last tour, is also very interested in the video market. "We have a video monitoring capability with a Panasonic camera, a Sony color monitor, and a Hitachi VCR 8500A with video patch capability. The system rents for \$150 a day, and recently we shot the Hooker's Ball in San Francisco for Showtime Cable TV. That should air in November. We also just did The Flamin' Groovies. I think video is a huge new market that really complements a mobile facility. For instance, we're currently involved with Chris Kefford (ex-The Move) and recording a new LP and a video. In the future, I'd like to do more co-productions with local clubs and anything else to help promote local talent. I think the future of rock 'n' roll lies with the independent artist and label—they are far closer to the street and what's really happening away from the franchised society. Video will be enormously important to augment recording, and Mydnyte Flyer will be there."

Still further up the scale is North Hollywood's Enactron Studios, operating a 40-ton 40' truck that really consists of three separate rooms—tape room, control room and overdub room. "We designed it especially for remote work," explains manager Stuart Taylor. "It's equipped with a Neve console, 36 in/16 out, and

Please turn to page 21



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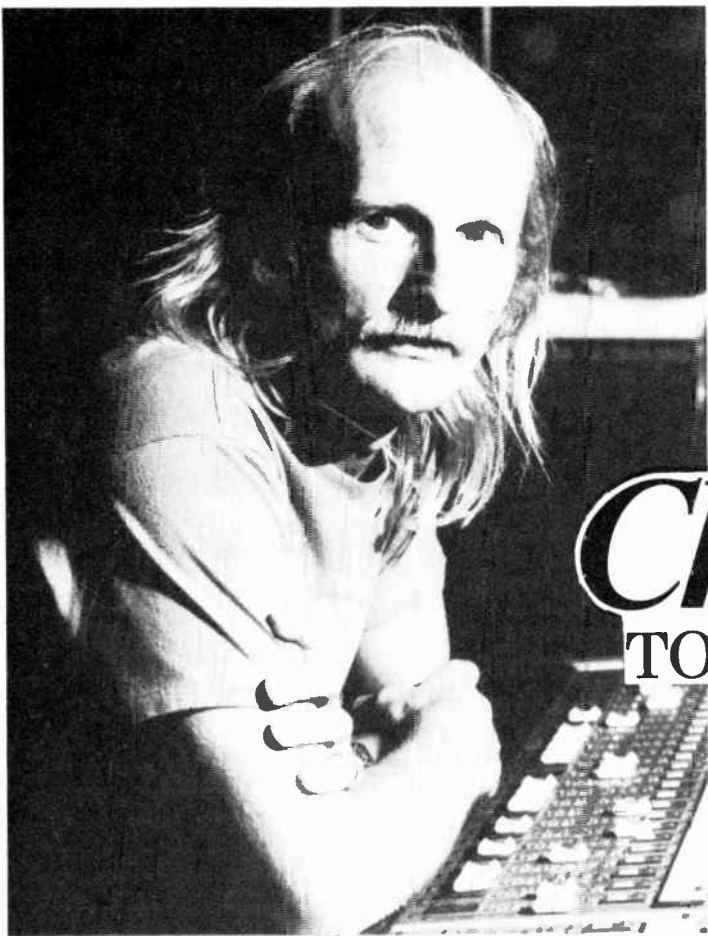


photo by Janet Van Ham

Chris Huston adds Baby 'O Studios to a long list of credits.

by Randal A. Case
Chris Huston holds the honor of being the first recording engineer in history to get his name on a single—"Groovin'," by the Rascals. That's just one in a long and impressive list of Huston's credits as a producer, engineer and master of studio design.

Originally a professional guitarist this band the Undertakers played dates in the early '60s with another struggling group—The Beatles). Huston's most recent accomplishment was the design and construction supervision of the state-of-the-art Baby 'O Recorders in Hollywood.

"I went through that whole Liverpool/Hamburg touring thing," he said. "In those days, you went into the studio, recorded, went home and waited for the record to come out. You just weren't available for the mix. Even the early Beatles never got to mix their records. Then, in the mid-'60s, musicians started to say to the engineer, 'Well, if anything goes wrong, I'll tell you, but in the meantime, step over there and let me at it.' They'd started to treat the console like an instrument."

In 1966, armed with only \$85 and a suitcase, Huston came to America to seek fortune with his

band. It eventually became clear the Undertakers weren't destined for celebrity status, and Huston took to sleeping on the floor of his manager's studio, Talentmaster in New York. Then things began to look up—Paul Revere & the Raiders were looking for a new guitar player. Huston came close to accepting the job, but was swayed by Talentmaster's owner, Bob Gallo.

"Bob said, 'Sit down,'" Huston recalls. "He said, 'Obviously we see something in you that you don't see in yourself.' So they gave me a few hundred dollars to put in my pocket and stay around. I ended up owning part of

tinues. "You see, those things are fine-tuned for acoustic instruments, and the moment you bring a big rock 'n' roll band in there, the sound bounces off the back wall. Baby 'O is an immense size, 50' by 25', with ceilings 25-30' high, and I thought if I wanted to have a string section in there I could reproduce that natural DDL (digital delay line) effect that they have in the concert hall. I use it for strings or guitar, to make it sound huge. When you hear something with echo or depth, we equate that with power, you know? There are various ways to do that. You can do it electronically; I'm trying to do it

Chris Huston

TOP STUDIO DESIGNER

the studio. I did the Rascals there, and the Who—part of the *Sellout* album. James Brown. I did Mitch Ryder there."

For the past year, Huston has been involved with the "Osmond Entertainment Complex" (he outfitted the recording studio and redesigned the monitor system), and has worked as designer and consultant on George Benson's Lahaina Recording studio in Hawaii, along with his Baby 'O chores.

As he explains the design ideas behind the studio, "I wanted to create areas that are unusual. Baby 'O has round corners in the main room. Acoustically, this usually isn't done, because it focuses and colors sound. Parallel walls are a no-no in studio design because they cause flutter echoes, where the sound will repeat upon itself. You clap your hands and the sound will bounce several times from wall to wall in quick succession.

"A rock 'n' roll band overpowers a concert hall," he con-

acoustically.

Huston has worked as engineer on records by James Brown, Van Morrison, Mary Wells, War and Led Zeppelin. A veteran of a myriad of situations, he considers the recording of live festivals to be one of the most difficult assignments.

"When you have 14 or 15 acts on, one after another, that's rough," he says. "You have to tell somebody to sit on the mic box. You basically give them a baseball bat and tell them to wrap any knuckles that come near it. Every group has a roadie and everybody has their own way of doing things. When you're recording remote, you're there to document everybody. It sounds easy theoretically, but in practicality it doesn't work out that way.

"The other hard thing was doing live shows in the old days, like James Brown, with the full horn section, the strings—28 people with 12 mics going into four tracks. It's very easy to mix, but very hard to blend. I mean, you obviously put your rhythm on one

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track, you obviously put your strings and horns on another, but everything has to blend in a stereo environment.

As he speaks of challenges from his past, Huston shows a tempered spark of excitement. Clearly, the interest he has in music is a voracious one. He seems the hotshot overachiever who has rolled from challenge to challenge. As he says, "I'd be stupid to let a day go by where I didn't learn something new.

"Of course, a lot of my inspiration came from the Beatles. That was really unavoidable, me being in Liverpool with them. They were an inspiration to everybody, really. I don't think I could be doing what I'm doing now if it weren't for the Beatles, but then I think that holds true for most everybody else in this business, too."

Huston also displays an ingenuous accessibility, a quality which makes him the recipient of many demo tapes.

"I try never to discourage anybody," he says. "I mean, you never know where your next number one hit's going to come from. Everybody started off in a garage. Sometimes they say, 'Well, I can do ten times better than you hear on my tape you've got,' and I think, 'Well, why'd you send it to me if you can do ten times better?' The best demos are

'The Best Demos Are Simple—Just Voice And Guitar, For Example. Get Your Message Across Simply.'

simple—just guitar and voice, for example. Get your message across simply."

That simplicity is a theme that carries over into his recording, along with a feeling that it's possible technology has as much potential to hinder as to help.

"Isolating things on separate tracks may give people a greater sense of security in the studio, but it can also destroy a certain ambiance. There are so many pitfalls of close mic-ing. A whole different class of engineer has come along who wasn't brought up on the mic methods of capturing the magic that exists on stage. They were brought up where you could fix it in the mix, or overdub. What happened was you'd get four peo-

ple together in the studio and do an incredible rough track where everybody hit the same time. The dynamics would be felt, not just heard. Then, with multi-tracking, everybody said, 'We'll do my part again.' So the guitar player goes in and does his part over again, straight over the top, and the piano goes in and does his part straight over the top, and then when you go to mix it, everything went in a straight line. The dynamics that you originally chose the track for didn't exist."

Of another technological advance, Huston says, "I hear digital is right around the corner, and I hear a lot of people are trying to make good advances in analog signal-to-noise ratio. As far as digital goes, they don't have a standard yet in terms of the capacity for the computers to handle the information. I'm a user; I use equipment. I'd like to develop it for other people, but I don't have that freedom. I can't ask a band to come in for a session and then have them sit around while I fiddle with digital equipment. When it's right, I'll use it."

When asked for his philosophy on recording, Huston replies as if he's been lying in wait for the question. "There's three ways to do something—the artist's way, the producer's way, and whatever it takes to get the job done."

LION SHARE

Continued from page 11

I think I have it over Kenny, because I wake up in the same place every day, and he's always gone. As much money as he has and as successful as he is, he's always on the road. I really cherish what I have."

Rogers' and Williams' relationship goes back to the beginnings of the First Edition. The folk/pop act had several hits, and Rogers used that as a launching point for his solo career, which took several years to get off the ground. In the meantime, all the members of the original group have stayed friends, and today are involved in the Lion Share complex, which, in addition to the studios, houses Rogers' business companies.

"The neat thing is that the studio is owned and run by artists," said Williams. "Kenny's an artist and I'm an artist. I can relate to artists' problems."

"Kenny and I just have a basic belief in the industry," concluded Williams. "I think Kenny has a basic trust and faith in the industry that everybody is losing now. He believes that the industry is as strong as it ever was. He didn't purchase this place so that he could have a place to record. He wants to generate some new enthusiasm in the industry." □

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Studio Set-up Costs

by Denis Degher

For many musicians, songwriters and music lovers, the notion of owning a recording facility at home seems the ultimate shrine to creativity. Since it can be a money-making venture as well, it becomes a techno-artistic marriage.

Some studios are the domain of techno-wizards, where the search for technical perfection supercedes creativity, and the environment becomes more scientific than artistic. On the other hand, there are studios where a total disregard for technical advancements and maintenance makes creativity impossible because down time is always slowing or stopping the momentum needed to induce a creative flow. What is needed is an under-current of high-technology buffered by an environment aesthetically conducive to making music.

There are as many levels of studios as there are levels of musicians. If you know you're going to be making demos, and have no aspirations of ending with finished masters, it's best to gear your finances to building a semi-pro facility and proceed accordingly. If, on the other hand, you would like to record "master demos" or masters, it's best to anticipate spending a good deal more money in the purchase of equipment and, just as importantly, building a suitable environment. There's no sense in spending \$100,000 on equipment and putting the gear in an acoustic-

ally untreated room—you'll end up with excellent reproduction of poor sound.

"Acoustical design is a very specialized field," says Bob Hacken, owner of Professional Audio Services. "In order to maximize your creative effort, excellent equipment must be interfaced with the acoustical environment to insure that what you hear is what you get."

16-TRACK BUDGET FACILITIES

There are two formats presently available in 16-track configurations—16 tracks on one-inch tape, or the original-format 16-track on two-inch tape. Because of the wider track widths, the two-inch is considered the pro format; the one-inch is considered semi-pro. This isn't, however, a cold, hard definition. "I've cut many things on my Tascam 8516 that have gone to disc," says Paul Freudenberg of Suntronics. "Price-wise, the Tascam equipment is unbeatable—for \$25,000 you can purchase the 8516 Tascam 16-track and get their top-of-the-line console, or get one of their less-expensive consoles and have some auxiliary gear thrown in."

Much depends on what one accepts as master quality. Some-one used to working at the Record Plant or Cherokee will have a different definition of master quality than someone working in budget facilities.

"It comes down to production values," says Hacken. "For \$25,000, I can put you into a Soundcraft 16-track on one-inch and a Ramsa 16-fader console, and throw in a few mics and stands, a power amp, monitors, a small patch bay, headphones, cables, an editing block and a few other incidentals. Or, for the same money, I can get you a used two-inch 16-track and a new Audioarts 24 main frame console filled with 18 faders. Sonically speak-

ing, I believe the Audioart is equal to many consoles costing three times more. With this set-up, one could definitely cut master-quality tapes. The only difference between this and many 24-track facilities are the eight less tracks."

Tim Mungovan of Everything Audio says, "For \$30,000, you can get a Tascam 8516 16-track, a Tascam or Hill console, some inexpensive mics and stands, cables, a small patch bay, a power amp, monitors, Otari MX 5050B two-track, a snake, reverb, test tapes, editing blocks and a headphone output, but not a full on-cue system. Also, plan on about another \$10,000 for construction costs in a home environment."

PROFESSIONAL 16-TRACK

"Excluding equipment costs," says Mungovan, "construction costs for a professional level studio could run \$30,000 if built in a home environment, and \$50,000 if constructed in a commercial environment. The latter costs more because more effort and expense is required to insure sound-proofing and isolation, such as floating floors to guard against low rumblings and other vibrations that can occur in a metropolitan environment.

Equipment will be the other large expense. Hacken says, "For \$70,000, or just a little less, you can purchase new equipment to outfit a full-blown facility. This includes everything—an Otari MTR 90 16-track pre-wired for 24 tracks, so you could expand later at a modest price, a 32-fader Audioarts console, two Otari MTR 10 two-tracks, two DDL's, a high-quality echo system, monitor power amp, headphone power amp, a couple of limiters, an excellent mic selection, stands, booms, cables, 24-input mic snake, NAM test tapes for 15 ips, AES test tapes for 30 ips for the multi-track and two-tracks, and headphones.

Mungovan quotes \$70,000 as the figure needed to purchase the equipment for a full-blown 16-track studio with all the whistles and stops, the difference being that he will give you either MCI or Otari tape machines, and an Amek console.

For any equipment purchase, it's important to insure that the dealer selling the equipment is also the factory-authorized service representative, since nothing is worse than purchasing gear and finding out you have to have someone else service it. It's also best to ask a lot of questions, since there are many technical ramifications that require the consultation of an expert, and these can make or break a studio. Improperly interfaced equipment can become an extreme headache even when new.

OTHER COSTS

There are other costs that accrue when running a studio, such as insurance, advertising, electricity, air conditioning and heating, engineers, a technical maintenance person, receptionist, answering service, and the constant vigilance and updating necessary to keep a studio outstanding and make artists and producers want to record there. Many of these expenses will vary from studio to studio, particularly in the area of personnel, depending on the type of set-up and the studio-client relationship established. If you or a co-owner is a technical expert or engineer, you're saving at least one salary. There are no set figures here, since it depends on who owns the studio and what their capabilities are. An established artist, producer or engineer will have a headstart in the areas of contacts and clients. A neophyte should plan on spending quite a bit more money on advertising and personnel to insure a competitive edge. In either case, diligence and effort are prerequisites to starting and maintaining a quality recording facility.

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MOBILE STUDIOS

Continued from page 17

dual 24-track Stephens machines, with Dolby A, a Scully 2-track, and a wide selection of Neuman, AKG, EV, Shure, Beyer, Reslo and Sennheiser mics." The truck is also outfitted with a large amount of outboard gear, and the basic price is \$2800 a day and \$10,000 a week. "We're flexible about our rates, depending on the job and the length—you have to be today, as everyone is looking for a break," continues Taylor. "We've just finished a two-week live location job on Emmylou Harris for her next album, recorded in San Francisco, Fresno and Santa Cruz. So at the moment, we're working on post-production in our studio. In fact, we've done all her albums, but I guess our biggest claim to fame was the Willie Nelson *Stardust* album, which we recorded in a house in Beverly Hills using this truck."

Enactron's list of credits reads like a Who's Who to both the music and film worlds—remote recordings for Peter Frampton, Quincy Jones, James Taylor, Styx, Leon Russell, Joe Walsh, Jimmy Buffett, Santana, Black Sabbath, Bonnie Raitt and Gladys Knight and the Pips, to name a few. They have also work-

ed extensively for TV and on movie sound tracks such as *The Rose*, *The Last Waltz*, *Honey-suckle Rose*, *A Star Is Born*, and *They All Laughed*. "In *A Star Is Born*, we pioneered synching live music to the action while on location by using a time-code," says Taylor. Despite the credits and their expertise, however, Enactron is probably suffering from the soft economy and the current stagnation in the higher end of the mobile recording industry, where overheads are vastly higher and maintenance far more costly than in smaller operations. "Business is definitely off lately, and nowhere as busy as it was a couple of years back," admits Taylor. "And that's not helped by the fact that people just aren't doing so many musicals in the film business today. On the other hand, the whole cable TV market is expanding very quickly, but it's still seasonal. I think the situation will improve in the future, but it's hard to predict when."

Finally, there is the Record Plant fleet of remote trucks, which are essentially four state-of-the-art studios on wheels, and are equipped accordingly. Three feature 44-input API consoles, and the smaller truck has a 32-input Audiotronics board. There are various monitoring systems, such as Urei and

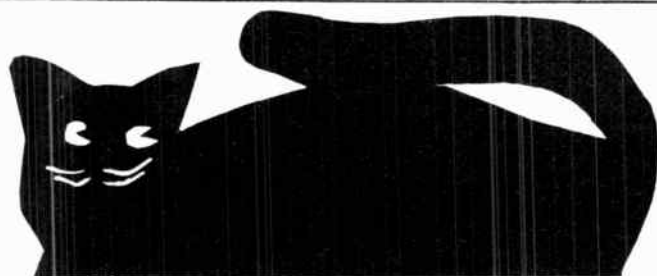
modified JBI's, as well as the more exotic John Meyer outfit. Outboard gear is plentiful, as the remotes have the advantage of being able to draw on the Plant's inventory from the four studios as well as their scoring stage on the Paramount lot. The main difference between the large remotes and the smaller one, apart from the obvious technical points, is the price. "They average about \$2500 a day, or \$1500 for the smaller one, crew included," explains Gail Sacks, remote facility manager.

"In fact, our rates are fairly firm, and have remained the same for the last two years or so, which is a reflection on the soft economy. I've had to keep them down and competitive, despite the obvious rise in gasoline prices and all our overhead and maintenance costs. People don't realize that, and it's costing us more and more to provide the same quality of service that we always have. But of course our rates are negotiable for a multiple booking, and any long-term project." A good example might be Stevie Wonder, who rents one of the large remotes year round, recording his latest album 'Musi-quarium,' among others, with it.

Starting with the famous Bangladesh Concert at Madison Square Garden ten years ago, the

Plant's mobiles have had an illustrious track record, recording everything from Ozzy Osbourne to Lawrence Welk, and all sounds in between. "We've done the Grammys, the Academy Awards, *The Jazz Singer* and many other sound tracks, comedy albums such *Richard Pryor Live On The Strip*, and even Luciano Pavarotti live in concert, apart from all the rock 'n' roll," says Sacks. But times are definitely changing, and so is the emphasis on live touring. "We used to do a lot of tour work, but in recent years it's become the exception rather than the rule. We are doing the Doobie Brothers' farewell tour, but the cost is so prohibitive now that very few bands can afford to do it."

Sacks does see a huge movement towards the visual arts, including video. "We interface with video all the time now, and I'd estimate that 50% of our business is now video-oriented, and that's increasing all the time. You have to diversify today, so I'm reaching out to film and video and cable markets, and we're doing a lot of work in these areas, such as MTV cable and Home Box Office. Of course we still love rock 'n' roll, but you cannot just rely on that any more. The future looks very good, and I'm definitely putting most of my energies into the visual arts."



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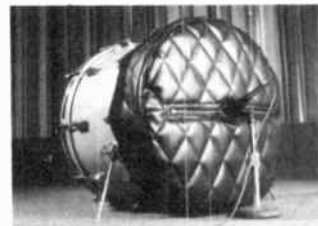
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SMALLER STUDIOS

Continued from page 13

"But we've done everything," says McDermott. "Soundtracks, commercial spots, R&B, Mexican, classical, even children's stuff; you have to be flexible to survive."

The studio has expanded into the video market, with a three-camera capability and a video editing room for 1/2" and 3/4". Says McDermott, "We're just starting to get into it, but there's definitely a huge demand, and video is an enormous market now. The music alone very often isn't enough—they want to see a complete package. It's the future."

Studio Masters is another one-room studio featuring a large room divided into two, with 48-track capability, a Harrison 36/24 board, Westlake monitors and two 24-track Ampex 1200's.

"We're extremely busy, mainly with R&B and rock acts," says assistant manager Ferris Sloan. "We're doing a lot of work with Dick Griffey's Solar Records, because they really like the sound they get here. We've had Shalimar, the Whispers, Climax and Dynasty in, so we're too busy to even consider spec deals right now. Our rates are \$125 an hour,

and we don't do many deals, although obviously if a client is booking stacks of time we'll be more flexible. We're also considering video, as we've had so many people requesting it. That may happen in a few months. For the future, we have no plans for expansion. It's enough to keep one good room fully booked and in A-1 working order."

"We're definitely a lot busier, and there's a lot more names looking for deals now because of the recession," says Melody Shepherd, manager and owner of Dalton Recorders. A one-room 24-track facility featuring a custom Sphere board, Urei 813's, an Ampex 1200 24-track recorder, Ampex ATR102 two-track, and extensive outboards and keyboards, Dalton was designed by owner Dirk Dalton especially for artists from an artist's point of view. "Because of that and the room's ambience, we've attracted a lot of big names," continues Shepherd. Currently producing Barry Manilow's new LP, Dalton has worked with Shaun Cassidy, Fleetwood Mac, Dennis Wilson and Jim Photoglo in the past. "We've also done a lot of other types of work—*Star Trek* sound effects, a *Lou Grant* show, etc. Our book rate is \$175 an hour, but the real rate is \$75 on average, depending on who it is. We never do spec deals, because they're far

too much of a risk, but we've had to be flexible depending on the season. It's slow between December and June, and then it picks up. That's never changed."

Shepherd also sees the future as demanding diversity and flexibility from the smaller studios. "We're into video, in a production sense. We didn't invest heavily at first, but then we hooked up with Canyon Recorders. This sort of cooperation and collaboration is important now for survival, and it definitely wasn't happening seven or eight years ago. I really believe the future is with the independent producer, label, and the artist who understands electronics."

Finally, at Sunswep Studios, owner-manager John Hoier is equally busy and optimistic. "I know everyone's bitching and complaining about the state of the industry, but it's really bizarre, because since the winter of '81, I've had a real boom and business has never been better. My clientele has also improved. I'm doing more record company PO's than ever, and I've had a lot of big names in here in the last year, and everyone's looking for a deal."

Sunset is another one-room 24-track with a modified MCI 400-series board, Urei 813's, MCI JH114 24-track, and Otari two-track. Rates are \$35 cash, \$50 bill-

ing. Hoier has spent some \$25,000 on new equipment in the last year, including an EMT Plate reverb system, Neuman mikes, and a lot more outboard gear.

"Basically, though, it's a private studio, not a public facility," says Hoier. "We've been going eight years, and had gold LP's, but I've never had a press release, and it's my policy to keep it private." Clients are varied, from shy superstars to TV soundtracks and *Sesame Street*. At the moment, Hoier is co-producing an act with Flo and Eddie. "I find more and more masters being cut here—demos are definitely on the wane. As for spec deals, the only ones I've even considered are my own productions where it just happens, meaning I don't actively look for projects. But if anyone thinks they've got a hit, send a cassette here—it'll definitely get a listen!"

"I am looking for a building to convert into a video facility," he concludes, "as this studio and the location has evolved into all it can be."

His final statement echoes the good outlook for those who have had the savvy to get through the recession. "I'm starting to be booked more and more in advance. In that sense, the soft economy and shortage of money has really helped this studio at least."

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 BLA BLA: July 31st 12:00 mid.
 TROUBADOUR: Aug. 1st 10:45 p.m.

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Songmine

by John Braheny

TAILOR-MADE SONGS

Tailoring songs for a specific artist is a more calculated and methodical approach than the stream of consciousness method described in the last column. Though I talk about them separately, there are bound to be elements of many methods employed simultaneously for a given song.

Let's say you have a 'prescription' to write. You know that the producer is looking for positive, uptempo love songs for an artist. If you can, get all the info from the producer on the artist's vocal range, point of view, attitude, philosophy, etc. If it's not convenient to do that and the artist has previous albums, get them. Make a synopsis of the lyric of each song, like "She left me but I know I'll get over her," "I've had my problems with other women but I know she'll be different," "My friends think I'm crazy to love you but I don't care," "They all want you but I know what you want," etc. See if the songs the artist records fall into consistent patterns, particularly the ones that have been successful. There are the artists like Barbra Streisand who don't like "weak women" songs that say, basically "You can walk all over me and I don't care." Those songs are more common, for instance, in female country songs. Songs like "I Am Woman" or "I Will Survive" express the opposite philosophy. You wouldn't write a song for Anne Murray about waiting to pick up a guy in a bar. You can often get a lot of additional information from reading interviews of the artists. Check out the kind of melodic passages the artist sings well. Does he/she have a great voice that loves to hold onto long notes and style them. Does the artist *not* have a great voice, coming off better doing story songs with lots of lyrics and short choppy lines? Does the artist phrase well or have a stylistic trademark that you'd do well to accommodate with sparse but emotionally strong lyrics or a lyric written specifically to accommodate a percussive vocal style.

Check to see if there's a preference for a particular form. Do they like a form that allows them a minute to 'jam' on the hook during a fade? Do they prefer short, four-line choruses with lots of repetition or four different lines with a strong "payoff" line? Is the song for a group that with more involved vocal parts needing parallel lyric lines to intermesh? It's a great chance to put together a unique mesh of lyric, melody and arrangement in the artist's style.

Once you've listened to enough of the artist, you can visualize him/her singing your lyrics, and it gets much easier to write for the style.

There are writers who hate this approach to writing because they feel it's so calculated that it's uninspired hack-work. Other writers love it because they welcome the artistic challenge of saying something that comes from them but is tailor-made for someone else. They look at the parameters as an architect would look at building a house for a family's specific needs. *How* he matches form with function is his out. If the music that comes from this approach seems uninspired, the writer has no one to blame but himself. All those great inspired ideas you wrote on all those little scraps of paper should inspire you again. Norman Gimbel had the phrase 'killing me softly' in his notebook long before Lori Lieberman (who he and co-writer Charles Fox were producing) told him about her emotional reaction to experiencing Don McLean in concert. They used the need to write a song to fit her style, the inspired phrase and Lori's own experience to put together a fresh and original classic. Most of the successful writers I've interviewed have felt that some of their best work was done under deadline or for a specific project.

For a writer/performer writing primarily for yourself it can be an artistically liberating experience not to be identified with your words. It allows you to expand the parameters of your craft, and that can't hurt. For non-performing writers who depend on others to record their songs, tailoring is a valuable discipline to develop.

A negative aspect of this approach, though, is that you may write a song that's too tailored to only one artist. If that artist doesn't cut it you may end up with a great song that no other artist could hear herself singing.



Don't spend hours tuning your drums to our room—use our pre-tuned studio drums. We have a Yamaha 6' Conservatory (keyboardist's favorite) plus Arp Omni String ensemble and Fender amplifiers.

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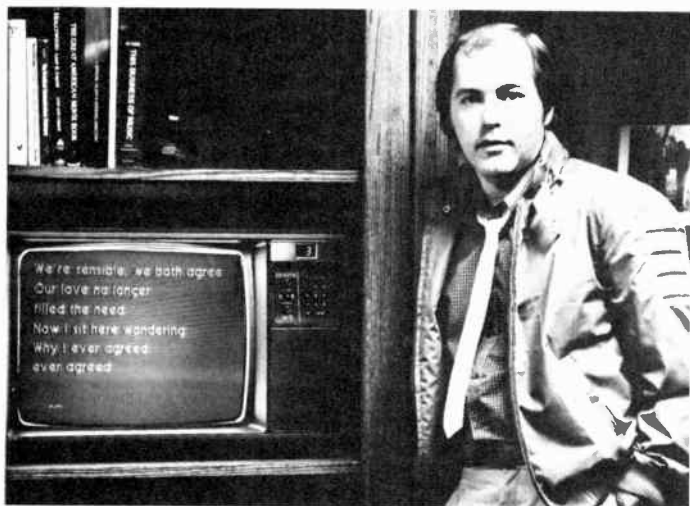
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TV Listings

All listings are Pacific Time Zone and are subject to change without notice.

FRIDAY, JULY 23

■ 11:30 PM, CH. 11: **SATURDAY NIGHT:** The guest host is Frank Zappa.

SATURDAY, JULY 24

■ 6:00 PM, CH. 9: **REGGAE SUN-SPLASH:** The Montego Bay Reggae Festival, featuring Bob Marley, Peter Tosh, and The Wailers. Songs include "Talk To Me," "Twentieth Century," and "Do You Remember The Days."

■ 11:30 PM, CH. 4: **SATURDAY NIGHT LIVE:** Rick James is the musical guest.

■ 11:30 PM, CH. 2: **ALABAMA AND FRIENDS:** Taped at the Tennessee Performing Arts Center in Nashville, popular country group Alabama stars in a two-hour special featuring Juice Newton, Ronnie Milsap, Hank Williams, Jr. and others.

■ **MIDNIGHT, CH. 5: SUMMER CONCERT:** The featured performer is Rod Stewart, with a stereo simulcast on KWST 106 FM.

SUNDAY, JULY 25

■ 7:00 PM, CH. 11: **THE WOMEN OF ROCK AND ROLL:** Hosted by Tina Turner, this show will feature Diana Ross, Olivia Newton-John, Nicolette Larson, and others.

■ 7:00 PM, CH. 5: **THE BEST LITTLE SPECIAL IN TEXAS:** A celebration of the release of one of the most eagerly awaited movies starring Burt Reynolds and Dolly Parton.

TUESDAY, JULY 27

■ 2:00 PM, CH. 5: **THE JOHN DAVIDSON SHOW:** Guests include June Carter Cash.

■ 4:30 PM, CH. 5: **ENTERTAINMENT TONIGHT:** Olivia Newton-John reveals plans for her "Physical Tour of America '82" this summer.

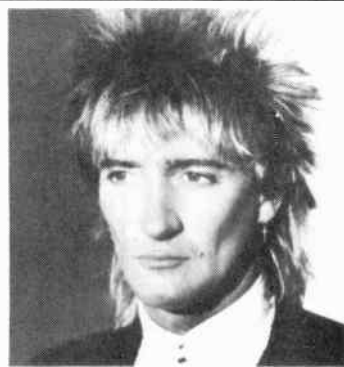
■ 10:30 PM, CH. 28: **WERE YOU THERE?:** The prolific blues singer/songwriter Willie Dixon is profiled.

■ 11:00 PM, CH. 5: **SATURDAY NIGHT:** Guest host Buck Henry welcomes musical guest Bette Midler.

WEDNESDAY, JULY 28

■ 4:30 PM, CH. 5: **ENTERTAINMENT TONIGHT:** Paul McCartney begins a two-part report in which he talks about his musical tribute to John Lennon.

■ 10:30 PM, CH. 28: **SNAP OF TAP AND THE RAZZMATAZZ OF JAZZ:** Chicago's Hubbard Street Dance Company kicks its heels to the tunes of Samuel Barber, Jean-



Rod Stewart—July 24th TV special.

Luc Ponty, George Gershwin and Sy Oliver.

FRIDAY, JULY 30

■ 6:30 PM, CH. 28: **DICK CAVETT:** Opera singer Leona Mitchell guests.

SUNDAY, AUGUST 1

■ 7:00, CH. 11: **THE IDOLS OF ROCK AND ROLL:** Hosted by Smokey Robinson, this show examines the superstars of rock from Elvis Presley to Bruce Springsteen.

TUESDAY, AUGUST 3

■ 10 P.M., CH. 10: **MUSICABLE, VOLUME TWO:** The second installment of TV's first song demo program, connecting songwriters with industry pros. See advertisement at left. Also repeated at 10 p.m. on Wednesday, August 4th.



MUSIC TELEVISION

The following MTV listings air at 8:00 p.m., Pacific Time Zone

FRIDAY, JULY 23

■ 3:30 AM: **THE TUBES:** A one-hour video featuring tunes from **The Completion Backwards Principal** and old standards like "White Punks On Dope."

SATURDAY, JULY 24

■ 10:00 PM: **CONCERT FOR KAMPUCHEA:** This 1979 benefit concert includes performances by **McCartney and Wings, The Who, Queen, The Clash, Elvis Costello, The Pretenders,** and the all-star "Rockestra."



FRIDAY, JULY 23

■ 11:00 PM: **JOHNNY THUNDER:** Video special of Johnny Thunder, noted for his contributions to the **New York Dolls** and **The Heartbreakers.**

SATURDAY, JULY 24

■ 8:00 P.M.: **ANTI-CLOCK:** Avant-garde full-length video feature.

FRIDAY, JULY 30

■ 11:00 PM: **APRIL WINE:** Live concert of this Canadian heavy

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EDITOR'S NOTE: This guide was compiled from information provided by participating studios. It represents only a sampling of the West Coast's massive recording studio industry. Numbers correspond with the map on page 26.

24-TRACK

1-Chateau Recorders Inc.

5500 Cahuenga, N. Hollywood, Ca. Contact: Stephen Jones
24-track; 40x24 Trident A Range, Studer A-800 24-trk., 2 EMT 250s; 1st engineers now available; new low rates on block time.

2-Digital Sound Recording

607 N. Avenue 64, L.A., Ca. 90042 Contact: Sandy Taylor (213) 258-6741
24-track; 2-track digital recording, ConBrio computer synthesizer; 3M Minicom 79 24-trk.; MCI 428B, 28 in, 24 out; live chamber, Eventide Phaser and Harmonizer, Marshall Time Modulator; video production and interlock, complete photography services, kitchen, lounge, liquor store.

3-Eldorado Recording Studio

1717 N. Vine #20, Hollywood, Ca. 90028 Contact: Gary Guntton (studio manager) (213) 467-6151
24-track; Studer tape machines, MCI console with automation, Altec 604 "Super Red" monitors, rare tube mics and outboard equipment, Lexicon 224 digital echo, all necessary outboard equipment; open at Hollywood & Vine since 1954; many major acts.

4-Emitt Rhodes Studio

Hawthorne, Ca. Contact: Emitt Rhodes (213) 973-7827
24-track; MCI 24-trk., Tangent console, JBL monitors.

5-Fidelity Recording Studios

4412 Whitsett Ave., Studio City, Ca. 91604 Contact: Cliff Zellman (studio manager) (213) 763-6323
24-track; also 32, 16, 4; MCI 42-trk. automated console, MCI 24-trk., ATR 102 2-trk., Otari 5050 2-trk., Sony TK81 cass., 2 MM1200. Custom Aengus 24-trk. console w/B&B EQs, ATR 102 2-trk., Otari 2-trk., extensive outboard gear; vintage and new mics.

6-Footprint Sound

13216 Bloomfield St., Sherman Oaks, Ca. 91423; Contact: Jerry Fuller (213) 872-1854
24-track; Ampex MM1200 w/remote, custom 24-in/out console, various DDL's, gates, compressor/limiters, graphic & parametric EQ, Eco-plate, BX-10 MDM-4-time-aligns, iso booths, piano box, all mics; production assistance, TV source music, guest room, lounge, shower; Glen Campbell, many other top clients.

7-Frank Jones Recording

22705 Sparrow Dell Dr., Woodland Hills, Ca. Contact: Suzanne (213) 888-8131 or 763-8034
24-track; MCI 24-trk., two 2-trks., wide choice of mics, AKG echo, Yamaha grand, exc. choice of outboard gear, harmonized Kepex.

8-Front Page Recording

251 Avocado St., Costa Mesa, Ca. 92627 Contact: Bill Vincent (213) 851-5343, (714) 548-9127
Harrison 32x32 console w/Allison automation; tri-amp JBL monitors by Westlake, JBL 4313's, Auratones, plate echo, AKG Bx10, Eventide Harmonizer, Kepex, Gain Brains, DBX limiter, Neumann, Sennheiser, AKG, Shure, Sony mics, Jupiter 8, OBX-8, Prophet 5 synthesizer rentals & programming; Ventures, Gladys Knight, other major clients.

9-Gold Star Recording

6252 Santa Monica Blvd., Hollywood, Ca. 90038 Contact: Johnette (213) 469-1173
Two 24-trk. rooms, also mono, 2, 4; Famous for its echo chambers (the ones that gave Phil Spector his wall of sound) and a new Trident TSM console in Studio B. Call for specific equipment needs. Also do mastering for all major labels and most independents. Can assist in mass cassette duplication, and handle record pressing. Have 30 years exp. and expertise, and a long history of hits.

10-Golden Sound Studios

7000 Santa Monica Blvd., Hollywood, Ca. Contact: Paul Ring (president) (213) 464-7747
Harrison 24/32 console, Studer 24-track mastering.

11-Hit Man Recording

815 N. Fairfax Ave., Hollywood, Ca. 90046 Contact: Sandy or Jerry (213) 852-1961
Also 16-track; MCI, Speck, Ampex, Neumann, Eventide, Urei, Altec, EV, Sony, AKC, Sennheiser, Lexicon, DBX, etc.; cassette and reel-to-reel duplication, production assistance; Have recorded for most major labels as well as independents.

12-Juniper Recording

11285 Laurie Dr., Studio City, Ca. 91604 Contact: Jane Boltinhouse (studio manager) (213) 980-6644
Also 16-track; MCI 24/16-trk. recorder w/autolocator, Lexicon 224X digital reverb, Aphex aural exciter, Quantum 38-inx24-out console, Steinway "A" grand, studio drums and asst. keyboards; film scoring, composing, production.

13-Mars Recording Studio

665 N. Berendo St., Hollywood, Ca. 90004 Contact: Stan Gittelman (owner) (213) 660-6334
2 fully-equipped rehearsal studios, sound stage ideal for showcasing, rental equipment and storage avail.; updating equipment—call for info.

14-Music Grinder

7460 Melrose Ave., L.A., Ca. 90046 Contact: Ron Filecia (studio manager) (213) 655-2996
Trident TSM console 32/24, MCI 24/16 tape recorder, Telefunken 250 tube mic, Neumann: M-49 tube, U-47 tube, U-67 tube, full array of pro mics, 3 EMT 240, Custom Urei/Altec time-align monitors, Lexicon 224 digital reverb, state-of-the-art outboard equip., rehearsal studio, tape copy & editing; new 24-trk. demo studio being planned.

15-Music Lab Studios

1831 Hyperion Ave., Hollywood, Ca. 90027 Contact: Manager (213) 666-3003
Largest collection of tube mics and outboard gear at moderate prices; video productions, post-production editing, duplicating, rehearsal, rental, view room; All major labels record here; film music, commercials, radio, records, audio-video lock-up, outside eng. welcome.

16-Ocean Park Studios

3015 Ocean Park Blvd., Santa Monica, Ca. 90405 Contact: David Epstein or Melody Shepherd (213) 450-2288
Ampex 1200, ATR 102, Sphere custom board 30x24, Dolby, Urei 813; video.

17-One Step Up Recording

8207 W. Third St., L.A., Ca. 90048 Contact: Debra Prusa (studio mgr.) or Allan Goodman (owner) (213) 655-2775
500 series transformerless MCI console, MCI multi- and two-tracks (transformerless), full complement of AKG, Neumann, Sennheiser, EV, EMT's, etc. Custom Urei monitors; two recording rooms, 26'x50' and 35'x35'; full kitchen, etc. Major and minor artists, producers, and engineers worldwide as clients.

18-Overland Recording

3176 Pullman, Suite 123, Costa Mesa, Ca. 92226 Contact: Iren Koster, Teddy Randazzo or Bruce Galloway (714) 957-0633
Also 4-trk.; MCI JH 24; Ampex ATR 100 master 2-trk., Teac 40-4-trk., Sound Workshop 1600, 28-in/24-out with ARMS automation, BGW monitor amps, JBL custom monitors, MXR digitals, Mic mix C.S. live chamber; producing, lead sheets.

19-Pasadena (Sound) Rcdrs.

276 N. Raymond Ave., Pasadena, Ca. 91103 Contact: Gil Jones (studio mgr.) noon-5 p.m. (213) 796-3077
Also 8-trk., 2-trk.; modified Sound Techniques console (predecessor to Trident), factory orig. MM1000 24-trk. Ampex, Yamaha C7 grand, Hammond C3 w/Leslie or direct, 2 large live echo chambers, 16x24x40 studio, JBL 4343 bi-amp, short-run, hi-speed cassette copying; two-hr. min. booking, 48-hr. min. cancellation notice.

20-Pasha Music House

5615 Melrose Ave., L.A., Ca. 90038 Contact: Michael Solomon and Larry Marks (213) 466-3507
2 rooms; all outboard effects, Yamaha 12-ft. grand piano, automated mixdown in Studio A; video sweetening, SMPTE time code.

21-Present Time Recorders

5154 Vineland Ave., No. Hollywood, Ca. 91601 Contact: Bob Wurster (213) 762-5474
16-, 8-track also; MCI 16- & 24-trk. machines, Steinway grand; QA 3000 console w/full patch bay, balanced Altec 604E monitors and Auratones, good mic selection and outboard equipment; cassette copies.

22-Record One

13849 Ventura Blvd., Sherman Oaks, Ca. 91423 Contact: (213) 788-7751

23-Sage & Sound Recording

1511 Gordon, Hollywood, Ca. 90028 Contact: Jim, LaVerne, Jerry (213) 469-1527

Also 4- and 2-track Ampex; MCI console 600 series with computer mix capabilities, Ampex ATR 100, various mics, Urei 813 and Auratone speakers, lots of outboard equipment; Mason Hamlin 7ft. baby grand piano, Fender Rhodes piano.

24-Skyline Recording

1402 Old Topanga Canyon Road, Topanga Park, Ca. 90290 Contact: Ron Bacon (owner) or Summer Bacon (studio manager) (213) 455-2044

Automated MCI JH600 console with 44 inputs, plasma display, 8 parametrics, transformerless, Studer A-80 24-trk. with autolocation; Ampex ATR 102, MCI JH110 2-trks., rare tube mics, time-aligned monitors; plate, digital and spring echo, signal processors; lounge, kitchen, shower facilities.

25-Soundcastle Studios

2840 Rowena Ave., Los Angeles, Ca. 90039 Contact: Brendan Higgs (studio manager) (213) 665-5201
Neve 8108 with Necam, Studer A800 ATR 100 (2) with 1/2" heads, EMT 251, EMT 140, EMT 240; extensive outboard equipment, custom Augsburgers bi-amped monitors.

26-Sound Chamber Rcdrs.

27 So. El Molino Ave., Pasadena, Ca. 91101 Contact: Dick McIlvery, Randy Farrar (213) 449-8133
Stephens 821A 24-trk. Tangent 3216 24x16 console, Urei 813 speakers, Mic mix 305 reverb, digital, flangers, DBX, Urei limiters, Neumann U87, KM84 AKG C414EB, 451EB, Sennheiser 421, Shure, electrovoice mics; full production and arr. svcs.

27-Sound Master Studios

10747 Magnolia Blvd., North Hollywood, Ca. 91601 Contact: Barbara Ingoldsbys (213) 650-8000
24-trk. automated Quad-8 console, MCI tape machine, Dolby & DBX noise reduction; complete outboard equipment including Lexicon 224, DDL, phaser, flanger; Steinway B grand piano, Fender Rhodes, Linn Drum Machine w/digital computer; full video facilities; disc mastering facilities.

28-Spindletop Recording

3449 Cahuenga Blvd. West, Hollywood, Ca. 90068 Contact: Paula Sauls (213) 851-1250
MCI 600 automated console, Urei time-aligned, MCI 24-trk., MCI 2-trk Harmonizer, Prime Time, Marshall Time Modulator, Lexicon 224.

29-Sunswept Recorders

4188 Sunswept Drive, North Hollywood, Ca. Contact: John Hoier (213) 980-6220
MCI board and recorder; video production; history of gold and platinum.

RECORDING STUDIOS

30-Total Access Recording

612 Meyer Lane, Redondo Beach, Ca. 90278 Contact: Allan Davis (213) 376-0404

Also 16 trk.; Ampex MM-1200 w/ auto locator and Peter But record, playback and transport modification; two MCI JH-110 2-trk. w/1/2" heads; 15,000 cubic ft. drum, guitar, string chamber; full-color video svcs. w/latest ultra-light three-gun mini cams w/editing, etc.; vintage and state-of-the-art outboard equipment.

31-Track Record

5249 Melrose Ave., Hollywood, Ca. 90038 Contact: Bob Safir or Tom Murphy (213) 467-9432

MCI 24-trk., Ampex 440B 2-trk., Technics 2-trk.; Cpamp Labs Custom console, Urei 813 time-align monitors, Ecoplate reverb, Urei 1176, DBX 165, Teletronix LA2 limiters, Pultec eq., phase linear parametric eq., "live" room, U-47 tube mic, Kawai 7" grand piano; full in-house productions services.

32-Trianon Recording Studio

1435 South Street, Long Beach, Ca. 90805 Contact: John Vestman (213) 422-2095

16-trk. also; highly modified MCI 428 console w/upgraded circuits & power supply; transformerless MCI 16- & 24-trk. machine; custom high-definition monitoring system with class A amps; vintage 1901 Steinway 7" grand piano.

33-The Village Recorder

1616 Butler Avenue, W. Los Angeles, Ca. 90025 Contact: Kathy Konop or Joel Fein (213) 478-8227
24-trk. Neve and Studer equipment; film and video scoring and sweetening.

34-Westlake Studios

8447 Beverly Bl., Los Angeles, Ca. 90048 Contact: Shari Dub (213) 654-2155

24-trk. scoring capabilities; digital recorders.

35-Westworld Recorders

7118 Van Nuys Blvd., Van Nuys, Ca. 91405 Contact: Bob Schreiner, Roy Braverman (213) 782-8449

Combination of vintage tube equipment coupled w/latest I.C. technology meticulously maintained with accurate monitors; contracts w/outside producers for all music-related services; growing list of loyal clients.

36-Allen Zentz Recording

1020 N. Sycamore Ave., L.A., Ca. 90038 Contact: (213) 851-8300

Telefunken tape machines; various outboard gear.

16-TRACK

37-Audio Achievements Stud.

1327 Cabrillo Avenue, Torrance, Ca. 90501 Contact: Donovan Sound (manager) (213) 533-9531

Also 8-trk.; 7" Kawai grand piano, 2 drum sets, Ibanez guitar tuner; Tascam 8516B w/ auto locator, Tascam M16 24x8x16 console, Delta Lab DL-2 digital delay, AKG B-10 reverb, 2 DBX 160 limiters; all types of pro players available; full

album, 45, EP production services; photography available.

38-B&B Sound Studios

540 Hollywood Way, Burbank, Ca. 91505 Contact: Kenneth Berger (213) 848-4496

Also 4- & 8-trk.; video tape and motion picture sound services; dubbing studio, fully compatible for 35mm or 16mm; ADR-15 35/16mm Auto Dialogue Replacement 64 times normal speed with backup forward; video sweetening, 16 trk. w/latest Audio Kinetics Digital Controlled Computer which synchronizes non-matching time codes with single frame accuracy using SMPTE Tac Pulse/59.94/60 cycles/24 fps/25 fps along w/VDR—B&B's exclusive method of looping by computer.

39-Buzzy's Recording Sys.

6900 Melrose Avenue, L.A., Ca. 90038 Contact: Allen Roth (general manager) or Andy Morris (chief engineer) (213) 931-1867

Also 4 & 8-trk.; Ampex ATR-102, ATR 104, MM-1100, MM-1200, Auditronics Consoles, DBX & Dolby noise reduction, EMT Chamber, Technics Turntables, EV Sentry 3 monitors, Commander 2 video system (CMX Compatible), Shadow Synchronizer; post-prod. audio for video (3/4" cassette format); auto dialogue replacement (ADR); narration-to-picture; video scoring from 4 pre-recorded music libraries; SFX library; 35/16mm Xfr capability; hi-speed audio cassette & 1/2" reel-to-reel dup. svcs.; 2-way phone patch hook-up.

40-Cirkus Audio Group

923 Cole Ave., Hollywood, Ca. 90028 Contact: Mr. McLane (213) 461-2007

Custom console Stevens machine, Urei eventide, tons of outboard equipment; large control room 20x30; very accurate.

41-Dawnbreaker Rcdg. Stud.

216 Chatsworth Dr., San Fernando, Ca. 91340 Contact: Debby Vanpoucke (studio manager) (213) 365-9371

Studer A-80 with autolocator, Ampex 100 1/2" mastering custom helios console 32x24, live chamber, EMT 140x240, B&B Grouper JBL custom monitors, 8 Allison Kepex, 6 Allison gain brain, Eventide Harmonizer, H910, 1745 phaser, flanger, Urei LA-3A; video viewing lounge, game room, reh. studio incl. w/ blocked booking, patio w/sun deck, full kitchen, viewing room of studio sessions; Grammy-winning recordings.

42-Dreamship Studios

4814 N. Vineland Ave., N. Hollywood, Ca. Contact: Randy Winters (213) 508-7751

Ampex 16-trk., Revox 2-trk., Aiwa cassette decks, Scamp Rack, Urei limiters, digital delay echoplate, Altec, JBL & Auratone monitors, Speck 800C 20x8 console, mics—Neumann, AKE, Sennheiser, Shure; arrangers, songwriters, studio players available on request; large 22x37 studio; drum booth plus isolation room; control room 18x16; specialize in demo projects.

43-Duchess Studio

7923 Duchess Dr., Whittier, Ca. 90606 Contact: Chuck Minear or Greg Fast (213) 696-7715/695-5503

Also 8-trk.; Amek 2000A console; Ampex 1100 16-trk., Ampex Ag-350 2 trk., (2) A700 Revox, A77 Revox 1/4 trk. C-1 Teac cassette (2), DBX 160 (2) dynamite (1) 1176 (1) Marshall (4) Symetrix Gates Klark Teknik DN-36 AKG Bx10; mic mix XL305, Urei time-aligned speakers, McIntosh and Auratone speakers; 7'4" Kawai grand, Hammond organ, Rhodes, all major mics; arrangers, studio musicians, demo packages and cassette duplication.

44-Dynasty Studio

1614 Cabrillo Ave., L.A., Ca. Contact: Phil Kachaturian (213) 328-6836

Digital delay; all mics; various types of echo-variable sounding room; various instruments; guitar, piano, drums, etc.; composing, arranging, studio players, movie soundtracks, commercials.

45-Gopher Baroque Prod.

7560 Garden Grove Blvd., Westminster, Ca. 92683 Contact: Michael Mikulka, (714) 893-3457

Also 4- & 8-trk.; Tascam Model 16 console, Tascam 85-16 multi-track, 80-8, 40-4, 25-2 recorders, JBL 4435 monitors in control room, JBL 4311 in studio, auratones; mics—Neumann, AKG, Sony, Sennheiser, E.V. Shure; excellent selection of outboard gear; large studio w/18' ceilings, four separate isolation areas, numerous instruments available including Yamaha C 7 grand piano, Hammond B-3 w/Leslie, ARP Odyssey, OMNI Hohner clavinet, Rhodes, Yamaha CP-30 electric piano; guitars, bass, Pearl custom drum kit; fully staffed production services; accredited Calif. State Board of Education Recording Techniques Workshop Series; jingles/advertising svcs. for radio production.

46-Harlequin Sound Studios

19347 Londelius St., Northridge, Ca. Contact: Gary, Brian, Melissa, Paul, St. nky, or Dale (213) 993-4778

Also 8-trk.; Ampex 16-trk. MM1000, Tascam 80-8 8 trk., custom console, Lexicon D.D.L., Eventide Harmonizer, DBX Limiters, Altec/Gauss monitors; full assortment of mics; video available; 2 rehearsal halls, multiple cassette duplication; open 24 hours; free parking and coffee.

47-Kitchen Sync Recording

5325 Sunset Blvd., Hollywood, Ca. 90027 Contact: Jeff, Mike, Larry (213) 463-2375

Also 8-trk.; MCIJH-16, Sound Workshop console 16x20, Ampex ATR-100, 2-trk., Tascam 80-8, Urei time-align monitors, Audio Engineering echo plate, mic m.x spring echo, Eventide harmonizer, MXR DDL's Dyna-Mite limiters, gates; tape copies; studio tour available.

48-Mad Dog Studio

1715 Lincoln Blvd., Venice, Ca. 90291 Contact: Mark Avnet, Yvette Colon (213) 306-0950

Otari MTR-90 multi-track, Ampex ATR 102 2-trk., Auditronics 501 w/Jensen transformers and low

noise updates, Urei time-aligns, JBL 4311's, Auratones, Lexicon 224 digital reverb w/new programs, Delta-Lab & MXR digital delays, flangers, gates, many limiters including UA 176 tube limiter; all mics; musicians; production assistance; great coffee.

49-Morning Star Recorders

4115 N. Maine Ave., Baldwin Park, Ca. 91706 Contact: Steve Brown (213) 960-7308

Ampex tape decks, Custom Urei/Baskins Board, Westlake Monitors, AKG BX-20 reverb, grand piano, studio mics; DBX limiter/compressors, etc.; album packages; cassette duplication; in-house producer; arrangers; musicians; specialize in Christian music.

50-MusicFall

5850 Hollywood Blvd., Hollywood, Ca. 90505 Contact: Ken or Dave Ciszek (213) 462-6784

Also 8-trk.; Tascam 1" 16-trk. custom-built console; 6' Yamaha Conservatory piano; studio drums, full complement of mics and outboard gear; production and publishing; hot studio players; many connections; will work with new and promising talent; steady clients.

51-Phantom Recording

8281 Bolsa Ave., Westminster, Ca. 92683 Contact: Bob Miele, Kent Taylor (714) 892-5591

Also 8-trk.; Sound Craft Series II console, MCI/Scully 16-trk., 80-8 8-trk., Technics 2-trk., Prime Time digital delay, Eventide harmonizer, Urei limiters, EXR exciter, Orban reverb; mics—Neumann, Sennheiser, RE-20, Beyer, Makamichi; high-speed cassette duplication; rehearsal studios; studio musicians; complete 45 & LP package; B-3 organ, Mellatron, grand piano, full drum kit included free of charge.

52-Pranava

Hollywood (shown by appointment only) Contact: Ganapati (213) 464-8489/464-0300

Also 24-trk.; Stephens 24- & 16-trk. recorders, Speck SP800C 32 in w/quasi-parametric EQ-modified, ATR102, Ecoplate reverb, H910 harmonizer, Deltalab DDL, Eventide & MXR Auto Flangers, 2 Urei 1176, 2 DBX161, LA2 (tube) limiters, Aphex, Orban DeEss, Valley People & Omnicraft gates, Telefunken 251 (tube) Neumann 87's, 414's, etc.; Steinway grand; ARP 2600, Dr. Rhythm; full capabilities.

53-Prime Track

Laurel Canyon Blvd., N. Hollywood, Ca. Contact: Danny Tarsha or Mark Ludmer (213) 982-1151

Also 4- & 8-trk.; 3M 16- & 8-trk., 80-8/DBX Studer Revox 2-trk., 3440 4-trk., AHB Class A-Eng. console/exciter, Eventide harmonizer and flanger, De Eссор, Kepex, gains brains, AKG BX20 reverb, 1176 LN Urei limiter-comp., KLH Burwen filters, 1/2, 1/3 & Parametric-Eq., VSO's; tons of mics; JBL & Auratones; sound productions, jingles, editing, sound effects, library (CBS), post production, sound tracks, all configuration duplication & tape clean up

Continued on page 30



Music
CONNECTION
 M A G A Z I N E

Guide To Southland Recording Studios

This MC Guide to Southern California recording studios shows the approximate locations of many of the area's top studios. Numbers on the map correspond to the guide at top right and on the charts that begins on page 26. We suggest that you call the studios for exact locations and further information.

- 24-TRACK
- 1 Chateau Recorders, Inc., 5500 Cahuenga Blvd., N Hollywood
- 2 Digital Sound Recording, 607 N Avenue 64, L.A.
- 3 Eldorado Recording Studio, 1717 N. Vine, #20, Hollywood
- 4 Emit Rhodes Studio, Hawthorne
- 5 Fidelity Recording Studios, 4412 Whitsett Ave., Studio City
- 6 Footprint Sound, 13216 Bloomfield St., Sherman Oaks
- 7 Frank Jones Recording, 22705 Sparrow Dell Dr., Woodland Hills
- 8 Front Page Recording, 251 Avocado St., Costa Mesa
- 9 Goldstar Recording Studios, 6252 Santa Monica Blvd., Hollywood
- 10 Golden Sound Studios, 7000 Santa Monica Blvd., Hollywood
- 11 Hit Man Recording, 815 N Fairfax Ave., Hollywood
- 12 Juniper Recording, 11285 Laurie Dr., Studio City
- 13 Mars Recording Studios, 665 N. Berendo St., Hollywood
- 14 Music Grinder, 7460 Melrose Ave., L.A.
- 15 Music Lab Recording And Video Works, 1831 Hyperion Ave., Hollywood
- 16 Ocean Park Studios, 3015 Ocean Park Blvd., Santa Monica
- 17 One Step Up Recording Studio, 8207 W Third St., L.A.
- 18 Overland Recording Studio, 3176 Pullman, Suite 123, Costa Mesa
- 19 Pasadena (Sound) Recorders, 276 Raymond Ave., Pasadena

- 20 Pasha Music House, 5615 Melrose, L.A.
- 21 Present Time Recorders, 5154 Vineland Ave., N. Hollywood
- 22 Record One, 13849 Ventura Blvd., Sherman Oaks
- 23 Sage And Sound Recording, 1511 Gordon, Hollywood
- 24 Skyline Recording, 1402 Old Topanga Cyn. Road, Topanga Park
- 25 Sound Castle Recording Studio, 2840 Rowena Ave., L.A.
- 26 Sound Chamber Recorders, 27 S. El Molino Ave., Pasadena
- 27 Sound Master Studios And Color Video Production, 10747 Magnolia Blvd., Hollywood
- 28 Spindletop Recording Studios, 3449 Cahuenga Blvd. West, Hollywood
- 29 Sunswep Recorders, 4188 Sunswep Dr., N. Hollywood
- 30 Total Axis Recording, 612 Meyer Ln., Redondo Beach
- 31 Track Record, 5249 Melrose, Hollywood
- 32 Trianon Recording Studio, 1435 South St., Long Beach
- 33 The Village Recorder, 1616 Butler Ave., W. L.A.
- 34 Westlake Studios, 8447 Beverly Blvd., L.A.
- 35 Westworld Recorders, 7118 Van Nuys Blvd., Van Nuys
- 36 Allen Zentz Recording, 1020 N. Sycamore, L.A.
- 16-TRACK
- 37 Audio Achievements Studio, 1327 Cabrillo Ave., Torrance
- 38 B And B Sound Studios, 540 Hollywood Way, Burbank
- 39 Buzzy's Recording Services, 6900 Melrose Ave., L.A.

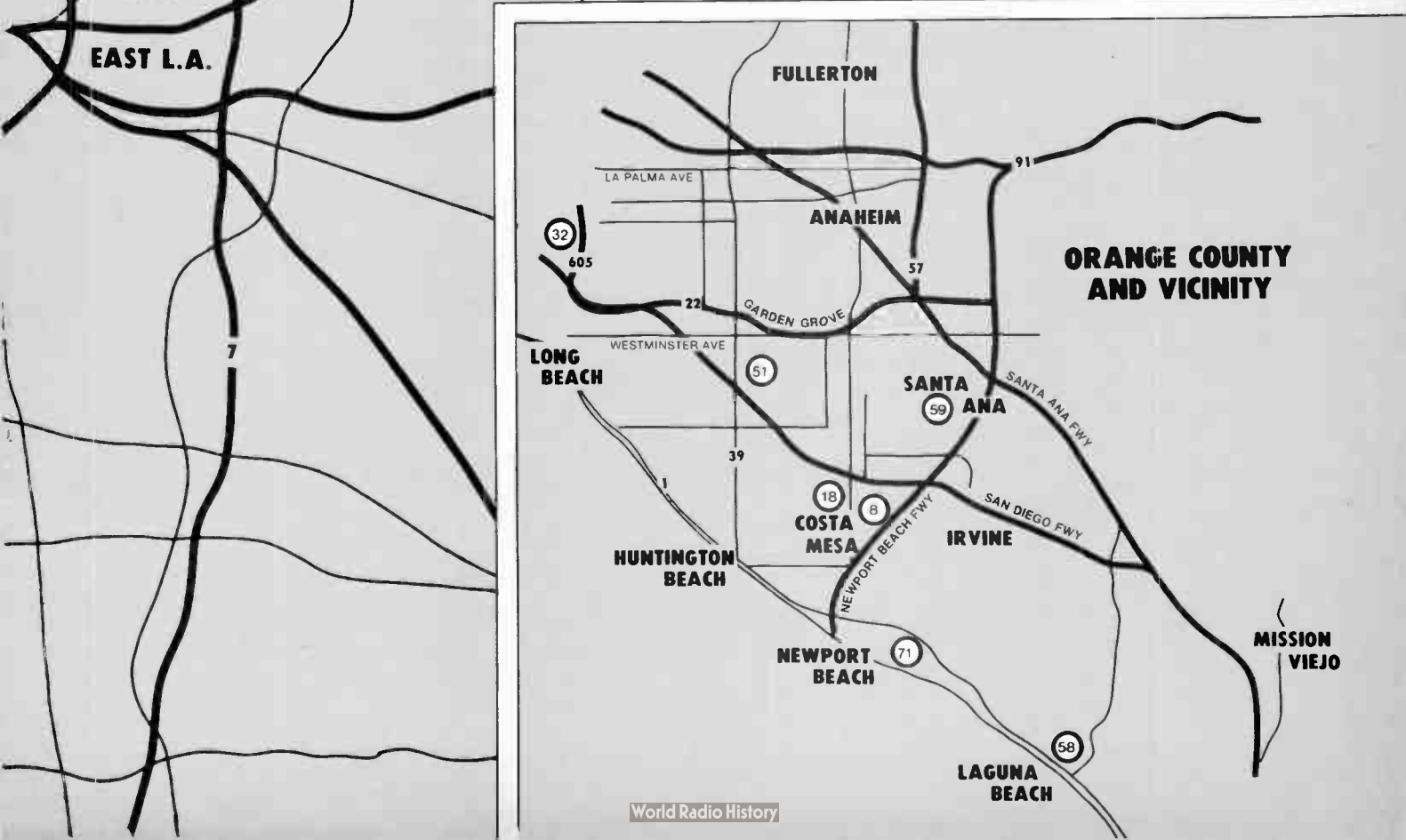
- 40 Circus Audio Group, 923 Cole Ave., Hollywood
- 41 Dawnbreaker Recording Studio, 216 Chatsworth Dr., San Fernando
- 42 Dreamship Recording Studios, 4814 N. Vineland Ave., N. Hollywood
- 43 Duchess Studio, 7923 Duchess Dr., Whittier
- 44 Dynasty Studio, 1614 Cabrillo Ave., Torrance
- 45 Gopher Baroque Productions, 7560 Garden Grove Blvd., Westminster
- 46 Harlequin Sound Recording Studios, 19347 Londelius St., Northridge
- 47 Kitchen Sync Recording, 5325 Sunset Blvd., Hollywood
- 48 Mad Dog Studio, 1715 Lincoln Blvd., Venice
- 49 Morning Star Sound Recorders, 4115 N. Maine Ave., Baldwin Park
- 50 MusicFall, 5850 Hollywood Blvd., Hollywood
- 51 Phantom Recording Studios, Inc., 8281 Bolsa Ave., Westminster
- 52 Pranava Recording Studios, Hollywood (by appointment only)
- 53 Prime Track Recording Studios, Laurel Cyn Blvd., N. Hollywood
- 8-TRACK
- 54 Realife Studios, 1888 La Granada, Westlake
- 55 Skylight Exchange, P.O. Box 467, Calabasas
- 56 Telemusic Art Center, Inc., 6722 White Oak, Van Nuys
- 57 That Studio, P.O. Box 958, Hollywood
- 58 Twilight Recording Studio, 23342 South Pointe Dr., Laguna Hills
- 59 United Audio Corp./Video Showcase, 1519 S. Grand, Santa Ana

- 60 Audio-Visions, 6027 Lankershim Blvd., N Hollywood
- 61 Barr Recorders, 5238 Laurel Cyn., N. Hollywood
- 62 Cobalt Sound, Top of the L.A. Hills, N. Elusian Heights
- 63 Filament Pro Audio, 143 E. Arrow Highway, San Dimas
- 64 Imaginary Studios, 971 Indiana, Venice
- 65 Intelligent Productions, 5651 Lankershim Blvd., N. Hollywood
- 66 Lucky Dog Studio, Venice
- 67 The Sound Solution, 1211 4th St., Santa Monica
- 68 Southwest Sound, P.O. Box 391, Altadena
- 69 Sunburst-Recording, 10313 W. Jefferson, Culver City
- 70 Underground Studios, 652 W. Arbor Vitae, L.A.

- 4-TRACK
- 71 Black Widow Tracks, Box 1988, Corona
- 72 Evening Sun Recorders, Hollywood
- 73 Koala Studio, 601 N. Buena Vista, Burbank
- 74 PM III Productions, Studio City
- 75 Theta Sound Studios, L.A.
- 76 Tracks Studio, 1407 S. Highland, L.A.

Listed, But Not Shown On Map

- 24-TRACK
- 77 Sound Affair, 2727 Croddy Way, Santa Ana, Ca 92704
- 78 Tres Virgos Studios, 1925 Francisco Blvd., San Rafael
- 16-TRACK
- 79 Accusound And Video Studios, 4274 1/2 El Cajon Blvd., San Diego
- 8-TRACK
- 80 Emerald City Recording, 1050 Griffen, Grover City
- 81 Goldmine Recording Studios, 1393 Callens Rd., Ventura
- 82 JER Studios, 485 S. Kellogg Way, Goleta



Continued from page 2

8-TRACK

54-Realife Studios

1888 La Granada, Westlake, Ca. 91362 Contact: Bruce Jackson (805) 496-5756

16-trk. deck, 24/16 mixing console. Lexicon Prime. Advanced Audio digital, analog delay, tape slap delay, 2 reverb systems, master room XL-305. Roland reverb, EXR Aural Exciter, harmonizer, flanger, Ashly parametric and graphic Eq., stereo, synth., DBX & Symetrics comp., limiters, DBX 900 rack; AKG, Sennheiser, Neumann, Audio Tech., Shure, PZM mics; 16-trk. noise reduction; complete video service, recording, editing, 3/4" x 1/2"; 6" Kawai grand. Hammond organ n/c OBX & OBX-A & Prophet 10 available.

55-Skylight Exchange

P.O. Box 467, Calabasas, Ca. 91302 Contact: Steven Richardson (213) 703-5077

Audio for video, record packaging, complete production services for both audio and video; location recording; promos, demos, etc.

56-Telemusic Art Center, Inc.

6722 White Oak, Van Nuys, Ca. Contact: Barry or Robert (213) 705-1222/705-1277

M-16 board, Tascam, outboard eq., Tascam 16-trk.

57-That Studio

P.O. Box 958, N. Hollywood, Ca. 91603 Contact: Richard Holbrook (studio manager) (213) 764-1421

Also 4- & 8-trk.; Otari MTR 90-16 trk., Otari MX5050 8-trk., Lexicon DDLs, units by DBX; wide selection of mics; monitors by JBL, Audionics console 110-8/24 inputs; location recording, sound reinforcement, custom record and disc production, video production, record/demo production assistance; call for color studio brochure.

58-Twilight Recording Studio

23342 South Pointe Drive, Laguna Hills, Ca. 92653, Ste. L Contact: Kermit Moore or Elliott Peters (714) 951-5052

Also 4-trk.; Tascam 85-16 16 trk., Teac 3340S 4-trk., Otari MX5050B 2-trk., Tascam modified model 15 24 in x 16 out, Tascam model 3 8 in x 4 out, BGW, Philips & Sony, JBL 4311's, JBL L40's & Auratones, Urei 1176 limiter, DDL, Mic mix master room reverb & more; video sync and in-house production company.

59-United Audio Corp.

1519 South Grand, Santa Ana, Ca. 92705 Contact: Henry-M-Quinn, Bill Bonham (714) 547-5466

3M 79 2" 16-trk., Teac 1" 16-trk., Audionics console SMPTE time code (30-trk.); Neumann, AKG, Sony etc. mics; live & slate echo; two studios; Yamaha concert grand, mellotron, array of synthesizers and drums, percussion including timbales etc. at no extra charge; full video sound stage, broadcast quality 1" Ampex machines, special effects generator Dolby, SMPTE, TBC Chromakey, CYC, graphics generator, editing, also U-matics; specialize in live bands; video & audio remote.

60-Audio-Visions

6027 Lankershim Blvd., N. Hollywood, Ca. 91601 Contact: Tony Morda (213) 506-0934

Also 4-trk.; 16x8 Speck console; 1/2" Teac 80-8, DBX noise reduction, Dolby, VSO, delay, echo, chorus, Teac 4-trk. & 2-trk. parametric & graphic eq., JBL studio monitors; acoustic piano; Sennheiser, Shure, AKG, Beyer mics; rehearsal w/custom P.A. 400 watts per channel; real time cassette copying; musicians available; large room; plenty of parking; air conditioned.

61-Barr Recorders

5238 Laurel Canyon, N. Hollywood, Ca. 91607 Contact: Barron (213) 506-0100

Also 4-trk.; Teac 80-8; three rooms; all types of music; experienced personnel.

62-Cobalt Sound

Top of L.A. hills, north Elysian Heights Contact: Chip Cobalt (213) 661-9901

6 keyboards including full orchestra Chamberlain, Chamberlain rhythm—over 50 real drum rhythms; laid-back, hill-top private studio, trees, garden view; specializing in keyboard overdubs; 5 minutes to Glendale Freeway.

63-Filament Pro Audio

143 E. Arrow Hiway, San Dimas, Ca. 91773 Contact: Frank Offenstein or Dave Lester (714) 592-2848

Also 4-trk.; Walker 32x10 mixer, Bernell 1" 8-trk., JBL 4312 monitors, Altec 604; remote only, live concert sound, staging; sell P.A. & recording equipment; soon to have new mobile truck with 3 camera color video capability.

64-Imaginary Studios

971 Indiana Ave., Venice, Ca. 90291 Contact: Steve Terlizzi (213) 396-3973

Teac 80-8 Tape Recorder, Teac model 5 counsel 2 Teac model 1 sub-mixers, JBL 4311 studio monitors, Auratone monitors, Delta Lab DL4 digital delay; Furman reverb; Sennheiser, Shure, AKG, Electrovoice mics; call for other information.

65-Intelligent Productions

5651 Lankershim Blvd., N. Hollywood, Ca. 91416 Contact: Mr. Pugliesi (213) 763-0641

Yamaha Board Tascam 80-8; studio musicians on call; full production services available; great demo studio.

66-Lucky Dog Studio

Venice, Ca. Contact: Mike Clark or H. Wayne Erwin (213) 821-9674

Tascam 8-trk. w/DBX, modified Tascam console, stereo reverb, delay, Urei graphic, parametric eq., DBX compressors; Sennheiser, AKG, Shure, EV, Sony mics; 1/2 trk., 1/4 trk. cassette; clavinet, Rhodes, piano, bass, drum kits; session players available.

67-The Sound Solution

1211 4th St., Santa Monica, Ca. 90401 Contact: David Epstein or Robin Camble (213) 393-5332

Scully 284 modified custom 2c inpt console 6'4" grand piano.

68-Southwest Sound

P.O. Box 391, Altadena, Ca. 91001 Contact: Tom Mehren (213) 798-1334

Tascam, lots of effects, great

assortment of mics, good lighting, professional-quality demos; please come well rehearsed.

69-Sunburst Recording

10313 W. Jefferson, Culver City, Ca. 90230 Contact: Bob Wayne, Dave Starns (213) 204-2222

7'4" Kawai grand piano, Hammond B3 w/Leslie, Rhodes 73, ARP string ensemble, Hohner clavinet, Yamaha, Moog synth., MXR digital, DBX, Tascam 80-8, Sound Workshop 1280B; Neuman AKG condenser mics, 4-band 111-B reverb; singer, multi-track demo tapes avail.

70-Underground Studio

652 W. Arbor Vitae, Inglewood, Ca. 90301 Contact: Richard Sandford (213) 671-6108

Also 4-trk.; Studiomastrer 16-8 console, Teac 80-8 8-trk., Teac A3340 S 4-trk., Technics 1520 2-trk., Sony and Sansui cassette decks, Eventide digital delay and Omnipressor, Urei LA 3A's, Audio Arts parametric EQ's, Neumann, AKG, Sony, other top mics; rehearsals, video production, demo packages, incl. Prophet 5, Mini-Moog, Moog K-3, piano, glockenspiel, drums.

4-TRACK

71-Black Widow Tracks

P.O. Box 1988, Corona, Ca. 91720 Contact: Jerry West (714) 735-0155

Remote only.

72-Evening Sun Recorders

Hollywood, Ca. 90028; Contact: (213) 466-4211

Teac recorder, Sennheiser, lots of outboard; Altec compressors, four types of reverb; tracking, full production services, publishing.

73-Koala Studio

601 N. Buena Vista, Burbank, Ca. 91505 Contact: Jack Adams (213) 848-1569

Revox, AKG, JBL; electronic music production, sound effects, custom sound production.

74-PM III Productions

Studio City, Ca. Contact: Paul Moser (213) 763-3053

Pro mics and tape machines; budget-oriented studios ideal for songwriters and low-cost demos.

75-Theta Sound Studio

Los Angeles, Ca. 90027; Contact: Randy Tobin (213) 662-0989

Also 6-trk.; Teac 3340 (2), Teac & Tapco mixing equip., full EQ, echo and effects processing; also acoustic and elec. pianos, synthesizer, drums (and booth), percussion and assorted amplifiers; arranging, producing, playing and singing; record concept, artwork, photography, mastering, plating, pressing and promo kits; songwriter demo packages.

76-Tracks Studio

1407 S. Highland Ave., L.A., Ca. 90019 Contact: Mr. Art Wilson (213) 939-1027

Akai 4-trk., Conn board; classes, piano, trumpet T-bone, etc.

OUTSIDE L.A.

24-TRACK

77-Sound Affair

2727 Croddy Way Santa Ana, Ca

92704 Contact: Ron Leeper 17141 540-0063

MCI, Ampex 1200, Ampex ATR, MCI console, Lexicon 2-24 reverb, vocal doubler, full scamp rack, EXR exciter, Color video, remote recording, record production; state of the art all services

78-Tres Virgos Studios

1925 Francisco Blvd., San Rafael, Ca. 94901 Contact: Robin Yeager, Allen Rice, Jerry Jacob, Mike Stevens (owners), Christa Corvo (studio manager) (415) 456-7666

MCI 528B w/Aphex VCA's and custom mods), 28 in/28 out, Sound Workshop 2012 12 in/8 out, MCI JH-24 16/25, Ampex ATR 100 2-track, (2) Otari 5050B, Aiwa and Technics cassettes, Urei 813 A's in control room, 811's in studio, MDM 4's in production room, AKG headphones, (2) Crown M600 (1300 watts, each with Delta Omega Cards) for control room monitors, BGW 750 for studio monitors, the Ecoplate I, Marshall Time Modulator, Eventide Harmonizer and lots more outboard equipment, various microphones including PZM's, Neumanns and AKG. Designed by Chips Davis, electronics design, modification and installation by Ed Bannon.

16-TRACK

79-Accusound & Video Studio

4274 1/2 El Cajon Blvd., San Diego, Ca. 92105 Contact: Nino Desnoyers (studio mgr.) (714) 281-6693

16- B- 4-track; Otari 5050, Ampex 440, Teac 40-4, Teac 80-8, Stephens 811, Lexicon DDL, four LA-3A's, gain break, Kepex, and more; arrangements, composer, concepts for radio and TV, scores for A.V. and industrial films, post-production facilities.

8-TRACK

80-Emerald City Recording

1050 Griffin, Grover City, Ca. 93433 Contact: Lumpy, Ted or Jack (805) 489-9455

8-track; Teac 80-8, Dx8, (2) 3300 2-trk., DL2 DDL, biamp quad limiting, JBL 4313's, hot spots, AKG 414, SESEIO (2), 451E (2), D1000E (4), Shure SM-57 (5), Sennheiser 421 (2); free consultation, pre- & post-production, special help for first-timers, complete video production van available.

81-Goldmine Recording

1393 Callens Rd., Ventura, Ca. 93003 Contact: Tim Nelson, Jeff Cowan (805) 644-8341

8-track; Custom-design 30-input console, 80-8 machine, 2 MXR DDL's, LA-2A limiter, UA175 limiter, DBX 161 limiters, Ashly parametric, noise gates, Otari 5050B 2-trk., 3340 4-trk., 604E monitor; sound reinforcement; plans call for expanding to 24-trk.

82-J.E.R. Studios

485 S. Kellogg Way, Goleta, Ca. 93117 Contact: John or Debra Esparza (805) 964-4512

8-trk.; Tangent series 16 console 16x8x2, 80-8 Tascam w/DBX, 35-2 Tascam Tascam w/DBX, complete selection of outboard equipment; 5'9" Kawai grand, Rhodes 88, full rental selection, production consultation, production 16-24-trk. formats under J.E.R. Enterprises

**PRICE
REDUCTION**

A New TV Series!

RADIO FREE TV

... the exciting concept that alerts music industry executives, the people who make the decisions, to watch the finest bands perform original music in a televised series.

The new series will provide your group with

1. Television time
2. Music director
3. Three cameras, broadcast-quality taping
4. Special effects, editing
5. Mail-out to executives notifying them of show
6. Advertising show in the trade papers

First TV show Saturday, August 21

Agency and individually submitted talent will be evaluated by The Professionals Group. Total production, promotional and broadcast fee for selected talent ~~\$1800~~

**NEW
PRICE
\$795.**

For immediate consideration, contact The Professionals Group: (213) 461-3081

The Professionals Group

The Berwyn Entertainment Complex, 6525 Sunset Blvd., Studio A, Hollywood, California 90028

Studio Splices

by Jeff Janning

GROUP IV RECORDING, INC., Hollywood: Artist Billy Red recently finished three sides to be shopped by his publisher, Peter Burke. Billy tells *MC*, "The songs are mainstream pop-rock. I sent a tape to KLOS' Mark Fessott and they started playing "Karmen Angel" on the local music show. Howard Steele, who just finished up Dusty Springfield's new album, produced and engineered my sessions." Saxophonist Pete Christlieb self-produced a jazz-oriented album of his quartet for Bosco Records. The quartet included Alan Broadband, Mike Whited and Jim Hughhart, who also engineered the L.P., which is titled "Going My Way."

LARRABEE SOUND, L.A.: Stanley Clarke's self-produced latest Epic Records LP was engineered by Erik Zobler and second Sabrina Buchanek. Clarke is also producing CBS artist Rodney Franklin. Reverend James Cleveland self-produced his latest album on Savoy Records.

TRIAD RECORDING STUDIOS, Ft. Lauderdale, Fla.: George Williams is recording instrumentalist Kirby Campbell. They are jointly creating an instrumental LP for choral groups who require material to sing along with. Kirby is playing all the instruments.

MCA WHITNEY STUDIOS, Glendale, Ca.: Jay Jarrett is producing P.P.L. Records' artist Michael Cruz. Cris Banninger is engineering. This will be Cruz's second album for the MCA-distributed label.

MARS "BORN TO BE WILD" BONFIRE tells *MC*, "Eddie Harris, who spent two years singing backup for Tina Turner, is tracking sides at Allen Zentz Mastering and Recording, with Allen Zentz producing. Eddie and I co-wrote the material and I'm playing guitars on the tracks. Nicky Hopkins is on the keys.

CONWAY RECORDING STUDIO, Hollywood, Ca.: Producer Andrae Fischer is currently tracking Capitol artist Sherry Brown, who is doing overdubs for her latest album project. Stevie Wonder came in to play harmonica on one of the cuts, called "On My Way." Phil Moore was at the boards with assistance from Karen Chamberlain. Producer Rudy Salas is in working with the band Tierra, tracking a new album with engineer Cisco De Luna at the boards.



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MAD DOG STUDIOS, Venice, Ca.: Engineer Mark Avnet tells *MC*, "We're finishing up a group called Acid Casualties, who are co-produced by Rhino Records' Harold Bronson and myself. We tried to capture the adventure of the '60s with this LP. It was quite a lot of fun to make, and that feeling shows up in the tracks. We did a few unusual things like backward taping and miking differently. With the exception of Marc Bolan's "Fist Heart" and Pink Floyd's "Point Me At The Sky," all the music was original. Robbie Krieger (ex-Doors) and Arthur Barrow (of the Mothers) performed on the album. King Cotton was in recording an LP titled "Stick To The Ground" for Island Records. This will be the first release for the label under their new distribution deal. Danny Holloway produced the sessions, and they were engineered by Dusty Wakeman and Tchad Blake.

THETA SOUND STUDIOS: Barry Brownlee, co-producer of the popular cable TV show called *Cafe Toast and Jam* was in recording material. Barry tells *MC*, "We tracked five songs, some of which I plan to enter in the American Song Festival. I sang lead, played guitars and

wrote the songs. We used several members of the band from the TV show, including Richie Delorso on drums, Marcos on backup vocals and harmonica and Cash Farrar on flute." Ex-Roto leader Wally August is also in recording and rehearsing his five-man group August. Word is they have great harmonies and will be playing around L.A. soon.

CHEROKEE STUDIOS, L.A.: The Magnets are currently finishing dubs and mixing their new album for Dee Jay Records. The album is titled *The Valley Of My Dreams*.

MONTEREY RECORDING STUDIOS, Glendale, Ca.: None-such Records' artist Emanuel Sheynkman is currently recording an album entitled *The Art Of The Mandolin*. Shirley Walker is producing, with Roger Mayer at the boards. Producer Toshi Endio and T. Hoshika are currently completing an LP on JVC recording artist Viva Brasil. Joe Laux is engineering, with Rick Clifford assisting.

ROME is currently recording two new sides for Hamster Records Intl. Jerry Hall is producing, and included is the song "Cheap Connection."

TRES VIRGO STUDIOS, San Rafael, Ca.: The Leo Swift Band is recording a self-produced single. Michael Cruz is now producing a single on artist Dan Conrad. The songs are "Workout" and "Lost In The Stars." Robin Yeager engineered the project.

WINE TREE VILLAGE RECORDING STUDIOS, Claremont, Ca.: Owner Bob Dire tells *MC*, "We upgraded the studio with a new console, the Sound Workshop Series 30, to complement our Tascam 16-track 90-16. Our current client is a five-piece new wave rock group from Montclair called Project K. They are an in-house project that I'm producing and engineering. Mike Coleman is my second. We have been in business since 1975, when Brian Cornfield of Everything Audio built our studio."



Lead singer Darius of the Magnets lays down sitar tracks at Cherokee.

Video Update

by Jeff Janning

It's often true that accident or misfortune can be the springboard for major improvements or breakthroughs, and such has been the case with Wishbone Recording Studios in Muscle Shoals, Alabama.

The studio, owned and operated by producer/engineer/songwriter Terry Woodford and producer/songwriter/musician Clayton Ivey, recently held a grand opening celebrating a re-building process that followed a major fire at the facility.

Woodford and Ivey have produced such artists as the Supremes, the Commodores, the Temptations, Hank Williams, Jr., John Kay, Brenda Lee, Roy Orbison, Hot, Jerry Butler, Thelma Houston, Mac McAnally (the first artist signed to Geffen Records), and Wayne Newton. Now, with their revamped studio, they're looking forward to expanding their role both in audio and in video recording.

"The studio sustained heavy smoke damage from the fire," said Woodford. "It may as well have burned, so we felt this is the time to make the studio better, not just get it back to the way it was. We rebuilt the offices (they had burned completely) and reconstructed much of the studio, replacing a lot of audio equipment—24-track machines, speakers, amplifiers and other things that had gotten heavily smoked. It was a great time to make the whole operation a lot more efficient. We added some adjustable isolation booths and set it up so there is always visual contact between the players. We don't have to baffle for the most part, unless there are a lot of musicians on a big session. Our booths are different than most, as they are for instruments and not people. The amplifiers go in the room, and the musician will plug into the wall outside the booth. We also changed the ceiling structure, the acoustical spray on the inside of the building and the carpeting, and moved the piano onto a harder floor surface of parkay wood. I also installed a 5x5 window between my office and the studio, with talkbacks, JBL 4350's and small monitors, so my office has become another control room. It gives me a second point of reference, since the office room is tuned. We turned what looked like a very negative situation into a very positive situation. During the eight months it took to rebuild the studio, our publishing flourished, and our artist, Mac McAnally,



Wishbone Studios, in and out.

Studio Close-up

WISHBONE STUDIO/ MUSCLE SHOALS

had more time to write for his album."

The Muscle Shoals scene is, of course, one of the nation's most famous and, to hear Woodford tell it, any obstacle that the region's location may have offered were made up for by the spirit of the musical community. "Muscle Shoals is very active," he said. "Besides us, there is Muscle Shoals Sound, Rick Hall, who is getting into country, and a new studio called Cactus, which just got started. In Muscle Shoals, unlike Los Angeles and New York, where there are price wars in the studios, here we have more cooperation between the studios and musicians. Another new area opening up due to the current crunch is players coming here from all over the country to record and create a healthy inbreeding between them and the Muscle Shoals crowd. Players like Hugh McCracken, David Hungate and Roger Hawkins have come down here, and a mutual respect has come from this. Recording is different here—it's not as regimented. I think it's a much more creative environment. More hit records are out here per recording session than anywhere in the world! Nobody is even close. We have a very open-door policy in Muscle Shoals. It's creative people listening to creative people. The opportunities are here. We're not administrators, accountants or at-

torneys. You don't have the greed there like you do here (in L.A.). I'll take a hit song from anyone—except the devil."

Muscle Shoals' video work has been going on for some time now, though it has been on a low-key level that has yet to attract much nationwide attention.

"We've been studying video for three years," says Woodford. "We're kind of like a research center. We watch what people are doing, and we slip into these big conventions, watch what decisions are being made and what creative people are relying on to head them in the direction of a successful video disc or cassette as far as music that relates to it. We keep our mouths shut and just sit back and watch.

"What MTV is doing now is impressive," he continued. "because someone had the balls to do what they are doing, even though I disagree with their format and the kind of music they are playing. All your major corporations are into cable and the video market. They have all gone over their projections in this field, and this is during a recession. Television in the next ten years is going to be the center of everything. Kids will do their homework on it, you'll order products on it that are shown by companies like Sears, who will have a video catalog....Look at what recording artists like Slim Whitman and Christy Lane have done in

record sales through the sales medium of television. Record buyers are still impulse buyers.

"There is a missing link," he continued. "There is no way to nationally sample hard and software so the public knows what is available. Television is different than radio in that people listen to television where they don't listen to radio—at least not in the same way. If they did, artists with messages like Randy Newman and John Prine would get airplay. We need video people who understand lyrics and music so they can properly marry the two art forms together. When it comes to format, it should be two- to three-hour programs breaking one new artist every hour, and the tapes would be recycled and run 24 hours a day. Cable people are like radio people—they're switchers. It would be updated weekly and broadcast in stereo. During the shows you show excerpts from videotapes and discs that are for sale in an entertaining way. It would be a very inexpensive way to test-market a new artist. You do a video of the artist and put it on A-rotation with an 800 number. If it sells 10,000 or 15,000 units, you've got something to take to radio. On the other hand, if it doesn't get response, take it off. This way a record company can find out about a record or an artist with minimum cost, and the test market is made up of actual consumers. The program is a way to nationally sample product. It's entertainment, it never has a commercial at the top of the hour or every 30 minutes, and it lends itself to record/video/movie/tape clubs to sell product."

Studios, clubs, video booming

ORANGE CO. MUSIC SCENE SHEDS LITTLE BROTHER IMAGE

by Martin Brown

The Orange County music scene, ignored by so many for so long, is finally being taken seriously in at least some of the right places. Along with a dramatic increase in the number of local bands, there are now quite a few new clubs and a number of new studios for practice and recording. Several of the studios, besides serving O.C. musicians, have also begun to attract some major music industry names from L.A. and elsewhere.

One of the largest is International Automated Media of Irvine. Started in 1976 by Jerry Shirar, I.A.M. has built quite a reputation as a mastering studio, having been the site of work on recent albums by Fleetwood Mac and Joe Jackson. I.A.M. has also been involved in some of the recent crop of ultra-high-quality audiophile recordings, and its diversity and growing reputation is displayed in their recent work for Disney World of Florida. The studio plans further expansion soon.

Another local facility enjoying busy times is Lyon Recording Studio in Newport Beach, which has had a good deal of success producing commercials for National Media. Among their clients are Subaru and Dos Equis. They have also been working on an album project for country singer Trudy Buck Rogers.

Sound Affair of Santa Ana has recently expanded its operation, and now offers three studios with 24 tracks. Orange County's The Packards recently completed an album there, and C&W singer Steve Everett is due in soon. "Our aim is to attract the major labels into Orange County," says owner Ron Leeper.

Ted Vegvari, chief engineer at Studio Orange, has been involved with recording for nine years. He bought the present premises, which used to be Jose Feliciano's studio, 18 months ago. Manager Karen Dark explained that the studio is now concentrating more on video projects. With one of the

largest rooms in the county, though, they are also attracting local bands, and there have been recent projects by the Snowmen, Rage, and the Strangers.

Henry "Hank" Quinn, owner of United Audio Studios in Santa Ana for some 13 years, has recently moved into the video area with a division called Video Showcase, equipped with the latest hardware and 2400 square feet of sound stage. Quinn sees the video and audio aspects of his business complementing each other. Recent audio projects have included work with the Young Americans, the Clint Miller Band, and sound work for Disneyland.

Another studio situated in Santa Ana is White Field Studio. Managed by Tom Roy, this is probably the largest studio in the area. Their two music rooms are currently occupied for 16 hours a day, and while their main area of operation is Christian music, Roy states that, "This policy is concerned more with mentality than

style," adding that there are frequent visits by "secular" musicians. He also says, "We need apologize to no one for our equipment," a fact substantiated by the number of L.A. musicians who use the facility.

Overland Studios in Costa Mesa has been run for the past year by Iren Koster and Teddy Randazzo. They moved here from New York, where they had built a strong reputation as songwriter/arranger/producers. They are now using these skills in conjunction with the well-equipped studios to produce albums for Al Wilson, Maxine Nightingale and Carl Withers. They have surrounded themselves with a strong, loyal nucleus of musicians, all of whom feel that working in Orange County is more relaxed than in L.A.

Other studios in the area include Twilight Recording in Laguna Hills and Front Page in Costa Mesa, recent producers of albums from Mary Wells and the Ventures.

The sense of optimism reflected in the views of O.C. studio owners is reflected in their belief that more and more L.A. musicians will be travelling to the region simply because the surroundings and attitudes can be more conducive to creativity and, with the mushrooming cable TV business, there should be plenty of work for all of them.

JUDY RUDIN
JUDY RUDIN
JUDY RUDIN
JUDY RUDIN
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SHE HAS PERFORMED WITH: Jimmy Buffett, The Doobie Brothers, Spirit, Kinky Friedman, Billy C. Farlow, Jim Goodman, and members of Firefall, The Byrds, The Burrito Brothers, Jo Jo Gunne, Michael Murphy's band, Delbert McClinton's band, Dan Fogelberg's band and Heart.

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REVIEWS

Concert Reviews, MC Reviews, On Record, Live Chart

LINDA/RICHARD THOMPSON

At The Roxy

The arrival of Richard Thompson and two of his old mates from Fairport Convention could have easily been dismissed as nothing more than folk-rock nostalgia. Thompson remains best-known for his role in the late '60s and early '70s as songwriter/guitarist/vocalist opposite the late Sandy Denny.

The Thompsons' Roxy appearance kept the Fairport legend at arm's length. Rather than risk comparisons between Linda Thompson's and Sandy Denny's vocals (both are nearly flawless if stylistically different), they performed only one Fairport standard, the Dylan-penned "I'll Keep It With Mine." The remainder of the set was devoted to newer material, including an odd pair of musical crossbreeds—a traditional jig performed in the manner of Carl Perkins and a Buddy Holly rave-up version of "Oh Danny Boy."

The dry, dark and very English nature of their songwriting is an acquired taste, but the material, particularly "A Man In Need" and other songs from the new *Shoot Out The Lights* LP, held up well in concert. Guitarist Simon Nicol and especially drummer Dave Mattacks performed with as much strength as in the Fairport days, while Richard's guitar leads rarely fell short of inspirational.

The Thompsons' transfixed, almost self-absorbed stage appearance certainly defies rock 'n' roll convention. While this came across well when Richard, eyes perpetually half-shut, played solo at McCabe's last winter, the feeling was one of almost standoffishness in the less intimate Roxy setting.

—Bill Forman

PAUL DAVIS

At The Roxy

Supporting a nifty new white suit, Paul Davis turned in a spotless set that had the adoring, packed house clamoring for more, as he showcased his considerable talents as both a singer and songwriter. The set also showed a few of his limitations as a performer and bandleader, although these are fairly minor beefs.

Davis began with a very relaxed version of "Ride 'Em Cowboy," which set the tone for the evening and immediately displayed some of the major strengths—his impeccable vocals and his outstanding backup band. Throughout the set, they complemented his vocals tastefully and flawlessly both in their playing and in their excellent harmonies. These were especially effective in "Sweet Life," the a capella sections in "Do Right,"



The Thompsons: "Defying rock 'n' roll convention."

and the closing "65 Love Affair." Davis, with his easy-going stage presence and dry humor, immediately established a warm rapport with the audience. His music is too easy-listening, as a lot of the songs begin to sound like each other, and several arrangements are too similar. Also, there is a limit to how dynamic a performer can be if he is firmly ensconced behind his piano all night—his most visual flourishes were occasional stabs for fresh cigarettes. "Mellow" and "laid back" are severe understatements regarding his style.

These are really minor carps, though, compared with the fine show he put on. His material certainly suits his relaxed performance, but neither would it be threatened by a more focused stage persona. —Iain Blair

GARY MYRICK

At Knott's Berry Farm

Gary Myrick has been hovering on the edge of success for quite a while now. On the basis of this performance, it's difficult to understand why he hasn't made it yet. The songs were all well-executed, the sound was great, Myrick's voice was strong and his stage presence was comfortable.

For the most part, the songs had a fairly original sound, although the Police made their presence felt a couple of times. The stand-out songs were, "Just Like A Fairy Tale," which featured some good guitar work and vocals, and "She Talks In Stereo," which received quite a bit of airplay when released as a 45 and was reproduced perfectly live. Also, "I'm No: A Number" had some fine synthesizer work and another nice guitar break.

The only criticism would be a slight lack of adventure. Myrick has hit on a formula that works and with the exception of "Afraid Of Fire," he sticks to it. It will, however, only be a matter of time before the breakthrough comes. —Martin Brown

HAIRCUT 100

At The Roxy

Haircut 100 tries to combine the squeaky-clean and purposefully lightweight image of '60s bubblegum pop with the tempos and eclectic percussion effects of contemporary salsa and dance music. While their recent debut album is fairly successful on both counts, their live show revealed the lack of depth and the transparency of their conceptions when the emphasis shifts. The band came down strongly on the rhythms and let the melodies disintegrate, elevating one aspect of their sound way beyond its due.

The instrumental talents of percussionist Mark Fox and saxophonist Phil Smith, especially on "Snow Girl" and "Lemon Fire Brigade," only served to show up the rudimentary skills of bassist Les Nemes and singer/guitarist Graham Jones. Nick Heyward sounded shrill and led the vocals with an offhanded manner that shredded some of the best melodies. "Fantastic Day" sounded mushy, and the four-part vocals were decidedly off-key, although the band recovered for a perky "Love Plus One," the standout of the set. "Favorite Shirts (Boy Meets Girl)" was played faster, obscuring much of the subtlety of the recorded version and cutting the song down to the fundamentals of a chant-like "Calling Captain Autumn."

The audience response was ecstatic as the rhythms penetrated the dance floor, but it was obvious that without Fox and Smith blazing away, the spark just wouldn't be there. The Haircut 100 show suffered from too much image and not enough heart, and from a reliance on riffs nicked from Latin music without the pop backing that could give the sound more depth. Still, they should be watched for further developments.

—Mark Leviton

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Jo Hansch

Gail Kantor, Bla Bla Cafe, Studio City

The Players: Gail Kantor, vocals; Richard Ruttenberg, keyboards; Davy Faragher, bass; Jerry Peterson, sax; Jamie Glazer, guitar; Casey Scheuerelle, drums.

Material: A mixture of polished contemporary R&B-jazz-funk fusion in the Al Jarreau style and earthier blues-rock a la Bette Midler or Janis Joplin. Most material, such as "The Boy's Bad News" and "Stricken At The Shangri-la," had a lot of good energy and emotional impact, though a few songs tended to space out and become diffused. The strength of the band arrangements, though, made even the weaker songs go over with her enthusiastic audience.

Musicianship: Kantor's band is one of the best fusion-style



Gail Kantor: "A talented performer."

ensembles around town. Although they had come together on short notice (after a three-year hiatus), they locked into a series of very infectious jazz, rock, blues and R&B feels. They played with sensitivity, intelligence and a high degree of involvement, with Ms. Kantor's vocals and with the audience. Though

they are all fine musicians in their own right, the group had that rare quality of blending into a whole greater than the sum of its parts.

Performance: Kantor is a talented performer; her look on stage is so appealing that you can't help but like her before she even sings a note. She radiates excitement, sensuality and a great deal of warmth and spontaneity, and she puts a lot of feeling into her performance. Between songs she relates very genuinely to her audience. On the other hand, she could work more on her vocal control, as the sophistication of her material sometimes makes demands on her voice that she has trouble delivering with consistency.

Summary: Ms. Kantor and her band give the audience their all in a fun yet heartfelt manner. When they have the chance to work steadily and tighten the act, they could be dangerous.

—David "Cat" Cohen

Donald Hulme, Knott's Berry Farm, Anaheim

The Player: Donald Hulme, accordion.

Material: Though the material looks fairly diverse on paper, ranging from "Beer Barrel Polka" to the "William Tell Overture," and covering pop, jazz, classics and standards, the sound always manages to come out the same. This problem is attacked, but not really overcome, by playing original arrangements of several songs, most effectively in "Flight Of The Bumble Bee."

Musicianship: Donald Hulme has been playing the accor-



Donald Hulme: "The set does entertain."

an for over 25 years, and is one of the most respected musicians in his field. His knowledge, understanding and in-

terpretation of the instrument are extremely comprehensive, and he makes a difficult piece look very simple.

Performance: Hulme makes an interesting entrance, appearing at the back of the auditorium and proceeding along the aisle to the stage with a remote wireless mic setup. The rest of the performance is highlighted when he kills the lights, covers the keys with a black cloth, and has ultraviolet light pick up his apparently dismembered, white-gloved hands. The inter-song talk is typical burlesque.

Summary: Hulme is trying to restore some credibility to the accordion, but the material is not really conducive to his cause. The set, though, does entertain. —Martin Brown

Andre Martel, Sutter's Mill, Mission Hills

The Players: Andre Martel, lead vocals, guitars; Fred Cook, drums; Phillippe Willems, lead guitar; Greg Smith, keyboards.

Material: Country-rock and the KHTZ parade intermingled with originals. The dinner set was a time for slow danc-

ing, and if there had been a Neil Diamond sound-alike contest, Martel would have been at least a close second. He's got the voice down pat. There was also an assortment of Ronnie Milsap, Eddie Rabbit and John Denver tunes. After dinner, the mood shifted and the stompin' began.

Musicianship: It was evident that Martel has been doing the club circuit for some time. He and his music aren't separate identities; the man is his music. In hits like "Ride Like

The Wind" and "On The Road Again," Martel was able to mimic the original voices almost perfectly. Keyboard player Greg Smith was too timid doing solos and just wasn't projecting. Guitarist Phillippe Willems played some innovative leads and complemented Martel's work on 6- and 12-string guitars. Willems came up with interesting voicings against Martel's rather limited array of I-IV-V-I. The band did deviate from the country-rock repertoire when

REVIEWS·REVIEWS·

MC Reviews Local Acts In Local Clubs MC Reviews Local Acts In Local Clubs

Martel left them on their own, dishing out jazzy numbers like George Benson's version of "On Broadway," helping to break things up.

Performance: Martel is an excellent front man—a real crowd pleaser. He looks the

part of the down-home country singer. Willems and Smith were too sedate throughout most of the performance.

Summary: The band's goal is probably to incorporate more originals into the line-up, but they're pretty sensational as a

copy band. Martel is quite the entertainer. The guitars were well-at-home, but the keyboard parts were vague. They should incorporate material that is more conducive to the instrumentation.

—Nina Michalski

Mace at the Bla Bla Cafe, Studio City

The Players: Terry Mace, vocals; Frank Ferrara, bass, vocals; Danny Brant, guitar, vocals; Frankie Gilcken, lead guitar, vocals; David Crockett, drums, vocals.

Material: They're so versatile, it's hard to define, but commercial-new wave-rock-pop pretty well sums it up. All the songs are well-written, and the would-be hit "Tonight" has a chorus you walk out singing—"I really want to be with you tonight, tonight, But I gotta be with her tonight, to-

night." A few tunes are reminiscent of Alice Cooper minus the stage show. One called "I Did" has some very kinky lyrics—"Did she tie you to the bed? Did she make you give her..." and so on. It's just the kind of thing KROQ would pick up. The pop side of the band has a Phil Seymour flair to it, that AM sound that teenyboppers go wild over. The encores include some well-chosen covers.

Musicianship: All are very accomplished and have fine sets of vocal chords. Ferrara sings "Last Train To Clarksville" with lots of feeling. Mace's voice has a wide-range capability and a good variety of tone qualities, fitting all the styles. Crockett is a clean, down-to-earth drummer who

never goes too far off the track, keeping an energetically steady beat throughout the set.

Performance: On the whole, tight; they key off each other well. Mace has good energy and keeps the show going with it. They look like they're enjoying themselves, which makes for audience enjoyment. The attitude is professional but not untouchable.

Summary: Mace has got what it takes—a good writer, great musicians and the will to do it up right. Their excellent performance doesn't hurt either. With the variety of styles, they could be popular with a hit or two in most realms of music. A definite act to catch.

Ker Richardson

Chain Reaction at Valley West, Tarzana

The Players: Marla Rebert, percussion, vocals; Darleen De La Chapella, synthesizer, vocals; Micheal Vangerov, guitar; Wendell Stroup, drums; Paul Guzman-Sanchez, percussion, congas; Thomas Guzman-Sanchez, bass, lead vocals.

Material: Mostly original pop-oriented new wave. All songs are rather brief and driven steadily by heavy percussion. The originals are a sort of street dance music, peaking with the soaring wittiness of "Shut Up And Dance" to the riveting lock dance number "Be-Bopping De Bend." Chain Reaction is an example of the perfect integration of dance and new wave.

Musicianship: Every member of Chain Reaction is a showman, and that causes problems for most outfits. But half the fun of watching Chain Reaction is in wondering how such a formidable unit can exist among this onstage anarchy. Vangerov is about the finest guitarist at five feet you'd ever want to see. Thom-



Chain Reaction: "The Valley's answer to Talking Heads."

as Sanchez is the front man; he directs Rebert and De La Chapella about the stage like the group's choreographer and plays his bass like a percussion instrument. Thomas' brother plays his congas with sticks and Stroup flails away at his drums like an aboriginal messenger.

Performance: Chain Reaction comes off like dropouts from the Salvation Army Drum and Bugle Corps. Thomas Sanchez is often more in touch with

Rebert and De La Chapella than his audience. Vangerov, on the encore number, quit the stage to wind his way through the SRO crowd and didn't miss a beat.

Summary: Chain Reaction is the Valley's immediate answer to the Talking Heads. Because they are a visual band as well as musical, they should have a better-than-average shot at success.

—Wayne French

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REVIEWS REVIEWS

MC Reviews Local Acts In Local Clubs

Bruzer at the Country Club, Reseda

The Players: Paul Frank, lead vocals, rhythm guitar; Rick Ramirez, lead guitar; Jeff Steele, bass; Greg Errico, drums.

Material: Frank's scratchy vocal rasp braces listeners for heavy metal in the AC/DC vein, but Bruzer offers some softer efforts in conjunction with their all-out grindy rock. It's admirable when a band tries to show diversity of material, but this group truly shines through the more manic tunes like "Something Good" or the sassy, power-riffed "Hot Rod." The slow "prettiness" of "Love You Madly" comes off not nearly as well, with the basic problem being Frank's approach—he belts out *everything*—no exceptions made—in a nasty barroom snarl.

Musicianship: Rick Ramirez' loud guitar interpolations are quite effective, laced as they are with a tremendous sense of power and motion. He attacks well-known riffs and



Bruzer: "Genuine sense of grittiness, while remaining playful."

standard rock concepts with refreshing vitality. Frank offers a solid rhythm guitar, and the groove provided by bassist Steele and drummer Errico is sturdy and solid.

Performance: Accolades to the band in this category. On stage, these boys are charismatic, professional and high in energy. They glide through the set with ease and confidence (and this was their first official live performance as a group). While strutting a few classic rock showman poses,

the band carries it all off masterfully, with a genuine sense of grittiness, while remaining playful.

Summary: Some at the Country Club compared Frank's semi-hoarse lead vocals to those of Rod Stewart, yet his all-out singing style needs to be matched by the all-out musical exertions of straight power-chord rock. With a little more attention to the material, Bruzer's great but lopsided set could be great and nothing less. Randal A. Case

Randy Chance & Atomic Bomb, Two Dollar Bill's

The Players: Randy Chance, vocals, lead guitar; Matt Lee, guitar; Jean Huffman, bass; Michael Rosen, drums.

Material: The style leans toward boogie and rockabilly, but the band mixes things up with touches of ska. Chance penned much of the band's material, which is bright, easy to listen to and likeable. "If You're Still There" is a good mix of boogie and ska; "Just Foolin' Around With You" combines a number of rhythm styles; and "Don't Stand Too Close (I'm Famous)" is a good boogie-rockabilly conglomerate

tion that pokes fun at rock stars. The only non-original was a tight ska rendition of "Street Fighting Man" that was cleverly arranged by Chance.

Musicianship: The band is very tight and well-synchronized. Chance carries the lead, but unpretentious, with solid but unassuming guitar work. Matt Lee, the youngest player, seems to be straining at times to break out of his rhythm position, but also appears at times to lack confidence. It doesn't interfere with his fine rhythm work, though, and he shines on the leads he does. Jean Huffman complements the band well with some strong bass lines. Drummer Michael Rosen keeps a solid beat without overpowering the rest of the

band. He soars at times without overdoing it.

Performance: From the opening beat, this band put on a solid, well-rehearsed show. Chance relies on solid music performed by some very capable musicians to keep the crowd entertained. The band isn't very animated, but the players mix enough with each other to make the visuals slightly interesting.

Summary: The music of Randy Chance & the Atomic Bomb has some nice hooks and is catchy, bright and interesting. The band members, though quite unanimated, seem to enjoy what they do. Despite a small crowd, the audience was enthusiastic about what it heard.

—D.W. Schumacher

Pandemonium, The Whisky, W. Hollywood

The Players: David Resch, lead guitar; Chris Resch,

vocals and rhythm guitar; Eric Resch, bass; Kevin Fitzgerald, drums.

Material: Heavy metal rockers with four-chord progressions, showing influences of Trower and early Uriah Heep. Nothing stands out; everything was OK. The weakest entry was "Kitten

Mittens," which was about as much fun as distemper. The pick of Pandemonium's litter was "This World," their most commercial tune and a nice change of pace. Also effective was "Eyes of Science," which featured nice lyrical pacing. **Musicianship:** The band rocks and rolls along with smooth

REVIEWS REVIEWS

MC Reviews Local Acts In Local Clubs MC Reviews Local Acts In Local Clubs

communication between the members. Fitzgerald is an intense drummer with imagination and spark. Eric Resch is solid on bass and clearly the band's control center. David Resch is an excellent lead player, even though he does spend too much time in the middle frets. Chris Resch is left to eat the band's dust. His vocal range is limited and he has no power.

Performance: The performance this evening was mar-

red by technical difficulties with the lead guitar. The problem shook the band up and ruined their concentration. Drummer Fitzgerald tried to fill space with a mini-jam, joined half-heartedly by Eric's bass.

noyances aside, Pandemonium's version of heavy metal is so heavy as to be turgid. As musicians, they have promise, as performers they have a lot to learn. Looking good is not the same as sounding good.

The weakest component is Chris, whose throat was as tight as his pants.

Summary: These three brothers from Fairbanks, Alaska, challenge neither themselves nor the audience. The applause was weak and there was no encore. Encores will be few and far between if Pandemonium doesn't pick up its performance pace and try to live up to the name.

—Kong

Jennifer Ryan, Playboy Club, Century City

The Players: Jennifer Ryan, lead vocals; Karl Francisco, guitar; Branda Foster, piano; Yogi Musgrove, bass; Jerome Baker, drums; Angelo Roman, percussion; Melvin Bruner, keyboards; Jay Work, sax, flute; Roz Keel, backup vocals.

Material: Ryan offers a Vegas lounge act, covering tunes by the likes of Streisand, Easton, Midler, Ross, Summer and Holiday. The danger here is that vocalists who don't cut the mustard can come off like Bill Murray's *SNL* parody of the genre—slick, insincere and lacking full vocal control. Ryan acquits herself of the first two charges, but has a little problem with the third.

Musicianship: The band remains so far in the background it's nearly invisible. Brenda Foster freely tosses



Jennifer Ryan: "A relaxed approach."

out tasteful, well-executed melodies with a soft hand. The other musicians waited for Jennifer to leave the stage during "Hot Stuff" before showing their true improvisational colors. Bassist Musgrove enjoys a speedy, funk-oriented solo; Work sticks to a trite concept but manages a basically enjoyable sax effort, and backup singer Roz Keel lets loose with some simmering, piercing work.

sistent, colorful nature of the lyrics, whose story-forms portray slice-of-life earthiness with the same creative knack that's evidenced in the duo's stage name.

Musicianship: The band lends definite emotional dimension to the sound, while Aaronson's piano is responsible for most of the instrumental intricacy. The guitar work of Haymer is limited to basic, though energetic, tempo strumming, but he emits the uninhibited vocal power and conviction to make the songs really blossom.

Performance: Some call it charisma; some call it sex appeal. Essentially, Haymer is the show. The vocalist's sense of drama and assurance give him the ability to stir up the band to inspired levels, then

Performance: Jennifer's relaxed approach enables the audience to feel as though it's in the intimate surroundings of her living room. Her allure is that she's beautiful, yet accessible and sincere. She pushed it just a bit, however, by dedicating "God Bless The Children" to the entire audience because "I love you all." Vocally, she seems unsure when trying for high notes, sometimes straining, sometimes finding herself out of key.

Summary: Her manner is gentle, and the girl, in a word, is gorgeous. But once a performer has the audience's attention, she needs to deliver something to keep that attention focused. A more engrossing, vocally proficient Ryan was glimpsed during the last four or five songs of her set. This might have been a classic example of too little too late, but one can only hope she will work hard to live up to the promise she showed during those last few songs on stage.

—Randal A. Case

draw it gracefully back down at the arrival of a more tender lyrical passage. Haymer pulls such a light to himself that even with the countless instruments onstage, the show never seemed like an unorganized collage. Instead, Haymer provided that strong focal forefront which is necessary in a group this large.

Summary: For a team with potential for penmanship and performance, it's too bad The Two Guys chose the commercial market, whose boundaries can be so confining, although they hold up in a live setting, the originals lack the visceral punch to challenge or intrigue a listener. At this point, to get anywhere with the material they have, they'll have to run twice as fast.

—Bonnie MacKinnon

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REVIEWS REVIEWS

MC Reviews Local Acts

Jackal Bla Bla Cafe, Studio City

The Players: Frank Lombardo, lead vocals; Johnny Berrafato, keyboards, vocals; Paul Angerosa, lead guitar; Tommie Angelich, bass, vocals; Don Markese, sax; Claudio Slon, drums.

Material: The band provides somewhat of a Springsteen quality, particularly in the use of saxophone. To break the monotony, many acts try to juxtapose hard-hitting rock with softer ballads. Most, because they shine in one area, fail in their attempts at diversity. Jackal is the proud exception to the rule. They deliver well-crafted songs and display a splendid sense of dynamics.

Musicianship: Clean and to the point. Saxophonist Markese relied on a somewhat no-frills approach, playing well-worked-out melodies during



Jackal: 'Well-crafted songs and a splendid sense of dynamics.'

solos. Berrafato's keyboard work was on the money, and the bass efforts of Angelich were crisp, clean and non-flashy. Drummer Slon is also to be commended for his playing. In combining their talents, the group effort, for the most part, pays off in spades. **Performance:** Deep-voiced Frank Lombardo has a propensity for out-of-place operatic vocals and herky-jerky, seemingly affected movements; he needs work in those areas. By far the most visually engaging performer is guitarist Angerosa, whose charismatic exuberance guar-

antees him an ingratiating rapport with the audience. Moreover, his inspired mobility on stage rarely causes him to be messy or blow his phrasing; the guy must have had a lot of practice at this.

Summary: Some of the material here has hit potential—"Green Eyes," "Chemistry," and the frolicking "So Hard On Me" stand out in particular. Singer Lombardo needs to search a bit further for his niche, but once he finds it, Jackal has a shot at being one of the hottest things in town.

—Randal A. Case

Mighty Flyers, Club Lingerie, Hollywood

The Players: Rod Piazza, vocals, harmonica; Junior Watson, guitar; Honey Alexander, piano; Bill Stuve, acoustic bass; Bill Swartz, drums.

Material: Blues and R&B from the classic era—Little Walter, Muddy Waters, Otis Spann, B.B. King—handled with reverence that is never stodgy. Tunes like "Tell Me Mama" and "Help Me" are reductions of blues history channeled through the white electric blues consciousness of Paul Butterfield and Mike

Bloomfield. Jump tunes, boogie-woogie and early rock are added to the stew. The Jayhawks/Cadets tune from 1956, "Stranded In The Jungle," was an unearthed gem.

Musicianship: Few bands can rely on any member to take the spotlight this well. Piazza, Watson and Alexander take solos of uncompromising power and wit. During "Tell Me Mama," Honey ran through a glossary of honky-tonk styles (and was excellent at each), and Watson's blistering solos get better as they spin out—his invention is boundless. Piazza can rivet even when playing completely solo, as he did at the end of the show, running across the bar with a cordless mic for his

wailing harp.

Performance: The build-up of power turned a docile crowd into raving lunatics by the end of the show. The tricks—Piazza's ultra-cool pink jacket, Stuve's bass-spinning, Alexander's playful sexiness at the keyboard—all work to shore up an already spectacular musical show. Visually and audibly the band signals its dedication to this passionate music and entertainment for audiences.

Summary: There is no reason why the Mighty Flyers can't take off as completely as the Blasters, Phast Phreddie or Jack Mack, and overall they are more exciting and gutsy than most bands of any orientation.

Mark Leviton

Cabaret, The Whisky, W. Hollywood

The Players: Kevin Dae, guitar; Robbie Perry, vocals; Donny Cameron, bass; Tony Giraldo, drums.

Material: Glitter, glamour or image rock, depending on which adjective is being used this time around. The overall sound is fairly commercial, but the writing needs work—

it's the weakest element.

Musicianship: These guys are learning their craft and seem to be progressing fairly well. Dae's guitar work is proficient and clear. He knows his limitations and performs well, though soon he will have to start taking more risks. His best songs were "Love Is A Game" and "Radio Star." Cameron and Giraldo worked well together, but they stayed with a pretty basic beat.

Performance: There is a problem here—Perry simply tries too hard. He seems to have

charisma of his own, but there is too much Freddie Mercury posturing—ridiculous posing and strutting around. Because of all the energy he expends, his singing is suffering. He should concentrate on his natural personality and develop that, remembering that singing should not be secondary to performing.

Summary: There are certainly possibilities here. The playing is sound; now the band should work on writing in different styles and on becoming more adventurous. —Martin Brown

On Record



The Versatile Eddie Harris

Eddie Harris
Atlantic Records (LP)
Produced by Eddie Harris

This album, one in Atlantic's excellent Jazzlore series, finds Harris in eclectic musical territory. When Atlantic went through its vaults for this album, they came up with a bit of everything, and the sounds range from funk to blues to hard bop. Harris, of course, is a fixture on the jazz scene, and his varied musical hats keep him working and constantly touring. Yet, when names are dropped about most prominent tenor players, all too often he is overlooked while praises are lavished on Sonny Rollins and others.

Side Two, leaning to the straight-ahead, is the place to begin. A jivey version of "That Is Why You're Overweight" opens. Lift the needle to the third cut, though. "Steps Up," an original, features Harris in great acoustic tenor form along with Don Ellis on trumpet for some white-hot note-for-note 6/8 material. Ellis adds his special touch on the next tune. "Brother Wardon," another original. A funkier "Sallie's Theme" is a good bet on the

flip side for getting your toes tapping. The ballad, "No One Would Believe," featuring duo work between Harris and Ronald Muldrow on guitar, is a peaceful dream closing the side.

If you've been wondering what Mr. Harris has been up to in the recording studio in recent years, this LP (with recordings from 1977-81) is well worth the price. You might even come away scratching your head when you hear his piano chops on "Love Is Here To Stay." —David Keller



It's About Time Lanny Morgan

Lanny Morgan
Produced by Herb Wong
Published by Palo Publishing, Chappell, Savoy Music, Famous Music

Lord knows why it took this long for Lanny Morgan to commit his protean talents to vinyl. The saxophonist has been around the jazz scene for many years and is probably best known for his role with Supersax, a group dedicated to recreating the works of the late Charlie Parker, but Herb Wong, who recently started his own Palo Alto label, has now made amends.

In *It's About Time* we have four Morgan originals,

one all-time jazz standard, one of Parker's most famous lines, plus Fats Waller's oldie, "Jitterbug Waltz." Morgan plays alto on all but one cut and his contributions reflect the late Parker's style. "Friends Again" is an intricate piece of music offering a challenge to the whole band. They all meet the test superbly.

There is enough variety of material and changes in tempo to hold attention throughout. "Jitterbug Waltz," taken at a slow lope, fully exposes the exquisite sound of Morgan's alto sax, and beautiful ballad "Easy Living" is handled with great reverence and love. The closing "Acapulco Hot," with Lanny on soprano sax, has a south-of-the-border flavor. Special kudos to drummer Ceroli, who has latin rhythm in his blood (possibly owing to his many years with the Tijuana Brass). All in all, good, straightforward, bebop-inspired jazz.

—Frankie Nemko-Graham



Metal Massacre

Various Artists
Metal Blade Records, LP
Executive Producer Brian Slagel

Self-styled metallic mes-

siah Brian Slagel, the man who brought us *The New Heavy Metal Revue*, acquired the recordings of nine local metal acts, created a label, Metal Blade Records, and pressed five thousand copies. Despite the garage studio sound quality of many of the tracks and the bare-bones advertising, the first run has quickly sold out. The only track with enough high aural quality for radio play is Steeler's "Cold Day In Hell," which is marred only by some limpid drumming (they now have a new drummer). Unfortunately, Steeler will *not* be on the new edition; this will be somewhat made up for by better mixes on some of the remaining tracks. For instance, while Metallica's "Hit The Lights" displays the most energetic attack on this record, it sounds like it was recorded on a Sony in a garage (which isn't far from the truth); this tune will be remixed and should be hot.

With such a narrow stylistic range, there are many similarities between the songs. In general, the songwriting is quite run-of-the-mill, as are the plodding rhythm sections; as might be expected, however, the lead guitar playing on most tunes is very strong. The vocals range from overpowering (Malice) to weak (Demon Flight). Few of the lyrics are worth the trouble of figuring out, with the exception of "Live For The Whip," by Bitch, which leaves something for the imagination. Avatar has found the best solution—to dispense with lyrics altogether and concentrate on heavy metal's calling card, speed-blitz guitar figures.

—Stu Simone

L.A. SONGWRITERS SHOWCASE

JULY 28

7 P.M.—Hang-out Interview—Bumps Blackwell, legendary producer-writer of hits like "Good Golly Miss Molly," and teacher to Dylan, Quincy Jones, etc.
7:45 P.M.—Cassette Roulette—Pat Sherlock of Jobete Music.
8:30 P.M.—Live Showcase—Miles Gregory, hit songwriter whose chart records include Rose Royce's "Love Don't Live Here Anymore."
9:00 P.M.—Pitch-A-Thon—Bumps Blackwell (see above), looking for R&B hits for Brook Benton (ballads, "hooky" dance tunes), as well as country-flavored gospel for Little Richard.

AUGUST 4

7 P.M.—Hang-out Interview—Joe Gottfried—personal manager of Rick Springfield, one of America's hottest pop-rockers.
7:45 P.M.—Cassette Roulette—Martin Kitcat from Glen Larson Productions, building a new catalogue, and seeking pop, pop-rock and R&B.
8:30 P.M.—Live Showcase—The McElroys, one of the best unsigned bands we have heard returns to the showcase. Don't miss them!
9 P.M.—Pitch-A-Thon—Joe Gottfried, looking for both slick pop-rock and country-pop crossover tunes for his artists.

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Club Data

by Bruce Duff

MC REVIEW EDITOR and club rep Jeff Silberman, hospitalized recently for back surgery in Illinois, is making good progress and, if all goes well, he'll be back in L.A. in a month or so. Those wishing to correspond to him can do so at this address: Jeff Silberman, 1202 Wincanton, Deerfield, Ill. 60015.

WHISKY, W. Hollywood: As with H.J.'s, punk is back and doing well at the Whisky. Booking agent Cary reports the recent Dead Kennedys show went by without incident, as have all recent shows. "The kids policed each other," he said. "They want to see the shows, so they're not causing any trouble. The Dead Kennedys are pretty hard-core, yet there was no trouble inside or out." English punkers Vice Squad will be in on Aug. 11-12, and be looking for England's Killing Joke for four days, July 21-24.

CLUB 88, West L.A.: Wayne Mayotte still needs a few more volunteer bands for this year's Rock-A-thon to be held Aug. 26-29. Invisible Zoo, Group D'jour and Famous Figures are among those added to the line-up. On July 6th and 20th, the So. Cal. Blues Society held some benefit shows to raise money for their newly founded organization. Finally, although a contract they have with the Palladium forbids formal advertising of any other gigs this month, a certain popular local outfit will be here on July 24th. We can't say who it is, but go on down and blast off to some American Music played Downey style.

LANDMARK, Glendale: On the 22nd, look for the world-championship accordionist, Donald Hulme, to play here. Also, on the 25th it's the legendary Ray Campi and the Rockabilly Rebels. Every Sunday afternoon, the Landmark will feature a Trinidad Steel Calypso band from 2-7 p.m.

ICE HOUSE, Pasadena: Armored Saint picked up first place in a recent battle of the bands sponsored by Bam. Among the judges was our own Stu Simone.



David Sancious, Bruce Gary, Clem Clemson and Steffano Gurri at the Central.

Second place went to Privates, and third to Romeo. Mondays are now band battle nights, with winners picking up rehearsal time at the club among other prizes.

PALOMINO, N. Hollywood: July 15th saw porn queen Marilyn Chambers filming in the famous venue, singing instead of doing what she normally does.

CLUB LINGERIE, Hollywood: More English on the way, with new rock from Comsat Angels, who booking agent Laurie describes as a cross between Joy Division gloom and New Romantic. Romantic Depression?

CENTRAL, W. Hollywood: Jon Anderson, formerly the signature vocalist in Yes, has got a new band who've taken to Bob and Keith's Tuesday night jams. They were in for three weeks in a row, with other noteables such as Les Dudek, Spencer Davis and David Lee Roth sitting in also. Chuck E. Weiss has been rehearsing at the club during the days, and performed one evening under the name Ugly American. Rocker Bill Quateman will be in every

MUSIC MACHINE, West L.A.: This large club has some impressive shows coming in, such as the Plugz on July 24th, CBS/415 artists Translator on the 26th, Bo Diddley on Aug. 4th and Fear on the 8th.

CALAMITY's, Torrance: Booking agent for this country club Genia Fuller has also been doubling as choreographer and dance instructor. The club, celebrating its one-year anniversary, features dance classes at 9:15 p.m. on Sun., Tues., Wed. and Thurs., taught by Fuller during the band's break.

H.J.'s, N. Hollywood: "It's getting fun here," reports booking agent Nigel, who is enjoying his current policy of booking a lot of punk and techno-rock. "The weekends are pretty punk now. We've had no problems except for the Minor Threat show." The Minor Threat show, it seems, turned into a minor riot when 150 or so of the group's fans collected in the club's parking lot wanting to gain admission to the club but not wanting to pay the \$7 cover and two-drink minimum. The club was thrashed and Nigel himself was struck in the forearm by a bottle and had to get 24 stitches. Looking on the bright side, though, he notes that as a result of all this, at least the club has changed its admission policy to a \$5 cover and no minimum. Nigel encourages some of the name punk acts to call for bookings.

AT MY PLACE, Santa Monica: Here, too, is some interesting Sunday afternoon entertainment—big band jazz from 3-6 p.m. Also, there's now a weekly jazz jam night on Sundays.

Live Action Chart

JUNE 28—JULY 11

The Live Action Chart lists the top-drawing acts in L.A. and Orange County. Those clubs that pay their acts list the top three draws over a two-week period in terms of actual ticket sales. The size of the venue, sell-out performances and the number of times an act is listed are taken into account. Stars denote an appearance last issue as an Honorable Mention.

ROCK / POP			JAZZ / BLUES			COUNTRY / FOLK		
This Wk.	Last Wk.	On Chart	This Wk.	Last Wk.	On Chart	This Wk.	Last Wk.	On Chart
1	-	-	1	-	-	1	2	9
2	-	-	2	-	-	2	-	2
3	-	-	3	-	-	3	7	3
4	-	-	4	-	-	4	★	8
5	-	3	5	★	6	5	8	8
6	-	-	6	-	-	6	-	6
7	-	-	7	-	6	7	10	3
8	-	3	8	-	-	8	-	5
9	-	-	9	-	-	9	1	3
10	-	-	10	8	7	10	-	2

HONORABLE MENTION: Gun Club, Billy Vera, Thelma Houston, Bobby Hendricks, the Locals, White Sister, Legal Tender, Roosevelt Christmas, Geza X, Brainiacs

HONORABLE MENTION: Charles Owens, Bobby Redfield, Riggoly, Karen Hammack Trio, George Cables, Baia, Clare Fischer & Salsa Picante, Larry Wolf Band, Don Menza, Joe Diorio/Pat Senatore Trio

HONORABLE MENTION: Rangebusters, Rex Allen, Dennis Colt, Magic, Red Rock Ramblers, Gene Davis, J.B. Dogwood, Clark Bros., Playboy Dancers, Dale O'Neal

Showcase

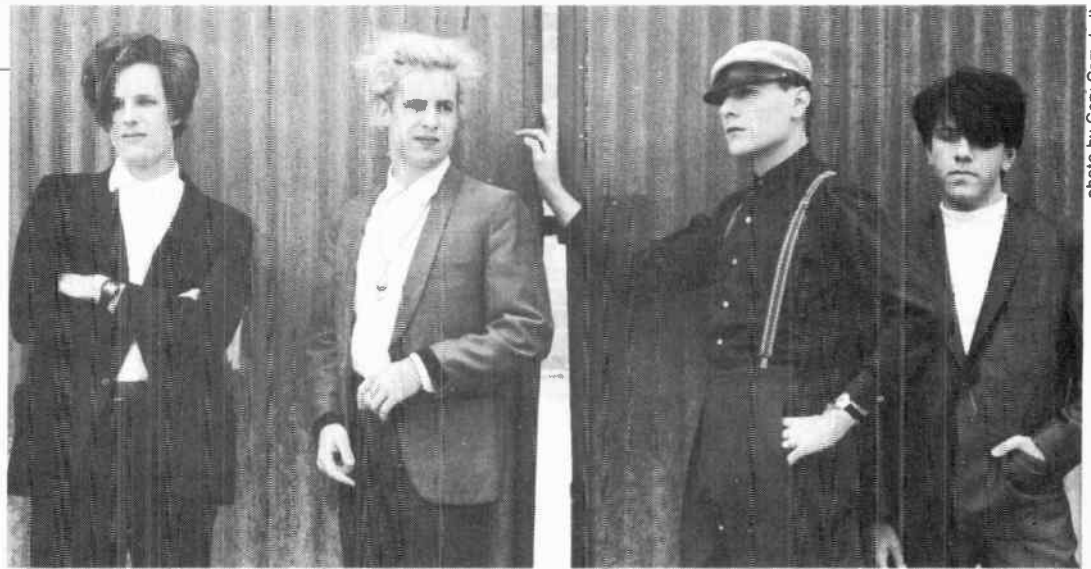
by Margaret Coleman

Choir Invisible is a band whose members seem equally dedicated to upholding their creative integrity and establishing a precedent of their own in modern music. While they have been compared to bands ranging from U2 to the Velvet Underground, they take gleeful pride in the fact that they had never owned a record by any of these groups until after the comparison was made. They seem determined to fight the maverick cause, to remain firmly footed in a self-carved musical niche inviting comparison to no one but themselves.

Choir Invisible's roots go back to 1977 when John Curry, Thames Sinclair and Scott Lasken played together in a group called the Fly Boys. They cut a single, and in 1980 joined forces with Lisa Fancher's Frontier Records to press Frontier's first vinyl, an EP. This was followed by a temporary parting of the ways in which John played bass and wrote material for the Plugz (the title cut of their *Better Luck* album can be credited to him), while Scott did a stint with the Satin Tones. Last year found the original trio together again, along with former Falcons and The Quick drummer Danny Banair, to form Choir Invisible. A George Elliot (no illiterate slobs, these lads) poem provided them with a band name, and they released their first album on Frontier in October, 1981, having been together for a mere month-and-a-half.

Two top L.A. *Times* rock critics were sufficiently impressed by their recorded efforts to put Choir Invisible on their list of the top ten new bands in 1981. While press was favorable, though, the reaction of competing bands was less so. Choir Invisible, defying the general practice of "play first, record later," had yet to make a single live appearance when their album was released. Failing to acknowledge their experience in other bands, critics accused them of—God forbid—not paying their dues.

Such antagonism didn't prevent Choir Invisible from continuing the accelerated pace of their burgeoning career. They debuted at the Whisky as an opening act in October, 1981, and performed only once more as a second-billed band before commanding headline status. True to their desire not to overplay L.A., though, their local appearances totalled only half a dozen. Choir



Choir Invisible seeks to combine ambition and artistry.

CHOIR INVISIBLE: COMBINING ARTISTRY AND AMBITION

Invisible seemed determined to remain just that—invisible—at least in their home town.

Spring of '82 found them on the road, drawing full and appreciative, if sometimes subdued, audiences in college towns in the Midwest and on the east coast. Their somber, often dirgelike music with its intriguing, introverted lyrics won them 23rd place out of 200 independently signed groups in a nationwide college poll. John recalls, "They called Lisa (Fancher) a month later to tell her about it, and said, 'Do you realize what this means?'"

How, one may ask, has Choir Invisible managed to accomplish so much in so little time? One answer lies in the band's cocky determination to succeed while remaining true to their artistic values. Lead singer John insists that the moment it becomes boring or routine is the moment he quits. Experimentation, both in the studio and on stage, is important to them. They avoid the common pitfall of using the same format in live shows by testing their new material, of which there is apparently no dearth, on stage. If they feel it works live, they consider transferring it to vinyl; if not, it is discarded. They are also adamant about taking advantage of studio resources. To quote Thames, their bass player, "I like using the studio as a studio. There might be some validity in trying to sound live in the studio for energy's sake, but I don't see why you shouldn't use its advantages." John adds, "L.A. seems to me like a very punk town...if you try to be really slick and professional, bands look down upon you. I'm not sure anyone appreci-

ates real music."

Another key to their success is their solid working relationship with Lisa Fancher and Frontier Records. Though not blind to the limitations inherent in a small label—limited distribution and radio airplay among them—they take full advantage of the creative freedom Frontier allows them, freedom that would probably be out of the question if they were signed with a major label. To quote Danny, "The independent scene is kind of like your demo to the major labels. You put out this package and show what your ideas are on artwork, production, etc. This was unheard of five years ago. With a record on an independent label, major record companies are exposed to you all at once rather than watching you progress for three years and then signing you." He continues, "I really believe that every day the independent market is getting better. The European market is opening up, too, and it's easier to get European press which could lead to better distribution deals over there or getting signed by an independent label. For us and for any band, that's a pretty positive sign."

With musical pigeon-holing a favorite pastime of music critics and audiences alike, Choir Invisible, with their somber mortician's attire, often find themselves lumped into the punk category. This is a label they seem to loath, though it has probably led to increased record and ticket sales. Certainly the small knot of mohawked kids playfully body-bashing at their recent Whisky appearance didn't care that Choir Invisible found their influences in

the early '70s music of Bowie and Roxy Music—not Black Flag.

And yes, their live shows are something to be seen. Not only is, as Thames puts it, "a darker side" added to their music live, but another dimension, as well. John, his pale blue eyes blazing, displays a restless, magnetic energy that belies the disembodied, fresh-from-the-grave voice introducing the songs. Thames is a somnambulant zombie with dead-face make-up and an incredible gift for discovering new and original chord progressions to maintain a distinctive wall of sound. Danny's tight, self-assured drumming provides the backbone, while Scott audaciously displays his craft on bass. The time that has elapsed between their first album and their recent gig is obvious in their vibrant, cohesive performance. As for that alluring dark side, it is an undefinable element, but strong enough to provoke one listener to come backstage and inform them, much to their amusement, that one of their slow songs was "really scary."

And what of the future? A five-song EP, produced by Earl Mankey, is scheduled for release by the end of the summer. Danny promises a more dance-oriented record, one that they hope will receive the local airplay they missed with their first album. The upcoming recording also promises to be a more even representation of the band. John, whose work did not appear on their first release, will get his hand in this time around. This will make two records, a tour and placement on two Top 10 lists all within their first year. Not bad—for mavericks. □

Gig Guide

Clubs, Showcases,
Organizations
Seeking Entertainers,
TV Opportunities and
Miscellaneous Gigs.

Gig Guide Listings Are FREE

Los Angeles (213) 462-5772

Clubs

LOS ANGELES

MCCABE'S

Pico and 31st, Santa Monica, Ca.
Contact: Tracy or Nancy, 828-8037
Type of Music: Acoustic or quiet electric, folk, jazz, traditional
Club Capacity: 150
Stage Capacity: 6
PA: Yes
Lighting: Yes
Piano: Yes
Audition: Showcase first Sunday of every month, call for details.
Pay: Negotiable

BULLWINKLE'S

814 Broadway
Santa Monica, Ca. 90401
Contact: Lauren, 9-4, M-F, 213 451-3241
Type of Music: Rock, R&B, reggae, ska, orig. ok
Club Capacity: 200
Stage Capacity: 24' long, 12' deep
Lighting: Yes
Audition: Tape and live
Pay: Negotiable

MUSIC MACHINE

12220 W. Pico Blvd.
West L.A., Ca.
Contact: Jan Ballard 213 820-0947
Type of Music: Blues, Motown, orig. rock, nostalgia, '60s covers. Orig. on Wednesdays
Club Capacity: 500
Stage Capacity: 12''x24''
PA: Yes
Lighting: Yes
Audition: Tapes and promo pkg
Pay: Negotiable

DONTE'S

4269 Lankershim
North Hollywood, Ca
Contact: Cary, 213 877-8347
Type of Music: Jazz, fusion
Club Capacity: 125
Stage Capacity: 15
PA: Yes
Lighting: Yes
Piano: Yes
Audition: Live or Tape
Pay: Scale or negotiable

TOYE CHRISTOPHER THEATRE
10648 Balboa
Granada Hills, Ca.
Contact: Bill Howard, 213 368-0688
Type of Music: All kinds, orig.
Club Capacity: 260
Stage Capacity: 8-10
PA: Yes
Lighting: Yes
Piano: No
Audition: Live or tape
Pay: Percentage, professional showcase, Tues. at 8 p.m.

AT MY PLACE

1026 Wilshire Blvd.
Santa Monica, Ca. 90401
Contact: Matt Kramer, 12-5pm. Wed.-Fri. 213 451-8985
Type of Music: Origs, jazz fusion, some songwriter melodic rock.
Club Capacity: 133
Stage Capacity: 10 by 18 ft.
PA: 12 ch. sound system
Lighting System: Limited
Piano: Kawaii KG-2 baby grand
Audition: Send tape & bio, then call back.
Pay: Showcase, flat rate for wknds

MONTE CARLO II

5222 Sunset Blvd.
Hollywood, Ca.
Contact: Alan Pitch, 213 396-1516
Type of Music: Rock, jazz, R&B, punk, comedy, all styles., orig. ok
Club Capacity: 200
Stage Capacity: 8 pieces
PA: No
Lighting: Yes
Piano: No
Audition: Tapes, resume and live audition if requested
Pay: up to 85 percent of door

SIMPLY BLUES

6298 Sunset Blvd., 19th floor
Hollywood, Ca. 90028
Contact: Lloyd Baskin, 213 466-3534
Type of Music: Variety, orig. ok
Club Capacity: 100
Stage Capacity: 3
PA: Yes
Lighting: Yes
Piano: Yes
Audition: Call for more info.
Pay: Negotiable
Showcase: Music, comedians, orig., Sunday, 4-7 p.m.

THE CANDY STORE

8117 Sunset Blvd.
Hollywood, Ca. 90046
Contact: Lynn Dillard, 654-1298
Type of Music: Variety, Thurs.; jazz, Fri.; pop, R&B, Sat.; magic, Sun.
Club Capacity: 100
Stage Capacity: 4
PA: Yes
Lighting: Yes, limited
Piano: Yes
Audition: Live, or possible tape, bio, pix.

Pay: No pay for showcase; possible future pay.

THE ICE HOUSE

24 N. Mentor Ave.
Pasadena, Ca.
Contact: Duane Thorin, after 2 213 681-1923
Type of Music: Pop, rock, R&B, variety, orig. ok
Club Capacity: 200
Stage Capacity: Up to 13
PA: Yes, w/operator
Lighting: Yes, w/operator
Piano: Yes
Audition: Tapes and live
Pay: Percentage negotiable

THE COMANCHE

5211 Atlantic Blvd.
Long Beach, Ca. 90805
Contact: Steve, 213 423-9150
Type of Music: Variety; country, rock, comedy, orig.
Club Capacity: 300
Stage Capacity: 5
PA: Yes
Lighting: Yes
Piano: No
Audition: Tapes and resumes
Pay: Negotiable

THE COMEBACK INN

1633 W. Washington Blvd.
Venice, Ca.
Contact: Will or Jim, 213 396-7255
Type of Music: New age, ethnic, fusion, electronic music, reggae, improvisational, orig. ok
Club Capacity: 100
Stage Capacity: 6
PA: Yes
Lighting: Yes
Piano: No
Audition: Cassette/album/video
Pay: Negotiable

ROSEY'S RESTAURANT

3200 Rosemead Blvd.
El Monte, Ca. 91731
Contact: Stan, 213 572-9380
Type of Music: Country pop, mellow rock, orig. ok
Stage Capacity: 8
PA System: Yes, 16-channel with operator
Lighting: Yes
Piano: No
Audition: Call for info
Pay: Flat rate, negotiable

ORANGE COUNTY

THE MELODY INN

110 S. Harbor Blvd.
Fullerton, Ca.
Contact: Reverend Moses, 714 879-7570
Type of Music: Country, rock, blues, orig. ok
Club Capacity: 250
Stage Capacity: 4 to 5
PA: Sometimes
Lighting: Yes
Piano: Yes
Audition: Tape and live
Pay: Negotiable percentage

RUMBLESEAT GARAGE

4700 E. Pacific Coast Hwy
Long Beach, Ca. 90804
Contact: Top 40-Richard Powers, Orig.-Johnny Maya 213 438-1131
Type of Music: Top 40, rock, new wave, reggae, R&B
Club Capacity: 400-500
Stage Capacity: 25 ft. by 22 ft., w/curtain
PA: Yes
Lighting System: Yes
Audition: Tape, vinyl, audition, schedule of past & future gigs
Pay: Negotiable

THE SILVER SADDLE

801 Beach St., La Habra, Ca.
Contact: Bob Stoner, 714 731-6361
Type of Music: Country, originals
Club Capacity: 300
Stage Capacity: 7
PA: Yes
Lighting: Yes
Piano: No
Audition: Live
Pay: Flat rate

THE LIGHTHOUSE CAFE

30 Pier Avenue
Hermosa Beach, Ca. 90254
Contact: Chris Wilson, 376-9833
Type of Music: Jazz, blues, R&B, pop, fusion
Club Capacity: 150
PA: Yes
Lighting: Yes
Piano: Yes
Audition: Send tape and bio, then call back.
Pay: Negotiable

WOODSTOCK NIGHT CLUB

951 S. Knott Ave.
Anaheim, Ca.
Contact: John, 714 995-1844
Type of Music: Rock, orig. ok
Club Capacity: 300
Stage Capacity: 10
PA: No
Lighting: Yes, w/operator
Audition: Live or tape
Pay: Negotiable

CRAZY HORSE

1580 Brook Willow, Santa Ana, Ca. 92705
Contact: Bob Stoner, 714 731-6361
Type of Music: Country, pop, originals, copy
Club Capacity: 300
Stage Capacity: 7
PA: Yes
Lighting: Yes
Piano: No
Audition: Live
Pay: Flat rate

COACH HOUSE SALOON

33157 Camino Capistrano
San Juan Capistrano, Ca.
Contact: Bob Lemon, 714 549-7028
Type of Music: Original rock
Club Capacity: 450
Stage Capacity: 8
PA: Yes
Lighting: Yes
Piano: No

Gig Guide

Audition: Tape and bio
Pay: Guaranteed percentage

GOLDEN BEAR

306 Pacific Coast Hwy
Huntington Beach, Ca.
Contact: Kevin Kirby, 714
960-5436
Type Of Music: All forms of
entertainment, orig. only
Club Capacity: 300
Stage Capacity: 10 plus
PA: Yes
Lighting: Yes
Piano: Yes, and organ
Audition: Tape, bio and list of any
forthcoming dates
Pay: Negotiable

CALABASH LANDING

179 E. 17th Street
Costa Mesa, Ca.
Contact: Dennis Cooney 714
642-9855
Type Of Music: Rockabilly, R&B,
jazz, orig. ok
Club Capacity: 225
Stage Capacity: 8
PA: Yes
Lighting: Yes
Piano: No
Audition: Tape and bio w/recent
dates
Pay: Flat rate

MI CASITA

24650 Crenshaw Blvd.
Torrance, Ca.
Contact: George, 30-3612,
618-1034
Type Of Music: Rock, orig. ok
Club Capacity: 1,200
Stage Capacity: 10
PA: No
Lighting: No, looking for a good
lighting system
Piano: No
Audition: Tape
Pay: Negotiable

RADIO CITY

945 S. Knott
Anaheim, Ca.
Contact: Jerry Roach or Julie
Duran, 714 826-7001
Type Of Music: Straight-ahead
rock, new wave, rockabilly, ska,
orig. ok
Club Capacity: 400
Stage Capacity: 8-10
PA: Yes
Lighting: Yes, w/operator
Audition: Tape or live
Pay: Negotiable

KNOTT'S BERRY FARM

Contact: Booking Department,
Entertainment Division, Knott's
Berry Farm, 8039 Beach Blvd.,
Buena Park, Ca.
Type Of Music: All, orig. ok
Club Capacity: Varies, minimum
600
Stage Capacity: 9 plus
PA: Yes
Lighting: Yes
Piano: No
Audition: Tape, picture and bio
Pay: Showcase

Song Market

HIT MATERIAL WANTED for
female Columbia recording artist
(2nd album). Prefer MOR, pop
rock, R&B pop and all crossovers.
Mail or deliver tapes and SASE to:
London Star Management, 10928
Magnolia Blvd., N. Hollywood,
Ca. 91601.

HIT MATERIAL WANTED for re-
cording artist. Has had four top
40 hits. 213 858-4454

HIT SONGS WANTED for produc-
tion/publishing company. Range
from adult-pop, rock to country
crossover and R&B. Your best
four per cassette. No garbage
please. Bluefield/Rodgers Music,
PO Box 726, Hollywood, Ca.
90028

PRO MUSIC is seeking songs for
placement w/major artists. Send
cassette and lyric sheets to: Pro
Music, 15723 Vanowen St., Ste.
322, Van Nuys, Ca. 91406.

HIT SONGS WANTED* R&B and
rockabilly Call Deville Produc-
tions, 213 858-0454.

Miscellany

SEEKING M/F ARTISTS/groups (all
styles) for promotion to major
local, national, international
labels. Approved material will be
submitted directly to top A&R.
We want the best only! Mail or
deliver promo and SASE to: Lon-
don Star Promotions, 10928
Magnolia Blvd., N. Hollywood,
Ca. 91601

MUSICIANS* VOCALISTS* writ-
ers sought to form new band.
Must be professional, have good
stage presence. Indians, Orientals
and other minorities encouraged.
Please send photo, cassette and
background info to: Mrs. Snyder,
256 S. Robertson, Beverly Hills,
Ca. 90012.

CO ART STUDIO/LISTENING
Room will be presenting audition
night every Thursday. If interest-
ed, please send cassette with
phone number to Co-Art Studio,
2463 Glendale Blvd., Silverlake,
Ca. 90039. For further info call
669-9085, 11 am to 1 pm or 6 pm to
8 pm. Bill or Casey.

MEDIA STUDY GROUP: Enjoy in-
tensive lecture with tape show-
ings to provide an overview of
media production and distribu-
tion. This session focuses on
new technologies and industry
perspective, visual music im-
agery and technological arts
plus video and laser special ef-
fects. For reservations call
213 508-7628

A TOP MANAGER IS LOOKING for
new acts. Rock, Top 40, Country.
Any serious artist or group who
wants a chance to go to the top.
Send resume and tape to: LeCor-
no, c/o King & His Court Talent
Mgmt., 8033 W. Sunset, Ste. 739,
W. Hollywood, Ca. 90046. Will
answer only those with resume
and tape.

ENTERTAINMENT ATTORNEY
seeks artists and groups with
superb showcase ability for indus-
try placement. 213 829-2967.

WANTED: NAME ROCK and punk
bands for upcoming concerts.
London Star Promotions
213 763-8102

MARCO MORELLI, noted come-
dian, singer and entertainer, will
be showcasing at the Roosevelt
Hotel, Thursday and Saturday,
9-10 on an ongoing basis. He is
inviting bass, guitar and drum
players to audition.
213 476-4181

ALLAN GRAHAM, PRODUCER
w/Chaucer Productions, is hold-
ing open auditions for "L.A.
Woman," a rock opera based on
the life of Jim Morrison. Looking
for 50 singers and dancers, an
"American Family," and a Jim
Morrison character. Auditions
will be held on Friday nights at 8
p.m., 6539 Santa Monica Blvd.
213 463-6893

NEUTRALITE SHOWCASES is look-
ing for country/western and
rock/new wave groups. Must be
self-contained. 11728 Alloway
Drive, El Monte, Ca. 91732
714 444-9157

RECORD COMPANY SEEKS four
staff people. Promo, PR and
general duty, 10-5. Capri Records
213 764-6833

WANTED: Publisher's rep, will
train, to work on commission
basis for Americana Music. Call
Tina between noon and 4 pm only
to set up appointment at 213
556-8326.

PRODUCTION COMPANY, R&B
Productions, seeking strong
female lead vocalist. Solo or
group fronting. Send tape, pic-
ture, bio to 2147 Holly Dr.,
Hollywood, Ca. 90068

PLAYERS ACCESS is looking for
musicians to be field reps in their
spare time. Top pay. 8217 Beverly
Blvd., suite 25, W. Hollywood,
Ca. 90048.

BERROL/COHEN MGMT (Strange
Daze) is actively seeking new
clients of promise. Write: 4869
Topanga Canyon Blvd., Ste. 1,
Woodland Hills, Ca. 91364 or call
213 704-0222

EXECUTIVE PRODUCTIONS IS
seeking new talent—heavy
metal, techno pop, new wave—
for concerts in the greater inland
empire. Tape, PR material re-
quired. Send materials to PO Box
1783, Corona, Ca. 91720, or call
Mark 714 731-0267

PERSONAL MGMT COMPANY
seeks new bands to develop, pro-
mote and manage. Send promo
and SASE to: American Enter-
tainment Gen., 8730 Sunset Blvd.,
Ste. 503, Hollywood, Ca.
213 652-1230

SINGERS WANTED to teach the
Elizabeth Howard Method for the
Voiceworks Institute. Must play
piano, will train 213 501-6533

SHELBY AND ASSOCIATES
Talent is now holding auditions
for talent contest. Cash prizes
and numerous awards in various
categories. All types welcome.
Rock acts contact Tracy Lund,
all else, Mike Shelby, 5311 Lan-
kershim, Ste. 5311, N. Holly-
wood, Ca. 91602
213 506-4259

ONE NOTE BEYOND MUSIC is
seeking artist for exclusive
representation in the college
market. Bands/entertainers send
PR kit and cassette to One Note
Beyond Music, c/o BMS, 931 N.
La Cienega, L.A., Ca. 90069. No
phone calls please.

WANTED: BLACK, HEAVY-SET fe-
male vocalist who reads and
moves well for club gigs. There
is pay. Mr Snap 213 650-500

QUARTER NOTE MGMT is looking
for new bands to manage, pro-
mote and sign. Send pictures,
resumes and tapes to: Quarter
Note Management, 6354 Van
Nuys Blvd., Ste. 217, Van Nuys,
Ca. 91401 213 785-1156 ext. 944

VIDEO PRODUCER WOULD like to
work with a high calibre new
wave rock band on a video.
Talented crew, pro equip., no
cost. Neo Productions
714 371-7000

MUSICIANS & SONGWRITERS:

Music Connection's Gig Guide
listings are intended as leads for
musicians seeking work and are
not to be construed as endorse-
ments of clubs or agencies. Be
sure your music is protected and
always enclose a stamped, self-
addressed envelope when mailing
promotional material you want re-
turned. If you encounter any diffi-
culty with an individual or compa-
ny 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 situa-
tion. No phone calls, please.

Pro Players

NEXT PRO PLAYERS DEADLINE:
THURS., JULY 29, 4 P.M.

SESSION PLAYERS

FEDERICO RAMOS

Phone: 213 935-7733

Instruments: Electric, classical, 12 string guitars. Sideman and arranger
 Styles: Jazz, rock, Latin, country and western, R&B, funk, flamenco

Read Music: Yes

Qualifications: Extensive world-wide experience and training. Hot soloist. Creative rhythms, perfect tempo.

Available For: Professional recording and playing situations

AARON NESBIT

Phone: 213 748-4747 (home) or 462-0281 (work)

Instruments: Keyboards

Styles: R&B, funk and pop

Read Music: Yes

Qualifications: 10 years studio experience. Arrange horns, strings and rhythm. Producer. Arranged and played on many albums, including Al Green and Warner Brothers LPs. Great creative ear.

TERENCE ELLIOT

Phone: 213 306-3912

Instruments: Electric and acoustic guitar

Styles: All

Read Music: Yes, sightread

Qualifications: Excellent experience in jingles, soundtracks, video and group recordings. I am a tasteful dynamic player with a hook for your hit. Tape and video available.

Available For: All professional recording and playing situations

STEVE PEMBERTON

Phone: 213 785-0160

Instruments: Drums, commercial and orchestral percussion

Styles: All—pop, rock, jazz, etc.

Read Music: Yes

Qualifications: Graduated Berklee, Summa Cum Laude; formerly w/Frankie Avalon, "Love Boat" cruises; heard on Dinah Shore, John Davidson shows; have played Atlantic City, Vegas, England, Scotland, Canada, Bermuda, and S. America. Extensive stage, recording and TV experience.

Available For: All professional situations: recording, jingles, TV, casuals, teaching, etc.

MARTILLO MORENO

Phone: 213 936-4114

Instruments: Congas and timbales

Styles: Enjoy all styles, expert Latin percussionist

Read Music: Yes

Qualifications: 10 years professional work in recording, concert gigs, club bands, road work and theatre album/sound track credits

Available for: Serious interests only

FAT CITY RHYTHM SECTION

Phone: D.W. Darling, 213 936-2423

Instruments: Bass, drums, guitar, keys, percussion, horns, lead and background vocals: whatever you need

Styles: R&B, pop, funk, jazz, rock

Qualifications: We are all trained musicians with extensive live, studio and record experience. Very reasonable rates. Tapes and credits available upon request.

Available For: Sessions, demos, live work and production

GEORGE KAHN

Phone: 213 392-1008

Instruments: Oberheim OBX-A-8-voice, Rhodes

Styles: Rock, jazz, all popular styles

Read Music: Yes

Qualifications: 9 years experience on synthesizer and in studio, singles released on A&M, 20th Century Records. 4 years experience as arranger. Available for sessions, showcases, etc. Will also rent and program synthesizer for sessions. Tape available on request.

SPARKS SINCLAIR

Phone: 213 705-6466

Instrument: Pedal steel guitar

Styles: Country, rock, southern rock

Read Music: Yes

Qualifications: 2 years w/Baywood, played with Best Little Whorehouse in Texas (orig. Broadway production), toured w/Gordon Lightfoot, Billy Joe Shaver, Waylon Jennings, Tompall Glaser

Available For: Sessions, club work, any other

JON DELSON

Phone: 213 650-0758

Instruments: Fretted/fretless electric bass

Styles: Solid in all

Read Music: Yes

Qualifications: Extensive studio and live exp., including album and TV

work, demos, jingles, concerts and club work. Extremely reliable and reasonable.

Available For: Sessions, demos, paid showcases, fill-in work.

LANISE HUGHES

Phone: 213 850-0410, 716 856-4771

Instrument: Drums

Styles: Rock, R&B, jazz, fusion, pop, jazz, soul

Read Music: No

Qualifications: Former drummer for the Stone City Band and Rick James; 6 years exp.; worked with the Temptations, Teena Marie; toured with Rick James, Teena Marie and the Stone City Band throughout the U.S. and Europe. Highly qualified and experienced

SCOTTIE HASKELL

Phone: 213 893-4426 or 652-0257 (leave message)

Vocal Range: Soprano/alto, 3 octaves. E flat below middle C to F two octaves above middle C.

Styles: All

Sight Read: Yes

Qualifications: Extensive recording experience in the studio on lead/inner part vocals. Product commercials, demos, films, TV specials. Top 40 singles and sound-alikes. Excellent ear. Pro attitude.

Available For: Any working situation: background, lead, demos, studio

TECHNICAL

BRUCE JACKSON

Phone: 805 496-5756

Skill: Recording Engineer

Available For: Studio sessions at own 16-track.

Qualifications: Have worked for Kenny Rogers, Edgar Winter, Buddy Miles, O'Jays, Jo Jo Gunn. Experienced studio engineer; play guitar, bass, keys, excellent singer, open-minded musically. Prefer hit-oriented pop rock, rock and R&B.

PITT KINSOLVING

Phone: 213 792-3531

Technical Skill: Recording engineer

Styles: Acoustic and folk music is my specialty; also rock, jazz, country and classical.

Qualifications: 8 years experience working with both multi-track and live to two-track (audiophile) techniques. A record I engineered and mixed was rated "A" for sound quality by *Audio* magazine. I have worked with Larry Coryell, John Meheegan, Roger Sprung, Pat Sky, Peter Bellamy and many other fine artists. I would like to work with you. I have studio access at favorable rates.

KEN PARRY

Phone: 213 796-6939

Technical Skill: Concert sound/recording engineer

Qualifications: Many years experience as recording engineer—demos to masters. Play guitars and drums.

Available: Multi-track recording plus concerts, club and showcase mixing.

VOCALISTS

THE HARMONY KID

Phone: 213 506-4515

Vocal Range: 3 octaves tenor to baritone

Styles: Buyer's choice

Sight Read: More or less

Qualifications: Precision vocal harmonist, 14 years stage and studio, professional barber shop quartetsman (love singing a cappella!); roots in pop, jazz, disco and R&B; lyricist, strong ear, versatile, lots of ideas, enjoy collaboration (songwriting, arrangements lyrics, dialogue, et al.), own transportation, member AFTRA, AGVA and NARAS

Available For: Hire!

SABRENA A. JOHNSON

Phone: 213 733-6582

Vocal Range: Alto/soprano

Styles: R&B, jazz, pop and disco

Read Music: Yes

Qualifications: Vocal harmonist, songwriter, lyricist. Stage and studio experience, jingles, strong ear. Enjoy collaboration, versatile, get high on music.

Available For: Sessions, club work, concert tour

VICKI WINANS

Phone: 213 876-1807 (after 5 p.m.)

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PA's & Amps 2

Peavey power amp, 200 watt RMS, 2 JBL bass bends w/ Cerwin Vega 15" spkrs. Will separate, \$550. Jim 213 956-1092y

Univox Bass or guitar amp, 50 w, 2 chan., 4 10" spkrs., \$180. 213 462-4502y

Speaker cab w/ one 15" Jensen spkr., \$110 213 462-4502y

Traynor YVM-6 PA, 100 w, 6-chann., reverb, 2 columns, 4 12" spkrs. in each, \$500. Ron 213 271-4839y

Two Carvin DCA 700 power amps, \$350 each. John 213 999-6577y

1957 Fender Bassman amp, four 10" spkrs., tweed, all orig., \$525. 213 874-5170y

Two 50 watt BGW stereo power amps, exc. cond., \$350 obo. 213 466-5130y

Tapco 10-band graphic EQ, \$200. Furman parametric EQs, \$150 each. 213 242-1777

Sunn bass cabinet, front loaded w/ new 18" spkr., 200 RMS, \$250. Ron 213 506-8774

Acoustic 406 bass cab, 2x15 spkrs., front, loaded, refig, style, \$325 obo. Bruce 213 650-9586y

Yamaha EI4-200 PA mix board, 2 Ev S15-3 speakers, 1/2 EV FM 12-2 monitor speakers. One Peavey monitor amp. Exc cond., \$2000. Del 213 670-8298x

Peavey Bass spkr., 15-inch, \$100. Chuck 213 784-1830y

Orig. AC-100 Vox amp w/ matching spkr. cab, \$1000 obo. Martin 213 275-1234y

Silverstone Twin 12" amp, \$150. Andy 213 473-3179y

Kustom 100-watt amp. Top cond., \$100. Paul 213 459-7154y

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Mesa Boogie Mark II, 15", 100/60 graphic EQ, reverb, channel select foot switch., h/wood. cab., Anvil case w/wheels. Mint. cond., \$1175. 213 760-2671y

Ampeg SVT cabs and head, exc. cond., \$350 obo. Mark Mason 714 840-8033y

Fender Twin Reverb w/ skrs. & foot sw. Alex McFree 714 849-2352y

Kustom 6-channel PA with 250 watt amp, reverb, 9 band EQ, effects & monitor send, \$400 obo. Donny 213 899 8079y

acoustic 117 amp, brand new, \$250. Mark 213 839-3820y

Citation 12 amp, \$195 213 852-1961y

Marshall 100 watt super lead head \$550; Marshall 50 watt head \$450; Marshall cab. w/4 12" spkrs. 213 761-8013x

Tape Recorders 3

Pioneer RT909, 10.5 in. recorder, open reel, \$400. 213 469-9160y

Tascam 8516 16 track recorder w/dx-bin cabinet. Model 15 mixer w/harness, model 35-2 with a DX2 in cabinet. Price inclds. all cables & remotes. \$10500. Jack Wilson 714 866-1160y

Teac 144 Porta-Studio, almost new, \$800 obo. 714 963-5175y

Teac 3340S 4-track, \$695. 213 852-1961y

Complete Teac 8-tr. studio, 80-A 25-2 Model 5A, \$6000 obo. 213 824-2620y

3M Model M64, 2-track tape machine, 15/30 belt drive, formerly at Heider's, SF. \$2750 obo. Mark 213 467-4122y

Sansul AX-7 mixer, 4 in, 2 out, bit. in reverb, \$200. Terry 213 889-6202y

Onkyo TA 2020 cassette, brand new, \$150. Steve 213 769-5451y

Akai X-200B stereo reel to reel w/ auto reverse, just calibrated, \$150. 213 281-5730y

Revox A-77 4-trk., 7 1/2 ips, reel to reel recorder, perf. cond., \$425. David Hamilton 213 559-2375y

Music Acces. 4

JBL K125 guitar spkr. Exc cond., \$100. Guitar synth., 3 oscillators, multi-effects by Electro Harmonics, 19" rack mount., \$225.

Altec lens horns, 120 watt electro voice drivers in cabs, \$65 each. Paul 213 459-7154y

PVCS 900 mix console, \$200 213 361-2761y

2 bass drum fiber cases, 22", exc. cond., \$60. 1 fiber trap case w/ hvy. duty castors, \$50. Steve 213 769-5451y

MXR limiter, in Box. 213 763-5133y

Mutron Biphase stereo phase shifter w/ pedal, \$150. Maestro Echoplex with sound on sound, \$175. Steve Wilson 213 876-9415y

Nady Pro 49, cordless, exc. cond., \$250 obo. 2" 16 or 24-track tape, \$35 each. Cliff 213 848-6720y

Neumann V87 mikes, \$725 each. 2" 16 or 24-track tape, \$35 each. 213 852-1961y

Roadcase for Rhodes, suitcase bottom enclosure \$125. Joe 213 965-8696y

Roland RE-501 Space Chorus Echo. New. \$700 OBO. Stu 213 454-1563y

JBL K-145 guitar spkr. excint. cond. \$100. Guitar synth. 3 oscillator, multi-effects electro-harmonics 19 in. rack mount. \$225. 213 473-0680y

Altec Lens Horns w/120w. Electro voice drivers in cab. spkrs. \$65 ea. Custom 100w. amp. top., excint. cond. \$100 213 473-0680y

Shure PE-56D mike, new, \$80. Shure DE 588 mike, new, \$50. Randy 213 463-6376y

Foot switch for pre-CBS Fender amp, \$10. Foot switch for Arp synth, \$10. Name plate for Fender amp or guitar case, \$5. Mark 213 838-5469y

String Bass covers, 5/8, 3/4, 7/8 from \$25 o \$50. 213 462-4502y

Mutron Biphase, \$90. Maestro phase, \$35. Ed 213 281-5730v

Smallstone phase shifter w/ AC adapter, \$25. 213 763-5133x

Guitars 5

Les Paul custom w/ case, very good cond., \$500. Mark Richardson 213 859-3820y

Acoustic guitar, very good cond., \$150. Mark Richardson 213 859-3820y

Acoustic guitar, very good cond., \$150. Mark Richardson 213 859-3820y

Sharville Star, white body w/ pin stripes, looks R&R, mint cond., humbucker pickup, tremolo, case, \$600. Don 213 899-8079y

1963 Gibson ES-335, black, perf. cond., \$675. Don 213 899-8079y

New Gretsch electric, used once, case, \$150. 213 666-8016y mornings

1977 Gibson 335, perfect cond. w/ hsc., \$500. Steve Wilson 213 876-9415y

Classical guitar, exc. cond. w/ case. Steve Wilson 213 876-9415y

Gibson SG custom, exc. cond. w/ case. Mike 213 394-8466y

Guild D-35 exceptional sound for this model with case \$500. Heien 213 396-7514y

Gibson melody maker, early 60s, good control feedback, \$360. 213 933-1433y

Gibson 335, 1969. Dark wood finish with case. \$650. Alan 213 345-4707y

Fender Precision Bass, rswd. fngbd., custom w/ 24 frets, snbrst. body w/ Badass bridge. Exc. intonation and sound, \$450 w/ hsc. 213 462-4502y

Flamenco, hand made in Spain, 1959, hsc., never played., \$395 213 477-5867y

Travis Bean Artist model, custom paint w/ hsc., \$450. Gibson Thunderbird bass, all orig., '62 w/ anvil case, \$650. 213 242-1777y

Yamaha FG580 steel string classical guitar w/ case, \$250. Linda 213 928-8646y

Guild F40 all maple w/ beveled back, mint, w/ case, \$450. 213 781-3947y

Sigma DR-28 acoustic guitar w/ case. Made for Martin, fast action, like new, \$225 obo. Chris Welton 213 255-7325y

Martin D35 with case, gd. cond., \$700 obo. Allen Giel 714-827-2969y

Gibson electric hollow Es 175B, sunburst, humbucking P/U, collector's item, exc. cond, hardshell case 213 954-9967w

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Keyboards 6

- Honner D-6 clarinet, excnt. cond. \$450. John 213 448-0917y
- Hammond M-3 organ with 147 Leslie, perf. cond., re-finished \$700 OBO. Tone 213 852-9844y
- Yamaha Cs-80 polyphonic programmable synthesizer with touch sensitive keyboard incldg memory bank. \$2995 OBO. Eric 213 762-9861y
- Quadra w/pedals - an orchestra at your fingertips. \$2500 OBO. Stu 213 454-1563y
- Roland Microcomposer 4, digital sqncr., TR 808 copy rhythm unit, best offer. 213 824-2620y
- Hammond B-3 Leslie pedals, refinished, exc. cond. \$1850. 213 876-4882y
- Hammd CV organ w/ percuss., lg. Leslie, full double KB & bass peds., dolly, covers, bench, exc. cond., \$1300 obo. Jackie Koozin 213 766-9049y
- Yamaha CS80 synth., exc. cond., case, \$3500. Doug 213 824-2620y
- Polymoog synth. w/ case, \$1800. Mini-Moog synth., case, \$900. 213 454-7928y
- Fender Rhodes stage model, 73 keys, gd. cond., \$506 firm. Cat 213 935-6194y
- Wurlitzer Spinet piano, exc. cond., \$850 obo. 213 657-6759y
- Casio M-10, exc. cond., AC adapter, \$110. 213 760-2671y
- ARP 3 Ensemble w1 anvil case, \$750. Hohner Clavinet D-6, \$425. 213 281-5730y
- ARP Odyssey synth. perf. cond. w/ road case, \$450. David Hamilton 213 559-2375y
- Wurlitzer upright, rosewood, grt. cond., \$850. Terry Brown (after 5 pm) 213 501-6181y
- Kimball 67 concert grand, ideal for recording. \$12000 list, will take \$7800, incs. truck. Steve 213 703-5077y
- Kimball baby grand. Juanita 213 655-1937

Percussion 8

- CR 78 programmable drum machine. \$285. Mark 213 874-2135y
- Tama Superstar drums, custom mahogany finish, 8 concert toms, 16" & 18" floor toms, 22" bass drum, 5 1/2x14 chrome snare, all h/d tom stands, hdwr., Zildjian cymbals, \$1500. Ronnie 213 559-6376y
- Camco wood snare, 4 1/2x15", \$100. Andy 213 473-3179y
- Rodgers studio 10 drum set in black w/ all hadvr. plus extras. Steve 213 769-5451y
- Jazz collectors ala Max Roach, Tony Williams, 4-piece, 14x20, 8x12, 5x14, 14x14, \$500 obo. Paul 213 730-7285y
- Ludwig Octa Plus plus, mahogany finish, brand new, full set of toms, 6" to 60", open and double headed, 2 24" bass drums, 18" & 20" floor toms. \$4000 obo. 213 372-1547y

Guitarists 9

- WANTED**
- Female guitarist nd. for all-girl creative rock band. Not heavy metal. Robin 714 359-8860y
 - Lead guitarist wtd. for Rayonics, new music band in LA/PJ 213 221-1212, 652-8314y
 - Christian lead guitarist nd. 213 276-4767y
 - Killer guitarist wtd. by Ducks Duet. 213 703-5077y
 - Needed: R&B guitar player, backing female vocal group, willing to play both standard and contemporary arrangements of R&B classics. Karen or V. 213 656-8591y
 - Enthusiastic, dedicated guitarist sought for orig., fascinating dance band. Tom 213 399-2081x

- Rhythm guitarist, double on KB wtd. for album project. Rachel 213 662-6438y
- Female guitarist, attractive, must sing, wtd. Have bkngs. already. Don 213 501-0515y
- Hot female lead singer needs hi-energy lead guitarist. Orig. material. Pro, willing to work. Shaylah 213 397-9812y

AVAILABLE

- Guitarist, 27, plays lead, all styles, versatile seeks working situation. Bob 213 820-6408y
- Female rock/reggae guitarist, dbis. on keyboards, ball & vocal looking to join or form local band. Reads, writes & learns music. Felicia 213 549-7841y
- Guitarist/arranger/copyist seeks casuals band or substitute situation. Reads, sings backup. Have equip. & transp. Pro attitude, very reliable. 213 371-5641y
- Pro guitarist w/ extensive studio, live exp. sks. pro sit. Scott 213 466-4102y
- Guitarist, 27, gd. plyr., all styles, reads, sings, gd. equip., transp., sks wkng. casuals, T40, studio. 213 763-5133y
- Guitarist/composer/sngr sks. new wave band w/ rehearsal space. 213 764-6656y
- Guitarist exp. In rock and country sks. wkng. or recording band. Gd. image, vocab., equip., attitude, chops. Ben 213 273-1937y
- Guitarist sks. melodic rock or jazz infl. rock band. Have vocal ability. Bruce, after 6 213 765-6054y
- Guitarist, C/W, rockabilly, R&B, doubles on mandolin, violin, vocals, sks pro wkng. band. Dick 213 854-2303y

- Quality, pro guitarist sks. wkng., record sit. Reads, arranges, dbis. on 3 instr., some vocals. Over 14 yrs. exp. in jazz, rock, MOR, blues, country. 213 Jai 213 451-3734y
- Guitarist sks. wkng. band. Mike 213 394-8466y

- Guitarist, exp. country, jazz, rock, R&B, all styles, sks. wkng. band. Pros only. Doug 213 432-7180y

- Guitarist/singer/songwriter, 26, music degree, solo LP plays rhythm and some lead, sks. pro established wkng country rock club band. In town only. 714 529-8168y
- Excellent blues guitar plyr. infl. by the best blues of the last 20 years. Gibson L-5 and tube Fender Bassman. James Gordon 213 939-4998y

- Estab. English guitarist, modern percussive dynamic style, exp. with top acts, sks. position with headlineing record and touring band. Pros only. Rod 213 656-2005y
- Hot, tasy lead guitar, R&R, R&B. Label or wkng. only. Have axe, will travel. Steve Sisco 213 469-9422y

- Lead guitarist/vocalist, country and R&R, exp. dependable, exc. stage presence, sks wkng band. 213 249-4639y

- Lead guitarist/sngwr./ sks. orig band or female voc. to form band. Pros only. Hal 213 441-4343y

- Nasty guitarist avail. for wkng. sits. 213 559-2367y
- Guitarist, country rock, R&B styles, sks. wkng. band. Doug 213 432-7180y
- Melodic guitarist avail. for jazz or fusion groups. Sight reads. Pros only. 213 306-3912y
- Versatil lead guitarist sks. working or soon wkng. band. Bob 213 820-6408y

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- ☐ Female KB sks. pro orig. artist for rec., shwcs., collaboration to explore modern uplifting dance sounds. 213 345-5134y
- ☐ KB w/ Prophet 5, Freeman orchestrator, Rhodes sks, gd. orig. band. 213 827-0348y
- ☐ Organist/pianist avail for casuals. Local work only. Donna 213 764-5805y
- ☐ KB w/ gd. equip. sks progressive rock or jazz band. Jerry 213 752-2269 after 7 pm
- ☐ KB/guitarist avail for road gig with Yamaha Grand, prophet, full guitar set. Gary 213 901-1230y
- ☐ KB sks orig. band. Comm. hard rock. Has image, pros only. 714 971-3114y

- ☐ Led vocalist wtd. by production co., strong vocal, gd. looks a must. Graham 213 933-1433
- ☐ Lead male vocalist wtd. for heavy metal rock band in Pasadena, orig. mat., serious. Denny 213 795-2790y
- ☐ Black female vocalist, 19-24, versatility, presence, nd. to join progressive funk/rock group. Infl. Prince, Rick James. Currently in studio w/ mgmt., contracts pending. For audition call: Boo 213 935-1416, 933-5226 Des 213 299-6394, 291-1380y
- ☐ Lead vocalists wtd. for pro hard pop band recording now, have major label interest. Must be good lkngr., tenor range, gd. attitude. Brian 213 954-0735y
- ☐ Lead singer wtd. for band playing orig., infl. by Sex Pistols, Ramones. SFV. Bob Bob (after 7:30 pm) 213 346-3555y
- ☐ Ramses II sks. magnetic, energetic, dynamic vocalist. Must be dedicated pro, paid gigs and rehearsals. Tom 213 399-2081y
- ☐ Lead vocalist wtd. to complete top NY act. Rocking image for orig. and copies. Record co. interest, poss. touring. For aud. call: 714 941-7078y

Vocalists 12

WANTED

- ☐ Rocker front person wtd. to complete yng. band aimed at concert level. Lots of hair a must. Pop rock metal. 714 443-8407y
- ☐ Male lead voc wtd. for prof European style heavy metal band. Tapes & image recrd. 213 761-8482y
- ☐ Vocal duo sks. hi-energy sngr. who can dance & sing harmonies. Group combines style of Prince, La Belle, grace Jones. Bonnie 213 386-7070y
- ☐ Vocal frontman wtd. for har rock band. Must had exp. and dedication. 213 342-1977y
- ☐ Male voc wtd w/ high range vocs. & can sing Zeppelin & blues. Must be between 15 & 18. must have own equipment. Terrance 213 763-0159, Joe 213 760-3152y
- ☐ Vocalist nd. for Latin band, salsa music Edwin 213 223-4779y
- ☐ Hot lead sngr., front man wtd. for pro South Bay heavy metal band. Serious pros only. 213 372-1487y
- ☐ Female singer or singers wtd. for 2 rock tunes already recorded. Go-Go's or raspy rock type vocs. pref., but? Call for aud: 213 Gary Gladstone 213 506-8498y
- ☐ Ghost writers sk. lead guitarist who can sing lead vocals for improv rock group. Infl. Pink Floyd and the Dead. 213 876-8716y

- ☐ Top female voc wtd. for upcoming album. Gd. pay, must have grt. range. 213 255-0654x
- ☐ Female vocalist wtd., pop/rock styles. 213 412-3334x
- ☐ Two girl back up sngrs wtd. for C/W TV show, club dates and concerts. Must know harmony, have gd. stage presence. Paul 213 518-5487x
- ☐ Female vocalist wtd. for all-orig. rock band. Must understand R&B, reggae, rock styles. Pros only. Feldman 714 689-6968x
- ☐ Vocalist/front man wtd. for balls out metal i. d. Curt 213 605-5992x
- ☐ Vocalist w/ instrumental abilities wtd. by Chapman Stick/drums duo for variety/orig. Have studio/agent gigs. 714 788-5736x
- ☐ Female vocalist that can play guitar or piano to front T40 grp. the will be travelling. Mike 213 464-5153, 856-0374x
- ☐ Six-piece orig. rock band sks. dynamic male voc. with range, unique voice, image and studio exp. for rehearsals, gigs, record., shwcsng. Frederick 213 962-8009x Message 714 981-0070x
- ☐ Singer wtd. for paid demos. Don Henley, Kenny Rogers style. Jim 213 703-0166x

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AVAILABLE

- ☐ Female voc from lower C to E above high C. Opera, B'way, jazz, pop, folk. Gail 213 661-5163y
- ☐ Female lead vocalist, 16, sks. new wave punk band. Infl. Pat Benatar, Go-Go's, Quarterflash. Helen 213 660-3920y
- ☐ Male lead vocalist, mature, versatile, exc. stage presence and appearance. Dwayne 213 760-7810 after 5 pm.
- ☐ Female singer/lyricist w/ contacts, exc. stage appearance nds. to join or form band for work and record. 213 474-2591y
- ☐ Gay male vocalist nds. gig with sam kind of person. Hard-working, avail. 213 769-4100
- ☐ Lead singer/guitarist sks. wkng. R&R band. Will travel. David 213 907-6168y
- ☐ Singer sks. T40 or R&B group. Lyric baritone, pref. pro, wkng. grp. 213 751-5245y
- ☐ Powerful hi-energy rock drummer, album and single credits sks. pro record and tour sit. only. Mark 213 960-3729y
- ☐ Exp. female voc. sks. working band, pref. WLA, Valley area, serious only. Before 10 pm 213 704-4772y
- ☐ Lead male tenor vocalist/lyricist w/ melodic rock directions sks. estab. band. Recording, stage exp. w/ commanding presence. Pros only. Sean Micheal 213 763-1951
- ☐ Female vocalist lkngr. to form or join orig. high-energy creative group. All serious inquiries call: 213 763-1737y
- ☐ Lead vocalist/front person, dynamic, versatile, tasteful, strong presence. Infl. Foreigner, Journey, Loverboy. Will give 100 percent in any pro sit. 213 763-1737y
- ☐ Vocalist, dynamic wts. to join with sngrwr or group for publication and demo concerts. Has money & capital to invest for prod. Jim England 213 256-9098y
- ☐ Pro female vocalist will do vocals on yr. demo for free. 213 856-8616x
- ☐ Trained male vocalist lkngr for band or musicians for comm. rock band. New wave infl. Have done demos. Joseph 213 666-6772
- ☐ Female vocalist, one of the best, entertainer and rec. artist avail for fairs, conventions and data video clubs. Also play piano & guitar. 209 537-7432y

NOTICE

MUSIC CONNECTION'S
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(213) 462-3749
IN ORANGE COUNTY:
(714) 846-6065

YOU CAN CALL THESE NUMBERS
24 HOURS A DAY TO PLACE
YOUR FREE CLASSIFIED AD

- ☐ Rock, jazz, funk voc sks wkng. sit. Have lots of exp./studio stage. Petha 213 462-3530y
- ☐ Male lead voc avail. Have grt. image, att., studio, stage exp. Mike 213 465-2978y
- ☐ Singer/instrumentalist/writer sks. sit. to write w/ someone else. Doug 213 432-7180y
- ☐ pro female lyricist/vocalist w/ great looks and greater hooks sks power pop new wave band. Video, record exp. Pro attitudes only. 213 784-4060 after 3 pm
- ☐ Two backup singers, one soprano, one alto lkngr. for orig. shwcs, sessions, & tours. Jane 213 936-5466y
- ☐ Male voc., tenor avail. jpr 213 441-3439y
- ☐ Female caribbean lead sngr. & lyricist sks. equip., exp. band. Root rock and reggae. Have connections. Conchita 213 382-3437y
- ☐ Vocalist sks. appearance on Top R&B, soul, R&R, oldies shows and festivals. Any style. Bob Star 213 389-3471, 672-2349y
- ☐ Female vocalist, serious, sks. wkng. new wave or T40 band. OC beach area. Lynn Gose 714 557-2218y
- ☐ Pro male voc. sks. work. Stage and studio exp., distinctive tenor voice, pref rec. work. Alexis Storm 213 907-8059y

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You can call this number
24 hours a day to place
your free classified ad.

- ☐ Female voc. w/ magnetic presence sks R&B, R&R band ready to work or record. Linda 213 399-5617y
- ☐ Singer, 12 yrs. exp., club, studio, concert sks. wkng. sit. Lead, background vocals., write, arrange. Album credits. Pro Only. Debra 213 765-1593y

Drummers 13

WANTED

- ☐ Drummer nd., jazz & pop standards. Peter 213 244-9767y
- ☐ Drummer wtd. for modern band, new romantic/ska vein. Image conscious pros only. 213 316-7845y
- ☐ Drummer, 18-23, wtd. for heavy pop band, all orig. w/ mgmt., image, shwcs dates, reh space, helpful, long term only. Vicky 213 656-9515y
- ☐ British rock drummer w/ backbeat wtd. for stylized, contemporary rock band w/ positive attitude. Eg Mahan 213 399-4747, 278-633x

- ☐ Drummer wtd. for the next LA super-group. Have label deal, mgmt., discretion. You must have equip., trnspt., exp. presence, att. Billy 213 882-1490y
- ☐ Drummer avail., 17 yrs. exp. stage studio, concert, TV. Toured w/ top name rec. bands. Three sets of drums. Steve 213 553-4581y
- ☐ Female drummer, attractive wtd. for band. Have bookings. Don 213 501-0515y
- ☐ Hi energy hard rock w/ jazz infl for all orig. hi-energy hard rock group. Must be professional, tapes reqrd. 213 780-0501y
- ☐ Drummer wtd. for orig. progressive oppo band in H'wood area. Jason 213 660-2578y
- ☐ Drummer wtd. for new wave band. Mick 213 837-3801y after 7pm
- ☐ Rugged Faye sks. drummer into whip sound. Infl. Duran Duran, Gap Band. Richard 213 836-8891y
- ☐ Drummer wtd., Infl U-2, Devo, Missing Persons for intense percussive rhythmic rock group. 213 990-3295y
- ☐ Drummer wtd., must be solid with pro exp. for all-orig. rock band. We have demo. Richard 213 399-8973y
- ☐ Drummer wtd. for new music band. Travel, experimental & versatile. Terry 213 665-7951y
- ☐ Drummer wtd. for avant tribal group. Experimentation & dependability a must. Andy Crane 213 463-9845y

- ☐ Drummer nd. yesterday for hyperactive pop/rock trio. Must sing. Call The Hit 213 907-9495x
- ☐ Infinite Records artist, "911" nds modern wave drummer for immed. record. and glgs. Nino 213 838-9330x
- ☐ Drummer/singer, lead and backup, wtd. for steady club wkng. trio in Anaheim. All styles plus orig. Must be sensitive, versatile, solid pro. 714 529-8168x

AVAILABLE

- ☐ Drummer, exp. pro sks. work w/ other serious pros. Las Vegas show exp., read & play any style, sing too. Ken 714 563-9276y
- ☐ Drummer, 13 yrs. exp, 7 yrs. road exp. sks. estab. group with heavy, sellable mat. Image minded pros only. Paice, Dunbar infl. Snit 213 799-1483y

- ☐ Pro drummer sks. basic R&R band, similar to Stones, Rockpile Jim 213 467-4401
- ☐ Drummer/vocalist, exp. solid & versatile, good equip. including PA & transport., will travel, sks. wkng. or record band for clubs or casuals. 213 828-8966y
- ☐ Drummer/percussionist avail for demos, wkng. sit. Exp. pro, music degree, complete equip. Micheal 213 479-0563y
- ☐ Drummer sks band with Eurotech infl. David 213 876-9622, 386-8600y
- ☐ Drummer pro, solid versatile, name act credits, concert, studio, club exp., sks. band wkng. or w/ label, pref. R&R. 213 839-7246y
- ☐ Drummer sks. dedicated band w/ mgmt. Can travel. Charlie 213 386-9566y
- ☐ Jazz drummer sks. creative sit., jazz or fusion. also, play mallet instruments. John Fitzgerald, BFA 213 827-4283y
- ☐ Drummer with 12 yrs. exp. road & studio, Nice kit, transport, lking for 80's type group. 213 914-5366y
- ☐ Drummer, 28, 10 yrs. pro exp. reads, lking for wkng. and/or creative music project. Steve 213 850-0973y
- ☐ Drummer sks. powerhouse heavy metal band. Dependable, dedicated. Craig 213 374-7433y
- ☐ Pro rock drummer, exp. with credits. Est. recording and touring acts only. 213 662-0516

- ☐ Experienced drummer avail, ready, willing, able. Pros only. Barry 213 995-0930y
- ☐ Professional rock drummer from Detroit, exp. w/ major groups, solid, outstanding performer. 213 662-0516y
- ☐ Drummer, pro, solid, versatile sks. orig. rock project w/ mgmt. 12 yrs. studio & concert exp., gd credits, tapes avail. Bob 213 464-8381, xD311
- ☐ Drummer reads, sings lead, background lking for casuals. Ref. avail. 213 821-1222y
- ☐ Drummer/singer sks. rock/wave band with reh. space in N. Hollywood. Avail evenings. Between 4-10 pm 213 764-6666y

- ☐ Pro rock drummer form Detroit, exp. w/ T40 groups. Solid, outstanding performer. 213 662-0516x
- ☐ Drummer sks. working/soon to be wkng. band. Rock, jazz, fusion, T40. 213 295-1203x
- ☐ Drummer, 28, sks. wkng. band, demos. Rodger 213 367-4813x
- ☐ 15 yrs. exp. studio, stage. Strong vocals, prefer R&B or strong R&R, sks. group w/ mgmt. or record deal. 213 934-8359x
- ☐ Drummer, 12 yrs. exp. sks. wkng. sit. have stage, studio exp., trans, equip. 213 914-5360

Horns 14

WANTED

- ☐ Sax player wtd., R&B influence. Howard 213 852-4786y
Chuck 213 780-8941y

AVAILABLE

- ☐ Trumpet player sks. wkng sit. Have new sound, 10 yrs. exp. Bruce 213 462-2592y
- ☐ Bass bone, tubs, bone, euphonium plyr. avail for jazz, rock, pop, classical, etc. Clint 213 792-6351y
- ☐ Sax avail. for rock, jazz, oppo, etc. Alto, tenor, soprano, flute KBs, writes, arranges. Jim 213 792-6351y
- ☐ Flutist w/ exquisite lyrical sense sks. versatile accompanist or wkng lounge grp. to play pop, Latin, jazz, lite classical. Send resume, letter to: David Osborn, PO Box 6628, Alhambra, CA 91802.
- ☐ Saxophone/harmonica plyr. into gigging, recording will also help with writing & arranging. Have equip. & transport. Jeffy 213 399-6268y

Specialties 15

- ☐ Singer/songwriter/KB/guitarist w/ pop original band direction lking for heavy drummer, must sing, melodic bassist, must sing, lead guitar, must sing and double keys. Joe 714 946-1436y
- ☐ Wanted: Manager/agent/promoter with charisma, clout and persistence to achieve commerial success marketing of singer, songwriter with solo LP and Music degree. Star material. 714 529-8168y
- ☐ Accordion player wtd. for post heavy metal band. Steven Morris 213 797-3313y
- ☐ Guitarist/songwriter sks. collaboration w/ KB for writing duo. Infl. Wire Simple Minds, Human League. Glen 213 876-6988
- ☐ Lyricist sks serious musical collaborator for pop and R&B styles. Rich 213 663-5239y
- ☐ Tamala, the blues poetess, nds. the mystical, magnificent punk-funk blues band. Embryonic beginning, superstar potential. Tamala 213 791-2401y

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☐ **Synthesist/producer avail.** for indprnt projects, prfrmg, ect. Have multi-faceted music studio, digital sequences, vocorder, ect. 213 824-2620y

☐ **Experienced soundman wanted by FM Top-40 rock band.** Must be able to travel. 213 465-4030y

☐ **Wanted-serious musicians** to form new rock bands, play club circuit. Looking for all instrmnts. dedicated 714 595-1315, 714 595-9692y

☐ **Female vocalist sks.** Musicians to form an American Abba. Kathy 213 763-8103y

☐ **Established singer/sngwrtr/guitarist** with new wave infl., management & record interest sks. talented backup band for showcng. and & recording. Pros only. Bill 213 943-2619y

☐ **Conga player avail.** for gigs, sessions, concerts, pro dependable, exp. Angelo 800 431-1953 x19 213 339-9769y

☐ **Violinist/guitarist/vocalist** avail for stage, sessionwk. Exp. in rock, country, pop, jazz George 213 399-5153y

☐ **Jazz musicians wtd.** for working band. Call between noon and 7 pm. 213 613-1402y

☐ **Arranger/copyist** avail for pop, R&B, rock, complete prod. avail. 213 874-4367y

☐ **Organist nds. band.** Infl. Deep Purple, ELP, Pink Floyd. Steve 213 391-7014 213 392-6622y

☐ **Pro female vocalist with superior looks** style, power and PA lngk to join forces w/ power pop new wave band w/ gd. orig., determination. Has stage, studio exp. 213 398-4022y

☐ **New wave, ska harmonica player,** Madness, Bad Manners, Huey Lewis & News. 11 yrs. pro exp., can sight read. Jim Anderson 213 662-2807y

☐ **Lead vocalist forming all-female R&R band,** Orange County area, serious only. Vic 714 530-8315y

☐ **Guitar roadie wtd.** for progressive rock band. Must have basic knowledge of guitar set up and guitars. Mike 213 208-2807y

☐ **Musicians wtd.** for showcase, bassist, guitarist, drummer. Mark Peilli 213 208-2807

☐ **Composer wtd.** to write significant hit tunes with wild and intelligent lyricist. Must like new wave, show tunes, pop, R&R. Melanie 213 764-5920y

☐ **Guitarist from heavy metal band Medusa.** Mark 213 761-8482y

☐ **For info on SF band Trauma,** call: 213 761-8482y

☐ **African style drummer sks.** dance-oriented band. Pref. OC or Long Beach area. 714 775-3511y

☐ **Wanted-serious musicians** to form new rock bands, play club circuit. Looking for all instrmnts. 714 595-1315, 714 595-9692y

☐ **Hot male lead vocalist & tight drummer/vocalist** who work as team seek orig. prof. situation. Have material, equip. & gd connections. Flick or Chip 213 891-8864y

☐ **Tour mgr looking for group/mgr** to work with. Have done tours throughout U.S., U.K., Europe, Austria, Japan. Gary 213 874-7117y

☐ **Rai Donner,** recording star looking for rhythm section. 213 858-0454, 858-7117y

☐ **Lyricist needed** for extrmy commercial rock & roll songwtr. Randy 213 662-1937y

☐ **Amateur phtrpthr** needed to take pictures of rock band. Orange Co. area. Paul 213 920-7374y

☐ **Wanted - Fender Jaguar guitar,** must be 110 1/2 orig. only. Nick 213 823-3842y

☐ **People interested in gong musician** Jim session on wknds. Steve Karin 213 820-3120y

☐ **Versatile commercial lyricist** seeks composer for collab. on all types of songs. Rob 213 659-8604y

☐ **Wanted - \$5000** from financial invstr for newly formed label with single ready for release. Joe 714 347-1701y

☐ **Trade office work-music copy** for keyboard & songwtrng lessons. Cat 213 935-6194y

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☐ **Prof. female vocalist** seeks writers & musicians to work with. Karen 213 465-6061y

☐ **Guitarist, keyboard & bass** see Charles at Modern Musical Services. 213 466-9211y

☐ **Publishers rep. wtd., will train, to wk.** on commission basis for American Music. Call for appointment. Tina 213 556-8326 12-4 PM

☐ **Lead guitarist & drummers, sngwrtrs., sngrs, sks, bass, lead/rhythm guitarist** to form T40 w/ orig. Infl: Old Doobies, Eagles, Kansas, Skinner. Ages 18-24. Dave 213 370-5118y

☐ **Singers, sngwrtrs, musicians wtd.** for socializing, dancing and making music with Chef Renhair every Sunday nite at the Melody Inn, 110 S. Harobor Blvd., Fullerton, Ca

☐ **Playwright sks.** pop composer to write music for B'way type musical. Al folson 213 858-2563y

☐ **Hlt records** and rec. star lngk. for mgmt. Rel 213 858-0454y

☐ **Lyricist w/ connections sks.** sngwrtr., pianist for collaboration for demo all styles. Kevin, after 7 pm 213 295-2805

☐ **Lyricist sks.** serious musician to form songwriting team. Also skng. wk. as backup singer (alto). 213 970-1217y

☐ **Producer avail., pre-prod., prod. demos,** masters. Ass't for self-producing artists. gerry Lyon 213 989-0758y

☐ **Come out of the closet** and onto the stage, gay band forming. Steve 213 761-3281

☐ **Film composer** with credits including award winning film looking for agent. 213 559-2367y

☐ **Classical guitar player** wanted by flutist for duo. Must transcribe piano music. 213 399-7457y

☐ **Composer seeks lyricist** to work together bldg songs. Doug 213 432-1180y

☐ **Pro manager wtd.** for career-oriented front man/voc/sngwrtr. with orig. album and T40 mat. charted. 213 545-4369x

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☐ **Engineer wtd.** by singer/writer/prod. to work in studio. Lou 213 784-0388y

☐ **Pianist/composer** with knowledge of opera for club or stage review based on opera tunes. Send resume to: Globe Playhouse, 1107 N. Kings Road, c/o Blanchette

☐ **KB with left hand bass and vocals wtd.** for wkng. Northwest Oregon, Washington, B.C. pro club band on summer tour. 213 374-1965x

☐ **Multi-KB with strong vocs.** wtd. for album and touring prog. Patrick 213 944-8655x

☐ **Writer/singer** has the beat, needs band to prove it. Infl: Go-Go's, B-52s, Clash, Olngo-Boingo, Stray Kats, Lv. msg. 213 935-0705w

☐ **Pianist/accomp/arranger** seeks working singer or band. Very expd. Will travel 213 660-3199w

☐ **Drummer nd.** for orig. new wave/ska band showcng. LA club circuit. GoGo's, Missing Persons infl. Garth 213 667-3047x

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The Jock Line-Up:

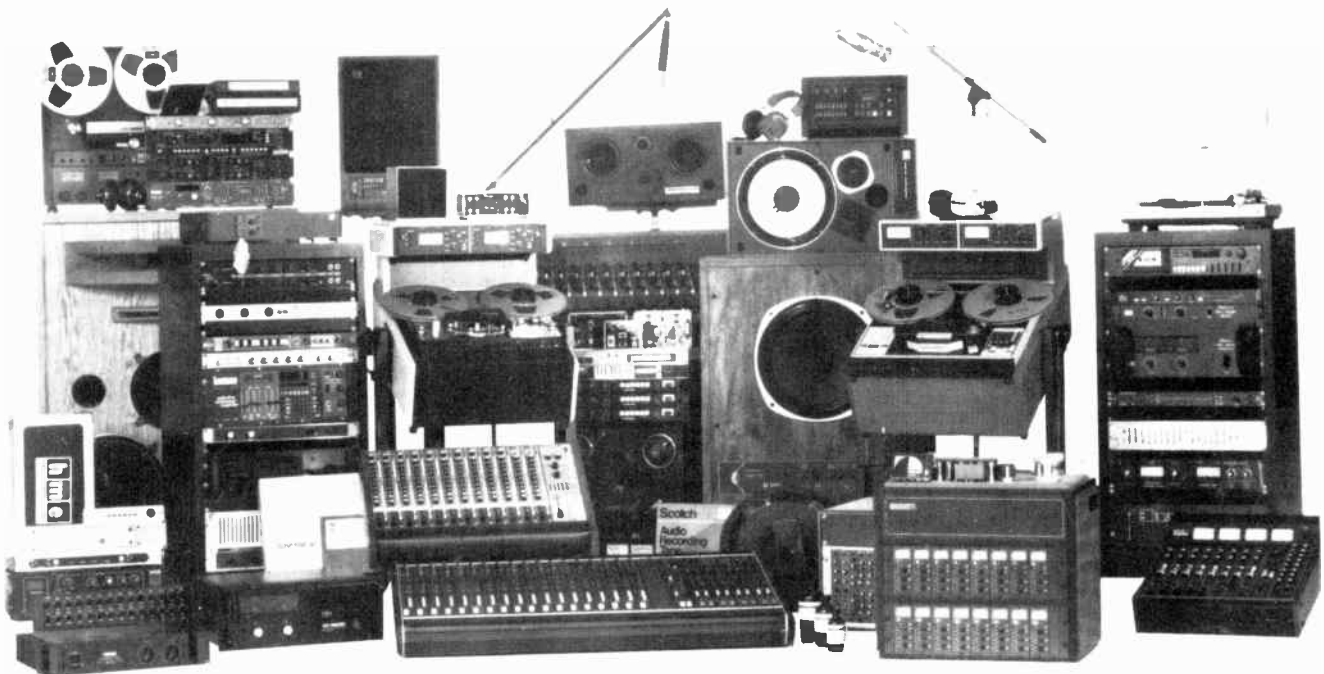
6AM-9AM **Raymond Banister & Mike Evans Morning Show**
9AM-12NOON **Denise Westwood**
NOON-3PM **Jed The Fish**
3PM-7PM **Freddie Snakeskin**
7PM-11PM **Dusty Street**
11PM-3AM **April**
3AM-6AM **Sam Freeze**

WEEKENDS:
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Rodney Bingenheimer
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