

THE FIELD TEST: New Columns Rates The Latest Gear

Vol. XX, No. 8 April 11-April 28

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Musik CONNECTION

THE ALTERNATIVE MULTIMEDIA TRADE PUBLICATION

THE BLASTERS DIG IN:
A Roots Rap
With The Alvin
Brothers

THE GREENING
OF WINDHAM HILL:
A Quiet Success Story

Something's Happening
on W. Washington Blvd.

SHADOWFAX & CRUCK MANGIONE:
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SHOWS

FEATURES

THE BLASTERS DIG IN

by Ronald Coleman

Long the objects of civic pride in Los Angeles, the Blasters have fashioned a substantial body of original work out of the roots music that inspired them. With the release of their best album, *Hard Line*, the band finds itself at a career crossroads: Will the commercial appeal of the Blasters finally catch up with their critical acclaim? The jury's still out, but no matter what happens, co-leaders Phil and Dave have no intention of changing course, as they reveal in this penetrating interview **12**

THE GREENING OF WINDHAM HILL

by Bud Scoppa

Once upon a time in the West—Palo Alto, to be exact—a house-builder named Will Ackerman temporarily put down his hammer to record a solo acoustic guitar album, and his wife Anne designed the cover. Nine years later, Windham Hill Records has grown into a phenomenon of industry-shaking proportions by doing one thing extremely well. There is indeed a market for atmospheric instrumental music; it's already bigger than you think, and it's growing at a remarkable rate. Here's the inside story of the tiny label that wouldn't take no for an answer **16**

THE MUSIC SPEAKS FOR ITSELF

by Frankie Nemko

Windham Hill's current success—exemplified by the label's flagship ensemble, Shadowfax—was foreshadowed in the early Seventies by the groundbreaking instrumental music of composer/musician Chuck Mangione, who combined elements of jazz, classical, and folk into a unique, unpeppable hybrid. Mangione and Shadowfax are the bookends of a revolutionary movement in the instrumental realm. People may not know what to call it, but they love it nevertheless **18**

THE WEST WASHINGTON BLVD. CREW

by Larry Oppenheimer

What do Europa Technology, J.L. Cooper Electronics, and Technobilly Services have in common? The three innovative firms are situated within a few blocks of each other on a Venice thoroughfare that's bustling with commerce and new ideas. Join Oppenheimer on a tour of this fascinating new scene **20**

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Feedback

Quincy Clears the Air

Dear *Music Connection*:

I want to respond to the article in *Hollywood Reporter* 4/2/85 which, in alleging that I "demanded the end to black departments at major labels," both misquoted and misinterpreted the content and intent of my NARM speech.

I did not call for the abolition of black departments at record companies. To the contrary, I stated, "Black and pop departments must work more closely together, realizing they are on the same team and are not separate kingdoms. I'm not talking here about elimination of departments, but rather the joining of forces."

I also want to address the statements attributed to me regarding the American Music Awards. Dick Clark is one of my dearest friends. We have constantly discussed the award categories problem, looking for solutions together. The intent of my remarks was not to hurt Dick, but to speed solution of the problem. . . .

Quincy Jones
Los Angeles, CA

Tongue-Twisting

Dear *Music Connection*:

I was interested to read Frankie Nemko's review of my album *Alone Together* in your March 14 issue. Any album review is a mixture of critical opinion and fact, and, while one cannot form another's opinions, "facts is facts," and Ms. Nemko made several serious errors in her reporting of them. Firstly, the solo I sing on "Body and Soul" was played by James Moody, not Coleman Hawkins. Moody's lovely solo is not as widely known as and is vastly different from the Hawkins solo, as any serious jazz listener could tell Ms. Nemko. Secondly, though I wish I had written the vocalese lyric I sing to that solo, it was in fact written by Eddie Jefferson, as listed in the album credits. Thirdly, "Four," which Ms. Nemko describes as "the classic John Coltrane work" was composed by Miles Davis—which is also clearly listed in the credits.

Finally—and in my critical opinion—anyone who could dismiss Jon Hendricks' wonderful lyric to "Four" as "simply . . . an exercise in tongue-twisting" cannot have paid attention to the words—which is not a sound policy for a writer to espouse.

Laurel Masse
Chicago, IL

Background Music

Dear *Music Connection*:

Let's hear it for the lady! Sue Gold's news story on Marty Rogol (March 14) was a long-overdue tribute to the late Harry Chapin—and it was great! Now maybe people will realize that this isn't something that 45 stars thought up, but one man who loved and cared about the people of the world. Great work!

Steph Haines
Santa Monica, CA

Chalk a Typo

Dear *Music Connection*:

In David Nathan's recent article on Chaka Khan (Feb. 14), you mention the various individuals who perform the rap live in "I Feel for You." Please note that the keyboard player is Michael Ruff (also an artist on Warner Bros.) and not Michael Duff as printed. Oooops!

Debra Holland
Los Angeles, CA

Nosejob!

Dear *Music Connection*:

I deeply appreciate your using the photo of me and Graham Lyle (Local Notes, March 28), and I'm thrilled that at last somebody spelled my name correctly. Although since Andrew Ridgely from Wham! got a nosejob, I've been thinking of calling myself Allan! McDougall.

I must correct one part of the caption to the photo—since Anne Murray recorded Graham Lyle's song "Our Love," Graham likes Annie equally as much as he likes Teener Turner.

Allan McDougall
Larchmont Village, CA

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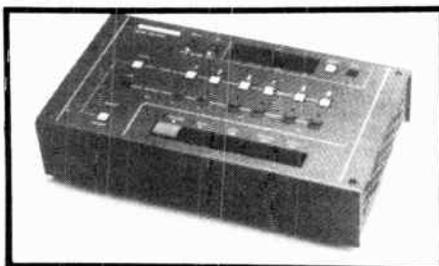
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GUEST COMMENTARY

These Roots Are Made For Walkin'

Isn't it amazing how basic rock & roll can still excite? What joy to cruise a trendy, high-tech boulevard, tuned to a trendy, high-tech blip and bleep radio station—and have John Fogerty's "Rock and Roll Girls" or the Blasters' "Trouble Bound" or Los Lobos' "I Got Loaded" reach out of the soundlike synth haze and grab you like an angry nun.

Already, 1985 promises to be a bountiful year for American rock & roll. On the tailwind of Fogerty's return from Lodi-land and Springsteen's vinyl birth certificate, roots rockers of every description are proudly displaying their wares.

It's a cycle as dependable as any. Every so often, the roots of our music reveal themselves in ways that can't be denied. Consider the mid-Sixties blues revival: Yanks like the Paul Butterfield Blues Band, Canned Heat, and Johnny Winter (with British allies like the early Stones, Them, Animals, Yardbirds, and John Mayall's Bluesbreakers) opened kids' eyes to the blues and R&B masters who lived right down the lane. From that came Cream, ZZ Top, Led Zeppelin, and the blues-based power-crunch school.

Today, it's not just blues. Alternate roots are available to young musicians who are tired of the main roads. Thanks to Los Lobos, Mexican-American roots are heard. The Long Ryders and Del Fuegos expand on a Sixties twang tradition. Stevie Ray Vaughan and the Fabulous Thunderbirds prowl the Gulf Coast. Bands pay homage to the Sun sound of Memphis, the smoky dives of Southside Chicago, the wood roadhouses of Texas and Louisiana, the pornographic prayer meetings at the Apollo Theater, and midnight fiddle shoot-outs in secluded Kentucky hollers... all have their precious power to steer young players (and old listeners) in their direction. Once there, they will listen, absorb, and spawn new sounds for tomorrow's music.

Luckily, American record companies are finally beginning to wise up to the merits of music they've been sitting on for years—or else leasing to foreign companies who lovingly repackage it and send it back to us. We're now blessed with what must be the most comprehensive and readily available collection of reissues in record biz history. If you want to explore the roots, you no longer have to rummage through Salvation Army stores or give blood to some cretinous curator of "original oldies." The turntable is a hearty training table for young musicians. All it takes is an offhand comment of endorsement by a favorite performer to set someone off in

search of a roots treasure.

Fogerty has consistently named his heroes in his many recent interviews. Remarks like his are what kick-start the roots cycle. Some kid bitten by the snaky charm of Old Man Fogerty's guitar might spring for a Howlin' Wolf LP to learn firsthand what thrilled John about Hubert Sumlin's playing—or check out Scotty Moore, who's all over RCA's 50th Anniversary Elvis releases. Likewise, someone digging David Hidalgo's accordion on the new Los Lobos album might just investigate discs by bayou squeeze-box sultan Clifton Chenier or his disciples. The mandolin used by the Long Ryders could guide a listener to Ricky Skaggs, then Bill Monroe, and then who knows where? Seeing Roomful of Blues rock the joint at Club Lingerie last week could spark an interest in Louis Jordan, Big Joe Turner, or Wynonie Harris. And so it goes....

Erroneous obits have often been written for the blues—but it pulls a Mark Twain every time. Some call rockabilly passe now that the Stray Cats no longer roam the alleys. But roots music doesn't go away; it's not a whim or a novelty. The original pull of the music never weakens. And each generation of music-makers will be astounded by, inspired by, and indebted to what came before. Michael Jackson shows his James Brown and Jackie Wilson roots every time he lifts a foot or raises his glove. Prince uses blues progressions in tunes like "Take Me With U" and "1999." The old analogy of cutting the roots and destroying the blossoms is an apt one. Could the Blasters, the Long Ryders, and Jason & the Scorchers play like they do without close encounters with Hank Williams, Carl Perkins, and Jerry Lee Lewis? Could Prince have so expertly crafted his visions in his Minnesota basement without his exposure to Hendrix and Sly Stone—and, through them, Bo Diddley and Little Richard? His guitar style (Jimi's) opens a door that leads to Buddy Guy, Johnny "Gtr" Watson and Guitar Slim. And Prince's purple passion? Guitar Slim, a Fifties swamp guitar demon, worked clubs in a red suit, red shoes, and dyed red hair. He played a red guitar while walking across the tops of cars in the parking lot, tethered to 500 feet of red guitar cord—stopping traffic and driving patrons to the edge of insanity. Somehow, the continuity makes perfect sense.

That's how our best music has always pulled itself up—by the roots. That's why I'm excited about this healthy resurgence of rootsy sounds. It's time once again to air out the closets, while building new additions and making unique modifications to the structure we call American music.

—Jim Maloney

Maloney, originally from Pittsburgh, is a freelance writer and pokino shark, and collects lewd photos of Harriet Nelson.

Hollywood Closeup

Alex Hodges: New Gun at ICM

by Katherine Turman

When Alex Hodges was appointed head of International Creative Management's Los Angeles Concert Department last June, he brought with him a fresh spirit and enthusiasm, hiring some promising "new blood" as well. Soft-spoken, articulate, and with plenty of Southern charm, Hodges doesn't seem like the type to deal with the likes of ex-Sex Pistol John Lydon or flamboyant popsters Frankie Goes to Hollywood, two artists booked by the concert department. But as head of the eight-agent department, Hodges likes all kinds of music, though he himself is not a musician. "I can't sing and I can't play, not even as a hobby. Our Afghan hound cringes when I sing," says Hodges with a smile. But he more than makes up for his singing voice with a very impressive string of music business credits and a philosophy that he brings to his position at ICM.

"As an agent, you have to expand your musical horizons. You don't want to be limited, and this company is *not* limited. I do not want us, or myself, to exclude the creativity of various types of music," he asserts. Recent signings include Motorhead, PIL, the Red Hot Chili Peppers, Jermaine Jackson, and the Untouchables, who are booked by ICM even though they don't yet have a major-label record deal.

"I view this as a creative craft," says Hodges. "It's a very specialized field and you have to have an innate understanding of your client to know what kind of recommendations to make, to know how to sell them."

Hodges, a native of Atlanta, Georgia, got into his current line of work while still in college, booking a band into frat parties that featured the then-unknown singer Otis Redding. After a stint in the army which ended in 1966, he went to Macon, where he worked for Walden Artists and Promotions, an agency that handled Sam & Dave



Hodges: "I don't want us to exclude the creativity of various types of music."

and Redding. After a two-year position as the executive director for the Republican Party of the state of Georgia, Hodges returned to the music business in 1970, forming the Paragon Agency in Macon. Paragon booked the Allman Brothers, Clarence Carter, Marshall Tucker, and Lynyrd Skynyrd.

In 1977, Hodges hooked up with Ian Copeland, and they "began to bring in [new wave] bands like UK Squeeze, the Buzzcocks, 999. In 1977, I saw a future in the music, and in 1979, it started really being accepted."

Two years later, Hodges began the Empire Agency in Atlanta, but soon after, ICM called, inviting him to move, with his family, to Los Angeles, to head the department. So Hodges phased out Empire and headed west.

The department has since undergone several personnel changes, including the formation of a new position, a liaison between the concert department and movie studios, to place ICM concert acts on soundtracks. Christie Barnes has only been in that position for a few months, but she's already put the Untouchables on the soundtrack of *Desperately Seeking Susan*, an Orion film starring Rosanna Arquette and Madonna. Agent Steve Alexander was hired practically out of college, and Phil Casey, formerly of Total Experience Records, has been at ICM about five months. "I believe a young person can do it," Hodges states. "The new blood here at ICM sets the stage for some new enthusiasm." ■

News

RADIO

Los Lobos On Verge of National Success

by John Bitzer

A curious thing is happening to four *Latino* family men from East L.A. They're becoming rock & roll stars.

Los Lobos, the locally popular, critically acclaimed band that mixes old-fashioned boogie with traditional Mexican folk music, has sold over 200,000 copies of their latest Slash/Warner Brothers album, *How Will the Wolf Survive?* The single, "Will the Wolf Survive?", reached number 78 on the *Billboard* chart, and, more significantly, number 22 on the AOR chart tabulated by trade newspaper *Radio and Records*. Of course, these figures would not

startle Van Halen, but for a group whose image is the antithesis of a rock band, it's news.

The album was actually released four months ago, but it wasn't until recently that Warner Bros. began promoting it in the trades. WB Vice President of Promotion Russ Thyret explained, however, that "It was a real project for four to six months," and that they "even assembled marketing teams" to decide how best to promote it. Another reason for the late start could be that WB normally only takes over a Slash product after it reaches a certain point in national sales. But certainly the biggest shot in the arm for the band must have

been the *Rolling Stone* critics' poll, which named them Band of the Year (a definite shocker) in a tie with the E Street Band, as well as Best New Band.

And this may only be the tip of Gorov of independent promotion firm the Dudley-Gorov Organization, the group "could explode at any time. Radio likes them—they're a good image band. Their humanistic side is their hook. So most program directors would like to add them to their playlists, but because the band is so different, they're a little cautious. All it would take is a few CHR leaders to add them, and the rest would follow suit."

Locally, all three AOR's are playing the single, and so far KKHR is the lone CHR station to add the song. But Thyret asserts that if this single doesn't make it, they'll just "pick another one and push it harder." At any rate, those who like their music on the humanistic side can root this band on. ■

News

STUDIOS



Photo by Jeffrey Mayer

You want it? Paul Fox has it.

Keyboard Ace Unveils Synth Shangri-la: Woos Producers/Artists

by Ben Brooks

WEST HOLLYWOOD—The synthesizer/electronic instrument revolution is not only changing the role of musical instruments in contemporary music, but the methods and procedures of studio recording. Synthesizer recording innovations have created a demand for "synthesizer studios" designed to accommodate the varied needs of pro-

ducers, artists, and the synthesizer players they employ. One such studio has been designed by multi-keyboardist Paul Fox and his manager Rick Stevens, and is housed in the offices of Stevens' Summa Entertainment.

"Basically, we have a direct synthesis room," said Fox, a session musician who has found a solution to the problem of carting his bar-

rage of synthesizers from studio to studio. "With the way records are being made these days, I can cut entire masters from scratch or supply all the synthesizer overdubs anyone could ask for." In addition to racks of state-of-the-art synthesizers including drum machines, emulators, and a Fairlight, Fox's equipment includes an MCI 24-track recording machine.

"It's a pretty happening system to say the least and the room feels really good," said Fox. "We can basically cut everything except live drums. My concept is to try and get more people to bring their tapes over here because there's no point in having to cart all this gear around." Fox has become a popular synthesist and programmer in the last two years, lending his talents to recordings by a diverse clientele including the Tubes, Pointer Sisters, Motley Crue, Smokey Robinson, the Commodores, Ry Cooder, Juice Newton, and many more.

He began his career as a jazz keyboardist in the early Seventies playing in the San Francisco Bay area with musicians like Mark Isham and Pee Wee Ellis. "The frustrating thing to me was that there was no way for me to come out with my own sound," said Fox. "People didn't want to hear new and different sounds in the Seventies. I got turned around when I

Continued on page 9

SIGNINGS & ASSIGNMENTS

by Ben Brooks

Lester Sill has assumed the presidency of the Motown Records-owned **Jobete Music** publishing company. Sill leaves a similar post at **Screen-Gems Colgems EMI** music publishing—a position that has been filled by **Rupert Perry**.

The new president of **Pacific Arts Video Records** is **Robert Fead**. A 20-year veteran of the record business, Fead last held the presidency of Monument Records and before that Alfa Records.

Radio station **KMGG-FM (Magic 106)** in Los Angeles has named **Ron Rodrigues** operations manager. Rodrigues was adult contemporary editor for *Radio & Records*.

Los Angeles-based hard rock group **Keel** has signed a long-term publishing agreement for the world excluding Japan with **Famous Music Corporation**. The agreement includes tracks on the band's current LP on **Gold Mountain Records**.

Kathy Kenyon has been promoted to director of artist relations at **Island Records** in New York. Kenyon was national promotion director at Island since 1983. She has been with Island since 1976, when she was West Coast promotion manager in Los Angeles.

A&M Records has appointed **Tresa Redburn** local marketing director for Southern California. She served in a similar capacity at Jem Records. In addition, **Elise Kolesky** has left her post in the A&M national sales office in Los Angeles to assume the position of local marketing coordinator in A&M's New York offices.

At the **National Academy of Songwriters** (formerly SRS) in Los Angeles, there have been three new appointments: **Kevin Odegard** becomes executive director, while lyricist **K.A. Parker** joins the staff as song critic/counselor, and journalist **Kriss Wagner** becomes newsletter editor and special projects coordinator.

The **Judith-Michaels Agency**, a full-service public relations/marketing communications agency, has opened an entertainment division to be headed by **David Rambaldi**, publicity manager for TJMA. Initial accounts include the bands **Onyx** and **Urge**.

Local L.A. band **Other Voices** have announced that **Chris Ross** is the group's new drummer. Ross was in such L.A. bands as Susan Rae & the Orientals and Madame X.

Recording artist **Alfonzo Jones** has recently signed an exclusive management contract with **J. Craig Williams** of **Music Management Enterprises (M.M.E.)**. Alfonso's 1983 debut album on L.A.R.C. Records had three charting singles. He is currently in the studio recording material for an upcoming album.

News

SEMINARS

“Song-Talk” Series Opens With Pitchford

by Kathy Sims

SANTA MONICA—Hit songwriter/screenwriter and recent Academy Award nominee Dean Pitchford helped kick off the new National Academy of Songwriters (NAS) “Song-Talk” series on March 26, with his presentation of “Songs I Like (And Why I Like Them).”

Speaking before a full house at the night spot At My Place, Pitchford presented a funny and informative two-hour talk on what makes a great song. “The most valuable asset that any creative artist has is his opinions,” he said, adding, “basically just have your critical faculties going all the time. The same faculties that are brought to bear when you listen to somebody else’s work are going to be the criterion that you use to write a song of your own.”



Pitchford talks songs.

Pitchford went on to talk about the importance of several specific aspects of good writing. Using examples from a few of his favorite songs—including some of his own work—he illustrated the importance of setting, attitude, character development, emotion, and uniqueness. He concluded by answering questions from the floor.

NAS executive-director Kevin Odegard outlined a full series of “Song-Talks” with the next taking place April 16, featuring three-time Academy Award winners Alan & Marilyn Bergman, who will talk on “The Craft of Collaboration.” Actress/songwriter Irene Cara is set to speak in May. The Song-Talk series is held at Santa Monica’s At My Place nightclub each month. For more information and reservations, call NAS at (213) 463-7178. ■

PUBLISHING

Country Publisher Vies for Pop Market, Courts Local Writers

by Billy Cioffi

STUDIO CITY—One of country music’s largest publishing companies, Tree Music, has initiated a major campaign to establish a higher profile in the mainstream contemporary music marketplace. To that end, Tree writer Jeff Silbar has recently relocated to Los Angeles for the dual purpose of exposing the range of current Nashville-based staff and scouting for New L.A. writers.

Long recognized as one of Nashville’s most important publishing firms, the Tree catalog is a prolific source of material for nearly every major country artist. Although Tree is no stranger to pop charts, with recent singles scoring for Melba Moore (“Read My Lips”), and Paul Young (“Love of the Common People”), steady crossover success has remained elusive.

Silbar, Tree co-writer of such hits as Kenny Rogers’ “All My Life,” John Cougar’s “China Girl,” and country song of the year “Wind Beneath My Wings,” expects to have a heavy hand in highlighting Tree’s pop visibility. The Kentucky-born songwriter places his roots in the music of the Sixties and Seventies, and feels that Tree’s southern-based staff are as firmly ensconced on the cutting edge of today’s popular sound as any of their East or West Coast

contemporaries. The challenge Silbar feels is to get West Coast music makers to listen without any “Nashville bias.”

“I’m interested in breaking down the distinctions constantly made between Los Angeles and Nashville songwriters,” Silbar said. “Tree is perceived as a country company, but in the last few months the perception is changing.” Silbar has just made his first signing of two local songwriters Pam Barlow and Janet Minto. “I’m out to meet producers and artists too,” he said, “but so far people are just not as accessible as they are in Nashville. On the other hand, I never felt Tree had anyone out here who really cared enough before.”

Silbar’s determination to expand Tree’s West Coast profile bodes well for L.A. songwriters currently participating in a local country renaissance, many of whom believe that the Nashville vision has been somewhat myopic. Tree and Silbar’s aggressive stance may inspire writers and other publishing houses to look beyond their tried and true sources and draw both musical communities closer together for greater commercial and creative benefit.

Interested parties can mail a three-song cassette with lyric sheet to Jeff Silbar, Tree Music, 3964 Sunswep Drive, Studio City, CA 91604. ■

COUNTRY

Local Studio Offers Recording Packages

by Judy Raphael

HOLLYWOOD—Country artist/writers with strong material are being offered a unique opportunity for in-studio artist development and package deals through the newly formed Hollywood Sound publishing company, a division of 20-year-old Hollywood Sound Recorders.

Headed by Rich Donahue, the new publishing interest was formed to exploit songs in exchange for free studio time. “If we find someone with really strong material,” said Donahue, “we are able to work out a studio time deal in exchange for publishing. That’s the publishing end, but it goes hand-in-hand with our production company, Hollywood Sound Productions. Because if the writer has artist potential, we can also offer a production or management deal.

That’s where we are above and beyond most publishers.” Donahue, a producer and writer, entered partnership with studio owner Jesse Hodges last August. Catering primarily to major label acts, Hollywood Sound is a 24-track facility with a fully automated Neve board.

Because the studio has strong ties to Nashville producers like Harold Shedd (Alabama), Tom Collins, and Jimmy Bowen, it has become a focal point for local country writers in recent months. Among the artist/writers who have made production and/or writers deals with Donahue are Re Winkler and Bob Regan of the group Bobcat. “It’s a good open door,” said Regan. “It’s somewhere unique where country artists can get a foot in the door. A lot of songwriters and artists just don’t

have the connections that Donahue and Hodges have.”

Donahue sees the publishing move as part of an ongoing trend toward complete, in-studio package deals. “This is the way the industry has been turning,” he said. “People aren’t looking at record companies to be creative today. They’re a distribution, promotion, and marketing entity. If you can get advance money from a company for production, fine, but what we have to offer is complete production—a finished product.”

Because Donahue has long-term experience as a musician in the Midwest and in L.A. as a staff writer, he has developed a strong writer development program. “I get involved with the song to the extent that a writer wants me to. I’ll

take it home and spend a lot of time with it. If they don’t want me to get involved as a co-writer, I can still suggest what to do to improve the song and I’ll run their publishing.” He suggests that songwriters only submit their strongest material.

“A lot of the songs I get are okay, but that’s about it,” he said. “They probably get good responses from friends and neighbors and people will dance to it in clubs. But you have to realize major artists are looking for songs that will either boost a career or keep it going. Even though I have great contacts, I still have to compete with Nashville writers.

Hollywood Sound Recorders is located at 6367 Selma Ave., Hollywood, CA 90028. The phone number is (213) 467-1411. ■

News

BROADCASTING

Cable TV Radio KLV-FM Boasts "No Garbage"

by Ron Coleman

CHATSWORTH—"We've learned the rules and now we're ready to play," said Rich Lebowitz, co-owner of KLV-FM, a new radio station on cable TV with a format "exclusively designed for L.A." Both Lebowitz and his partner Scott Hutchinson are graduates of Cal State Northridge and have gained their broadcast experience from the campus radio station, KCSN. As an alternative to what they consider the "homogenized state of local radio," the entrepreneurs started L.A.'s first FM stereo radio station on cable TV offering a "No Top 40, No Disco, No Garbage" format to its listeners.

Located in Chatsworth and reaching approximately 50,000 homes in the West San Fernando Valley, KLV is owned by the Lebovison Radio Network. "We're not a true FM radio station because we don't have a transmitter," confessed Lebowitz. "We work off of telephone lines. The station can only be heard on cable television in the West Valley on stations 60 and 68.

MTV, the successful and influential cable video music channel, also sends out a stereo signal for their programming, but Lebowitz contested that he has the best stereo signal on cable TV. "From our sta-

tion, we send out a stereo transmission through telephone lines to Valley Cable TV. They then send it to the homes through their cable line. MTV uses satellites to beam their stereo signal, so there is more room for distortion."

If you turned to cable channels 60 or 68 before last December when KLV started, you would have merely seen lists of information about the Los Angeles Public Library system. The technicalities of cable TV have placed KLV radio on these channels to provide the audio portion—much like the background music heard on other cable stations as they list weather reports, sports, or program guides. "There are many weird cable TV laws because of deregulation, which resulted in our station being broadcast over the Los Angeles Public Library channel, "but it was the only way to get our sound into L.A.," Lebowitz explained. He also described another feature of the station called liner notes, which is a crawl line of words flashing across the bottom of the screen as the music is played. "The liner notes include advertisements by bands and record companies, as well as KLV information. It is an exclusive type of broadcast and I don't think there is anything like it in America," he proclaimed.

Lebowitz and Hutchinson are planning to bring their sound to the L.A. airwaves by the summer as they are in the midst of seeking a slot on the AM dial. They are steering clear of the FM wavelength due to the overcrowding of similar music formats. According to Lebowitz, "The FM dial is all clogged up with Top-40 music, so the only place you can get creative today is on the AM dial." Hutchinson added, "We're going to try and break that strict radio format that L.A. has fallen into."

In an attempt to crack that stagnancy, KLV will program a show spotlighting the homegrown talent in L.A., "Locals Only," which Lebowitz feels is an obvious void that needs to be filled. "It is impossible for local bands to get on the radio, which is why we created 'Locals Only,'" he offered. "So if local groups send us a single, EP, or an album, they can get it played on our station." "Locals Only" will debut in March, and KLV is currently soliciting material for the program.

One of the most interesting aspects of this new station is the opportunity for almost anyone to lease the time and host their own show regardless of his or her experience. "It's public radio on cable TV," boasted Lebowitz. "All the person does is pick the music to be played and our engineer handles the rest." KLV is offering "No Wimp" membership cards to their audience, which stands for the National Organization Wanting Improved Musical Programming. To obtain further information about the station, call KLV at (213) 461-ROCK or (818) 998-1558. ■

STUDIOS

Continued from page 7

heard the albums David Bowie did with Brian Eno. Then, once the polyphonic synthesizer became available, I was off and running. The synths offered me a chance to do my own thing. Now everyone wants me to get the most outrageous sounds I can. I really enjoy taking the electronics to a very non-conservative place. With the amount of equipment I have, I can come up with sounds that people haven't heard before."

While Fox owns all of the equipment in the Summa Entertainment studio, Rick Stevens rents the room itself. Consequently rental of the studio, equipment, and Fox's services must be arranged with Fox and Stevens. "Basically the equipment is there because Rick is my manager and he has

given me a place to work," said Fox. "Since I don't own the studio, I keep my independence, and it's better for everyone that way." The studio is also at the disposal of Summa artists and songwriters, including writers McFadden & Whitehead and artists Bonnie Hayes and Patty Forbes, among others. "It's a very creative environment," added Fox.

Fox, who recently finished extensive work on the new Cock Robin album on Columbia Records, emphasizes that "we don't expect to attract people who want to make demos. The studio is really more valuable to artists and producers who are making and finishing records."

The studio and Summa Entertainment Group, Inc., is located at 8507 Sunset Boulevard, West Hollywood, and can be reached by phone at (213) 854-6300. ■

Synthesizers & Computer Musical Instruments:

Emulator EMU-1
Emulator EMU-2
Fairlight/CFI (with MIDI)
OB-Xpander
PPG Wave 2.2
Prophet-5
Mini-Moog
Roland Rack-Mount Vocoder
2 Yamaha DX-7 Synthesizers
Jupiter 6
Yamaha CX-5 Music Computer
Yamaha Rack-Mount DX-7 Module (8)

Sequencing & Timing Devices:

Linn 9000 Drum Machine/32-track MIDI Sequencer
Dr. Click
MSQ 700 Sequencer
EMU 1 & 2 Sequencers
Yamaha CX-5 Music Computer
Fairlight/Page R Sequencer
LinnDrum Machine

Also Available:

AMS Digital Reverb
Roland Digital Delay (SDE 3000)
Bel Digital Delay (with 8 Seconds Sampling)
Dynamotronics Tri-Stereo Chorus

RADIO REPORT

by Kenny Ryback

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

KROQ 106.7 FM

Nip Drivers *
Los Lobos
Beat Farmers
Prime Movers
Tazers
Wall of Voodoo
Living Daylights
Danny Elfman
Los Lobos
Untouchables
Sparks
Local Music Show
The Harlots
White Boy
Dogs of War
Legal Weapon
Lazy Cowgirls
Talkback
Egyptian Lover
David Rastamo

KNAC 105.5 FM

Legal Weapon
Zot
Blasters
Beat Farmers
Animation
Living Daylights
Danny Elfman
Los Lobos
Sparks
Textones
What's New For Lunch
Meat Puppets
Bird and McDonald
Revolver
Threshold
Q16
Lone Justice
Game Theory
Screamin' Sirens

KMET 94.7 FM

Los Lobos
David Lee Roth

KLOS 95.5 FM

Los Lobos
Local Music Show
Brooklyn Brats
Swift Kick
Sound Barrier
Axis
Camouflage
Planet
Walking Wounded
Wheels in Motion
Danny Spanos
Metal Six-Pack
Madam X
Rok Steenrod
V.V.S.I
Thrasher

FINE TUNING:

WELCOME TO L.A.: From San Francisco's KFOG and Chicago's WLUP, the newest addition to the KMET air staff is the ever-so-fumble Sky Daniels. With "the tall one" doing the afternoon shift (2-6 p.m.), long time KMET-er Cynthia Fox (who has been at the station since '79 and who celebrated her birthday last week) will take over the 10-2 evening slot.

BATTLE OF THE BRUCES: A few weeks ago KLOS ran a promotion to see Springssteen in France and continued phase two with a chance to see the show in England in the meantime. KMET has come on the air offering listeners the opportunity to see Mr. Boss in England as well. While it sure seems like it pays to listen to the radio, one has to wonder which came first—the chicken or the Morning Zoo?

SANTA BARBARA BEAT: Okay, we know that airplay for local bands is a scarce commodity in this city these days. What are you going to do about it? The first step is letting our stations know, by letter and phone, that you, the listener, want to hear our local talent on the air.

KTYD ROCK 99.9

Meanwhile, local bands can look for support from KTYD (99.9 FM) on their local show, *Santa Barbara Beat*, airing Sundays at 8:00 p.m. Some of the Santa Barbara talent recently featured include 5 Cool What, Boy Genius, Surging Monkey Preps, Bushwackers, and Raging Arb & the Redheads. Now here's the catch, your band must be playing the Santa Barbara area to be featured. Some of those who have are Tex & the Horseheads, Jack Mack & the Heart Attack, and the Textones.

LOCAL NOTES

Compiled by Bud Scoppa

Contributors to this section include Sue Gold, Kevin Henry, Jim Maloney, Murdoch McBride, and the recently rehired Austin Tasius. The Local Notes song of the fortnight is "How Cum U Don't Call Me Anymore?" dedicated to our moms.

FEAR OF DREADLOCKS: A funny thing happened to Paul Roessler of T. Roots when he went on a vacation to the Caribbean Island of Grand Caymen on Feb. 25th. Roessler was denied entry onto the island upon his arrival at the airport. Apparently, customs agents took exception to Roessler's well-developed white-boy dreadlocks and decided he might contribute to political unrest on the island, which is a leading tax haven for drug smugglers, mafioso, and others who would have reason to launder their moolah. Roessler, who went to the island to do some deepsea diving with his father, famous underwater photographer Carl Roessler, had only one comment: "I just wanted to have a vacation." Why didn't he just get a haircut?

PHOTO NOTE: Here's a suggestion to photographers who submit photos—or whose clients submit them—to Local Notes, or *MC* in general, and desire photo credit. Make sure your name is on the print. If you don't, it's rather unlikely that the credit will appear. By the way, the Rave-Ups/Molly Ringwald shot which appeared in this space two issues back was taken by Lyn Owen.



Photo by Keith Amann

PUTTING ON AIR: L.A.'s number-one air guitar combo, the Biz, made its concert debut at the Sports Arena recently, opening a show for Triumph. Deftly lip syncing and power-chording along with VH's "You Really Got Me," Led Zep's "Rock and Roll," AC/DC's "You Shook Me," and Hagar's "There's Only 1 Way 2 Rock," the Biz had the crowd in the palm of its (empty) hand. Here, lead syncer Tommy Lee Nast and lead air guitarist Kenny Ryback (who moonlights as an indie promo man and *MC*'s radio editor) wow the kids with their arena-scafe moves. As the Biz left the stage, the hall was filled with shouts of "More air." We're sorry we missed it, and you are, too, no doubt.

PRETENTIOUS UPDATE: The Pretensions may be forced to surrender in their fierce battle to remain "The Self-Proclaimed World's Greatest Rock Band and Nobody's Recording Artist." Of late, movie and music industry-types are taking notice of the band's demented "Kiss Ass Rock 'n Roll" show. (Getting the boys to sign on the dotted line may prove difficult, however, due to their demand to be paid solely in gold bullion, London pricing.) The Pretensions are currently developing a conceptual party album/video, a screenplay, a TV series, a cartoon strip (see page 4), and a line of edible socks. Those of you who can dance and laugh at the same time will attain Nirvana when the Pretensions commandeer the stage at Footsie's (Pasadena) April 12th-13th and headline at the Palomino on May 1st. Watch out, Weird A!! —A.T.

SOLID STATE: The lineup of Oingo Boingo spinoff Zuma II has finally been nailed down with vocalist Joe Turano and ace guitarist Eric Williams (who once collaborated with Arista A&R man Jamie Cohen on a *bitchen* set of demos) joining former OB's Rich Gibbs and Kerry Hatch, and drummer Mike Jochum. The quintet's remake of the Sly classic, "If You Want Me to Stay," is being released on the English Illegal label, owned by Miles Copeland, who's also top dog of LAPD, Zuma II's management firm. . . . And bassist Jeff Berlin has assembled an all-star lineup of players to help him record his first LP, to be released in June on the Passport Jazz label. Here are the specifics: Ronnie Montrose is producing; Journey's Steve Smith and Rush's Neil Peart will share the drumming chores; Scott Henderson (Jean Luc Ponty) is on guitar; T. Lavitz and Claire Fisher will interface on various keyboards; and Journey's Neil Schon will be heard on at least one track.

MANKEY BUSINESS: Any day now, Happy Hermit Records will be issuing *Real World*, an LP by multitalented producer Earle Mankey (Long Ryders, Three O'Clock Pop, 20/20, Elton Duck). The LP was written, arranged, performed, and produced by the gifted Mr. Earle in his own rustically appointed studio, situated in the garage of his home in Thousand Oaks. Should be "real cool," to use a Mankey expression.

WAILIN' DYLAN: It turns out they left their egos at the door after all. Bob Dylan and Stevie Wonder never clashed (as a recent Local Note stated) according to the five assistant engineers at A&M who worked on the "We Are the World" session. Distressed that what was a warm gesture got misinterpreted, the five seconds elected a rep to call in and explain that when Dylan struggled with the arrangement on his part, Stevie Wonder went over to rewrite his chart at the request of Quincy Jones. Bob had it in the can within two or three takes, and there never was any friction. —M.McB.

PIPE CLEANER: Coming up this Saturday, the L.A. Vocal Registry will sponsor "A Closer Look at Studio and Background Singing," a seminar hosted by noted vocal coach (and L.A.V.R. co-founder) Vennette Cloud, who's worked with an impressive array of singers that includes Stevie Wonder, Elton John, Al Jarreau, George Benson, and Dionne Warwick—ya see, everybody needs to work on technique. The seminar will take place from one to four at Rockophonnic Center, 10709 Burbank Blvd. in No. Hollywood. Call (213) 254-0711 to make sure you can get in.

MELOOIOUS MERMAIDS: Pictured whooping it up backstage after the Screamin' Sirens' recent Roxy show (which showcased songs from *Fiesta*, their LP debut on Enigma) are (from left): Boom Boom Oixon, drums; Kerry O'Brien, bass; Rosie Flores, guitar; William Hein, president, Enigma; James Martone, controller, Enigma; Marsky Reins, fiddle, rhythm guitar; Tim Pastor, warehouse manager, Enigma; and Pleasant Gehman, vocals.



THE WINDMILL AS METAPHOR: Keeping the hits coming ain't easy for most. But the songwriting team of Alan & Marilyn Bergman (who've picked up Oscars for "The Way We Were," "Windmills of Your Mind," and the soundtrack to *Yentl* over the years) are an exception. The pair will discuss the craft of songwriting on April 16th, from 7-9 p.m. at At My Place (1026 Wilshire Blvd., Santa Monica), as part of the ongoing Song-Talk series sponsored by N.A.S. It's designed to assist composers and lyricists in honing their skills and finding success in a field flooded with competition. For more info, call (213) 463-7178. The May speaker, by the way, will be Irene Cara.



Photo by Heather Harris

PSYCHEDELIC PSTYLISHNESS seems to be the Pandoras new "bag," as it were. Here (from left) the aptly named Julie Patchouli sports bangs and zebra pstripes, and Karen Fields is mad for paisley, while Melanie Vammen and Paula Pierce wage a daring battle of the micro-minis. Right on. See ya on the Stp, chicks.

DAINGEROUS TYPE is the title of the brand new mini-LP (on GAL) by our own Billy Cioffi. On the back of said LP is "The Moment," a commentary Billy wrote for *MC* not too long ago. The music within is quite strong, if we do say so ourselves. But, Billy, tell us. Is the title some sort of reference to the copy you turn in? *Dangerous Typo* would've been kinda cute, too.



BACON GREASE is what holds Dave Edmunds' pomp in place during the video for "High School Nights," the first single from the soundtrack LP of the new film, *Porky's Revenge*. Now, this flick may not be *Amadeus*, but the powers that be have at least gone for quality in the music, hiring Dave Edmunds to produce the track. Dave's managed to ensnare George Harrison, Jeff Beck, the Fab Fbirds, Clarence Clemons, Willie Nelson, Carl Perkins, and the mysterious Crawling King Snakes for individual numbers on the project, which makes this a must-listen if not a must-see. Clemons' rendering of "The Peter Gunn Theme" is particularly compelling, by the way. Compelling. Oh, boy.

S/M/L/XL: Secret Identitee Merchandising, a new company designed to market promotional items especially for television productions, record companies, and other interested outfits, has been launched in Southern California by R.A. Clark and Mark Sirkin, producer and production supervisor respectively, of the TV show, *Puttin' on the Hits*. The new company will manufacture and market a wide variety of promotional items, including T-shirts, sweatshirts, glassware, and other specialty products, with top quality printing and a turnaround time as short as 48 hours. Secret Identitee has already completed its first project, producing promotional T-shirts for the *Body by Jake* home video, an exercise program by celebrity fitness instructor Jake Steinfield, who undoubtedly takes an extra large. For more info, contact Marc at (818) 506-3350.

FOX HUNT: Crown Pictures International is searching for a "great looking band" to appear in a feature film and perform an original song. The band will be in the film for 15 minutes or so, good exposure for an unknown, eh? Send tape and pic to Cathy Polk, 5014 Echo St., L.A., CA 90042. Got that cuties? Good.

PESKY WABBIT: While visiting WB in Burbank the other day, we spotted copies of a new zine in the reception area, stacked right next to a batch of the latest ish of *Word of Mouth*, the label's house organ. This one, though, was titled *Hoof & Mouth*, and it claimed to emanate from Warner Bros. Records. The lead article revealed that Peter, Paul & Mary have made a punk album, while inside, we found out that country artist Conway Twitty has just formed the Conway Twitty Two. In a piece entitled "Purple Drain," Stanford researchers were quoted as saying that "the universe's supply of purple may be running out." The problem seems to stem from the success of Prince's *Purple Rain*; said physicist Alvin Tares, "You'd be surprised how much purple a guy like Prince can use." Troubling news, to be sure. New releases on the Warmers label include the Sinatra/Pryor duet, "L.A. My Ass," the Blisters' "I Can't Kiss Anymore" (on Warner affiliate Stash), and Prince's latest, "4 U 2 B B 4 U C U R." Absorbing reading from cover to cover.



GANJA BONANZA: Island Records artists Black Uhuru recently celebrated winning the first-ever Grammy Award for a reggae recording with their 1984 *Anthem* album. Unfortunately, the congratulations soon gave way to controversy. Here, group spokesman Ducky Simpson faces the microphones and alertly fields questions at an early-morning press conference to defend his statement that "We're more popular than Haile Selassie now..."
—J.M.

ROCK TOMES: Our own Iain Blair has written an opus on last year's Next Big Thing, Frankie Goes to Hollywood, which has just been published by Contemporary Books of Chicago. Said book is full of pungent prose and poofy pics, so be advised. And the veteran songwriting team of Al Kasha & Joel Hirschhorn is at work on a collaborative novel that will take the reader from the Brill Building all the way to the gold chains of Tin Seltown. Spokesmen claim the book will "break open the music business." Oh, goodie—we love a roman a clef every now and then.

TURNING THE TABLES: The Roxy waitresses transformed themselves into the Roxettes the other night at the club to the delight of patrons and reviewers alike. The light-hearted review—featuring such numbers as "God Likes a Woman," performed by "Tammy Spraynette," "Black Lace" (shown here), and the "Roxy Strip Tease" with "Breezy Louise"—got such a favorable response from the Roxy's owners that the show will become a regular Monday night event beginning in a month or so. At that point, there'll be three feature spots for new talent: producers Barbara Shelley and Uschi Kaiser will be holding auditions soon, so watch this space for details. Veteran flack Shelley was enormously pleased by the shindig except for one small foul-up: "Ya know what happens when you produce a show with ten waitresses," Barbara kibbitted. "In all the times I've been here over the years, I never had a drink spilled on me—until this show." The help these days.

YOU OUGHTA BE IN VIDEOS: Music Management Enterprises (MME) and Americom Music Action are proud to announce a local video talent search to be tied in with L.A. *The Heart of Rock-And-Roll*, a 60-minute special on the past quarter decade on the Sunset Strip. The talent search is open to all L.A. based bands or solo artists unsigned to a major label. For entry, a half-inch video of broadcast quality is needed. The four videos selected will be included in the video compilation of L.A. *The Heart of Rock-And-Roll* to be distributed and viewed worldwide. The special will include live shots of the artists performing in MME's *Showcase Event*, a special six-week series held every Thursday night at Gazzarris. All entries may be mailed to: Video Search, P.O. Box 3268, Hollywood, CA 90078, or call (213) 650-2395.

ROCK DIARY: Here's a typical entry in the battered book of Green on Red, whose aptly titled *Gas, Good, Lodging* has just been released by Enigma. "Dust mixes with whiskey in my parched throat as we head into Blythe—the halfway oasis between L.A. and Phoenix. We stop to get some gas, beer and cardboard sandwiches. Everyone takes a long piss before heading back into the old Econoline Van. I hear the wind, mumbled voices, but not my heart beat as I doze off with my head wedged grotesquely between the seat and the window, as if a hangman had dumped me there."

"Wake up thirsty as hell with thirty more miles 'til Texas. Chris is mumbling what I'm thinking, and we stop at an old diner outside of El Paso. The assorted Mexicans and Papagos stare at us wearily while their cragged-faced white foremen allow themselves a chuckle or two. Nobody said it would be easy."



Photo by Janet Van Ham

"PAISLEY PARK" is the title of the first single (if, indeed, he allows the release of any singles) from Prince's upcoming Sgt. Pepper-style concept LP, *Around the World in a Day* (another key cut's called "Raspberry Beret"—get the picture?). A few weeks ago, the Purplecum-Paisley Princeling debuted his LP for the entire WB staff on less than an hour's notice, showing up with his dad and collaborator, John L. Nelson, the ever-fetching Wendy, his ever-sharp managers, and his ever-present bodyguards, all dressed colorfully for the occasion. According to the WB house organ, *Word of Mouth*, "Without a word, Prince and Wendy seated themselves on the carpet. Somebody turned on the reel-to-reel, and the room filled up with music. All were on the floor by this time, as Prince quietly held a long-stemmed flower to his nose." Holy cow, now the guy has added DONOVAN to his array of Sixties-figure cops!

DESPERATELY SEEKING TICKETS: In what appears to be nothing short of Madonnamania, the Universal Amphitheatre reports that Ms. Boy Toy now holds the record for the fastest sellout in that venue's prestigious history. Tickets went on sale at 95 Ticketmaster outlets and the Amphitheatre box office on March 22 at 10 a.m. and, in just 17 minutes, a total of 19,500 tickets were sold for the April 26th-28th shows. According to Universal spokesman Jim Anderson, "Madonna now holds the all-time record for selling out. The only people that have come close to her are John Denver and Bob Dylan."

Following the high demand for tickets, an additional Los Angeles-area show was announced for April 21st at the Pacific Amphitheatre in Costa Mesa. That show is also sold out. In the meantime, fans can feast on the Material Girl's cinematic debut, *Desperately Seeking Susan*.
—S.G.



THE BLASTERS DIG IN: Yesterday, Today & Tomorrow With Phil & Dave Alvin

by Ronald Coleman

When the Blasters emerged from suburbia in 1979, led by Phil and Dave Alvin, they claimed a niche vacated almost a decade earlier by Creedence Clearwater Revival. Excepting commercial acceptance, they've paralleled CCR in many respects by offering compassionate accounts of the common man's struggle to survive ("Boomtown," "Jubilee Train"); recounting the innocence and anguish men and women share ("Leaving," "Border Radio"); and perhaps most significantly, the rarely realized sense of pride and understanding not only of rock & roll, but also the varied ingredients it takes to cook it up ("American Music").

Lead vocalist Phil Alvin possesses some of the most distinctive and powerful pipes in music. Younger brother Dave's compositions brim with images and issues, and his guitar work has grown to be equally forceful. Rounding out the current lineup are Bill Bateman, the potent pounder on drums; John Bazz, who contributes the rousing bass lines; and Gene Taylor, a master of blues and boogie-woogie, on the ivories. Together, these artists have blown the dust off some long-forgotten rock roots, like "Louisiana boogie and the Delta blues, country swing and rockabilly too, jazz, country-Western and Chicago blues," reminding us of its myriad wonders.

The Blasters' unrelenting live performances across the continent and overseas earned them praises from the rock community as the torchbearers of contemporary American roots music. Their discs, *American Music* (1980, *Rolling Rock*); *The Blasters* (1981, *Slash*); *Over There* (1982, *Slash EP*); and *Non Fiction* (1983, *Slash/WB*), have all received widespread acclaim, despite subdued production values.

Though they're critics' darlings, the Blasters have as yet been unable to parlay the acclaim into substantial record sales.

Following the indifferent commercial reaction to *Non Fiction*, some soul-searching took place within the band. They entered the studio in early '84 with producer Jeff Eyrich (*Plimsouls*, *Rank & File*, *James Harman*) after having produced themselves on the previous releases. The familiar horns of legendary New Orleans saxman Lee Allen and local baritone sax strongman Steve Berlin were idled due to the new material's raw edges. Berlin has since joined forces with Los Lobos, who are very hot at the moment with *How Will the Wolf Survive* (*Slash/WB*), an album co-produced by T-Bone Burnett and Berlin. The layoff between albums enabled Dave Alvin to form the Knitters with John Doe, Exene and DJ Bonebrake of X, along with Johnny Ray Bartell of the D.I.'s. The Knitters became an alternative to the members' main gigs, with their loose, country/blues covers and originals, which also gained local acclaim. In order to achieve rotation on radio stations across the nation, the Blasters invited Don Gehman, known for his work with John Cougar Mellencamp, to produce two cuts on the album. The single, "Colored Lights," was penned by Mellencamp with Gehman behind the boards.

The result of all this shuffling is *Hard Line*, a modern classic of rock music which stands as

tall as John Fogerty's and Bruce Springsteen's latest chart-topping efforts. The Blasters earlier endeavors are those of students at work on ambitious art projects, while *Hard Line* is the sweet and bitter fruit of their labor. Everything fits together finely on this album, from the mountain-country twang of "Little Honey" (co-written with Dave and John Doe), to the haunting social reality and swampy guitar licks of "Dark Night," to the doowop, streetcorner soul of "Help You Dream" (backed by Elvis Presley's former support vocalists, the Jordanaires). This vinyl packs a vibrancy their others sorely missed, considering the heights they achieve during a live set.

I interviewed Phil and Dave on the same evening at an apartment in the mid-Wilshire area. In separate interviews, the brothers from Downey openly expressed their views on a variety of subjects with genuine enthusiasm for the world they live and play in, including some historical perspectives on roots music. The first discussion took place with Phil as Dave rehearsed with the band for an upcoming gig.

MC: What do you feel are the most distinct differences between *Hard Line* and your previous records?

PA: I feel that the changes are about even—the broadening from the first Blasters album on *Slash to Non Fiction*, where things became a little more political, socio-economic, more serious. The other songs [on the first LP] were serious, but they had to be hidden behind the story in a cultural way, because at that time, people didn't want those kind of things. That doesn't mean that you bend with the times, but it means that we're full enough to have something to give under whatever the conditions are. I think the environment has changed over the past two years, where now we can put a song on a record with the idea that it will fit into a radio format. We don't do that exclusively, but a couple of songs on *Hard Line* have been chosen to do that. It doesn't mean that they are bad songs, but you couldn't have even done that two years ago and still be able to maintain any integrity.

MC: There is much talk about *Hard Line* being a critical album for the Blasters as far as commercial success is concerned.

PA: I think everybody is always saying that. I perhaps disagree with the [other] Blasters a little more on this. Why is it a critical album? Maybe Warner Bros. will drop me, so does that mean I won't be able to earn a living playing music? Does it mean I won't be able to record? Does it mean that the people who listen and are affected by me aren't going to listen and be affected by me? Does it mean my spirit is going to be cracked? Am I gonna huddle in some corner someplace? You know, it just doesn't register—I'm on the planet, I'm alive, I do lots of things!

MC: I've read that the Blasters decided not to produce themselves after the first two *Slash* releases, which is why you brought Jeff Eyrich in for *Hard Line* and Don Gehman for the more acoustic tracks.

PA: I never said anything of the sort. I wasn't

at that interview. I was a little pissed off (jokingly). Jeff Eyrich and Don Gehman both did admirable jobs, but I don't know if production is the problem in the Blasters' case. Since we wanted to produce ourselves on the other two albums, we were kind of forced into putting people into positions of "engineer/producer." In all cases, these people were very noisy. I mean noisy.

MC: You're saying that the politics of the record company forced these engineers into the studio with you to literally breathe down your neck?

PA: Right, in order to satisfy them by actually getting in between you [the Blasters] and the board. As a result, it made too many cooks in the pot. If you listen to "Jubilee Train," "Long White Cadillac," the problem is the production on the record. In terms of arrangement of songs, performance, there isn't a problem. It is not only a case of the Blasters. It will happen to anyone, undoubtedly.

MC: I'll back you up on that point.

PA: Well, it is helpful to grease the system and it is helpful to squelch the politics inside the band itself.

MC: Do you think this kind of politicking can happen more severely with a big artist as opposed to a baby band?

PA: Once you're over it's yours, assuming you don't drop the ball. I'm not saying you couldn't screw yourself by producing your own album. I mean if Prince produces his next album, I bet he'd be okay.

MC: Being a Blasters fan myself, I find it hard to make the connection with John Cougar Mellencamp's "Colored Lights," the single from *Hard Line*. How did you get together?

PA: About three years ago, we were on the Isle of Capri doing an Italian rock TV show. John Cougar was there and his song, "Hurts So Good," was just becoming a hit. We didn't know who he was, but he knew who we were. I shared a cab with him on the way to the hotel and we talked. My reaction was that he was an honest guy, so we hung around for two days with people like Steve Strange, Nina Hagen, and Frank Zappa. We had off-season on the Isle of Capri.

When we decided to put a couple of songs on *Hard Line* the way the radio wants to do it, we got Don Gehman, Cougar's producer, who has a raw edge; and when he works with Cougar he has the same audio effects—straight-forward rock & roll—like us. Gehman talked to Cougar, who had been writing songs for his new album and thinking of a guy's voice and thought maybe the Blasters should do the song. So Cougar said that he'd come out to L.A. and we'd do this song.

MC: When were the first tracks done on "Colored Lights"?

PA: About August or September last year.

MC: I heard that you re-recorded "Colored Lights" after you performed it live.

PA: When we first did it, we did it all in two days and that's not the way to let a song evolve, really. Especially if you're mixing two people's styles so much.

MC: And you hadn't performed it live at that point?

PA: Right. Initially, the rhythm was a little frigid and I really didn't feel comfortable singing it. So when we started doing it live, we changed the rhythm a little bit and when we went to Bloomington, Indiana, where Cougar saw us do it, he said that we had to re-record it and do the song like this.

MC: So do you think it's better the second time around?

PA: Oh, yes, I have to assume that my own instincts to radio are wrong—which tempos go and stuff like that. It felt good when we made the video and it feels good to play it live now.

MC: The fact that the album has been held up—

PA: Right, that was by our choice.

MC: What I'm getting at is that the group puts these tracks down and they're ready to go with it, but it's delayed. Then, during a period of time, some new ideas and changes may emerge between the time of the recording and the release date.

PA: That's the hard part—when to *finish*. When are you done? It used to seem like it was a long time to take two months to make a record. This time, it literally took a year to make it. We started in February last year and now we're releasing it. I think that it is well-tempered. I mean, for as many people as had to come inside all of a sudden, the Blasters were a nuclear family, with every Tom, Dick and Harry on our record. (laughs)

MC: That is, incidentally, a unique element in *Hard Line*. You have an interesting array of contributors, including vocal support from the legendary Jordanaires.

PA: Oh, I did that. (grins) People would always ask: "When are you going to use background vocals?" Well, I was always told not to lay all your cards on the table. When you need them, okay, but if it's working all right without them right now, I'll wait 'til I need the props.

Dave came in with this tune called "Help You Dream," and Gene sang it. All I could hear was the—

MC: Bop-bop. . . bop-bop.

PA: That's all I could hear. Gene was playing with Gordon Stoker [the founding member of the Nashville-based vocal group], touring with Ricky Nelson's band, and he got them to do it with us. Then, on "Trouble Bound," I heard that: "Trouble. . . Trouble." (sings gospel-style)

MC: Those vocals on "Trouble Bound" bring to mind the smooth harmonies of the Dixie Hummingbirds.

PA: The Golden Gate Quartet are the guys that we walked on. That was their sound. They were the guys Elvis Presley learned how to sing from. Boy, do you wanna hear the *finest, finest* singing? That's how I tried to arrange "Samson and



Photo by Gary Leonard

Singer Phil Alvin is equally comfortable talking about rock roots and square roots.

Deliah," by mixing Willie Johnson with the Golden Gate Quartet. They made records from the middle Thirties to the late Fifties. They were the guys that went: "Thay da bop um bay um. . ." You see, that was a gospel-storytelling-type of singing. In black society at the time, or anybody's society, where you separate the religious music from the secular music—say if you were a black person—you could identify that religious singing style. So if you did that on a *pop* song, it was very sacrilegious, but if a white guy in a white environment does it, it doesn't mean the same thing. Then Ray Charles and some others really started playing it. No doubt, there were always gospel influences, but to take the predominantly gospel styles and integrate them with popular styles was always a little [frowned upon].

MC: Did you record with the Jordanaires out here in L.A.?

PA: No, it was done in Nashville. The basic tracks were recorded here and then David and I went to Nashville. . . . I sang with the Jordanaires in the *same room* together!

MC: That's like a childhood fantasy come true for you.

PA: I was charged. Oh, I was looking straight up. The Jordanaires were always like that to me.

I am not a big Elvis fanatic at all, but I liked him. The Jordanaires were like the guys around town, like cousins. I always thought they were my friends.

MC: It has been said by critics that the success of *Hard Line* may depend upon the current willingness of programmers to give artists like Springsteen, Fogerty, and Los Lobos exposure.

PA: I don't know that we don't have something to do with that.

MC: You mean that your type of no-frills rock & roll has more or less nurtured that condition in the L.A. area?

PA: We've been on the road for five years. [And it's] not just the Blasters. Across the country there's the [Fabulous] Thunderbirds, Zantees, the Cramps, and others. I think we are all in the same culture. I think that it is good that Springsteen and Fogerty are leaders. I think Springsteen as a folk leader is a more recent development, whereas Fogerty was always that kind of character.

MC: Yes, because *Born in the U.S.A.* and *Nebraska* reflected his maturity, dealing directly with American values and social issues.

Continued on page 14



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BLASTERS

Continued from page 13

PA: I think we were really talking about that in 1979 when we did *American Music*. Some component of that from us, some component from other people, and some component from Springsteen—all that stuff is added up to make that environment. So I hope I can reap what I've sown and I hope I reap the benefits of what others have done.

MC: During the two years between *Non Fiction* and *Hard Line*, your brother got involved with the Knitters, as he puts it, "to relax." What projects were you involved with during that period?

PA: You see, I can't do that. If I go do stuff with my voice, it sounds like the Blasters. That doesn't make me entirely happy.

MC: So you can't really get involved with anything else because of that "stigma?"

PA: I play myself. I'm going to record a solo album and try to bring in Sun Ra's band for it. I'll do some country blues, some Jimmy Reed songs, and some country-Western.

MC: What else are you involved in?

PA: I'm a mathematician. I've worked on some computer simulations of parallel memory systems, but I won't explain it all because that belongs in a different magazine.

MC: What vocalists do you admire and have influenced your style?

PA: I can't say enough about Joe Turner. His voice is so unique. I can't say that my tone or timbre is taken from him, but my time is. I've stood next to him so many years and felt the air moving through his cavity, but I had to learn how it shakes in my cavity, because it's not the same as Joe Turner's. Joe Turner is undoubtedly the greatest, he is the premier American singer and my idol.

MC: Are there any others?

PA: I'm a very big Bing Crosby fan. He was a good singer on what you'd call his corny stuff, which is what most people know him for, but from the late Twenties into the middle Thirties, and periodically through his career, he was a very good hot jazz singer.

MC: He could really scat.

PA: That's what I'm talking about, and I've always liked that. My voice has timbres along these lines. Clyde McPhatter or Jackie Wilson were probably the most technically gifted singers. Those guys are like gods. I could pull off most of Bing's stuff because it was s-o-o-o smooth. You'd rather hear Bing sing "Danny Boy," even though Jackie's is so wild and Bing's is hypnotizing.

MC: Yes, Jackie Wilson's version is more bursting with energy. I've tried to follow what he is doing while I'm in the shower sometimes and it is impossible!

PA: Oh yeah, you could bring your testicles through your nose!

MC: Here we are discussing music history that isn't widely known or discussed and having groups like the Blasters really cultivates an interest in this neglected art.

PA: We are the connection. That's what we are trying to represent. I mean nothing is dead—we're still here.

MC: And others like the James Harman Band.

PA: Same thing. James Harman opened for Bo Diddley in 1985. He knows what it sounds like. It is culture. It's like some kind of responsibility. That is why it's so scary touching the radio and doing all those things, because we wouldn't want to hurt that connection—we wouldn't want to cop out!

Photo by Gary Leonard



Guitarist Dave Alvin: "The kind of art I like is real primitive and minimal."

Dave Alvin joined me later at the apartment to present honest accounts of his music and the influences that help create the unique sound of the Blasters.

MC: With *Hard Line* the Blasters have made significant changes in their sound. You've embraced a more commercially viable sound on "*Colored Lights*," and yet another course is taken with the Creedence-style swampy guitar parts on "*Dark Night*." What prompted the changes in your guitar playing?

DA: I think I'm playing the same kind of stuff I played on other Blasters records, it's just that the way they were mixed, the guitars were so far back that they didn't stand out far enough. Also, when you're doing songs that are in slower grooves, those kind of swamp figures make more sense. When we play live, the guitars are real loud and it was always kind of weird that on our records they were real quiet. That's probably the reason why people have liked our live shows better than our records.

MC: Do you think your playing has gone

through any changes over the last three albums?

DA: Well it has changed a little, but not that much. What's happened is that the context that I play it against is different. On this album, there's more single-string Chuck Berry-style solos. "Just Another Sunday" is like a Freddy King solo, and "Colored Lights" has a Lee Allen type of solo, except it's on guitar, just kind of playing off the melody. On other albums like *Non Fiction*, I tried to play like Steve Cropper.

MC: Your songwriting is sensitive, but it still projects an assured strength and you've mentioned that you try and think of your fans when you write.

DA: I don't write songs thinking, "Gee are they gonna like this?" I figure that people who like the Blasters are similar to me in a certain way. Not that they feel the same way about everything that I do. Basically, they like the way I approach stuff, so I feel a certain freedom in the way I can write songs. Another thing is that I don't want to let them down. I don't want to put a bad song on a record that they'll be disappointed in. A lot of people put themselves on the line for us for a long time and I would like to make it up to them.

MC: How was it to work with John Cougar Mellencamp on "*Colored Lights*"?

DA: His approach to writing is directly opposite from mine. We sat down for a few days trying to co-write some songs, but if we had about a week together, we could have had some songs. I know I learned a lot from it. My outlook is more literary and his is more musical.

MC: So you were looking for Gehman to produce an outside cut?

DA: We had gone the route with Eyrich and it kinda got stale. It's nothing against Jeff. You see, when we first started working with him, these ideas were coming out of everybody's skull, just flying. Then as the album dragged on, everybody was burnt out and I don't think Eyrich was interested and neither were we. I mean, it wasn't a falling out, it was sort of like a blind alley. And then with Gehman and Cougar, everything was up [again].

MC: Why was Blind Willie Johnson's "*Samson and Deliah*" picked as the cover tune on *Hard Line*?

DA: We cut two songs with the Jubilee Train Singers—Bobby King and Herman Johnson—that didn't make it on the album, so I talked to Phil about ending the album with him on acoustic guitar doing any song, even a cover. Then one night with Herman and Bobby, they cut it in I think one take. It had such a good raw feeling and it fit in with the feel and the sound of the album. We also did about three songs with the horns, but they just didn't make it [on the album]. It was a fight for awhile, because the album was done and we sent it to Warner Bros. and they had problems with it. You know,

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to be real honest, I didn't think it was a full album, either. With stuff like "Little Honey," "Dark Night," and "Trouble Bound," I thought, "Yeah, that's incredible!" The Elmore James cover was good and it rocks, but it's a B-side as far as I'm concerned. So I said if I could write a better song, let's put it on the album. Now I'm happy with the way things came out.

With *Non Fiction*, I went and wrote eleven songs, we went in and cut them, and that was it. On this album, I said: "Uh, there's a good song, here's another. . . ." It wasn't a controlled thing like *Non Fiction*. The songs I'm working on now for the next album are more like *Non Fiction*, where there is going to be one big story.

MC: There must be a great deal of pressure as you try to write new material in the midst of *Hard Line's* release.

DA: You get tired of sitting on your ass. I mean, that's why I went so heavy into the Knitters. There was nothing for us to do. The album wasn't going to be released, it wasn't done, and it kept getting delayed. It got frustrating, but it was all worth it in the long run.

MC: I heard that "Wild Side of Live/Honky Tonk Angel" Knitters song on the *Radio Tokyo Tapes, Volume III* album, and it sounds real fun and laid-back. Do you plan to release an album with the Knitters?

DA: We recorded one, but I don't know if it is going to be released.

MC: Will it be on *Elektra*?

DA: I'm not sure. It sounds pretty good. It's all sequenced and mixed and we're working on an album cover right now. I don't know what kind of label it should be on, because it's not something that would be played on a country station and it will be hard to get it on an AOR station.

MC: So what will happen to the Knitters now that you're active with the Blasters?

DA: The Knitters are in hibernation. The next

time there is a hiatus for the Blasters, we'll get together. One of the reasons the Knitters exists is to make everybody appreciate their own bands. I'm serious. Playing with the Knitters is one thing; it's real nice and loose, but it's not the same thing as having Phil singing, Bill Bateman playing drums real hard, and everybody just going full force. That's a different feeling and that's what I like best. The Knitters are fine if I'm bored and have nothing to do.



Photo by Gary Leonard

The Blasters put on a happy face (from left): Bazz, Bateman, Phil and Dave Alvin, Taylor.

MC: It's an outlet, I suppose.

DA: Well, it's a way to experiment with different guitar styles. I always wanted to play a guitar solo where I didn't play any notes, just didn't even go near it. That would be the perfect minimal guitar solo. The kind of art I like is real primitive and minimal. I developed a taste for that stuff from country and blues, because basically it is minimal. I really liked Luther Perkins' or really early James Burton's guitar playing where there were just one or two notes

that were in the right place at the right time. That is why I like the ballads on the Knitters record, because they have a real wide-open sound.

MC: What do you think about the unexpected success of Los Lobos?

DA: Unexpected, after twelve years of playing weddings and bars? "Will the Wolf Survive" is the epitome of everything the Lobos have done and is a strong single, but I think it took "Don't Worry Baby," a guitar shuffle, to really break the ground. The album is great, and I think Steve Berlin has helped them a lot.

MC: Does the success of Springsteen and Fogerty on the charts help to make the timing right for *Hard Line*?

DA: I think that is true, but the thing that is different from, say, the Stray Cats going double platinum—and it's nothing against them—is that the reason why they don't exist anymore is because it was a novelty set-up. That's why Brian Seltzer had to get out of it, he was locked into that thing. The Blasters, Lobos, Fogerty, and Springsteen are more of a serious working operation that can make a variety of sounds.

MC: Do you think it's a backlash against groups like Culture Club, for instance?

DA: No, because I like Culture Club. What it is [is something like this]; When I picked up a copy of *Born in the U.S.A.*, I thought: "Jesus Christ, he has a Number One record with songs like this!" And I don't mean bad songs, I mean songs [dealing with social realities]. That is real encouraging, the fact that Springsteen gets on the radio and Fogerty gets on the radio just because he is John Fogerty. Programmers actually realize that there is a marketplace for this kind of thing. There is a place for Culture Club, also. So now there is a place for Culture Club and John Fogerty to exist side by side on the radio. ■

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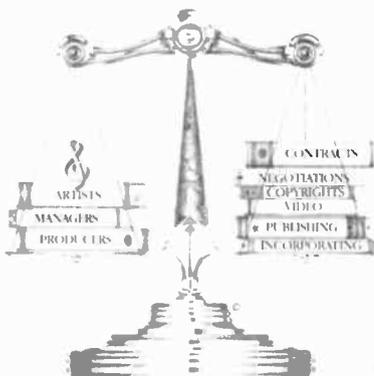
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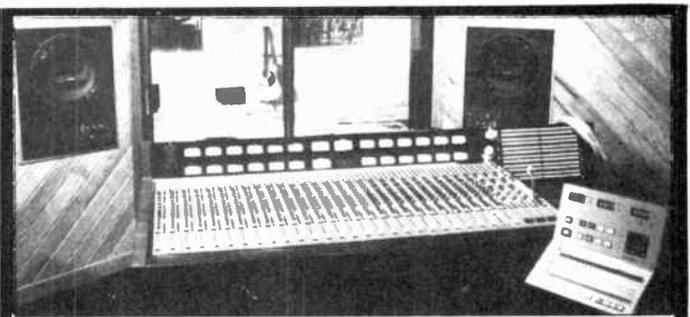
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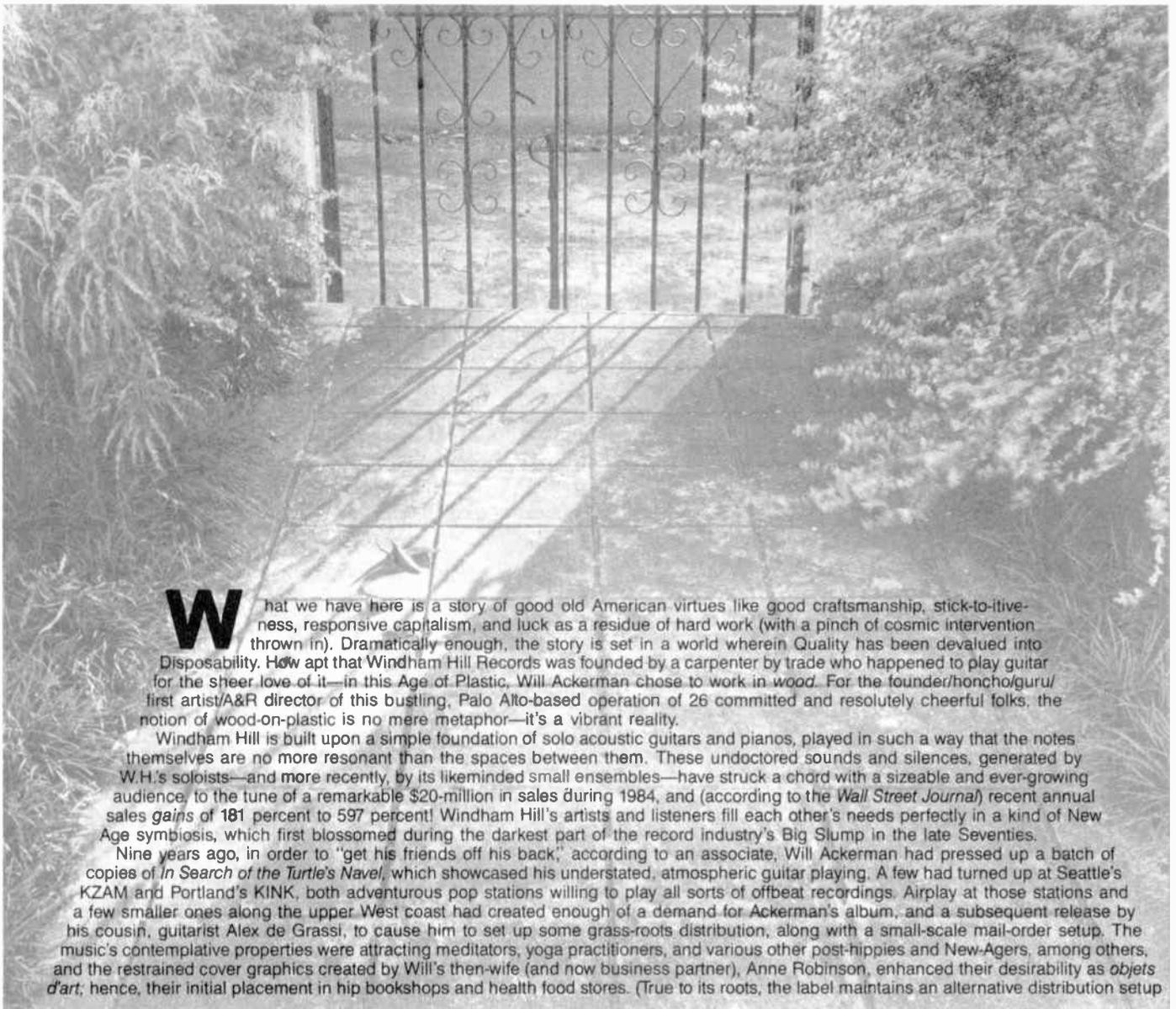
Zen and the Art of Record Making...

THE GREENING OF WINDHAM HILL

by Bud Scoppa

"A big part of [what we're doing] comes from a sort of swellheaded notion that if you're gonna do something—if it's got your name on it—you'd better do it right."

—Anne Robinson, President, W.H.



What we have here is a story of good old American virtues like good craftsmanship, stick-to-itiveness, responsive capitalism, and luck as a residue of hard work (with a pinch of cosmic intervention thrown in). Dramatically enough, the story is set in a world wherein Quality has been devalued into Disposability. How apt that Windham Hill Records was founded by a carpenter by trade who happened to play guitar for the sheer love of it—in this Age of Plastic, Will Ackerman chose to work in wood. For the founder/honcho/guru/first artist/A&R director of this bustling, Palo Alto-based operation of 26 committed and resolutely cheerful folks, the notion of wood-on-plastic is no mere metaphor—it's a vibrant reality.

Windham Hill is built upon a simple foundation of solo acoustic guitars and pianos, played in such a way that the notes themselves are no more resonant than the spaces between them. These undoctored sounds and silences, generated by W.H.'s soloists—and more recently, by its likeminded small ensembles—have struck a chord with a sizeable and ever-growing audience, to the tune of a remarkable \$20-million in sales during 1984, and (according to the *Wall Street Journal*) recent annual sales gains of 181 percent to 597 percent! Windham Hill's artists and listeners fill each other's needs perfectly in a kind of New Age symbiosis, which first blossomed during the darkest part of the record industry's Big Slump in the late Seventies.

Nine years ago, in order to "get his friends off his back," according to an associate, Will Ackerman had pressed up a batch of copies of *In Search of the Turtle's Navel*, which showcased his understated, atmospheric guitar playing. A few had turned up at Seattle's KZAM and Portland's KINK, both adventurous pop stations willing to play all sorts of offbeat recordings. Airplay at those stations and a few smaller ones along the upper West coast had created enough of a demand for Ackerman's album, and a subsequent release by his cousin, guitarist Alex de Grassi, to cause him to set up some grass-roots distribution, along with a small-scale mail-order setup. The music's contemplative properties were attracting meditators, yoga practitioners, and various other post-hippies and New-Agers, among others, and the restrained cover graphics created by Will's then-wife (and now business partner), Anne Robinson, enhanced their desirability as *objets d'art*; hence, their initial placement in hip bookshops and health food stores. (True to its roots, the label maintains an alternative distribution setup

of around 20 affiliates, which continues to serve these specialized outlets for its product.) Windham Hill's retail flagship during these tentative early days was Palo Alto's Plowshare Bookstore, where Anne worked—in fact, the bulk of the label's stock was initially stored there for lack of room in the family garage.

As time went on, words like "airplay," "distribution," "reorders," and "station reports" crept into Ackerman's conversation, and he began to divide his time more equally between his established Windham Hill Builders and his hobby, Windham Hill Records (both named after the Vermont country inn where he'd spent several childhood summers). Occasionally, Will and Cousin Alex threw their guitar cases in the trunk of the car and drove up the Coast to play concert dates in the Northwest sponsored by those adventurous radio stations that were playing their records. Remarkably, Ackerman's hobby was starting to have the earmarks of a *business*, as more and more people responded to those languid sounds he was making. Not a bad segue for a housebuilder.

SEMI-COSMIC COINCIDENCE #1

As responsive as he was to the cues he was getting, Ackerman was no record man by any stretch. Sure, he asked the right questions, and he was sufficiently astute to "drop" the Stanford folksinger and the Seattle R&B band from the W.H. "roster" in order to focus exclusively on solo instrumental recordings. But what next? Wouldn't it be wonderful if there was someone around who knew the record business and understood his brand of music as well . . .

With the unmistakable sound of one hand clapping, the first of a series of semi-cosmic occurrences took place as Jeff Heiman appeared on the Ackerman doorstep. A KZAM disc jockey who'd given Will's . . . *Turtle's Navel* its first exposure, Heiman was considering his options in the wake of an ownership change at the station. While at KZAM, Heiman had befriended Ackerman by phone, and it was he who'd suggested the initial mail-order and retail distribution gambits that had put Windham Hill on the right track. Now, returning from a job-hunting trip to L.A., the normally gregarious Heiman was somewhat bummed by the likelihood that he'd soon be peddling Cheap Trick records to stations in the Midwest as a fledgling promo man.

"On my way back from L.A.," Heiman recalls, "I stopped to visit Will and Annie. We were sitting in their living room, and Will said, 'We just got an offer to go to Germany; our distributors there say they want to put on a show with Alex and me, and Annie wants to go, too. Now, it's not like we've got millions of dollars coming in, but we've never left this record company. Would you be interested in coming down for a couple of months? You can stay here and just kinda maintain things, fill the orders, and all that. And maybe you can help us with the radio stuff.' I thought it sounded like a pretty good idea.

"So I came down a day before they left, they told me who to call if I ran out of money and all that . . . it was like I'd been dropped onto another planet. But I just maintained. And by the time they came back, I had radio lists together, and I had tried to turn more people on to W.H., sent out a lot of promotion copies—whatever I could do. Will was very apologetic; they couldn't afford to keep me on the payroll. I stayed down in California anyway, and I worked at the Plowshare with Annie, and just approached this as a hobby. And when there was extra work to do, and there was money there, then I'd go over and work with W.H.. And just did a lot of work for free because I just loved it. As things started to grow—and what really happened was the George Winston *Autumn* album—when that

happened, I was right there. We'd already developed radio lists, and I'd sent Winston's album out. And that was the first time that we'd gotten a *real big* response to anything. What we found was that people loved this Winston record so much that they wanted to know what came before it."

FRIENDLY PERSUASION

So it happened that pianist Winston opened the door for Windham Hill's guitarists, and the albums of Ackerman and de Grassi followed Winston's records up the jazz charts (despite the fact that their link with jazz was peripheral at best). The Windham Hill snowball was rolling, as the label's releases sold steadily if not explosively, eventually resulting in sales of more than a million-and-a-half units on Winston's three albums—big-time numbers, to be sure. Installed as W.H.'s full-time promotion person, Heiman searched for ways to expand the airplay base.

"For the first two or three years, our list of



Photo by Ron May

Ackerman recorded the first album to get his friends off his back, then returned to building houses.

radio stations—the core group of people we sent records to, and *plenty* of records to—were the National Public Radio stations, college stations, and the exceptional commercial stations that wanted to be creative," Heiman explains. These stations were willing to interview the label's artists, sponsor their concerts, and the label returned the favor by having the artists do benefits for the stations and by providing lots of records for their fund-raising drives—another key symbiotic relationship. But most commercial stations avoided Windham Hill's low-key sounds like the plague. Heiman was determined to change that: "I always thought that if these commercial radio programmers would just take a few more risks, I knew what would happen once the audience heard it. What I found is that when any music director or program director heard the music and I called them back to make a followup call, without exception, only a small percentage of the people didn't like the music. They all *loved* it. They'd say, 'This is beautiful. I took this record home. My wife loved it.' Then we'd come back and say, 'If you love it so much, why isn't your *audience* going to love it?' They'd say that they didn't know if they were ready to

go out that far on the limb. In a sense, it was a little bit snobby because you'd say, 'Wait a minute, your demographics are *you*. In one sense you're telling me that you are playing to your demographics and you love this record. Why can't you take the next step and play it?' I was never real pushy with it," he adds.

"One thing W.H. has done which I think that the major labels, and even the smaller labels, have, is really *work* those promotional copies. They are the best and the cheapest form of promotion. We've never been afraid to almost overdo it in a sense with our promo records. It's a couple of dollars and the benefits of it have been very successful and widespread.

"So, what you do is you get these other guys that don't take the risks and they get excited about the music. At least they know about it. They've heard it, and as things start to develop, you can come back to them and say, 'Look at what we are doing here. We've got a concert in town. We'd love for you to see it.' Then, hopefully, these people would go to the show because they like the music. They'd start to look at the audience and they'd notice that in many cases that audience was *in* their demographic."

Now, with certain mainstream formats—AOR in particular—opening up to new ideas as the direct result of running the old formulas into the ground, expanded airplay possibilities are emerging for Windham Hill. According to Larry Hayes, the label's VP of sales & promotion, the most encouraging new concept is block programming: "Pop stations like WQXI in Atlanta, KEZX in Seattle, and KCTZ in Minneapolis are now programming Windham Hill and jazz artists at night, realizing they don't have a significant audience during those hours that would allow them to sell that time slot. And now, with shows like *Jazz Flavors* on QXI, they're sold out. But black stations like KUTE in L.A., with its *Quiet Storm* format, were as much as a year in front of them, and it's turned out spectacularly. So, from two different sides of the street [comes the realization] that the same thing is out there for the audience—that they've gotta reach for that upper demographic, that other audience they haven't been getting with their normal programming. Slowly but surely, a format will evolve—it may not be dominant, but it will be valid. And I'm not saying it's Windham Hill, but we're a part of it. It's given *me* something to listen to the radio for again."

Hayes came to Windham Hill after seven years with A&M soon after the big label took over W.H.'s distribution, a year-and-a-half ago. Together with fellow industry veteran Paula Jeffries, who's now director of operations, Hayes brings extensive major-label experience to bear on Windham Hill's rapidly expanding horizons. Rather than shift gears in terms of sales/marketing, Hayes has chosen to intensify Windham Hill's longstanding emphasis on the retail sector.

"When you deal with a Windham Hill release," Hayes says, "you want to be able to give the retailer something to work with—posters, flats, other display materials, divider cards, and so on. You want to help the album in release in terms of touring. So the first thing you do is get your merchandising support for it. Pretty much the basics work here. Then, dealing with promotion and publicity, we've got a great support base around the United States from a non-traditional radio base. Having the artist on the road enables us to set up product promotions, product campaigns around those tours. No matter who the artist is—Liz Story, Shadowfax, George Winston, or Scott Cossu who's out there—what you have is not only the ability to feature their product in the sale, but take along the whole catalog. That's the general way that it works.

Continued on page 22



Photo Courtesy of Columbia Records



Photo by Sam Emerson

THE MUSIC SPEAKS FOR ITSELF

Mangione & Shadowfax Spearhead the Instrumental Revolution

by Frankie Nemko

There is a quiet revolution taking place in the popular music world that seems at first to be as inexplicable as it is insidious. It concerns the unparalleled commercial successes of two wholly instrumental units. Think of it: legitimate hit records with no lyric content.

When Chuck Mangione zoomed from Rochester, New York, to the top of the jazz charts in the early Seventies with an amalgam of highly composed, hooky instrumental music, a precedent was set. Nearly a decade later, the cycle was completed with a jazz/folk/neoclassical hybrid often referred to as the "Windham Hill" sound, after the label that brought this novel form of music to its current prominence. Originally a showcase label for solo artists, Windham Hill came of age with the singing of the unusual instrumental ensemble, Shadowfax, which also broke initially in the jazz sector even though its approach was only marginally jazzlike in nature. Now, Shadowfax is making deep inroads into other radio formats, from Adult Contemporary to AOR, as programmers seek to rejuvenate their stagnating approaches. There is something going on here: Wordless music with esoteric underpinnings and pop hooks is providing a

refreshing alternative for a growing audience of listeners who've had it with formula pop and corporate rock.

Both Chuck Mangione and Shadowfax play to sold-out houses nationwide; each has albums high on the pop and jazz charts; Mangione has a well-received video on the market (will Shadowfax follow suit?), and each of them has deep though subtle connection to the jazz form.

An in-depth look at what might create such a phenomenon was obviously in order, so *Music Connection* interviewed Mangione and Shadowfax spokesman Chuck Greenberg. In entirely separate conversations, we found that the one theme common to both was the total dedication of these musicians to the distinct but nameless kind of music they are playing. Both Greenberg and Mangione affirm that they've always been willing to get in there and do the necessary footwork it takes to get their music out to the public.

Mangione, no musical neophyte, started out his career as a straight-ahead jazzman, his first major gig being with the famed Art Blakey's Jazz Messengers way back in 1965. He has always followed the path of instrumental music because, as he puts it, "For one thing, there is never any language problem. I really believe people respond so strongly to instrumental music because it allows them to come to their

own conclusions, in a kind of mysterious way."

Mangione's progress through the years has been steady and cumulative. Born in Rochester, he and his brother, Gap, who plays keyboards, were gigging locally as the Jazz Brothers during their senior year in high school. The great Cannonball Adderley dug what they were doing and produced an album with them for Riverside Records. The Jazz Brothers stayed intact for six years and three albums.

His first real recognition, however, came with the presentation of the extended symphonic work, *Friends and Love*, which Mangione wrote for the Rochester Philharmonic Orchestra. He conducted and played trumpet and flugelhorn and featured several jazz soloists. The concert was recorded and videotaped. Later, it was seen nationwide on PBS television and was released as an album by Mercury Records.

Thereafter, Mangione's career took on a life of its own. Another concert with the Rochester Philharmonic produced *Together*, also recorded for Mercury. By now, Mangione's distinctive tunes began finding their way into many diverse areas: stage, television, films, symphony orchestras, the Olympics, commercials, etc.

Reedman Greenberg (he specializes in the lyric), whose background includes a heavy indulgence in Chicago blues (Chuck and two

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other members of Shadowfax hail from the Windy City), listened to John Coltrane, Albert King, voodoo chants from Africa, Walter Carlos, Miles Davis, and John McLaughlin. Guitarist Gregg Stinson and bassist Phil Maggini were in total accord with Greenberg, and when Maggini converted the basement of his old Illinois farmhouse into a rehearsal room in the early Seventies, the three of them began writing tunes and putting them on a four-track recorder.

But it wasn't until 1982, with the release of *Shadowfax*, their first album on Windham Hill, that Greenberg *et al* decided they meant *serious* business. Greenberg takes pride in the fact that they have accumulated no negative financing. They recognize that this has added to their credibility, while enabling them to be true to their ideas and beliefs, as well.

"The only outside financing we had was on our first album for Windham Hill—and that's all paid back now," Greenberg says. "It was produced for less than \$10,000 and to date it's topped the 100,000 sales mark. The next two albums, *Shadowdance* and *Dreams of Children*, kind of continued the tradition; they're both selling moderately well. And because we've been willing to get out there on the road, play whenever and wherever possible—and do radio interviews—the public are starting to identify us and our particular music."

A potent force present within these two musical groups is consistency. In an interview I did with Mangione in 1973, after the success of *Friends and Love*, he expressed his delight at how young his audiences were, and "to think they're coming out to hear instrumental music—no vocals, nobody explaining what's happening." Apparently the music speaks for itself, with thousands of Mangione fans whistling and humming his themes. And this is true, too, of the compositions of Shadowfax.

The elements present in a Shadowfax album or live performance are original, innovative, and multifarious. The group's use of exotic instruments and rhythms adds a dimension not often found in most of today's popular music, while, in Mangione's case, universality is what clicks for his audiences. He has written songs for his mother, his father, sisters, children, and friends.

Although Mangione's personnel has changed considerably over the years, that special sound is always there and can be delivered by any number of competent musicians. One of the secrets, Mangione feels, is the belief everybody who plays with him has in the music: "I really believe musicians were put into this world to play [live] for people. Too many great musicians are doing Kentucky Fried Chicken commercials because they've set certain economic standards for themselves. The greatest satisfaction for an artist is out there onstage, stimulating the audience."

The nucleus of Shadowfax has remained the same since its inception. In their case, too, because of the consistency of the writing, it is not difficult to envision other players extracting the same reaction from their audiences. In fact, they will often add an extra percussionist when they tour (their last concert in Los Angeles included the talented Adam Rudolph); and recently violinist Charles Bisharat replaced Jamil Smadzinski, who had appeared on all three albums.

Both Greenberg and Mangione (and probably all the other guys working with them) feel that the only way to "make it" as a full-time musician, earning enough money to live comfortably, is to take care of your own business, be in control of yourself and the music. It's important to take yourself seriously while still retaining a sense of humor in a world full of challenges, setbacks, joys, and disasters.

Chuck Greenberg cites—as he puts it—a totally off-the-wall example of commercial success: "In the early Seventies, Pink Floyd were putting out albums that everybody said were not commercial. They didn't much change what they were doing, but then all of a sudden there was *Dark Side of the Moon*, and it's been on the *Billboard* charts for over ten years! What made them commercial? Was it because now they had a successful album? Or was it because people finally got hip to what they were doing? My [belief] is the latter. So, I don't think that Shadowfax has made any blatant attempts at commercial success, and yet we're obviously appealing to a much larger audience now with the same kind of music we've been playing for at least a decade."

Mangione doesn't feel that he has made any compromises, either. He's particularly pleased with the longstanding devotion of his core audience: "We've had a very devoted audience since 1970, who don't come and go with any particular record we make. I still have faith in the masses, that if given the choice between good or bad, they will always pick the good. I feel very fortunate that for the last 14 years I've played Chuck Mangione, whether with an orchestra, the quintet, or quartet, and our audiences have grown to understand my music and to identify with it."

What those people appreciate is that the music has a validity, it's accessible to them, it doesn't assault with high volume. This is true of Shadowfax also, and the lack of vocals only seems to point up the magic wrought by the music itself. It has been said that music is the language of the gods, and in every age and every culture music has been used to soothe, to heal, to bring a message, to entertain. When all these premises are fulfilled, how can the outcome be anything but successful? ■

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THE WEST WASHINGTON BOULEVARD CREW

Technovations Fanned by Sea Breezes



Venetian techno-neighbors: Geoff Farr and Woody Moran of Europa Technology (left); Ed Miller of Technobilly Services (middle); Jim Cooper of J.L. Cooper Electronics (right).

W by Larry Oppenheimer
 here are some of L.A.'s influential music scenes? Well, there's Hollywood and all of its studios, the hills and canyons where many in the business live and have private studios, Venice, where... wait a minute. Venice? Yes, in this quintessential Southern California beach spot, there is a small but very important scene happening. Many of Hollywood's finest are finding their way to a funky little street called West Washington Boulevard to check out the latest in music technology, have their instruments repaired, or even to record or perform.

Finding West Washington Boulevard is not quite as easy as it sounds, however. For reasons known only to the city, the area is filled with Washington Boulevards, Streets, Places, etc. To add even more confusion, West Washington Boulevard is South Washington Boulevard in some places and West in others. Finding Oberheim's West L.A. location was never this hard, but if one finds the way to this quaint street lined with antique and crafts shops, and if one knows

which of the unmarked doorways to enter, the reward is great. J.L. Cooper Electronics, Europa Technology, the Comeback Inn, Technobilly Services, Radio Tokyo Studios, Hi Tech Electronics—all make their homes here. Some of these names may mean something to you, some you've never heard of. Let's take a look at why they are worth the mention.

Jim Cooper was inspired by *Switched On Bach* while in the Army, and this started him into his long involvement in electronic music. After the Army, Cooper went back to school and was moved to create "the most disgusting synthesizer ever built by mankind!" This was enough, however, to get him a job running UCLA's electronic music studio, which, in turn, led to him becoming involved with a tiny fledgling company run by an engineer named Tom Oberheim. During his five-year tenure as an Oberheim engineer, Cooper began performing modifications on some of the equipment for people who wanted things that were unavailable "off the shelf." This business thrived, and J.L. Cooper Electronics was formed. Leaving Oberheim to

pursue his own business, Cooper found that success soon forced him from his garage into his current West Washington (or South Washington) location, after a few months in a tiny place on Lincoln Boulevard. The move from Lincoln was largely prompted by his decision to open a separate business, Hi Tech Musical Services, in response to client demand for a good synthesizer repair shop. Housing both concerns under one roof proved to be very convenient both for Cooper and his clients, but both firms grew and Hi Tech eventually moved to their own West Washington address. Meanwhile, Cooper expanded from modifications to full-fledged manufacturing. After a few false starts, Cooper hit his stride with the advent of MIDI. The current JLC product line includes a plethora of boxes which perform necessary MIDI-oriented tasks such as CV-to-MIDI transformations (and vice versa), MIDI channelizing, and MIDI retrofits for some synthesizers. Now, JLC is branching into unrelated products like disk storage for sequencers and sampling. In fact, JLC continues to grow to the point that they will soon

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relocate elsewhere in the area. But for many in the business, it is JLC that has put Venice on the map.

As JLC Electronics prepares to move from West Washington, Europa Technology is just settling in. Woody Moran and Geoff Farr, Europa's directors, first met when both worked at West L.A. Music, and their friendship grew during the half-dozen or so years that they worked together as Eastern and Western Sales Managers, respectively, at Oberheim Electronics. Moran returned from his outpost in Boston to be National Sales Manager, and Farr moved on to the brand new Kurzweil Music Systems, but after a little less than a year, both were dissatisfied with the way that the companies were being run. Their daydreams of something better became reality after they met Wolfgang Duren, then international distributor for PPG, a German company which makes a sophisticated digital synthesis system. Duren was not satisfied with his American distribution, and, after some negotiation, Europa Technology came into being, with PPG as their flagship line. The concept behind Europa was not to be just a distributor of one product, though. The idea of carrying several lines of high tech European musical equipment was somewhat akin to London's Syco Systems, but Moran and Farr brought their own serious but irreverent style to the idea. Soon, Europa was the distributor for the Dynacord digital drums, and for the Friend Chip SRC, a device that reads and writes SMPTE time code and provides synchronization for drum machines, sequencers, etc. Originally, Europa assumed the facilities of the previous PPG distributor in Los Alamitos, near Long Beach.

"It did not take a severe amount of intelligence to find out that Los Alamitos is not the Mecca of the recording industry," explains Moran. Europa, which was started in April of

1984, moved onto West Washington in June. Now settled into their new quarters, complete with skylights, plants, and a courtyard, Europa has expanded into distribution of four more European lines, including the Quantec Room Simulator, and one American product.

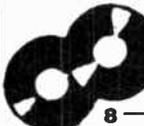
A little further down the street is Ed Miller's Technobilly Services. Miller has a long history in the fields of music and technology, having done stints as an engineer or technician at Texas Instruments, Xerox, MCI Telecommunications, Mattel Electronics, Linn Electronics, and, yes, Oberheim. When Mattel shut their musical electronics division down ("which, by the way, was doing some wonderful stuff," Miller laments), the necessity to replace the lost income motivated Miller to take his extensive knowledge of electronic percussion and start Technobilly to produce the Electropad, which he describes as "the generic drum pad." Experience and client feedback led him to expand the idea soon afterwards into the DynaPads, Technobilly's current model. The DynaPads employ the Electropads and then go one step further by extracting the amplitude of the trigger (which is, of course, proportional to how hard the pad is hit) and applying it to a bank of VCAs. By feeding the outputs of a drum machine (or any instrument) through the VCA bank, smooth and natural dynamics can be added to a machine which previously lacked this depth of expression. Although Technobilly has done very little in the way of advertising or promotion (this past February marked the first time that the company has displayed its products at a NAMM show under its own name), the system has consistently sold so well that Miller has added employees in order to increase production. Currently, he is readying the TB6, a stand-alone drum unit.

On the other side of the street, across from Europa, is the Comeback Inn, "the vegetarian

jazz club." The Comeback is a very intimate macrobiotic restaurant which has excellent jazz in the evenings and on weekends. L.A. jazz mainstays like Charlie Haden, Henry Butler, and Milcho Leviev play here regularly, and it is not unheard of for friends like Pat Metheny to show up and sit in when in town. This oasis of calm in lively Venice was where Rickie Lee Jones played her first L.A. gigs, and there is still an Open Mike Night each week, plus outdoor garden concerts on Sunday afternoons.

A few doors further down is an ordinary-looking house which actually holds Radio Tokyo, a 16-track recording studio with a suitably Venice-funky atmosphere, and a startlingly clear sound. Despite Radio Tokyo's small size the studio has produced several records which are marketed overseas as well as in the U.S. The easygoing Venice "ambiance" compares quite favorably to the high-strung Hollywood feeling, making Radio Tokyo conducive to the free flowing creativity of clients like the Minutemen.

In fact, the feeling in Venice is one of the main reasons that these concerns have chosen to locate here. "As far as 'Why Venice?', I think a lot of it has to do with price," states Moran, "but then, a lot of it has to do with the community that's here. The whole Hollywood vibe wasn't really what Europa Technology wanted. Venice is still very much the artistic community. It's got the lofts, architects, painters, musicians... and the crazies, kooks, skateboards, bikinis, and ghetto blasters." Although West Washington Boulevard is a good 40 minutes from Hollywood or the Valley, none of these businesses are looking to move out of the area, and there seems to be no problem with clientele coming to them. For this tightly knit, incestuous musical community, there is more to working than just business. Ed Miller says simply, "It's close to the beach, and that's important." ■



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WINDHAM HILL

Continued from page 17

"With Shadowfax last time, we got into a much different type of campaign: Yeah, they had the tour, they were going out in two legs, which we worked in support. But they gave us an album which addressed a couple of other markets for radio, and which had acceptance at black radio as well as AOR. So part of our plan with the last Shadowfax album was to expand the base that we had with them using the radio stations and the tour. We were successful with it—we generated a Top-Ten or Top-15 black/urban album, as far as airplay went."

A&R THE W.H. WAY

The signing of Shadowfax four years ago was a big step for Windham Hill, as Heiman explains: "At first, we were a little bit hesitant because we'd never had any electric instruments. Will said to Chuck Greenberg who is the head of Shadowfax and a lyricon player, 'Look, you put the band together, and if we like it, let us have the first right of refusal. We've never done anything like this, so, give me a chance to listen to it and see if it makes sense.' They put the band together and recorded the demo and Will said, 'That's it. That makes sense.' Will's thinking was that it might not have made sense a year earlier, but at that point, it did."

"This is not super-planned-out. There's not a lot of hardcore strategy. It just has to do with the music, how you are feeling, and whether the music has the same kind of heart in it. I think that's the thread that weaves through everything that's on Windham Hill. But sometimes it's just a fluke, like with George Winston."

"Will had been getting these phone calls from this guy George Winston, who was down in L.A. He had a WATS line and he was calling up and talking to Will about music, and guys he thought Will should record. He never said that he was a musician, and he must've talked to him for months. One day, Will couldn't talk to him, and he asked me to take the call. I said, 'Okay, but is that the same George Winston that had an album out on Takoma?' Because we used to play it on KZAM. Will said, 'No, I don't think it's the same guy because he's not a musician as far as I know.' Sure enough, the caller turned out to be the same George Winston, but he'd switched from piano to guitar since his Takoma days."

"About a month later, Will and Alex and I were down in L.A. Alex and I went someplace else, and Will ended up at George's house. The only place Will could sleep was underneath George's piano, and George said to him, 'Will, do you mind if I play the piano while you fall asleep?'

Will said, 'Fine. Go ahead.' So George started to play this music, and when Will woke up the next morning, he said, 'You were playing some real pretty things. You ever think of putting that down on tape?' George said no, that he'd like to do a guitar thing sometime. But something happened, and George decided to put it down on tape, sent it up to Will, and Will called him up and said, 'How soon can you get up here? I think we just found our first piano record.' But never, ever thinking that it would become a gold record, by any stretch of the imagination. Only that it would be a nice additional thing for Windham Hill. That's how it started. And it makes it right—it's not like a bunch of greedy guys going out there and trying to figure out how to capitalize on a trend. It was just real strong, heartfelt music. And that's how we want it to continue, too, even though we're a little bigger now."



Heiman: "If we'd listened to the advice of people I knew at the labels, we probably would've given up."

LESS IS MORE

The most fundamental of the numerous symbiotic relationships that have emanated from Windham Hill is that of the interlocking musical and graphic approaches the label has developed. Anne Robinson, who created and still designs most of the W.H. packages, studied art at Stanford, but for the most part, she simply learned by doing. Early on, Robinson devised her general approach, and she's worked within those original parameters ever since. "I've always wanted the album jackets to be inviting and illustrative," she says, "but also not to lay it all out. Because I think that's what the music is—the music wants you to come in, listen, and become involved, but it doesn't want to give you all the answers. So I want it to be simple; I don't

want it to be cluttered. The less type there is, the happier I am, because I think then you have more spaces to contemplate what's in the space, really. I don't mean to sound pretentious, but what the music is really about is interaction, and I think the package should be the same."

"But it wasn't till a little over a year ago when I went to Japan and was confronted with people who do [this sort of thing] as a course of their culture that I understood why I had done the pieces. They would say to me, 'How is it that you, a Westerner, can do these Japanese Zen pieces?' All of a sudden, I understood, because, to me, what they are about is opening a window to see something and leaving a lot to the imagination, which is what Japanese art is."

"We get an enormous amount of mail, including letters that say the music and picture go together with an experience, and, 'Here's a snapshot.' Interestingly enough, we've had three or four photographers that we've worked with who'd never sold a photograph in their lives, including Greg Edmonds, who did the cover shot for [Winston's gold album] *December*. To me there is a great deal of content to these photographs that I think sometimes people who are pros lose. Whenever people want to send work to us, I always say, 'Send me the shot that you really care about; don't send me something that you think is the world's most perfect sunset, or the greatest tree shot that you've ever taken. Send me stuff that has intense personal meaning to you, because if it's there, that's what's gonna come out of the photograph.' It's the same thing we're looking for with the music."

Recently, Robinson did the design work for the first three albums of W.H.'s new Magenta jazz label (run by Stever Backer), as well as the covers for a series of four hour-long video laser discs—each with digital sound—which unite music and moving images into thematic works with such titles as *Water's Path* and *Western Light*. Those projects cover only a part of Windham Hill's growing ambition. Though the label's ever-buoyant staff is thrilled by the possibilities that lie ahead, there's a determination among everyone at W.H. to continue to be true to the original intent of its founders.

"One of my heartfelt goals about Windham Hill," Robinson states, "is to have it have a lasting place in people's lives. I'm not the sort of consumer who goes out and buys something and gets bored with it within weeks; I make considered decisions about whatever it is that I do consume because I want it to be important to me. I don't want to live in a throwaway world. I want the music to be that way, I want the packaging to be that way, and I want the commitment to be that way. This is precisely why I'm in this business: because this music gives me such joy, and it's such an honor to be able to share it with people, because it has such integrity. It does so many positive things." ■



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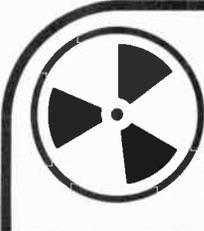
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REPORTER: Mark Gordon Creamer

Not long ago, I took a close look at Akai's entry into the professional electronic keyboard market: The AX80, an 8-voice programmable polyphonic synthesizer.

Even while it was sitting in its box, I couldn't help but notice how good the keyboard is. The 61 keys are large, with no apparent bounce, and have enough back pressure for control without feeling heavy (by electronic keyboard standards). The black keys are also large, and are squared off enough to avoid slipping into the land of "take two."

I put the AX80 in the first position of our synth stand (right under the Japanese industry leader we call "The Big Y in the Sky"), and turned it on. Eureka!! Unlike "Big Y"'s tiny window, the Akai has a very impressive display that runs almost the entire length of the instrument. This display allows for simultaneous viewing of just about every parameter within a selected "patch," by using 32 separate multi-segmented blue fluorescent bars and two alpha-numeric LED windows.

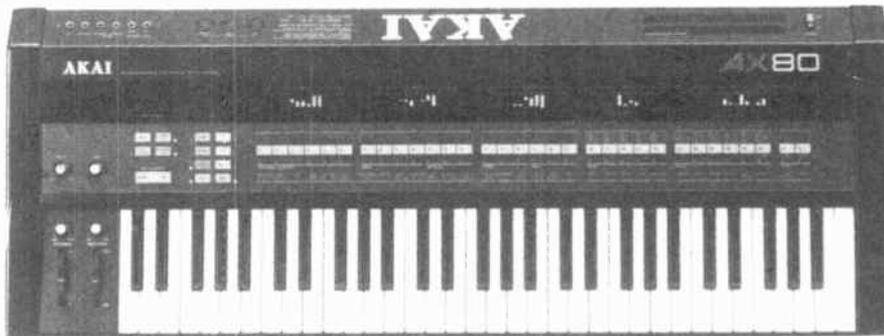
Below the display is a row of 32 familiar-feeling membrane buttons that serve as both program and edit parameter select switches, with a few of the switches serving 3rd and 4th functions, such as MIDI channel selection and tape control.

To the left of the parameter-voice select switches is another group of control buttons I'll call the Master Group. They consist of: Bank Selects A, B, and Preset; Edit; Tape; Write (used when programming a new voice into the synth); Chord Memory (more on this later); Hold; MIDI; Key Trans; Mod Wheel to Osc (vibrato); Mod Wheel to VCF (filter set with mod wheel); a Rotary Control (for coarse setting patch parameters); Edit Control - Up - Down (for fine settings); Master Tune; and Master Volume. The Pitch Bend and Modulation controls are normally placed and have rotary controls above them that control the max-

imum amount of bend or modulation. This is nice because in a live performance you don't have to go into an edit mode to change them.

The back of the AX80 has connections for MIDI (in, out and thru); Tape Memory In and Out; Pedal Program Up (for literally stepping through the programs); Pedal Sustain; Headphones; Output; and has a Memory Protect switch.

The basic tone generation is analog, but with the distinction of being digitally controlled. (This means that you won't have to sit and twiddle while it tunes itself, like the other analog types.) Both oscillators have either spare, sawtooth, or a combination of both wave shapes and output level control.



In the VCF section, along with normal filtering operation, the AX80 has EG depth, key follow, key velocity, and a high pass filter.

The AX80 has three independent LFO's. That's right, *three!!!*—one for OSC 1; another for OSC 2; with the third dedicated to the VCF. Each LFO gives you a choice of four wave shapes with depth speed and delay controls.

There are two separate EG's in the AX80, each with attack, decay, sustain and release. They also have key follow, for adjusting the release times relative to the pitch of the notes being played. The first EG controls either the VCA (final output) or the VCA and the VCF together, while the second control is only the VCF.

MIDI control on the AX80 is excellent. All of the MIDI channels are present and you can choose any incoming and any outgoing channel. The slaves used in the test all behaved as if they were being

played directly. The only MIDI protocol not generated by the AX80 is after-touch. In that, the AX80 sends voice select data through MIDI and, like the "Big Y," has 32 voices per bank. This is a nice coincidence—or was it part of the plan? Regardless, they complement each other nicely.

The AX80 is a good synth for power. It has almost a digital sound—with enough grit to cut through without covering the rest of the recording or performance. It also produces string and reed sounds nicely.

While programming the AX80, I found it a bit difficult to nail some of the purer sounds, but it would be impossible for the other machines to do what the AX80 does, especially when working with the Akai's in-

verted EG's and its abundance of LFO's.

One feature that I initially thought was frivolous was the chord memory button. This feature enables the player to enter a chord and play it with one finger. As it turned out, however, I used this feature as a special effect in one of my own tracks.

Even though it doesn't have portamento, sine or triangle tone generation, external VCF control or aftertouch, it has so many features like a great keyboard—three LFO's, two EG's, a great display, programmable output level, separate MIDI channel selection and touch sensitivity—that the \$1,395 list price seems a bit small.

Akai may have just entered the electronic keyboard market, but it is reported that the largest percentage of its R&D funds are committed to the push. With the introduction of the AX80 and the list of upcoming product on the agenda, I think that Akai will no doubt be making some pretty big waves (pun intended). ■

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AUDIO/VIDEO UPDATE

AUDIO

by Jeff Janning

Streeterville Studios, Chicago, IL: Keeping pace with the latest communications innovations, Streeterville is on the front lines with satellite technology and its applications within the framework of the recording industry. They are one of six studios utilizing an on-line Class A telephone system (50hz-15khz) hook-up to National Public Radio's satellite, West-Star IV. Analog information in microwave form is transmitted at 13 megahertz. The satellite uses DBX noise reduction and has a noise level of about 50 dB below program level. The system was recently utilized for a 30-second spot which John Schneider produced, with actor William Schallert's voice being transmitted from L.A.'s Nu-Jac Recording via satellite. Streeterville is looking into the possibility of using Direct Broadcast Satellite (DBS) in the future. This would involve the use of a digital system allowing two-channel downlinking, using a mini-dish on the roof of the studio and eliminating the need for the telephone hook-up.

Total Access Studios, Redondo Beach, CA: Eagle Records artist Andrew Gordon is in composing, arranging, and producing a solo synthesizer album. Wyn Davis and Michael Lardie are engineering the project. Andrew describes his music as "pop/R&B with a touch of jazz, something like Herbie Hancock. It's all instrumental and aimed at the dance market."

Score One Recording, North Hollywood, CA: Actor Randy Jeffries is in vocalizing on "Stay the Night," written, arranged, and produced by Mitchell Kaplan.

Mad Hatter Recording Studios, Los Angeles, CA: Lita Ford is in self-producing demos with first engineer Paul Lanni and second Duncan Aldrich. . . . Concord Jazz artist Peter Sprague is tracking his new album release with producer Carl Jefferson and engineer Bernie Kirsh. Kirsh is also at the board for artist Roger Williams, who is self-producing a new album for Suffolk Marketing. . . . Artist Marilyn Scott is in overdubbing self-produced

tracks for an album project. Erik Zabler is at the boards with second Gary Wagner. . . . Albert Hammond is producing Stephanie Spruill for an album to be label-shopped. Bobby Brooks is at the console, with Gary Wagner assisting.

Studio Sound Recorders, North Hollywood, CA: Pablo Records artist Joe Pass is currently tracking an album with producer Bob Edmondson; Steve Mitchell is engineering the package.

Sound Image, North Hollywood, CA: John Renning is engineering tracks for Apostle Records act Arch Angel, which is being produced by Dr. James Wesley Smith, Jr. . . . A&M Records artist Ron Keel is in producing Blitzkrieg for Phoenix Records; Mickey Davis is at the console.

Fast Forward Recording, Hollywood, CA: Crescendo Records band Blues Caravan is tracking its new album with producers Neil Norman and Charles Faris, who is also co-engineering with Shepherd Ginzburg. Shepherd is also at the console for the Lepords, who are self-producing an album to be label-shopped. . . . NEC Records act Jawbone is in tracking pre-production material.

Castle Recording Studios, Nashville, TN: The Neville Brothers are in producing digital tracks for a pop project; Rob Stevens is at the boards.

New River Studios, Fort Lauderdale, FL: Roxx are currently in mixing their new single, with Steve Klein producing and engineering. . . . Word Records artist Dion is in completing mixes for his soon-to-be-released album, which is

being engineered by Eric Schilling and second Ted Stein. . . . Enaress Music artist Daryll Dobson is in working on final mixes for his debut album; Peter Yianilos is producing and engineering the project. The Answer on QL Records are in recording tracks for their new album, which is to be released on CD. Robb Burr is producing and engineering with assistance from Ted Stein.

Genesis Studios, Surrey, England: San Francisco-based group Red 7 have completed tracks on their MCA debut album. Mike Rutherford of Genesis produced, and David Tickle engineered the sessions.

One on One Studios, North Hollywood, CA: Camel/MCA Records act Giuffria is in tracking three songs for the Universal Picture, *Gotcha*. They also put one of the songs on video tape complete with smoke and fog. Vinnie Vincent is in and wearing both the producer and artist hats as he lays down tracks for label shopping with engineer Andy Johns. Producer Tony Berg and engineer Frank Wolf are tracking music for a new movie called *Best of Times*, which stars Robin Williams and Kurt Russell. Producer Tena Clark and engineer Peter T. Lewis were in tracking a single side on artist Tony Warren. Artist Mark Goldenberg was in self-producing tracks with Larry Hinds and Jeff Bennett at the console. Producers Gary Skardina, Marti Sharon, and Eddie Cole and engineer Mark Wolfson were in tracking vocals and overdubs on Natalie Cole. Producer Joel Loduca and engineer Joel Soifer are tracking and mixing the score for the

Embassy Pictures movie, *XYZ Murders*.

Skip Saylor Recording, Los Angeles, CA: Lydian Tone, described as a "Gothic-pop" band, are in tracking a self-produced single. Skip Saylor is engineering the sessions with Tom McCauley assisting. The same engineering team is on hand for artist Gary Taylor, who is self-producing tracks for Morning Crew Music. . . . Doug Hoefler and Jeff Pasternak are in mixing tracks they produced on Jeff as an artist/songwriter for Ten Miles High Music. Skip Saylor is engineering the tracks, as he did for singer/songwriter Scott McCarl, who is tracking a single for Lionesse Management. Toni Talavera and Skip Saylor are sharing production chores.

VIDEO

by Iain Blair

Heartbreak U.S.A.'s Rebecca Sullivan, Karen Mankes, and Susan Vuotila play three earthlings who encounter aliens in the video for their latest release entitled "Impulse." Produced by Preppie Productions, Inc., the shoot was directed by Eleanor Gavor and produced by company president Michael Grunberg. The clip was transferred at Reeves Teletape in New York, edited on tape by Frank Distasi, and finally edited on-line using extensive ADO special effects.

Evelyn "Champagne" King recently flew to Britain to lens two videos—"Out of Control," her latest U.S. single from her new *So Romantic* album (RCA), and "Give Me One Reason," her latest U.K. single from the same album. The "Out of Control" clip was directed by Michael Geoghegan and produced by Marry Owatkin for Eagle Eye Productions, the team responsible for Billy Ocean's "Caribbean Queen" video. The second clip was directed by Vaughan Arnell and Anthea Benton, and produced by Helen Langridge for N. Lee Lacy/Associates Ltd.

RCA's the **Nails** also recently completed a video entitled "Let It All Hang Out" from their debut album, *Mood Swing*. The shoot was directed and produced by Francis Delia, the director responsible for the much admired "Mexican Radio" clip for Wall of Voodoo. Shot on 16mm black and white



Actor Randy Jeffries turns pop vocalist on "Stay the Night," recorded at Score One.



Heartbreak U.S.A. has just completed a new music video of the song, "Impulse," at Reeves Teletape, produced by Preppie Productions.

at a church in New York's Upper West Side, the video was lensed by DP Max Pomerleau for the Wolfe Company.

Foreigner, riding high on the singles and albums charts thanks to their latest mega-hit "I Want to Know What Love Is," recently succumbed to the power of video and completed their first-ever shoot for the hit. Directed by Brian Gibson, the clip was executive-produced by Houston Winn, who chose Unitel's Greg Dougherty to edit the 28,000 feet shot on location in New York. Dougherty, whose recent credits include videos for Billy Joel, the Alan Parsons Project, and Kool & the Gang, spent some 45 hours or Unitel Video's Montage system editing and conforming the footage.

Producer Robert Lombard, who recently inked a collaboration deal with London-based JR TV, has produced two music videos for songs off Linda Ronstadt's *Lush Life* album (Elektra). Both clips, "You Took Advantage of Me" and "Skylark," were filmed at the Complex in West L.A., with David Lewis directing and Ira Koslow executive-producing for Peter Asher Management. Sets and art direction were by Louis Mawcinnitt, who created a Forties recording studio and a period apartment for "Skylark," complete with a 1938 Packard limo. The "You Took Advantage of Me" video features 45 extras playing characters ranging from Dracula and Jean Harlow to Maid Marion and Valentino, all appearing in a Fifties-style country club named Skylarks Meadow Country Club. Ronstadt performs in her Little Bo Peep regalia, and also makes appearances as a china doll, Cleopatra, and a clown.

Ed Steinberg, producer/director for Soft Focus/Rockamerica Productions, recently completed shooting a video for Atlantic Records' new artist

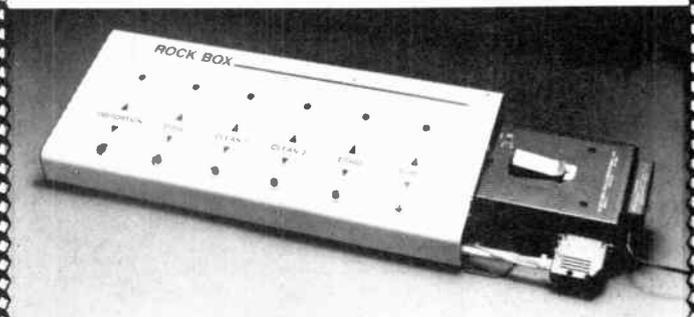
Janice Payson. Entitled "Changes of Heart," the clip was lensed at New York's Silver Cup Studios.

Aristo Music Associates, Inc., of Nashville, recently expanded into video promotion and added new staff, according to company president Jeff Walker. The move was made in response to increasing demand for country music videos, and the new service is currently promoting clips by Karen Taylor Good, Shauna Smith, and Gordon Dee.

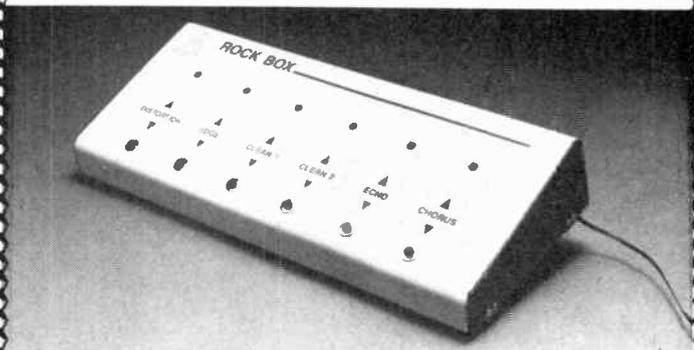
Emmy-winning director **Billy Sunshine** edited the demo reel for his newly formed company, Television Design Group, in Line Ore Video's Beta-to-one-inch Broadcast Interformat Editing Suite in New York. Selections included parts of his "Freak-a-zoid" music video for Elektra group Midnight Star, which was also shot at Line One using their Newsmatte system to combine a live action dancer with background graphics.

Trans-American Video has announced that it has developed a new process for creating full frame-by-frame video animation. By combining traditional animation methods with their Quartel Paint Box, the company recently produced a 60-second animation piece entitled "Big City," to demonstrate the full range and versatility of their new technique. The company also recently completed a new compilation of classic Spike Jones video clips called *The Best of Spike Jones: The Craziest Video on Earth*. Produced by Spike Jones, Jr. for Goldberg/O'Reilly, the piece features the keyboard player performing such hits as "Cocktails for Two," "Chloe," and "The William Tell Overture." Sweetening for the project was also done at TAV/Sound, the latest addition to the TAV complex of post-production facilities.

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Reviews

CONCERTS

James Brown Mary Wells Martha Reeves

At the Beverly Theatre
Los Angeles

"Golden Oldies" package shows have never been among my favorites. Unfortunately, this particular lineup, pulled together under the banner of their Silver Anniversaries (25 years) in the business, did little to change my mind.

Martha Reeves has had more than her share of ups and downs in the course of her career. Without the sound of the Vandellas or, for that matter, any background vocalists, Martha's voice sounds thin. She sang all the hits that the audience came to hear: "Come and Get These Memories," "Heatwave," "Nowhere to Run," "Jimmy Mack," and "Dancing in the Streets"; though she was enthusiastic and satisfied with the crowd's response, there was a certain vocal magic missing.

Next up was Mary Wells, Motown's original golden girl. Dressed in a blue *lame* jumpsuit and sporting a shoulder-length blonde wig, Mary looked as if she'd just stepped out of the Sixties—like maybe she'd been caught in a time warp! Although her performance won everyone's approval—she sang "The One Who Really Loves You," "You Beat Me to the Punch," "Bye Bye Baby," and "Two Lovers"—it was "My Guy," the song that put her on the international map, that won the crowd over.

The star of the show still has energy, pizzazz and style. However, you must be a devoted JB fan to sit through his entire show. To me, many of the songs sounded so similar that I couldn't tell them apart, but there were the classics like "Please, Please, Please" and "Try Me," which fully exhibit Brown's emotive ballad style. Brown's devoted

admirers loved every minute of the show: his famous splits, his interplay with sax player Maceo Parker, and the funk-dominated series of tunes. The Godfather deserves all the respect he commands for his longevity in the business, and as long as his fans come out to see him in droves as they did that night, he'll continue to give them what they want—a fast-moving, funky good time.

—David Nathan

Violent Femmes

At the Palace
Hollywood

The Violent Femmes brought their Midwestern mysticism to Babylon, and the sinners did repent (if only for an evening). Songwriter/guitarist Gordon Gano's Karmic Christian rock & roll can trace a good part of its conceptual lineage to post-folk/pre-psychedelic musical anarchists like the Fugs, Country Joe & the Fish, and the Velvet Underground.

At first glance, the Femmes' musical ability would seem suspect, but the ragged guitar, the bass-drumless percussion (with more brushes than sticks), and the sly yet seemingly improvisational bass gave the band a unique blend that defies contemporary comparison. The subtle and complex morality tales take on a life of their own as the emotion in the lyrics and the music fuse into complete symbiotic pieces. One of the finer examples of this, "Country Death Song," chronicles the narrator's descent from despair to infanticide to suicide; all the good stuff in between was heart-breaking and as riveting a personal performance as you're likely to see.

Bassist Brian Ritchie and drummer Victor De Lorenzo are more mature on their respec-

tive instruments than Gano, so they act as a harmonic anchor to his sometimes discordant and eccentric guitar playing. Ritchie takes a lot of the solo space traditionally occupied by six-string guitar. This arrangement oddity is enhanced by the bassist's imaginative and melodic playing.

It is easy to see why this adventurous band has polarized audiences and critics alike. This is the kind of music one reacts to with love-em-or-hate-em responses. The Violent Femmes have lyrical content that might be described as Protestant metaphysics combined with somewhat jarring musical sensibilities. The band has a fascinating and unique perception of the world that, despite the many references to Jesus and other biblical characters, comes across as spiritual rather than religious.

—Billy Cioffi

Dokken Keel Odin

At the Palladium
Hollywood

When Dokken took the stage at the Palladium after a few hours of warm-up by local metal faves Keel and Odin, the energy level in the crowd was near fever pitch. The band was given a returning hero's welcome (having spent the last few months on the road in support of their second album), and they responded with a high-powered set full of the best of both albums. Dokken has more talent in the songwriting department than most hard rock/havy metal bands, and num-

bers like "Into the Fire," "Breakin' the Chains," "When Heaven Comes Down," and "Paris Is Burning" were as effective live as on vinyl.

Dokken is a talented, tight band, and Don Dokken has one of the best voices in heavy metal (as demonstrated beautifully in "Alone Again"). George Lynch is a dynamic, exciting guitarist and showman, and his energy is the focal point of their live show. The band doesn't rely on gimmickry or extravagant staging, preferring to deliver their rock & roll in a heartfelt, straightforward fashion. It may not be the stuff of which overnight sensations are made, but Dokken has all the elements necessary for a successful, enduring career.

Also on the bill and inciting fans to near-riot was Keel, kicking off the initial night of their first U.S. tour. Despite sound problems, the band turned in a very tight and relentlessly energetic performance, featuring material off their new album, but throwing in a couple of older crowd favorites like "Lay Down the Law." With performances like this, they should have no trouble making new converts as they rip across the nation.

Opening band Odin quickly got the crowd in high gear with their brand of powerful, extremely heavy metal. Their supersonic *sturm und drang* (with demon wails and growls from vocalist Randy O, and impressive guitar work from Jeff Duncan) is distinctive enough to carry them beyond the local scene, and they seem to be developing an unusual (and interesting) stage presence, with lots of weird, intense energy. Judging from the good crowd response, Odin is well on their way to becoming the Next Big (Metal) Thing out of L.A.

—Melinda Lewis



Aaron Samson and Jeff Duncan wield their guitars in Odin abandon.

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Reviews

CLUBS

Marc Allen Trujillo

*At the Vine Street Bar & Grill
 Hollywood*

□ **The Players:** Marc Allen Trujillo, vocals; Andy Howe, keyboards; Bob Feldman, bass; Frank Rodriguez, guitar; Kenny Elliott, drums; Brian Kilgore, percussion; Leah Craddolth, Terry Davis, and Dennis Hopkins, backup vocals.

□ **Material:** Trujillo writes very accessible tunes in the true singer-songwriter-goes-cabaret vein, a la Peter Allen, but Trujillo's music struts across the line into clever, well-crafted pop. His tunes have been covered by artists as diverse as Gladys Knight and Peggy Lee, and deserve broader exploitation.

□ **Musicianship:** The band displayed competent, workmanlike accompaniment, but not much more. To be fair, the sound system and mix were substandard, rendering the vocal trio to a visual status. At moments, the percussion/drum combination was bright. Some sensitive playing on the ballad "Ships That Pass in the Night," and nice arrangements by Howe helped.

□ **Performance:** Trujillo writes this music with its performance obviously considered. He wrings each note for all it's worth. This particular show was comfortably introspective, each tune personalized and emoted with an honest, romantic intensity that's hard to find these days.

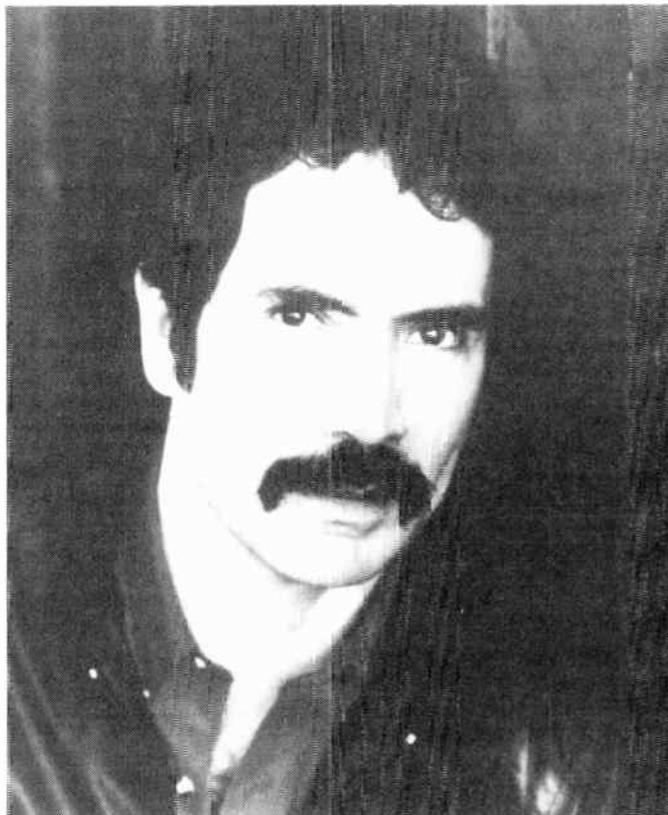
□ **Summary:** This is a star in search of a vehicle. The music consciousness in L.A. right now seems limited to aural excesses. Trujillo would be a good bet for a singing actor in a good musical, and has some more hit songs up his sleeve as well.

—Albert Williams

Section 25

*At the Club Lingerie
 Hollywood*

□ **The Players:** Larry Cassidy, guitar, bass, vocals; Vin Cassidy, electronics, drum ma-



Marc Allen Trujillo: Singer-songwriter goes cabaret.

chines; Jenny Ross, vocals, synthesizers; Angela Flowers, vocals, synthesizers; Lee Shallcross, drums, percussion.

□ **Material:** This English quintet performs moody, mesmerizing electronic dance music of the New Order/Cabaret Voltaire school of industrial-age art rock. The songs themselves aren't especially noteworthy, but Section 25 does succeed in creating swirling instrumental textures and hauntingly ethereal melodies laced with whispery vocals and the ever-present backdrop of pulsating dance rhythms. Emotive, unpretentious, and atmospheric, they're an "art" band that plays for its audience rather than isolating itself in self-indulgent musical reveries.

□ **Musicianship:** Although the band's use of synthesizers and drum machines somewhat makes for an air of cool detachment, they thankfully escape the vapid insipidity so prevalent in the genre. This is largely due to the interesting instrumentation produced by the Cassidy brothers. Larry will harangue a tortured guitar and at once turn around and coax liquid tones from his electric bass, creating a melange of aural effects. Vin's electronic wizardry involves more than flipping switches and

turning knobs; his blips, crashes, white noise, percolating tribal rhythms, synthesized screechings and Joy Divisionesque drum dronings are the foundation of Section 25's sound. Vocals are definitely not a strong point with this band. Regardless of the club's muddy mix that evening, the women's colorless, breathy "please-prepare-for-landing" vocals were completely inaudible and would have been drowned out in a light snowfall. Larry Cassidy's efforts didn't fare much better.

□ **Performance:** Flowers and Shallcross provided the visual energy of the group's stage performance, as Flowers pranced about the stage and Shallcross grooved to the incessant beat. The other members remained stationary and emotionally expressionless throughout the set. There was little audience acknowledgment by the band, which could have been due to their seeming a bit nervous and unsure before a coolly scrutinizing yet reservedly receptive crowd. The sound was incredibly loud, even for the Lingerie, and an audible electronic buzz was especially annoying during the band's quieter numbers. This stuff is obviously at its best on vinyl.

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□ **Summary:** I give Section 25 credit for being one of the pioneers of their genre and for doing what they've been doing for years alongside the fly-by-night frauds and the schlock-peddlers who are merely riding on the wave of yet another trend. —*Mari L'Esperance*

Secrets

*At the Stone
San Francisco*

□ **The Players:** David Fredericks, lead vocals, rhythm guitar; John Crane, lead guitar, vocals; Mark Karan, lead guitar, synthesizers, vocals; Duane Van Dieman, bass, vocals; Bill Hendrickson, drums, vocals.

□ **Material:** Funneling the appropriate prom-time buoyancy into slick, peppy pop, Secrets work hard to find a balance between the sounds of Duran Duran, Wang Chung, and the marrow-like style of John Waite. Although well-presented, the material suffered from transparency. They need not necessarily a *new* perspective, but their *own* perspective. The boy-girl lyrics were predictable and shopworn; the music, remiss of soul. Secrets want sustenance in their sound, and they're got it in their atmospheric intros and jazz leanings. They should chew on those aspects and see what happens.

□ **Musicianship:** Clear and youthful, Fredericks' voice climbs to precarious heights. His guitar playing was okay—used mainly for show, while

Crane, on the other hand, cops a very nice style in his slow melodic leads. Karan's guitar playing seemed more an effects element consisting of delicate touches of this synth sound or that. It played off Hendrickson's decidedly indelicate playing, which, with a balance of standard and Simmons drums, rang powerfully. On the down note, problems with timing arose early in the set, and Van Dieman's bass solo demonstrated how much he *couldn't* do. Van Dieman needs to give himself time to find out exactly what a bass can do before putting himself out front.

□ **Performance:** The band should be commended for keeping an inspired air during their chilly, first-billed spot. Into the set, Fredericks, again, stood out for his lucid movements and all-white attire straight out of the Bowie *Pin Ups* era. All others put a little perspiration into their parts and swung through one or two choreographed moves for a lively, if not thoroughly original show.

□ **Summary:** Secrets like the new movement—not the passion bands, but the fashion bands. The problem is that often what's here today is gone tomorrow... especially fashion and fashionable music. Secrets should leave the trends behind and follow its own heart.

—*Bonnie MacKinnon*

Poison

*At the Concert Factory
Costa Mesa*

□ **The Players:** Bret Michaels, lead vocals; Koko Smith, guitar, vocals; Bobby Dall, bass, vocals; Rikki Rockett, drums, vocals.

□ **Material:** Aggressive, high-energy hard rock—no poseurs here. Much of Poison's material plays it safe, sticking to the same type of hard rock popularized by Aerosmith and Van Halen, although a couple of songs hearken back to the Yardbirds' sound. However, their best songs (such as "Steal Away the Night," "Talkin' Loud," and "Outfuckingrageous") are very good example of the genre, and sound like they'd be right at home on AOR radio. ("Outfuckingrageous" might not fly on KLOS—Ed.)

□ **Musicianship:** The overall level of musicianship in the band is above average, although no one really stands out as a star in his own right. They're tight and solidly professional, playing very well as a unit. Bret Michaels' voice is well-suited to the material, and he makes an excellent frontman as well, leading the well-orchestrated sonic assault on the audience's ears. Guitarist Koko Smith is very good at weaving the melody and the rhythmic breaks together within the framework of the song, and his solos are well executed, if a bit the same from song to song. Bobby Dall on bass and Rikki Rockett on drums provide the unwavering backbone for each song, keeping the rhythm solid, yet just complex enough to make it interesting.

□ **Performance:** This is decidedly the band's strong point. They're all tremendous performers—relaxed and confident but full of energy at the same time. Michaels sets the tone of the performance as he bounds onstage, and he and the rest of the band keep the energy level at a peak throughout the set, getting a good

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Secrets: Fashion instead of passion.

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response from both male and female fans.

□ **Summary:** Unlike some other glam-rock bands, Poison has both the musical ability and the material to make them solid contenders on the fiercely competitive hard rock/heavy metal scene. —Melinda Lewis

Freebass Ensemble

At *Bebop Records*
Reseda

□ **The Players:** Richie Hass, bass; Jesse Greenfield, bass; Bryan Lamb, bass; Brian O'Laughlin, bass; Bruce Duff, bass; John Trubee, bass; Jack Vees, fretless bass; Sally Horton, bass; Jeane Lind, bass; Marc Mylar, bass; Rick Tisinal, bass; Owen Green, bass; Ed O'Brian, bass; George Valencia, upright bass.

□ **Material:** A far cry from the mainstream, Richie Hass' attempt to create a major earthquake using 13 bass players is ambitious, but does it work? Leading his group through a unique musical voyage, Hass starts with a tribal pulse that grows in shape and texture, reverberating from left to right until it crescendos. Later the material grows more melodic, driven by funk and rock that is layered with a multiple of bass effects. Hass also gets into a couple of obscure covers: "Big Bottom" by Spinal Tap and a stagey version of "Mr. Bassman." Sounds interesting!? My question is, why so many basses of which only two (an upright bass and a fretless bass) differ from the crowd of bass guitars? Occasionally the sound is nothing more than a trembling wall that fails to go anywhere. An earthquake perhaps; I'm confused.

□ **Musicianship:** Billed as twelve (in reality 13) of L.A.'s hottest players, I found it hard to tell whether such a statement was true. Due to an overcrowded stage, it was a major task to decipher who was playing what. (Most often it was impossible.) Vees stepped out into the solo light and



The Influence: The return of Glenn Ross Campbell!

played an interesting, Zen-ish composition. It was a transcendental experience, composed with rhythmical and technical imagination, and confined within a few notes. An overall feeling is that the musicians, and I have no doubt that they're all talented in their own right, need to familiarize themselves more with the material. This would clear the muddle and reveal more of the experimentation.

□ **Performance:** Hass, the mentor behind the Freebass Ensemble, is also the ring-leader when it comes to manifesting his idea into a live performance. Though this performance is presented somewhat haphazardly, as if planning is not a major consideration, Hass' ensemble should at least be recognized for its daring nature. Its mere eccentricity poses an ambiguous question of purpose that is fascinating to the intellect. Still, there are definite areas which could stand improvement. A great concentration on the positioning of players, for instance, would help the audience distinguish each musician's contribution to the whole effect.

□ **Summary:** Probably the first time such a feat has ever been attempted, so Richie Hass' Freebass Ensemble deserves attention. Though I can fairly say it will never reach the mainstream, if you are at all interested in the eccentric or bizarre, check this one out!

—William J.

Influence

At *Wong's West*
Santa Monica

□ **The Players:** Glenn Ross Campbell, steel guitar; Rick Brown, vocals; John Hutson, bass, vocals; Tommy Gun, drums, vocals.

□ **Material:** The Influence is not a young band, and they certainly aren't influenced by much "new" music. Their material is mostly blues-based, crunchy riff-rock, with a nod to such people as Jeff Beck (both his Yardbirds work and later outings), and ZZ Top's boogie fever. The band kept their music in simple settings and stretched out from there, such as the three-chord rocker, "Smile on Me," and the very uptempo "Don't Touch Me." Frankly, the originals were listenable but not great, and cover songs seemed to stick with the listener better, such as Hendrix's "Fire" and an absolutely evil version of the old warhorse, "Who Do You Love."

□ **Musicianship:** These guys have been around the block, especially Campbell and Brown, who, in the mid-Sixties, left their native Riverside, CA, and became cult heroes in England with their band, the Misunderstood. (An updated version of the Misunderstood's sole hit, "I Can Take You to the Sun," was in fact one of the Influence's most contemporary-sounding songs.) The history of these two is bizarre to say the

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least. Brown was drafted as the Misunderstood started to break, and later became a Hindu monk. Campbell went on to form Juicy Lucy, who again were popular in England but not in the U.S. In fact, in the late Sixties, Lucy was voted "Most Likely to Succeed" by *Melody Maker*; the runners-up were Led Zeppelin, Yes, and David Bowie. You can see how that could lead to a certain amount of frustration! Yet, after all these years, these gentlemen can still rock, and rock hard. Campbell, who was later a sideman for Joe Cocker and Sammy Hagar, is probably one of the best rock soloists alive, and it's staggering to think he's not more well known. His solos were at times so intense and fiery, and musically on (without ever being predictable), that one can only shake one's head. He plays his steel strapped around his neck like a conventional guitar (thus freeing him from the motion-confining legs found on most steels), and the neck is curved upward. Brown is also still good, but seems as if he's figuring on how to fit in with today's fashion-conscious audience rather than just being himself and getting down to brass tacks. The rhythm section was very punchy and driving, which is exactly what this music calls for. Hutson also turned in an admirable lead vocal that provided a change of pace. Gun's drum solo could be eliminated, not because it's bad but be-

cause *all* drum solos should be eliminated.

□ **Performance:** While a band of slick-looking dudes with MTV haircuts were entertaining a packed house downstairs, the Influence, who are just beginning to play out in this incarnation, played to fewer than ten people, and that's gotta hurt. Yet their attitude was remarkably positive, and they rocked as if it were as important as any other show could be. Campbell is as awe-inspiring to watch as he is to listen to.

□ **Summary:** The band had no great songs of their own, but a winning way with interpreting covers, so maybe that's the way they should go. Campbell is a star in his own right, and the rest of the band supports him well. Brown should take command of centerstage with a little more forcefulness, but he can definitely still sing quite well. If for nothing else than witnessing Campbell's playing, this group is worth checking out, and the remainder of the band might pleasantly surprise as well. —Bruce Duff

Scarlett At Wong's West Santa Monica

□ **The Players:** Pam Baxter, lead vocals; Peter Burt, keyboards, vocals; Gary Landon, guitar, vocals; John Baxter, bass, vocals; Randy Hanson, drums.

□ **Material:** Scarlett (not to be confused with *Scarlet*, another femme-led music outfit whose name has one less "T") mix raucous, gut-grinding rock with

tamer, melodic moments. While some of their repertoire was rather ordinary—like "Rock & Roll Dream Band" and "Enlighten Me"—the majority of their set was quite delightful, examples being the catchy, sassy "Psycho," a dizzyingly frenetic number called "Nairobi," and my personal favorite, "Warrior," a thunderously haunting rocker.

□ **Musicianship:** Keyboardist Burt's expertly understated playing on the intro to "Warrior" was marvelous; it's unfortunate that the mix rendered much of this classically trained player's other efforts so murky. John Baxter's snappy bass work was also exceptional. Players Gary Landon and Randy Hanson, on guitar and drums, respectively, were competent without seeming very inspired.

□ **Performance:** "Remarkable" seems an accurate way to describe lead vocalist Pam Baxter. Vocally, she effortlessly moves from gutsy barroom growls to a purr of lulling delicacy. She's sexy without clobbering her audience over the head with overtly vampish, cliché sex-kitten poses. This Baxter lady is a strong, charming frontwoman.

□ **Summary:** This band needs to work toward developing more consistency in their material; currently, their less successful songs seem like corny, assembly-line rock ditties which were hurriedly written. Yet Scarlett (two "T"'s, remember) is a mighty inviting act which, despite some lapses, has several irresistible tunes and a dynamic lead singer. —Randal A. Case



Scarlett: Don't confuse them with Scarlet.



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Reviews

ALBUMS



Husker Du

New Day Rising
SST

You like it hard? You like it angry? You like guitars that sound like chainsaws slicing through steel, and singers who sound like their lives depend on squeezing every last drop of bile out of their anguished bodies? We've got just the band for you, so step right up and prepare to experience turbulence. Not for pregnant women nor the faint of heart. This is wall-of-noise kinetic thrash; heavy, but without a trace of tin foil.

Some of the album's tunes are based on some genuinely catchy hooks, which are then dipped in distortion until they drip, glazed with a liberal serving of lunatic snarls, and forced to anything that ventures too close. The best examples are "The Girl Who Lives on Heaven Hill," "I Apologize," "Terms of Psychic Warfare," and "Books About UFO's." Other tunes use dynamic and stylistic devices, such as intersecting acoustic guitars and increasing tempos, to disperse and vary the levels of hysteria. These include "Celebrated Summer," "Perfect Example," and "59 Times the Pain."

The last portion of Side Two moves into aural anarchy, seemingly an attempt to unravel all that was assembled for the album and expose the wounds beneath through an assault of scabrous sound. This segment consists of "How to Skin a Cat," "Whatcha Drinkin'?" and the finale, "Plans I Make," which descends into discord and chaos so eloquently that one is struck by the degeneration of constructive processes.

—Tom Kugler

Chris Iverson

Life Away
White Crow

This guy does a Jackson Browne that would impress Rich Little! He writes some nice melodies and the band performs well, but the vocals are so close to mimicry that they border on the annoying. To say that Iverson does the Pretender like McCafferty does the Boss is not meant to imply there isn't good music here, but jeez. . . . People knock Julian Lennon for this kind of thing; at least he's got the genetic code on his side.

—Jim Maloney



Tears for Fears

Songs From the Big Chair
PolyGram

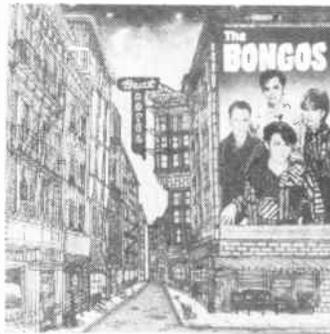
It's said that you can't judge a book by its cover, or a band by its name, for that matter. In this case, Tears for Fears is not a misnomer. The band's lyrical/conceptual approach is pervasively informed by psychologist Dr. Arthur Janov's book, *The Primal Scream*. Lyrics in the uptempo "Shout" evidence this ("Shout, shout, let it all out / These are the things I can do without") as well as those in the somber "I Believe" ("I believe / That when the hurting and the pain has gone / We will be strong / . . . I believe, no I can't believe / That every time you hear a newborn scream / You just can't see the shaping of a life"). *Songs From the Big Chair* is carefully optimistic.

In this followup to *The Hurting*, the debut album that was mildly successful generally, but wildly accepted in Los Angeles, Tears for Fears founders Curt Smith (vocals/bass) and Roland Orzabal (guitar/keyboards/vocals) present an unusually luxurious, multilayered techno sound. This record is uncommonly diverse, which adds to its allure. The intense yet fragile "Listen" combines piercing operatic background vocals

with the punctuation of percussion and synth stylings. "Shout" and "Mother's Talk" explode in sheer technopop dynamism. "Everybody Wants to Rule the World" is an irresistibly effervescent tune spiced with Orzabal's resonating guitar and spunky keyboard lines. And the spontaneity of "Broken," a semi-live recording, is an absolute prize. In each case, Smith's emotional yet fierce vocals are the kindling of TFF's musical fire.

Songs From the Big Chair is a strong, universally understandable release and will undoubtedly crack the U.S. market wide open this time around. It sounds and feels like a hit.

—Karen Burch



Bongos

Beat Hotel
RCA

Like the dB's and a handful of other bands, the Bongos draw their inspiration from the musically wide-open Sixties. Principle lyricist Richard Barone tends to reach back to the Fifties and the Beats as his literary source. The combination works well and the result is solidly crafted melodies with some interesting, albeit poetically self-conscious, words. The Bongos don't seem to fall into the revivalist trap that many of their less imaginative contemporaries have been undone by. The group's utilization of the guitar synthesizer and some tastefully placed electronic keyboards give the tunes an up-to-the-minute ambience. The key to the Bongos' sensibility lies in the general respect for the song and the use of technology to enhance it rather than the other way around. While the vocals overall are pleasant but lacking in individuality, the quality of the writing tends to make up for that problem. Recommended tracks: "Brave New World," a single candidate with a solid, hooky chorus. "The Beat

tel"; and "She Starts Shaking"
—Billy Cioffi

Giuffria

Giuffria
Camel/MCA

This debut album is chock full of slick, melodic hard rock tunes a la Journey or Survivor. With the keyboard work of ex-Angel Gregg Giuffria and talented L.A. musicians, the band's current single, "Call to the Heart," is very catchy, memorable, and pretty—a definite hit. The rest of the album is slow-paced commercial rock that wears thin quickly. An exception is "Turn Me On," where the band delves into a rollicking speed rocker that is a welcome relief after some of the more mundane tunes on this ten-song release.

—Katherine Turman



Stranglers

Aural Sculpture
Epic

"The musicians of our times are harlots and charlatans who use science without being scientists and abuse art without being artists. We are witnessing the demise of music. So be it!"

So sayeth the Stranglers—tongue-in-cheek and dead serious—on their inner sleeve notes of their extremely impressive new album. This is in many ways a very different Stranglers from the band that burst onto the scene in 1977 with *Rattus Norvegicus*; most of the venom has gone from Hugh Cornwell's vocals, though not from the lyric content, thank goodness. The distinctive keyboards of Dave Greenfield have a lot more variety now, and subtleties abound throughout the album. The most overt message song is "North Wind's Blowing," whose ethereal melody haunts Cornwell's singing on lines such as "I saw freedom in the shape of disease / And mainly men had to

quench their desire / And while a few could do just as they pleased / I saw kids whose bellies were all on fire . . ." This powerful number culminates an album side that boasts a pair of bona fide classics, "Skin Deep" and "Let Me Down Easy." *Aural Sculpture* is an accessible, commercial work that compromises neither its art nor its science. —**Martin Brown**

Blasters

**Hard Line
Slash/WB**

"Rock and roll will stand" is the (anti?) anthemic message with which the **Blasters** close their third album (not counting a *desaparedo* Rolling Rock debut and a live mini-album), on which they simultaneously—and paradoxically—break free from their influences and delve deeper into them. Musically, the styles are more varied than before, ranging from gospel ("Trouble Bound") and the traditional "Samson and Delilah") to borderline stomp ("Hey, Girl") to country blues ("Little Honey") to straight rock (the John Cougar Mellen-camp-penned "Colored Lights"). Lyrically, Dave Alvin continues to effectively explore the day-to-day realities of the average Jane and Joe in Reagan's America from a first-person perspective. (Is Downey the Asbury Park of the West?) And producer Jeff Eyrich (Plimsouls, Rank & File, T-Bone Burnett) has added such sonic variety and depth as to make the **Blasters'** prior self-produced efforts seem flat. The rhythm section of Bill Bateman and John Bazz is up to every challenge, providing solid backing for Dave Alvin's simple, expressive guitar and brother Phil's ever-more-controlled, always exciting

vocals. (Kudos to Los Lobos' David Hidalgo, fiddler Richard Greene, Heartbreaker percussionist Stan Lynch, and especially classic background singers the Jordanaires, whose guest spots help give the album its incredible richness.) Yes, "rock and roll will stand." So will the **Blasters**. —**Steve Hochman**

CASSETTES

Various Artists: World Class Punk (ROIR)—From a reviewer's point of view, the worst thing about this tape is that the only sequential band listing is on the cassette itself. A pain in the butt, my friends. The tape features 27 punk bands from 25 countries, and if one listens to the whole thing, one hears about six noteworthy bands. The program is divided into Side Core (strict hardcore bands) and Side Fringe (for the artists that "don't fit into any comfortable niches"). Most of the hardcore bands are indistinguishable from each other, but a few like Australia's What? have some personality (and a sassy female singer) that separate them from the pack. From Hungary, Hova-Lett Nagyfero Bikini (try saying that three times quickly) play some relentless, sinister lines on their loud-loud-louder guitars. They have a good singer, some of the best musicians here, and sound like a tweaked-out Judas Priest. Italy provides the best band name and most interesting song with the Cheetah Chrome Motherfuckers' "HC Music." They change from surfedelic sloppiness to tight (and interesting) hardcore in the blink of an eye. ABBA sounds like a possible influence on Sweden's Grisen Skriker, who mix early punk with poppier settings. The noisiest and strangest track is "Quicklime" by Switzerland's Copulation, who mix bitchen syncopated bass and drum grooves with some wild guitar noise and assorted caterwaul. The happiest song and best male vocal comes from Denmark with Sort Sol's "Boy/Girl." X seems like an influence here, except the song itself is better than most X songs. In case you wondered, the worst

band is Deja Voodoo, and these hosers came from Canada. Order from: ROIR, 661 Broadway, New York, NY 10012.

—**Screamin' Lord Duff**

12-INCH SINGLES

In a never-ending quest for innovation, I decided to draw from my selection of new twelve-inch singles this week: "It's No Lie" from **Jon Gorr** is a real laid-back tune in the pre-disco, smooth soul style. It's really quite pleasant, with the vocals suiting the style perfectly, but it's not innovative. The longer "Dub" side also makes for relaxing listening. . . . "Make Me Feel Good" from the titled **Sir Walter Riley** is a little closer to the disco era, and consequently far less feeling is apparent. The instrumentation is dull and the lyrics and vocals are predictably dire. "I Think You're Hot" has Riley in his best Prince imitation, both lyrically and vocally, but Prince is always a higher designation than Knight. . . . "Lovin' Is Really My Game" from **Zino** was good enough to get Lara and Jessica dancing, and, indeed, the peppy arrangement was pretty good and sounded more contemporary (why are all twelve-inchers disco songs?) than the previous two records. The synthesizers helped add variety and the vocals were strong. . . . "Someone New" from the **77's** has no disco connotations (finally) but, alas, no innovation, either. I guess you'd call this pop—very basic melody and beat, appropriately abrasive vocals, and there you go. . . back to disco (kind of) with **Chemical Imbalance's** "Crazed With Love." An overlong introduction, way off-key vocals, ridiculous arrangement, and a very peculiar melody, if melody it is! In a way, it is innovative, but not in the right way, I'm afraid.

Ah well, see you again before Dick Clark stops smiling!

—**Martin Brown**

EARWAX OF QUALITY

I don't know about you, but I've heard more adventurous and satisfying records during the first quarter of this year than

in all of 1984, *Purple Rain* notwithstanding. A gratifying number of old-timers have come through already in '85, and we haven't even heard yet from several bigguns. Seventies heroes the Tubes and the Stranglers have turned in their most invigorating and audacious work of this decade. At the same time, there have been several scintillating debut LPs (Chris Isaak's and the Bluebells, for example), along with dramatic growth from younger bands (Los Lobos in particular). This vibrant atmosphere deserves to be crystallized into a 90-minute cassette compilation—here's mine (all selections from the artist's current LP, except where noted):

Tape Recipe: R&R, Early '85

Side One (Dusty)

1. **John Fogerty:** "Searchlight" (WB)
2. **Richard Thompson:** "You Don't Say" (PolyGram)
3. **Los Lobos:** "Will the Wolf Survive?" (Slash/WB)
4. **Lloyd Cole & the Commotions:** "Perfect Skin" (Sire/WB)
5. **Van Morrison:** "Tore Down a la Rimbau" (Mercury)
6. **Stranglers:** "Skin Deep" (Epic)
7. **Tubes:** "One Good Reason" (Capitol)
8. **Chris Isaak:** "Tears" (WB)
9. **Don Henley:** "A Month of Sundays" (Geffen. flip of "The Boys of Summer")
10. **Lone Justice:** "Ways to be Wicked" (Geffen single)
11. **Katrina & the Waves:** "Goin' Down to Liverpool" (Capitol)
12. **John Fogerty:** "Big Train (From Memphis)" (WB)

Side Two (Shiny)

1. **Power Station (Robert Palmer):** "Some Like It Hot" (Capitol)
2. **Simple Minds:** "Don't You (Forget About Me)" (A&M, from *The Breakfast Club*)
3. **Stranglers:** "Let Me Down Easy" (Epic)
4. **Tears for Fears:** "Everybody Wants to Rule the World" (PolyGram)
5. **Sade:** "Smooth Operator" (Epic)
6. **Tubes:** Side Two, *Love Bomb* (Capitol)

—**Bud Scoppa**

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Club Data

by Bruce Duff

When longtime L.A. club booker **Jan Ballard** announced her retirement from booking after her marriage to Enigma's **Ron Goudie** a few months back, she mentioned then that her absence might only be temporary. The once-upon-a-time booker of such venues as **Blackies**, **Madame Wong's**, and the **Music Machine** has returned. Jan's now booking the **Hogie Club**, which takes place every Wednesday at the **Continental Club** on Cahuenga, the same hot-spot that hosts the **O.N. Klub** on the weekends. Jan has already booked such local heavies as the **Leaving Trains** (MC reviews their live show next issue), new Enigma signees the **Krashtones**, the **D.I.'s**, and the **Screamin' Sirens** (or the **Semen Syphons**, as some tackier mags have referred to them). Upcoming at the Hogie: on the 17th of April, it'll be the **Fiends**, and the always enlightening **Nip Drivers**, whose new LP is one of the more enjoyable punk releases of late.

Amadeus and **Malcolm McLaren's Fans** caused us to wonder if there was to be an upsurge in popular acceptance of opera. We're wondering no more, as the **Flamingo Music Center** will present live light opera every Sunday evening under the direction of **Bernard Erhard**. The **Flamingo Music Center** is the official new name for **Carmelo's**, which we reported as being the **Pink Flamingo** last issue.

Entering into the world of video is the **Lhasa Club**, which, says owner **Jean-Pierre**, is preparing a pilot episode of live Lhasa action for cable TV. The pilot features 25 Lhasa regulars in one 60-second clip each. There is no name for the program as of yet, but we do know the host is **Oscar Mitt**, who plays piano for the group **Visiting Kids**, which, along with Mitt, features three young girls, ages five, seven, and ten. Don't ask me. One of the little girls is the niece of Devo's **Mark Mothersbaugh**, who is rumored to be producing their demo.

Not every club gets a song written about itself. **Francis X**, you'll remember, recorded "Trouble at Madame Dong's"; but does that count? A much

more heartfelt tribute is **L'Neire's** "Down at the Central," which was written by the group's leader and namesake, Keith. **L'Neire** topped that Club's Live Action Chart listing, so they must be literally packing 'em in. Also at the Central, Tuesday Jam Night continues as strong as ever, with **Stray Cats Lee Rocker** and **Slim Jim Phantom** dropping by fairly regularly. Since January, the club has had a nightly cover charge of one U.S. dollar, which is the best deal in town unless you're on the guest list.

Madame Wong's West is hooking up with **KNAC-FM** and **Nana Clothing** of Santa Monica for a big Wednesday night blow-out beginning on April 17th. All attending will receive a certificate for 10-percent off Nana clothing, not to mention other similar prizes. On March 20th, Boston rocker **Peter Wolf** dropped by Wong's to check out **Maurice & the Cliches**. He failed to treat the crowd to his famous dancesteps, however.

Michael Fell of the **Troubadour** announces that a new VIP seating area upstairs is under construction, as well as more remodeling of the backstage (dressing room) area. He also said there will be a new stage entrance. If you've been following the Troub Live Action Chart listings, you've no doubt noticed that two bands pop up on the top three repeatedly: **Poison**

(see review this issue) and **Mansfield**. You can see for yourself what all the fuss is about when **Poison** plays the Troub on April 19th and **Mansfield** turns in a set on the 26th. **Fell** is a little upset by the reports he's been reading in this column sparked by bands such as **London**, who moved on to **Gazzarri's**, and others who claimed pay-to-play practices and other abuse at the hands of the Troub. **Fell** attests that **London's** point was rather irrelevant, as he claims to have told the band that unless they began to draw a crowd, they wouldn't be asked back. **Fell** also mentioned there are many bands that are very happy to play the Troub, which we are sure is quite true.

Upcoming jazz dates we suggest you work into your schedule include legendary drummer **Jack DeJohnette's Special Edition**, an all-star lineup that will jam at the **Palace Jazz Court** on April 19th; highly-touted guitarist **Stanley Jordan** will be there on April 26th and 27th. Another famous jazz skin-beater, **Alphonse Mouzon (Eleventh House, Weather Report)**, will appear at **At My Place** on April 13th. **Terry Wollman**, this issue's Showcase artist, will be at the **Vine Street Bar & Grill** on April 21st. Last but not least, **Jonathan Richman** will play a solo acoustic set at **McCabe's** on the 26th of April!



Jef Scott: He's number one at Madame Wong's.

Live Action Chart

The **Live Action Chart** reports on the three top-drawing acts at various Los Angeles Area clubs. The clubs range from small 100-150 seaters to 1,000 seaters. We rotate the selected clubs each issue in order to give the widest possible range of information. Each club's top three is reported to us by the individual responsible for the bookings.

Reporting Date
March 19-April 1

Madame Wong's West
Santa Monica

1. Jef Scott
2. Unforgiven
3. Clams

The Central
West Hollywood

1. L'Neire
2. Rick Moses
3. Pendeltons

The Palace
Hollywood

1. Johnny Winter
2. Neville Brothers
3. Fall

Lhasa Club
Hollywood

1. Steve Wynn
2. Weba Garretson
3. B-Side

Troubadour
West Hollywood

1. Poison
2. Mansfield
3. Onexcel

McCabe's
West Los Angeles

1. Ramblin' Jack Elliott
2. Jesse Winchester
3. John Hartford

Flamingo Music Center
Sherman Oaks

1. Louie Bellson
2. Herb Jeffries

Showcase

by Frankie Nemko

Terry Wollman

It's been one year since Terry Wollman founded his own fusion band. Although the personnel tends to fluctuate, basically Wollman has a powerful lineup: John Hernandez (who also graces the ranks of Oingo Boingo) on drums; Reggie McBride (with credits too numerous to list) on bass; keyboardist Alan Axelrod, alternating at times with Larry Steelman; and a variety of reedmen, the latest of whom is Sam Phipps.

It is an interesting fact about Terry Wollman's band that even despite these changes, guitarist Wollman sees the *band* as his main instrument. This is in the tradition of the great Duke Ellington, whose orchestra was his instrument, rather than the piano, which he played well but never dazzlingly. Wollman's background and training have prepared him more for this role than as a frontline soloist. On his resume, his list of credits as arranger far outnumber those as performer, and as time goes on, his compositional skills are being more and more highlighted. He studied music as a child, rather apathetically. It wasn't until much later that he realized he did want to be a musician and began to study in earnest, first at Miami

Junior College, then at Boston's famed Berklee College, where he realized that his strengths lay in writing and arranging.

One of Terry's teachers at Berklee, Michael Gibbs, turned him into a writer/arranger. "He taught me you can write whatever you want as long as you can justify it. He was very encouraging, and found my experimental work interesting—something no other teacher had ever done."

Wollman feels that he has learned the hard way, and some of the people he met along the way were influential. Albhy Galutin, who produced the Bee Gees for many years, was living in Miami and the two of them played in coffeehouses together. He has come a long way since those days with gigs at such places as the Vine Street Bar and Grill, where he has a regular Tuesday night spot.

Although a Wollman set rarely features a dynamite guitar solo, he pointed out, "There's enough people doing that; they're displaying dazzling technique, and 50 people in the front row (all guitarists) are sitting with their mouths open. Although I can appreciate that on a technical level, what I aim for is making enough of a statement with the melody that there either doesn't need to be a solo, or it's going to be an emotional reaction from the musician playing on what the melody just did for him, hopefully bringing out a similar reaction in the audience."

At 28 years old, this versatile musician is actually still in transition. The brand of music he offers has a distinct jazz-based



Photo by Jeffrey Mayer

Terry Wollman: His band is his instrument, a la Ellington

feel, yet he concedes that he has always been interested in pop music. This combination is viable in terms of wide acceptance. A performance by the band is exhilarating, infectious, and happy, sometimes spontaneous and sometimes having a conventional leaning (as noted by reviewer Ron Coleman recently). All of these features spell durability, which is an achievement most older jazz players lay claim to. ■

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CLUBS

LOS ANGELES COUNTY

ALLEYCAT BISTRO

3865 Overland Ave., Culver City, CA 90232

Contact: Susan (213) 204-3660

Type of Music: Supper club, cabaret, jazz, standards. Monday Night Variety Showcase 8 p.m. Vocalists.

Club Capacity: 150

Stage Capacity: 2-3

PA: Yes

Lighting: Yes

Piano: Yes

Audition: Showcase every Monday night at 8 p.m., bring music in correct key, photos & resume

Pay: Possible future

THE POMONA VALLEY AUDITORIUM

235 W. 3rd St., Pomona, CA 91766

Contact: Dick Becker or Leonard Harper, media coordinator, (714) 620-4384

Type of Music: Various, all styles. Originals OK

Club Capacity: 1177

Stage Capacity: 10-15

PA: Yes

Lighting System: Yes

Piano: No

Audition: Send press kit

Pay: Negotiable

THE STAGE WEST

17044 Chatsworth, Granada Hills, CA

Contact: Beau, 8-10 pm, (818) 360-3310

Type of Music: Rock, originals OK, Top-40

Club Capacity: 350

Stage Capacity: 10

PA: Yes, w/operator

Lighting System: Yes, w/operator

Piano: No

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

Pay: Negotiable

TIMBERS

1920 Alosa, Glendora, CA 91106

Contact: Steve Hibbard, (818) 577-1895

Type of Music: Heavy metal, rock, new wave, orig OK

Club Capacity: 600

Stage Capacity: 7

PA: Yes

Lighting: Yes

Piano: Yes

Audition: Live, or send tape to: Steve Hibbard, c/o Ice House, 24 N. Mentor, Pasadena, CA 91106

Pay: Percentage of door

MUSICIANS & SONGWRITERS

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

LHASA CLUB

1110 N. Hudson, Hollywood, 90038

Contact: Jean Pierre (213) 461-7284

Type of Music: Acoustic, folk, country, blues, jazz, experimental, solo synth, cabaret, comedy, films, poetry

Club Capacity: 150

Stage Capacity: 10

PA: Yes

Lighting: Yes

Piano: Yes

Audition: Send tape or call

Pay: Negotiable

LOUIE LOUIE'S

777 S. Main, Los Angeles

Contact: Steven Little (714) 547-7020

Type of Music: Rock & new music, all original, no heavy metal

Club Capacity: 250

Stage Capacity: Open

PA: Yes

Lighting: Yes

Piano: No

Audition: Call first

Pay: Negotiable

MAX'S CABARET

4711 Sunset Blvd., L.A., CA 90027

Contact: Rick Benson (213) 644-5207

Type of Music: All musicians welcome. Wed. night variety showcase 9-1. Comedians, etc.

Club Capacity: 150

Stage Capacity: 10

PA: Yes

Lighting: Yes

Piano: No

Audition: Call first

Pay: No charge showcase, no pay.

DB SOUND

8217 Lankershim Blvd. #1, North Hollywood, CA 91605

Contact: Dennis (818) 504-0494

Type of Music: Rock, heavy metal

Club Capacity: 300

Stage Capacity: 7

PA: Yes

Lighting: Yes

Piano: No

Audition: Send promo kit

Pay: Percentage of door

CLUB 88

11784 W. Pico, L.A.

Contact: Wayne, (213) 479-1735

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

Club Capacity: 250

Stage Capacity: 20

PA: Yes, w/operator

Lighting System: Limited

Piano: No

Audition: Tape

Pay: Percentage of door

TROUBADOUR

9081 Santa Monica Blvd

Los Angeles, CA 90069

Contact: Michael Fell, 2-6 pm, T-F (213) 276-1158

Type of Music: All types

Club Capacity: 300

Stage Capacity: 8

PA: Yes. Must bring own mic, stands, & cords. (Low Impedance)

Lighting System: Yes

Piano: Yes

Audition: Tape/Bio/Picture

Pay: Percentage of door & 50% of discount ticket

ANTICLUB

AT HELEN'S PLACE

4658 Melrose Ave., LA, CA 90029

Contact: Jim, Jack or Russell (213) 938-9811

Type of Music: Unusual, Original only

PA: Yes

Lighting: Yes

Piano: No

Audition: Send cassette to P.O. Box 291304, LA, CA 90029

Pay: 50% of door

JOSEPHINA'S

13562 Ventura Blvd., Sherman Oaks

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

Type of Music: All but heavy metal/punk.

Tuesday Contest, solo artists, self-contained acts, music, comedy, magic & variety acts.

Club Capacity: 180

Stage Capacity: 6

PA: Yes

Lighting System: Yes

Piano: No

Audition: Call "Hurricane" David

Pay: Bands, negotiable. Showcase acts (\$100 in prizes each Tuesday)

THE CATHERINE HOTEL

708 Crescent, Avalon (P.O. Box 1638) CA 90704

Contact: Jean Paul (213) 510-0170

Type of Music: R&R, dance, T40, new wave

Club Capacity: 250

Stage Capacity: 6

PA: No

Lighting: Yes

Piano: Yes

Audition: Send tape

Pay: Salary, room & board

LIMELIGHT

21076 W. Golden Triangle, Saugas, CA 91350

Contact: Scott Sterner (805) 253-9176

Type of Music: New wave, rock, original, Top 40

Club Capacity: 462

Stage Capacity: 8-10

PA: Yes

Lighting: Yes

Piano: No

Audition: Call first

Pay: Negotiable/union scale

ON BROADWAY COMEDY/JAZZ CLUB

814 Broadway, Santa Monica

Contact: Perry Hart (213) 394-1583

Type of Music: Jazz solo singing artists, comedians

Club Capacity: 150

Stage Capacity: 9 pieces

PA: Yes

Lighting Systems: Yes

Piano: Yes

Audition: Call Perry at 394-1583

Pay: Possible paid bookings

HENNESSEY'S TAVERN

8 Pier Ave., Hermosa Beach, 313 Manhattan Beach Blvd.

Contact: Helena (213) 376-9833

Type of Music: Solo singing artists, piano players.

Club Capacity: 100

Stage Capacity: 1

PA: Yes

Lighting: Yes

Piano: Yes

Audition: Call for info

Pay: Negotiable

GIO'S RESTAURANT

7574 Sunset Blvd., Hollywood, CA

Contact: Sam Silvers, 656-6461

Type of Music: Sun., Mon., Tues., and Wed. Showcases—R&R, R&B, jazz, HM

Club Capacity: 150

PA: Yes

Lighting System: Yes

Piano: Yes

Audition: Call 656-6461 for info

Pay: Half of door

LA CABARET

17271 Ventura Blvd., Encino, CA 91436

Contact: Jeff Wayne (818) 501-3737

Type of Music: All styles

Club Capacity: 180

Stage Capacity: 20

PA: Yes

Lighting: Yes

Piano: Yes

Audition: Send promo, tapes, pics & bio

Pay: Negotiable

ANTICLUB

AT HELEN'S PLACE

4658 Melrose Ave., L.A., CA 90029

Contact: Jim, Jack or Russell (213) 938-9811

Type of Music: Unusual, original only

PA: Yes

Lighting: Yes

Piano: No

Audition: Send cassette to P.O. Box 291304, L.A., CA 90029

Pay: 50% of door

ORANGE COUNTY

THE BRICKYARD

1615 E. Lincoln, Orange, CA 92265

Contact: Terri, (714) 974-3030

Type of Music: All styles

Club Capacity: 75

Stage Capacity: 4

PA: No

Lighting System: Yes

Piano: No

Audition: Call first

Pay: Negotiable

SPANGLER'S CAFE

3009 W. Ball Rd., Anaheim, CA 92804

Contact: Eloise or Mary (714) 527-5255

Mon-Fri 1-5 p.m.

Type of Music: Originals

Club Capacity: 50

Stage Capacity: 8

PA: Yes

Lighting: Limited

Piano: No

Audition: Call for info

Pay: Negotiable

SAFARI SAM'S

411 Olive Ave., Huntington Beach, CA 92648

Contact: Gil or Sam (714) 536-6025

Type of Music: All styles, local band showcases, poetry reading.

Club Capacity: 100

Stage Capacity: 5-6

PA: Yes

Lighting: Yes

Piano: No

Audition: Call, send tape & resume

Pay: Negotiable

GOODIES

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

RADIO CITY

945 S. Knott, Anaheim
Contact: Mars Black, Mon-Fri after 3 pm, (714) 826-7001
Type of Music: Heavy metal, straight ahead rock, modern rockabilly, new wave
Club Capacity: 315
Stage Capacity: 8-10
PA: Yes
Lighting System: Yes, w/operator
Piano: No
Audition: Tape or live
Pay: Negotiable

SAN DIEGO COUNTY

BOGIE'S

5353 Mission Center Rd., San Diego, CA 92108
Contact: Denise Lauren (619) 586-1850
Type of Music: Original rock/pop
Club Capacity: 275
Stage Capacity: 6
PA: No
Lighting: Yes
Piano: No
Audition: Send tape & bio
Pay: Percentage of door/negotiable

MISCELLANY

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

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MUSIC VIDEOS WANTED: If you are an L.A. musician and have a video you would like to have aired on a local cable TV Music Video Show, send 3/4" tapes to: Eye Music, 1765 N. Highland Ave., Box 999, Hollywood, CA 90028 or call Syn Sadoux at (213) 876-3114.

NEW YORK Music Television Show looking for your music videos—free New York exposure. Call (518) 465-9690 or write P.O. Box 724, C.P., NY 12065.

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MUSICAL DIRECTOR for the Los Angeles N.A.A.C.P. Voices of Freedom Choir. Applications and resumes accepted at N.A.A.C.P. office, 2907 West Vernon, M-F, 5 pm-8 pm. (213) 296-2630

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SONGWRITER'S NETWORK: Friday, April 12, 8 p.m. An intimate evening of contemporary music featuring the music of several L.A. songwriters. Producers, publishers, songwriters and artists welcome. Brand Park Library, Northwest Glendale. For info call (818) 956-2051.

NEOPHONIC RECORDS seeks intern-type help to assist in promotion and sales/distribution. Some administrative duties. Experience helpful. No immediate pay. Send resume to: Neophonic Records, 6404 Hollywood Blvd., Suite 406, Hollywood, CA 90028.

MUSICIANS: STAR MUSIC is always in the process of signing talent. We play, perform, publish, produce, and promote music. This includes booking bands & musicians in clubs, concert hall and recording studios, as well as managing musicians. Please send tape, pics, and bio to: Star Music, 1865 N. Fuller Ave., #104, L.A., CA 90046. For info call (213) 876-2852.

FORMER LAS VEGAS manager/producer seeks original self-contained groups (rock, R&B, country) to represent. Nightclubs, concerts, records, etc. Send tape, pics, & resume to: Milky Way Prods., 8033 Sunset Blvd., #4007, L.A., CA 90046.

AGENCY SEEKS GROUPS who play originals and Top 40 to go to Vancouver, Canada, 1-2 weeks for promotional purposes. Must have studio master recording for video production. Contact Talent Agency at (213) 467-9475.

THE MUSIC INDUSTRY Network is now accepting demos for a special recording EP project. Send two copies of demo along with two complete sets of lyric sheets to: Joe Macaluso, A&R Dept., Music Industry Network, 6255 Sunset Blvd., #208, Hollywood, CA 90028. Demos must be received no later than 4/19/85. Send SASE for returns. Songwriters: We are also screening material for use in this project. Above submission procedures and deadline apply.

INDEPENDENT RECORDS COMPANY seeks professional, attractive singer to record album (pop/rock) for release in Nov/Dec, 1985. Send demo and pictures to: Chocolate Records, 2554 Lincoln Blvd., #527, Marina del Rey, CA 90291.

MANAGEMENT COMPANY SEEKS part-time assistant with secretarial skills. Great opportunity to learn about the business, get help in your career. No pay, flexible hours. Culver City area (213) 838-0634.

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

SPECTRUM ARTIST MANAGEMENT seeks a keyboardist, background vocalists, and a sax player for its Jeffrey Doyle project. For more info, call (818) 892-1911. Paid positions.

PRODUCER SEEKS BAND to back artist on recording date at major label studio. Contact: J. Mejia, 2040 Ave. of the Stars, Suite 400, Century City, CA 90067. For more info, call (213) 277-3595.

(619) 466-7625 ANYTIME. Musicians: Can a phone call change your life? This one just might. Employment opportunities throughout California. Rockit Talent Agency, 5515 Jackson Dr., #211, La Mesa, CA 92041.

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Credits: *Dream Babies Go Hollywood* and *Bombs Away Dream Babies*, by John Stewart on RSO (rock LP's); "Dark Glasses," by Dick St. John on RCA/Japan (rock single).
Looking For: Rock, Rock MOR/AOR, R&B (a la Prince), Country, Jazz.
Submit: Cassette or VHS videocassette with lyric and lead sheets and SASE.

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Expertise: Advertising Agency
Credits: Serves automobile leasing, office furniture and highway transport clients.
Looking For: MOR for jingles, music beds and background music.
Submit: Cassette. Does not return unsolicited material but prefers to keep on file.
Comments: Reports in 2 weeks. Pays by the job. Buys one-time or all rights.

DOBIE GRAY PRODUCTIONS

210 25th Ave. N., Suite N-101
 Nashville, TN 37203
Expertise: Producer/Publisher
Credits: *Offer I Couldn't Refuse*, by Kathleen Baker (country); *Dark Side of Town* and *Something We Won't Lose*, by Dobie Gray on EMI/Capitol (country LP's and singles).
Looking For: Country, Pop, Rock.
Submit: Write first (include SASE) and obtain permission to submit, then submit 2 songs on cassette and lyric sheet.

LIGHT RECORDS

Gary Whitlock, A&R Director
 4001 W. Alameda, Suite 304
 Burbank, CA 91505
 (818) 842-1010
Expertise: Record Company/Publisher
Looking For: Gospel only.
Submit: Call first and obtain permission to submit, then submit 2-3 songs on cassette with lyric sheet and SASE.
Comments: Reports in 3-4 weeks. "Check out who is recording prior to submitting material."

LUST ENTERPRISES

Gary Koekkoek, Executive Producer
 8769 Sharmead Way
 Fair Oaks, CA 95628
 (916) 966-1437
Expertise: Producer
Credits: *Living in Sin*, by Vincent Michael on Lust Records (rock LP); "Windsong," by Vincent Michael on 4 Star International (MOR single).
Looking For: Rocky/Heavy Metal, Rock/Top 40
Submit: 1-5 songs on cassette, 15 ips reel to reel or VHS videocassette with lyric sheet and SASE.
Comments: Reports in 4 weeks.

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This songwriters' guide is edited and researched by Rand Ruggeberg, editor of *Songwriters Market*, the annual hardbound market directory for songwriters, featuring over 2000 places where you can sell your songs. Published by Writer's Digest Books, 9933 Alliance Road, Cincinnati, Ohio 45242. To find out where you can get a copy of *Songwriters Market*, or to order a copy using your Mastercard or Visa, call toll-free 1-800-543-4644 (not good in Ohio).

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 (213) 836-4028
Expertise: Publisher/Record Company/Producer
Credits: "Bad News Baby," written by M. Golodner, recorded by Legend on Supersound Records (pop-rock); "New World," written by M. Golodner, recorded by Tia on Supersound (MOR).
Looking For: Pop-Rock, Soft Rock, Country Rock, Country, Jazz Rock
Submit: Maximum of 10 songs on cassette, 7 1/2 or 15 ips reel to reel or Beta/VHS videocassette with lyric sheet and SASE.
Comments: Reports in 1-2 weeks.

TRIX RECORDS

Peter B. Lowry, Owner
 Drawer AB
 Rosendale, NY 12472
 (914) 687-9573
Expertise: Record Company/Publisher/Producer
Credits: *Does 12*, by Robert Jr. Lockwood or Trix (blues LP); *Get Outta Town Man*, by Maurice Reedus-EI on Trix (jazz LP); *I've Been Around*, by David "Honeyboy" Edwards on Trix (blues LP).
Looking For: Blues, Jazz, Rock, Folk.
Submit: Cassette with any number songs. Does not return unsolicited material.

MICHAEL GALE ENTERTAINMENT

Michael Drew Shaw, VP
 29 S. Erie
 Toledo, OH 43602
 (419) 244-8599
Expertise: Producer/Publisher
Credits: "Ring-A-Ding," by Hotlix on MDS Records (MOR single); "Helluva Nite," by Hotlix on MDS Records (MOR single); "A Place to Hide," by Mikki Walsh on James-tune Records (MOR single).
Looking For: Country, jazz, rock, MOR.
Submit: 3 songs on cassette or videocassette with lyric sheet. Does not return unsolicited material.
Comments: Reports in 6 weeks.

PRO PLAYERS

NEXT PRO PLAYER DEADLINE
WED., APRIL 17, NOON

SEE PRO PLAYERS COUPON
ON NEXT PAGE

SESSION PLAYERS

JAMES P. MCCARTY

Phone: (213) 663-2795
Instruments: Drums Acoustic & Simmons SDS-7 & SDS-5, Congas.
Styles: Rock, R&B, contemporary Gospel, jazz/fusion.
Read Music: Yes
Qualifications: 24 years old, 6 years experience session work including numerous jingles, records, demos, syndicated radio 7 years experience nightclub, 4 years college jazz bands, 3 summers of overseas tours, 2 months waiting tables. Demo tape and references upon request.
Available For: Sessions and original recording projects

ANDY WEST

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

HENRY BUTLER

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

ANDREW GORDON

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

JACK RITZMAN

Phone: (213) 876-1858
Instruments: Guitar, double on bass
Styles: Rock, pop, R&B.
Read Music: Yes
Qualifications: Extensive touring and studio work, videos, etc. Tape & bio on request.
Available For: Recording, live, videos, touring

BLAKE BROWN

Phone: (818) 349-8598
Instruments: Guitar & vocals
Technical Skill: Player, performer, writer, arranger
Styles: All
Vocal Range: Wide range (4 octaves)
Read Music: Yes
Qualifications: Versatile musician capable in all styles. 10 yrs experience: numerous sessions, demos, clubs. Proficient in pop/wave, jazz, fusion, R&B, C&W. Very reliable, not afraid to admit to youth and hunger.
Available For: Sessions, demos, commercials, live situations.

ERIC WOLLMAN

Phone: (213) 854-0755
Instruments: Electric and acoustic guitars
Technical Skills: Impressive soloist, sensitive accompanist, great ears
Styles: Jazz, jazz rock, funk, rock
Read Music: Yes
Qualifications: B.A. Berklee College of Music, club and studio work in NYC, Boston and L.A. Call for info, tape available.
Available For: Sessions, demos, live work.

TIM FLEMING

Phone: (818) 441-3553
Instruments: Electric bass and fretless
Technical Skill: Music copyist
Styles: Rock, reggae, funk, country
Read Music: Yes
Vocal Range: Baritone to falsetto
Qualifications: Concerts, TV shows including Saturday Night Live, Solid Gold and StarSearch with Laura Branigan. Arranged and played bass on many Rhino Records releases including "Wally Wally." Soundtrack work on CHIPS TV show. Many years experience playing casuals, sight-reading on the job.
Available For: Recording, casuals, subbing

NINA PASSANTINO

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

BOB HOUGHTALING & WILL RAY

Phone: (818) 761-5430, (818) 848-2576
Instruments: Smoking, biting steel guitar and sizzling red hot lead guitar.
Styles: All styles of country including punk-a-billy, western rock, modern country, bluegrass, swing, traditional C&W.
Technical Skills: Dick Grove schooling, much arranging, recording, producing experience.
Qualifications: Each has 15 years experience on his instrument, both have many years of studio time logged on the East & West Coasts, plus extensive stage and TV work.
Available For: Recording sessions, demos, takedowns, lead sheets, song arranging and production, live work. We can add true and authentic country sweetening to your project at a price you can afford.

STEPHAN BRUN

Phone: (213) 461-4559
Instrument: Bass guitar
Styles: All
Read Music: Yes
Vocal Range: Tenor
Qualifications: BIT graduate, much recording experience, call for details.
Available For: Sessions, gigs, teaching

HERBIE KAE

Phone: (213) 874-8160
Instruments: Tenor, alto, soprano sax & congas
Styles: Funk, R&B, jazz, Top 40, fusion, pop, show, etc.
Read Music: Yes
Qualifications: 18 years performing throughout U.S., primarily New York and South Florida. Excellent stage presence, great recording sound. Much more information on request.
Available For: Recording sessions, club work, videos, casuals, etc.

DALE HAUSKINS

Phone: (213) 942-7944
Instrument: Electric guitar
Technical Skill: Very expressive improvisational player and performer.
Styles: Jazz-rock, progressive rock; free improvisation, Holdsworth and my own influence.
Sight Read: No
Vocals: No
Qualifications: Toured and recorded with name Swiss progressive jazz-rock band with 5 albums on Vertigo; worked and recorded with producer John Acocck (Steve Hackett x-Genesis) Sessions with Jon St. James (SSQ). Toured Switzerland, Italy, Germany.
Available For: Band situation, touring, sessions, live work

BURT SHUR

Phone: (714) 646-0349
Instruments: Drums
Styles: Jazz, fusion, blues, pop, rock, reggae, funk, country rock.
Read Music: Yes.
Qualifications: 20 years of experience, from stage shows to clubs and studios. College of hard knocks, Hard-hitting. Solid time. Don't drink or smoke. Good listener.
Available For: Recording, tours, demos, shows, concerts, videos and possible club.

CORNELIUS BUMPUS

Phone: (818) 249-4409
Instruments: Tenor and Soprano Sax, Flute.
Technical Skills: Instrumentalist & Vocalist.
Styles: All.
Vocal Range: Tenor
Qualifications: 28 years of saxophone playing. Member of Doobie Brothers 1979-82. Recording credits include two solo albums, Doobie Brothers, Amy Holland, Moby Grape, Max Gronenthal, Patrick Simmons, Clifford Coulter, Tim Goodman, Taboo Zoo, John Banning, Tom Johnston, and Lacy J. Dalton. Live performances with Doobie Brothers, Jeff Lorber, Lacy J. Dalton, Moby Grape, Cornelius Bumpus Quartet, Bobby Freeman, Ambrosia, numerous club bands.
Available for: Anything.

PERRY A. CELIA

Phone: (818) 906-7105
Instruments: Simmons Electronic Drums SDS-V, Simmons Analog/Digital Drums SDS-VII, Linn 9000 Digital Drums & Trigger System, Acoustic Drums.
Read Music: Yes
Styles: Rock
Technical Skills: Extensive recording and programming experience.
Qualifications: 8 yrs studio and live performance. Performed and/or programmed for: The Stingers, (Pleades Records), *Revenge of the Nerds* (soundtrack "Right Time for Love"), John Denver and Sylvie Vartan ("Throwing Darts"), and many others. Resume and tape available upon request.
Good image and hardhitting.
Available for: Studio sessions, (playing, programming), demos, live performance, video performance, equipment rental, consultation

MATT PACINI

Phone: (213) 835-8930
Instruments: Oberheim Xpander, Sequential Circuits 6-track, Korg Poly 800, OB-DX drums, MIDI computer sequencer, GR-300 guitar synth, Kramer stick bass.
Technical Skills: All guitars, keyboards, bass, lead and backing vocals, drum and sequencer programming, production and sound processing skills, 4-track cassette location recording
Styles: All
Read Music: Yes
Qualifications: Extensive recording/performing in Northern California, recently moved to So Cal.
Available For: Sessions, film scoring, live gigs, complete demo production, showcasing, programming. Very reasonable rates.

ZAK KALMAR

Phone: (213) 393-2167
Instrument: Lead guitar
Technical Skill: Recording, live performances
Styles: Hard rock, jazz fusion
Read Music: Yes
Vocal Range: Tenor
Qualifications: Recording—session player, London Hammersmith Studios. Stage—16 years of stage experience including two extensive European tours with N.S. Express, TV and radio airplay (KMET, KLOS, KROQ), currently working the L.A. club scene
Available For: Studio work, live performances

THOMAS MALONE

Phone: (213) 271-8734
Instruments: Flute, piccolo, tenor sax
Technical Skill: Arranging, copying
Styles: All
Read Music: Yes
Qualifications: Experienced in orchestral playing as well as clubs and recording. Excellent reader and improviser. Samples and references available
Available For: Performances, sessions, demos

RIC BOWERS

Phone: (818) 982-8708
Instruments: Electric, acoustic, bass guitars; pedal steel guitar; GR-700 guitar synthesizer; DX-7, Juno 60.
Technical Skills: Lead and rhythm guitar, engineering, tape editing, synth programming
Styles: New Age R&B, Rock; hook lines and parts
Read Music: Yes
Qualifications: 20 years experience, album credits.
Available For: Sessions, casuals

JAMIE SHERIFF

Phone: (213) 856-3070
Instrument: Emulator II, PPG Wave, Oberheim, Roland Vocoder, LinnDrum
Styles: All
Read Music: Yes
Qualifications: Call for references

Available For: Sessions, instrument rental, programming, playing.

MIKE GREENE

Phone: (213) 656-0309
Instruments: Roland Super Jupiter (Jupiter 8), Prophet 5, Yamaha DX-7, PF-10, Korg Poly 61, Digital Drums, Roland MSQ-700 sequencer, all MIDI'd together
Styles: New wave, R&B, rock, pop
Technical Skills: Modern, imaginative, & fast programming & playing Arranging
Read Music: Yes
Qualifications: 10 years professional studio & live experience. Easy to work with, pro attitude.
Available For: Demos, sessions, live work, equipment rentals

DEAN HINKLEY

Phone: (818) 247-6955
Instruments: Vibes, bells, xylophone, marimba, chimes & percussion
Styles: Orchestral, jazz, pop, rock
Available For: Demos, sessions, recording, casuals, live
Qualifications: 10 years experience on instruments, experienced in live performing & recording. Excellent musicianship & sightreading skills. Tape & bio on request.
Read Music: Yes

VOCALISTS

TINA STEVENS

Phone: (213) 650-6986
Instrument: Voice
Technical Skill: Singing
Styles: Contemporary, pop, swing, showtunes, country
Vocal Range: Alto to soprano (3 octaves)
Sight Read: Yes
Qualifications: 12 years clubs & recording in Ft. Lauderdale & L.A., play drums, have good ear & pitch
Available For: Demos, jingles, clubwork, casuals (paying gigs)

DOUGLAS COOPER GETSCHAL

Phone: (818) 888-3166
Vocal Range: 3 octaves
Styles: Pop, R&B, Jazz, C&W
Sight Read: Excellent studio quality
Qualifications: 12 years live and recording, both solos and backgrounds on major regional and national jingles. Songwriter with recent major releases. Diverse variety of vocal sounds and styles. Vocal arranger with major credits. Tape, recommendations and additional information on request. Also play and read on electric bass.
Available For: Recording sessions, jingles, casuals, tours and concerts. vocal consultations

MARC LEWIS

Phone: (213) 305-8097, (213) 306-5748
Vocal Range: Low C to high C
Styles: All except hard rock & heavy metal
Sight Read: Yes
Qualifications: 6 years professional voice instruction, recording experience. Smooth, clear, quality voice; powerful with commercial potential. Good ear, very flexible. Easy to work with. Negotiable fees.
Available For: Live and recording projects.

CAROL WEBER

Phone: (818) 891-1609
Vocal Range: 3 octaves
Styles: R&B, pop, blues, jazz, C&W
Sight Read: Yes
Qualifications: 10 years clubs, studio work, TV, radio commercials, concerts, videos.
Available For: Videos, sessions, demos, casuals, some club work

JIM MANDELL

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

BLAIR SILVER

Phone: (213) 545-4369
 Vocal Range: 3 1/2 octaves—baritone/tenor
 Styles: Pop, rock, C&W, R&B, A/C, Gospel, Jazz
Sight Read: Yes
 Qualifications: 15 years studio, stage, video and film credits. Current session vocal work with many L.A. master and demo production companies, vocal contractors and published composers. Also vocal arrangement and production of jingles, scripting and narrating voice overs, video and film dubbing, UCLA Ext. instructor (voice). Composite tape available including original EP.
 Available For: Sessions, contracts, songwriting collaboration, live and recording vocal instruction.

VIC FONTAINE

Phone: (213) 450-9047
 Technical Skill: Singer, writer.
 Vocal Range: 3 octaves.
 Styles: All styles, jazz, pop.
Sight Read: No
 Qualifications: 32 years entertainer in Las Vegas, worked as MC with Sara Vaughn and other big headliners, recorded on three major labels, worked with many groups in the '50s. Also perform for weddings and private parties. Currently working on video, also performed on *Tonight Show*.
 Available For: Recordings, night clubs.

BETTINA HOLLI

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

JOE NEWTON

Phone: (213) 274-4140
 Instruments: Vocals & guitar
 Styles: Pop, rock, MOR (Steve Perry/John Waite tradition)
Sight Read: No
 Vocal Range: Baritone thru 1st tenor
 Qualifications: Vocalist for Strategy, a pop/rock group with KMET & KROQ "local music show" airplay. Featured vocalist for the Brian de Palma film *Carrie*. ASF vocalist competition semi-finalist twice. Expert vocal arrangements. Extensive studio & live experience. S.A.G./A.F.M./B.M.I. Have 5-piece group available as well as tapes, references, and complimentary Strategy tickets.
 Available For: Sessions, demos

REENIE MATTHES

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

DOMINICK CERTO

Phone: (213) 653-8272
 Technical Skills: Singer, writer, percussion
 Vocal Range: 1st tenor (3 octaves)
 Styles: Pop, rock, R&B, soul, reggae
Sight Read: Yes
 Qualifications: 10 years live and studio, records (backing and lead), demos, commercials, films. Voice quality similar to Bobby Kimball (Toto) or in reggae style. Sting (Police).
 Available For: Sessions, demos, live, band situations

L.A. VOCAL REGISTRY

Phone: (213) 254-0711
 Vocal Ranges: All
 Styles: All
 Qualifications: We have vocalists of all styles and levels of experience
 Available For: Sessions, demos, casuals, everything

MERRILL LEIGHTON

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

FEMALE VOCAL TRIO

Jill Freeman, Claudia Russell, Laura Zambo
 Phone: (213) 654-5852, (818) 763-2505, (213) 939-4365
 Vocal Range: Alto to 1st soprano
 Styles: All styles except opera
Sight Read: Some
 Qualifications: Club and showcase performance, studio background and lead experience.
 Available For: Session work

TO PLACE FREE AD

CLASSIFIED ADS are for musicians' personals only. We do not accept ads for services involving fees. To place free ads, please follow these guidelines:
 First, call (213) 462-3749, 24 hours a day, 7 days a week, preferably well before the deadline. Give the category number including "wanted" or "available." Limit: 25 words maximum per ad. All buy and sell ads must have a price. At the end, give your name and phone number (with area code).

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

NEXT CLASSIFIED DEADLINE WED. APRIL 17, 12:00 NOON

2 PA'S AND AMPS

- 1979 Marshall head, modified, all new, \$435 Neil 818-896-1846
- 1969 Marshall cab, gd cond, \$435 Neil 818-896-1846
- Kustom 4-12 ??? cab, gd cond, \$235 Neil 818-896-1846
- Traynor power amp, mono, 300 watts, xlt cond, \$250 obo. Steve after 6pm 818-447-5133
- Sunn Magna mixer, no price! 818-787-6096
- Tusk guitar amp, 200 watts, many extras, xlt cond, \$175 Scott 213-396-6337
- Studio Master 16-8-2 sound board, \$4000 obo John 213-479-7653
- MusicMan cabinet w/our 12" Celestion spkrs, very good cond, \$350, Eddie 213-838-2776
- Fender Twin reverb, pre-CBS, modified, Altec Lansing spkrs, new tubes & warranty, \$385, Jim 818-787-6096
- Ampeg SUT 300 watt head, 8x10 spkr cab, good cond, \$850 obo Bill 818-893-1029
- Marshall 100 watt lead head, \$525 Bill 818-893-1029
- Marshall 50 watt head, \$425, Bill 818-893-1029
- Marshall 4x12 spkr cab, \$425 Bill 818-893-1029
- Ampeg V4D head & cab, 100 watts, 2x15 Altec spkrs, xlt cond, \$500, Bill 818-893-1029
- Roland JC-120 \$350, Dave 213-652-5843
- Gauss 15" bass bins for PA & Altec horn-loaded cabs, \$300 for pair 213-397-8646
- Altec 1218 spkrs, same components as A-7, \$450 for pair, 818-996-2597
- Marshall-style combo amp, made by Sound City, 100 watts, 2 hvy duty 12s, reverb, master vol, xlt cond, \$275 obo, 818-761-3735
- Two 10" Celestion spkrs, new cond, \$35 ea, 818-761-3735
- Roland Cube 60 keyboard amp, perf cond, \$250 John 213-874-1114
- Fender Super Reverb, 1975, one owner, \$325 John 213-874-1114
- Tapco stereo mixer 6200B, xlt cond, \$250 Tim 818-892-6608
- Yamaha G100 4-12 guitar or keyboard amp, \$300 obo 213-650-9958
- Fender Twin Reverb, \$400, xlt cond, Forrest 213-659-8270
- PA columns, Altec A7 bass bin copies, Carvin horns, onboard passive covers, xlt cond, \$610 Greg 213-540-8354
- Modified 50-watt Fender Bassman w/master vol & Mesa Boogie tubes, has Marshall snd, \$350 or will trade for studio time or poly synth, Dana eves 818-796-5174
- Acoustic amp, G60 1-12, xlt cond, \$290 firm, Mike 818-892-0026
- Spkr cab, two 12" spkrs, xlt snd, \$100 obo Mike 818-892-0026
- Electro-Voice floor monitor, 100-watts, FM12-2, hardily used, w/cover, no price! 818-841-4650
- Premier 4-channel amp, \$50 818-841-4650
- Yamaha 100-watt amp, four 12's, distortion, reverb, rollers, powerful, xlt cond, \$300, 213-652-8001
- Marshall 50-watt & old four-12 straight bottom, 60 series, modified by Jose, \$900 818-767-5324
- Acoustic PA, M20-B, compact qual constructed, B-channel, mono mixer for basic PA apps, two PAF spkrs, 2-way w/12" & horn, \$600 obo Julie 714-985-6176
- Polytone MiniBrute two-10 guitar amp, 90 watts, xlt cond, grt snd, \$235, 213-735-6221
- Yamaha 6-channel self-powered PA, stereo, w/built-in drum machine, xlt wking cond, two Yamaha Wedge monitors, \$245 or trade 213-735-6221
- Yamaha RM 804 mixing board, \$995 Kris 213-857-1945
- Sound Workshop mixing console, 24-in, 8-out, 24-channel monitoring, 36-pt patch bay, \$4000, Dan 213-375-1312
- BGW 6000 \$350 Nicky 818-357-7835

3 TAPE RECORDERS

- Fostex A4 recorder, \$750 obo, John 818-845-2097
- Tascam 40-8 8-trk reel-to-reel, \$5000 obo, John 213-479-7653
- Toshiba PC-2460 cassette deck, works, needs new belt, \$25, 213-821-0238
- Sanyo RD-8 cassette deck, like new, \$45, 213-821-0238
- Yamaha MT44 4-trk cassette deck w/board & patch bay, \$600 obo Keith 818-881-4753
- 3M M79 2-trk recorder, xlt cond, \$2500 Steve 213-455-3186

4 MUSIC ACCESSORIES

- Lighting, two Par 64 cams w/new 1000 watt lamps, xlt cond, both \$100 Steve after 6pm 818-447-5133
- Case for Roland guitar synth, \$15, xlt cond Greg 213-461-1582
- MXR flanger, like new, \$60 Greg 213-461-1582
- Anvil case for Rickenbacker bass, very clean, \$200 obo John 818-845-2097
- Scotch 207 24-trk tape avail, frst pass, \$30 ea, Wade 213-455-3186
- Vocal Eliminator, removes vox from records, plugs in blwn turntable & receiver Model VBG-1, \$50 after 6pm 714-596-8205
- Tapco 4400 stereo reverb w/EO, 19" rack mount, xlt cond, \$295 Jim 818-787-6096
- Roland Bassline, \$125 Eric 818-762-8868
- Hard shell case for Gibson Les Paul, xlt cond, \$300 818-896-0458
- Anvil case for Mesa Boogie, Jim Kelly or Randall style one-12 amp, xlt cond, w/casters, \$125 obo Steve 213-663-5976
- Tapco 6-channel keyboard mixer, good cond, \$150 obo, Leonard 818-361-9164
- Drumatrix TR606 Roland w/adaptor, \$110 Kathleen 818-953-3581
- Drum machine, TR606 Roland, \$145 Loren 213-204-2984
- Brand new roadcase for Memory Moog, \$100, never used 213-318-1196
- Encl utility trailer, 4x6, very gd cond, new lightings & wiring, grt for hauling equip, \$650 obo Greg 213-540-8354
- Leslie 147 w/combo pre-amp, footswitch & snake, xlt cond, \$300 obo 213-273-7266
- Roland RE501 space echo w/chorus, delay, echo & reverb, new cond, \$700 or trade for drum set of equal value 213-306-4662/213-306-3912
- MXR pitch transposer w/footswitch, 4 presets, 2 oct range plus/minus, mix & range generation, line in/out, aux in/out, \$550 213-650-0108
- BSR McDonald turntable, \$30, gd cond Mitch 213-465-5487
- Electro-Voice RE15 microphones, xlt cond, \$75 ea or trade 213-735-6221
- TR-909 drum drum computer, \$800 Kris 213-857-1945
- Samson wireless, \$200 Andrew 213-659-2670
- Tom Shulz power sock, \$75 Andrew 213-659-2670
- DOD FX90 guitar echo, \$100 Andrew 213-659-2670
- DOD dual-band graphic EQ, \$150 Andrew 213-659-2670
- Pignose amp, \$50 Jim 818-993-0815
- DOD instrument pre-amp, \$25 Jim 818-993-0815
- Electro Harmonics analog & rhythm machine, \$75 Jim 818-993-0815

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24 TRK.
\$ 24/HR.

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LOOK FOR PRO PLAYERS ON PREVIOUS PAGE
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 Note: Please use this listing only if you are qualified.

NAME _____ PHONE _____

INSTRUMENT(S) _____

TECHNICAL SKILL _____

STYLES _____

AVAILABLE FOR _____

VOCAL RANGE _____

QUALIFICATIONS _____

READ MUSIC: YES NO (check one)

FREE CLASSIFIEDS

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

5 GUITARS

- Gibson Firebird 3, xlt cond, grt action & sound, \$425 213-423-6630
- Kay upright bass, plays xlt, mint cond, \$750 obo, John 818-845-2097
- Jose Oribe classic guitar, brand new, very clean, \$750 obo John 818-845-2097
- 396-6337
- 1954 Les Paul Goldtop, xlt orig cond w/orig case, \$750 or trade Scott 213-396-6337
- Electric bass guitar, fretless, custom-made, Shaller bridge & PU, \$200 obo 213-461-4559
- Gibson ES335 plys & snds grt. w/case, \$550 obo 213-931-2705

- String bass, 3/4-size, German made, \$600 Larry 818-989-2234
- Gibson GK-55 Les Paul-style guitar, tobacco sunburst. Brand new frets & fine tuning whard case, \$275 Eddie 213-838-2776
- Rickenbacker 360 12-string electric guitar, \$600, mint cond. 213-820-5239
- 1972 Yamaha FG-260 12-string guitar, good cond, w/case, \$150 Wade 213-455-3186
- Black Gibson Explorer, 1 yr old, Seymour Duncan PUs, \$550 805-527-2691
- Chapman Stick, xlt cond, w/case, \$600 firm, Jamie 818-366-3116

- White Rickenbacker bass guitar w/case, brand new strings, \$350 Paul 818-982-5198
- Ibanez 6-string acoustic guitar, perf cond, w/case, beautiful lkg & plyng, \$260, Carolyn 213-453-2137
- Gianini 12-string guitar w/PU & Shaller tuning keys, handcrafted w/various rosewoods, \$450 obo, David 213-463-8981
- Chapman Stick, brand new, xlt cond, \$750 Jeff 213-936-8054

- Gibson Les Paul Deluxe, tobacco sunburst, all stock, xlt cond w/case, \$375 obo 818-761-3735
- Fender electric 12-string, pre-CBS, sunburst, mint cond w/case, \$450 obo 818-761-3735
- Ibanez GB-10 George Benson model w/hardshell case, \$800 cash or trade for pre-CBS Tele Esquire or Broadcaster 213-463-0868
- Martin Sigma acoustic guitar, \$225 Loren 213-204-2984
- Electric guitar, Les Paul copy, mint cond, \$100 213-467-1978
- Aria Pro II deluxe, 1984, white w/bk PUs, knobs, switches, gold hardware, grt cond, \$500 obo Eric 818-981-5329

- Fender Strat sunburst w/rosewood fingerboard, xlt cond, iweed case, \$425 obo Mark 213-408-1018
- Guild S50, acoustic guitar, white, gold pgs, perf cond, hardshell case, \$550 Keith 818-881-0753

- Yamaha SA2000 top-of-line electric guitar, gold hardware, new cond, hardshell case, \$550 or trade 213-735-6221
- 1975 Fender Strat, \$400 obo Andrew 213-659-2670
- Fender Strat, '57 re-issue, two-tone sunburst w/maple neck, tweed case, immac cond, \$750 Mike 818-981-6901
- Gibson Les Paul custom, black, hardshell case, 2 DiMarzio, \$400 obo Stephanie 818-784-9050
- Ibanez L5 copy, xlt cond, will trade for Strat, \$450 Ron 213-395-4177

6 KEYBOARDS

- Currier spinet piano w/bench, \$1000 obo Elaine 213-467-2646
- Prophet 10 synth w/sequencer, custom programs, Anvil case, \$2400 Phil 818-996-6507
- Hammond C3 organ w/bass pedals, bench, Model 147 Leslie w/JBL components, \$950 Phil 818-996-6507
- Roland Juno 6 synth, good cond, \$500 obo w/case John 818-845-2097
- Yamaha DX9, all acces, incl parameter sheets of org programs used on studio sessions, \$1000 obo John 818-994-1934

- Roland RS09 strings & organ, perf cond, \$300 obo John 818-994-1934
- Memory Moog, recently cleaned, \$1950 w/case Steve 213-820-5239
- Prophet 600 Sequential Circuits keyboard, 1-yr old, \$600 213-820-5239
- Korg Poly 6 w/900-sound library on cassette, \$600 Eric 818-762-8868
- Korg mono poly w/Anvil case, \$400 Eric 818-762-8868

- Roland Bassline, \$125 Eric
- 1973 Rhodes Mark I electric piano w/modified flat-top, \$500 obo Jasaj 818-985-1489
- ARP Odyssey, \$400 obo Jasaj 818-985-1489
- Yamaha CP80 electric grand, \$2850 obo Curt 213-851-2397
- ARP Odyssey synth, \$350 or trade for electric guitar, Curt 213-851-2397
- Oberheim OB-X 8-vc synth, \$700, 818-996-2587
- Synergy digital synth w/RX232 interface, Apple software, 6 voice cards, tape, \$1800 818-996-2587
- Roland Juno 6 polyphonic synth, perf cond, \$500 John 213-874-1114

- Helpinstill 88-key acoustic/electric, in road case, never traveled, \$1999 Kathleen 818-953-3581
- Jupiter 8 Roland, \$2800 w/case Tom 818-985-3352
- Yamaha CS40M synth, w/case & pedals, \$650 Tom 818-985-3352
- Kawai electric grand piano, \$3000 w/case Tom 818-985-3352
- Korg MF10 synth, \$100 Tom 818-985-3352
- Clavinet C, vintage model, xlt cond, \$550 obo 213-273-7266

- Wanted: Oberheim OB-X motherboard w/2-to-4 voice cards 213-273-7266

- Farfisa combo compact electric organ, classic 60s snd, xlt cond, \$425 818-703-5150
- Roland JX3P, perf, 3 mos old, new PG200 programmer, custom programs, \$1050 obo Adam 805-984-1534
- Piano, 1910 upright, beautiful snd, open grille, mirror, ivory keys, plyr friendly, \$475 T Marcus 213-395-8764
- Yamaha SK15 polyphonic synth, xlt cond, sounds like Hammond B3, portable, fullsize keys, \$320 213-735-6221
- Yamaha DX-9 keyboard, \$950 Krs 213-857-1945
- Organ plus 925 Leslie, xlt cond, \$835 obo 213-650-0060x195
- Keyboard bass, xlt cond, for "Doors" sound, \$175 obo 213-650-0060x195

7 HORNS

- Selmer Mark 6 w/lou "A," very rare, grt shape & sound, \$1000 818-576-0752
- King brand trumpet, nickel silver Tempo model, w/case, xlt cond, \$200 Greg eves 213-461-1582
- Days 213-557-6461
- Selmer Mark 7 tenor sax, classic, grt cond, \$1000 obo Frank 213-394-1007
- Yamaha soprano sax, pro Model 61, just overhauled, perf shape, \$800 Steve 213-856-2924
- Alto sax, no price!
- Buffet clarinet, \$450 obo, xlt cond, leather zipper case/cover Dan 213-450-6444

8 PERCUSSION

- 1984 Rogers XT-8 bass drum, 18x20, black, incl polyurethane case, \$225 Jeff eves 213-388-1914
- 1984 Rogers XP-8 tom tom, 10x14, maple finish, \$50, Jeff eves 213-388-1914
- Zildjian 16" heavy crash cymbal, \$70 Jeff eves 213-388-1914
- Ludwig white 6-pc kit, 24" bass, 6 1/2" chrome snare, 13-14-16-18 toms, hat, 2 bass pedals, Zildjian cymbals, stands, seat, hard cases, leather stick bag, Studio set, xlt cond, \$1000 Bob 714-625-3288
- Oberheim DX drum machine, xlt cond, \$850 Paul 818-982-5198

- Ludwig Atlas cymbal stand, 2 straight \$35 ea, 1 boom \$45 Mark 818-761-8482
- EW-500 Turbo dbl bass on one drum pedal set, \$120 213-821-0238
- Zildjian 18" med-thin crash, gd cond, \$60 213-821-0238
- Gretsch 6 tom drum set, maple wood, 6 mos old, Gauger rims, beautiful kit, Pearl hardware, \$1200 Davo 213-471-0801
- Pearl chrome snare drum, 10-lug, xlt cond, \$65 Kevin 213-259-9238
- Rogers drums, 14x24 bass drum, 16x16 & 16x18 floor toms, 13x15 tom tom, \$425 213-462-8039
- Zildjian 20" medium ride cymbal, \$85, Mark 213-666-9444
- LinnDrum w/Anvil case & cassette recorder to store programs, \$1800 Francie 213-874-8767
- Two Ludwig Atlas cymbal stands, hvy duty, gd cond, \$35 ea Mark 818-751-8482
- Assorted cymbal & snare stands \$20-\$50 ea 213-392-7301
- 5-pc Yamaha tour series drum set, cherry wood, \$400 Ted 213-392-7301

- 20" Zildjian hvy ride cymbal, \$85, 15" Zildjian hi hat, \$100 Ted 213-392-7301
- Oberheim DX drum machine, new cond, \$750 Carlos after 6pm 714-998-8286
- Drumulator, xlt cond, w/crash cymbal chip, \$520 Greg 714-621-6277
- Ludwig 13x14 white power toms, dbl-headed w/bracket model, 2 mos old, \$200 818-842-8370
- Ludwig 5x14 brass snare, chrome plated, \$160, Mike 818-345-4503
- Rogers 6 1/2x14 brass snare, like new, \$190 Mike 818-345-4503
- 11-pc Ludwig drum k.t. cases, cymbals, hardware, \$1250 213-325-6119
- Oberheim DX drum machine, new cond, \$750 obo Carlos 714-998-8286

9 GUITARISTS AVAILABLE

- Session guitarist avail for demos, masters, etc Reads, plays all styles, easy to work with Tape avail upon request, Mark 818-967-5077
- Lead guitarist, 20, exceptional plyr, sks melodic 4-pc hard rock band w/female vocalist. Have xlt equip, contact, 213-766-5532
- Welding(?) guitarist & articulate bass monster sk uncommon melodic hvy rock act w/mgmt & backing. Great material, sound, looks Will relocate Sport 619-561-4794

- Guitarist sks T40 rock or org band, have xlt equip, lkg for talented musicians, serious only 818-887-4712
- Lead melodic hard rock guitarist sks recording or wking grl Adams, Beck, Squier, ZZ Top, Stage pres, Marshalls, Les Paul & Strat, will travel, 818-797-1872
- Guitarist avail, totally pro, xlt equip, trans, att, lks. Have tapes, pics, refs on request. Solid sit, business-oriented prof, 818-797-1872
- Guitarist, 27, sks LA-based org band Victor 213-931-4102

- Extremely radical lead guitarist avail for live shows & recording Phenomenal speed & licks, image, xlt equip JA 818-893-1265
- Guitarist sks casual band 818-248-8233
- Guitarist/composer sks fusion-oriented funk rock act, Road & studio exp Steve 213-856-9816
- Exp'd guitarist w/vlox, gd lks, great equip, sks pro recording pr, Ken 818-763-4006
- Need a catchy guitar part? An appropriate guitar solo? I'm avail for co-writing & sessions. Very versatile sound capabilities, David 213-851-7825
- Guitarist avail, totally pro, xlt equip, trans, att, lks. Have tapes, pics, refs Solid business sit, prof, 818-797-1872

- Pro lead guitarist w/10 yrs concert/recording exp w/name plyrs sks pro HM band Must have mgmt &/or deal pending, Pros only 213-876-4290
- Hot lead guitarist lkg for HM rock band Has equip, lks, road exp, Pros only After 8pm 818-782-0236
- Kickass guitarist, 25, sks comm high-energy hard rock band. I have lks/exp/desire. You have the same. Together we make it killer Steven 213-655-6703
- Jazz/rock guitarist, formerly w/Mame, Swiss recording band Holdsworth & own infl. Very expressive, grt improv, session/touring exp Dale 213-942-7944
- Hot tasty lead guitar, R&R, R&B, xlt refs, road work OK, BU vox, 3 oct range, blues, slide, all styles Good stage image Proc only Steve 213-380-3088

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- Lead guitarist w/chops, equip, credits, image, sks hard rock or HM band. Serious pros only. 818-761-3735
- Lead guitarist, sings lead, sks casual band. Current repertoire. Mitch 213-660-1841
- Guitarist/vocalist w/image, equip, stage & studio exp avail. Serious only. 213-299-1995
- Guitarist w/ to join wkng techno pop infit Thompson Twins, ABC & Simple Minds. Xlt equip, stage/studio exp, vox, orig. Jonathan 213-559-6575
- Guitarist/songwriter sks musicians into Neil Young, Police, blues, weirdness, w/desire to work. M/F, any age, exp optional. Also need rehearsal space. Chuck 213-482-5470
- Aggressive energetic R&G guitar plyr sks singer to form band in tradition of Stones, Aerosmith, Slash 213-659-6325
- Lead guitarist/songwriter, 25, several yrs stage/studio exp, plys all styles, sks all orig hard rock band. 213-927-3862
- Guitarist, 23, lead, rhythm, write, backup vox, gd equip, image, trans, avail for recording or orig rock band. Charlie 213-372-3924
- Guitarist sks wkng band, prefer T40, have pro equip, vox, alt. 818-764-1787
- Lead guitarist, 20, exceptional plyr, sks melodic hard rock 4-pc band w/female vocalist. Have priceless equip, unbelievable contacts. 818-766-5532
- Pro guitarist sks demo work. 213-223-8818
- Lead guitarist/songwriter sks female singer to form orig R&R band. No Madonnas. Al 818-584-0100
- Lead guitarist/lead singer avail for wkng T40 band. Joe 213-876-7086
- Female guitarist/composer/vocalist w/stage pres sks clubbing orig forming techno pop rock band. Odd & standard times involved. Dedicated plys. Tahnia 818-760-0292
- Guitarist, 23, sks T40 band. Very current, gd chops, gd equip, will travel, serious only. Robert 805-529-3058
- Blues lead w/credits avail. 818-708-3042

- Lead guitar plyr wtd, metallic rock wkng band w/medo & record. Image very important, label interest, nat'l mgmt. Send pics/resume to 808 N. Doherty, Ste 2, Beverly Hills, CA 90069
- Dedicated hard-working lead guitarist wtd for modern rock band w/pop sensibilities. Have mgmt. Steve 213-370-9022
- At work 213-378-8483x257
- Guitarist w/backup vox wtd for estab'd orig rock trio reforming. Tom 213-390-2787 / 213-463-5269
- Bohemian concentric ensemble sks experimentalist/expressionist, fusion, no barriers, guitarist interested in music for the glory of God. Lisa after 7pm 818-891-5858
- Pro rhythm guitarist wtd for comm hard rock band. Must play some keys, have strong backup vox, good image, serious only. We have top mgmt, rehearsal space. Greg 213-324-4341
- Lead guitarist who can dbl on bass, some vox, wtd by female vocalist w/synth, drum machine to form duo. Pros only. 818-845-0216
- Guitarist wtd for studio proj. Jimmy 0818-982-3155
- Guitarist wtd, M/F, w/vox, to complete forming orig rock band. No HM C 213-839-1490
- Wild flashy guitarist w/an attitude as bad as my hair for black new wave group to support record, infit Prince, Nile Rogers. No twits. Tina 213-836-0394
- Pro rhythm guitarist w/backup vox wtd by lead guitarist/songwriter w/10 yrs concert/recording exp w/iname plyrs to form dynamic metal band. Pros only. 213-876-4290
- Guitarist/songwriter wtd Apr. 27-28 for one-time recording session w/known producer, Debarge, G. Benson, A. Jarreau infit, no pay, keep demo. Harry 213-871-2288
- Lead guitarist wtd for comm rock proj w/new edge. Must be hard worker w/strong direction. Dave or Steve 213-373-7984
- Female guitarist needed for theater rock show. Lv mess 3rd flr 213-467-1978
- Musicians wtd by guitarist/vocalist w/rock to form T40 band. Image, vox, good equip musts. 213-799-1995
- Musicians wtd by guitarist/vocalist for melodic comm rock band w/mgmt interest infit Badfinger, Foreigner, LoverBoy, image & vox a must. 213-799-1995
- Gothic HM guitarist needed for tounng band, infit Tony Army, KK Downey etc. Killer image, Marshall stacks, axe w/remolo unit musts. Pros only. Greg 818-443-6272
- Guitarist w/rock style wtd for top band w/R&B overtones. Richard 818-982-2096
- Male guitarist, 19 & under, wtd to form orig band infit Metallica, Maiden. Must have image & att. L.A. area. Mike 4-9pm 213-733-6478
- Guitarist w/rgt & creativity wtd for org roots-oriented band w/80s snd, infit Stones, Yardbirds, CCR. Must have image, vox, team att. 213-392-1839
- Female guitar w/vox wtd for MAIDEN AMERICA. Rock metal, has studio & producer. 818-763-4619
- Guitarist wtd for dual guitar hard rock act, must be serious plyr w/Marshall snd. 213-923-0231
- Guitarist who dbls on synth needed. 213-656-2666
- Guitarist wtd for modern orig band infit Police, U2, Fixx. Must have gd rhythm chops, xlt lead ability, gd image, background vox. Pros only. Bruce 818-509-9155
- Wanted: Enthusiastic semi pros to form band for T40 gigs while wkng on org tunes. No drugs, no smokers, must: write new pop rock. Cheryl 818-509-1833
- Singer/songwriter lking for female guitar plyr, pref white w/soul, interested in R&B. Serious only. Pory 213-759-6090

- Artist w/major label interest sks young talented intelligent guitarist w/state-of-art gear to develop material, play live, record. Orig R&R Lee 818-990-0755
- M/F guitarist needed for new orig rock pop band. Must be very energetic w/outstanding personality, gd image, infit Smith, Stevens, Rush, Floyd, John Covelli 213-692-4662
- Guitarist, 18-23, wtd for glam R&R band, must play some lead. Richards/Ronson/McCoy yes. Van Halen/Rhoads no Mark 818-249-8202

- Bassist avail for reading, casuals, shows. Gd equip, bass effex. Marty 213-664-5920
- Bassist w/string wk & extensive exp sks wkng band, T40, R&B, casuals. Jim 818-993-0815

10 BASSISTS WANTED

- Female bassist wtd for wkng all female band T40 & orig, live/studio wk. Must read/play pop, rock, funk styles. Angel State Prod's 213-966-4668
- Bassist wtd for melodic song-oriented pop rock band. Jeff eyes 213-388-1914
- 23-yr-old songwriter/lead vocalist/guitarist sks solid simple & melodic bassist w/string backup vox, infit Fogerty, Petty, Springsteen, Stones. Jim 213-469-2584
- Creative tasteful melodic bass plyr wtd for song-oriented band, major producer interest, influences vary but Beatles/Sixties rate high. Call 8-10 am. 213-665-1050
- Out-of-state guitarist sks M/F bassist to form orig rock band. No egos, just be serious. 213-928-9229
- Bassist needed for ong showcase/recording proj, infit Costello, Squeeze, Gabriel. Vox nec, non-writer or non-contributing writer pref. Lv brief sample of work on machine. 818-788-3576
- Bass plyr wtd for British-infl pop grp fronted by girl singer w/huge following, infit Kim Wilde, Blondie, Kirsty MacColl, image very important. 818-980-7967
- Pro female vocalist starting new band, need musicians w/latent, creativity, desire to work. Exp not nec. Long Bch area, T40/orgs. Gayle Louise 213-594-8147
- Bassist, upright or electric, to complete rock proj bluesgrass trio incl banjo & guitar. Vox a plus, serious only. Peter 213-657-4562
- Wamer Bros. recording artists SOUTHERN PACIFIC lking for bassist w/good vocal range. 818-760-8920
- Bass plyr wtd for reforming hard rock, melodic metal band. 714-761-5496
- Pro bass plyr wtd for modern-sounding group, infit Jod, U2. Major label interest & mgmt. Background vox & strong stage image essential. Andy 213-663-0767
- Dedicated hard-working bassist wtd for modern rock band w/pop sensibilities. Have mgmt. Steve 213-370-9022

9 GUITARISTS WANTED

- Riff style rhythm/lead guitarist wtd for org band w/rite ala Stones, Pretenders, Faces, U2, No HM. Colin 213-665-6823
- Christian, has 45, sks strong lead guitarist for secular rock, new wave, old wave, all wave, recording, videos, live shows, contracts. Van 213-820-0404
- 23-yr-old songwriter/lead vocalist/guitarist nds creative melodic tasteful guitarist w/backup vox infit Fogerty, Petty, Springsteen, Stones. Jim 213-469-2584
- Creative tasteful melodic guitarist wtd for song-oriented band, major producer interest, influences vary but Beatles/Sixties rate high. Call 8-10 am. 213-665-1050
- Pro guitarist wtd for rock/pop grp, must be able to play lead, pro only, dedicated only. 818-989-3277
- Guitarist wtd for ong showcase & recording proj, infit Costello, Squeeze, Gabriel. Vox nec, non-writer or non-contributor pref. Lv brief sample of work on machine. 818-788-3576
- Pro female vocalist starting new band, need musicians w/latent, creativity, desire to work. Exp not nec. Long Bch area, T40/orgs. Gayle Louise 213-594-8147
- Career-minded female country lead guitarist wtd for popular all-girl country rock band. Vox helpful. 818-906-4482
- Young female vocalist/lyricist sks guitarist ala the Edge to form Christ-infl rock band. Send inquiries to P.O. Box 11183, Glendale, CA 91206.

- Lead guitar plyr wtd, metallic rock wkng band w/medo & record. Image very important, label interest, nat'l mgmt. Send pics/resume to 808 N. Doherty, Ste 2, Beverly Hills, CA 90069
- Dedicated hard-working lead guitarist wtd for modern rock band w/pop sensibilities. Have mgmt. Steve 213-370-9022
- At work 213-378-8483x257
- Guitarist w/backup vox wtd for estab'd orig rock trio reforming. Tom 213-390-2787 / 213-463-5269
- Bohemian concentric ensemble sks experimentalist/expressionist, fusion, no barriers, guitarist interested in music for the glory of God. Lisa after 7pm 818-891-5858
- Pro rhythm guitarist wtd for comm hard rock band. Must play some keys, have strong backup vox, good image, serious only. We have top mgmt, rehearsal space. Greg 213-324-4341
- Lead guitarist who can dbl on bass, some vox, wtd by female vocalist w/synth, drum machine to form duo. Pros only. 818-845-0216
- Guitarist wtd for studio proj. Jimmy 0818-982-3155
- Guitarist wtd, M/F, w/vox, to complete forming orig rock band. No HM C 213-839-1490
- Wild flashy guitarist w/an attitude as bad as my hair for black new wave group to support record, infit Prince, Nile Rogers. No twits. Tina 213-836-0394
- Pro rhythm guitarist w/backup vox wtd by lead guitarist/songwriter w/10 yrs concert/recording exp w/iname plyrs to form dynamic metal band. Pros only. 213-876-4290
- Guitarist/songwriter wtd Apr. 27-28 for one-time recording session w/known producer, Debarge, G. Benson, A. Jarreau infit, no pay, keep demo. Harry 213-871-2288
- Lead guitarist wtd for comm rock proj w/new edge. Must be hard worker w/strong direction. Dave or Steve 213-373-7984
- Female guitarist needed for theater rock show. Lv mess 3rd flr 213-467-1978
- Musicians wtd by guitarist/vocalist w/rock to form T40 band. Image, vox, good equip musts. 213-799-1995
- Musicians wtd by guitarist/vocalist for melodic comm rock band w/mgmt interest infit Badfinger, Foreigner, LoverBoy, image & vox a must. 213-799-1995
- Gothic HM guitarist needed for tounng band, infit Tony Army, KK Downey etc. Killer image, Marshall stacks, axe w/remolo unit musts. Pros only. Greg 818-443-6272
- Guitarist w/rock style wtd for top band w/R&B overtones. Richard 818-982-2096
- Male guitarist, 19 & under, wtd to form orig band infit Metallica, Maiden. Must have image & att. L.A. area. Mike 4-9pm 213-733-6478
- Guitarist w/rgt & creativity wtd for org roots-oriented band w/80s snd, infit Stones, Yardbirds, CCR. Must have image, vox, team att. 213-392-1839
- Female guitar w/vox wtd for MAIDEN AMERICA. Rock metal, has studio & producer. 818-763-4619
- Guitarist wtd for dual guitar hard rock act, must be serious plyr w/Marshall snd. 213-923-0231
- Guitarist who dbls on synth needed. 213-656-2666
- Guitarist wtd for modern orig band infit Police, U2, Fixx. Must have gd rhythm chops, xlt lead ability, gd image, background vox. Pros only. Bruce 818-509-9155
- Wanted: Enthusiastic semi pros to form band for T40 gigs while wkng on org tunes. No drugs, no smokers, must: write new pop rock. Cheryl 818-509-1833
- Singer/songwriter lking for female guitar plyr, pref white w/soul, interested in R&B. Serious only. Pory 213-759-6090

10 BASSISTS AVAILABLE

- Bassist avail for reading, casuals & shows. Marty 213-664-5920
- Bassist/vocalist, dbls keyboard bass, rhythm guitar, reads, sks pro wkng or soon-to-be sit. Skp 213-399-7641
- Bassist, strong creative, avail for sessions, recording, radio, casuals, teaching & more. Stefan 213-461-4559
- Avail immed, extremely accomplished rock-to-prog-rock bassist, full concert equip, much video & recording exp, BU vox, dedicated, serious, Mike 213-735-3917
- Bass plyr w/extensive road/studio exp sks wkng T40 casuals or recording band. Larry 818-989-2234
- Bassist, pro & ready to go, T40, R&R, R&B, demos. Ed 818-899-2777
- Exp'd bassist w/vox sks pro wkng hard rock HM act w/mgmt & backing. Have xlt equip, image, trans. Paul 213-850-1948
- Bassist avail for grp w/infl Bauhaus, Cure, Killing Joke. Kevin 213-937-8887
- Bass plyr avail for casuals. All styles, good sight reader, good ear. Bobby 213-294-6450
- Bass plyr avail for jam sessions, I need to play & learn. John 818-956-5157
- Bassist from New Orleans avail for studio & live work & teaching. 16 yrs exp, wide range of infl. Tape avail. 818-760-0224
- Bassist, 34, groove pocket plyr, all styles, can improv, create solid bass patterns, read charts, some vox. Mike 213-483-4780
- Electric bassist avail. Peter 818-982-9480
- Bass plyr lking for wkng band, T40 or org, Ed 818-899-2777
- Bassist, 17 yrs exp, knows country & rock standards, free for travel, casuals, sessions. Chuck 818-784-1830
- Hard rock bassist skng dedicated plyrs to form & play locally. 818-799-3477
- Fretless & string bassist sks wkng band. Plenty of exp, all styles. Xlt reader, xlt appearance, xlt equip. No bad habits. 213-225-6806
- Exp'd bassist sks wkng T40 grp. 213-874-9273
- Bassist/Chapman plyr, exp'd & versatile, sks wkng sit, T40 or casuals. 818-901-9230

- At work 213-378-8483x257
- Hard rock band nds solid bass plyr, must hv melodic aptitude, longhair image, 18-23. 213-461-5217
- Bassist/lead vocalist for power trio, bluesy hard rock to prog rock, no T40, no plastic metal crap, no drugs. Jeff 213-829-4962
- Bass plyr wtd for org band w/unlimited material. Pref 30 yrs or older who doesn't like musicians, no image nec. Orange Cty area. Mike 714-545-5818
- Pro bassist wtd by lead guitarist/songwriter w/10 yrs concert/recording exp w/iname plyrs to form dynamic metal band. Pros only. 213-876-4290
- Bass plyr wtd for modern funk rock band. Quality tapes & songs. Michael 213-664-4949/213-484-2782

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- **Bassist/singer wtd** for orig rock band, direction Scandal, Benatar, Journey, Chelsea 213-851-6919/818-985-3024
- **Orig band w/label interest** sks dedicated bassist w/vox, Simple Minds, Roxy Music, GoF, infl, serious only, no picks. 213-462-7157
- **Female HM power trio** sks pro exp'd female bassist Aggressive HM band w/comm songs & glam image Caden 213-874-2445
- **Bassist wtd** for hard rock band w/estab'd female lead singer. 213-874-3260
- **Bass plyr** needed for soon-to-be performing/recording power pop rock band, 19-23, infl Del Leppard, Journey, Van Halen, etc. Steve 213-650-4106
- **Pro bassist wtd** for orig comm rock band. Xt melodic tunes w/teefy snd. Corporate backing, ready to release hot video & market band Ron or Scott 213-316-0158 / 213-376-7775 / 213-379-1073
- **Bass plyr** needed for orig band plyng crcht & in-studio wk, infl U2, Ultravox, Boomtown Rats. John or Nick days 213-956-5413
- **Bass plyr wtd** for rock pop grp vox helpful. Must be very exp'd 818-989-3277
- **Bassist wtd** for comm rock pop w/hw edge. Must be hard worker w/strong direction. Dave or Steve 213-378-7984
- **Musicians wtd** by guitarist/vocalist w/work to form T40 band. Image, vox, good equip. Must be 213-799-1995
- **Musicians wtd** by guitarist/vocalist for melodic comm rock band w/mgmt interest infl Badfinger, Foreigner, LoverBoy. Image & vox a must. 213-799-1995
- **Guitarist/singer/songwriter** w/4-trk studio & video co sks hot funk bassist, have grt equip 21 yrs exp. Dana eves 818-796-5174
- **Aggressive bass plyr** wtd for all orig modern band. Comm approach, slaps & pulls. Top line mgmt, first rate, exp'd only. Dave 213-596-1718
- **Bassist, female pref**, for estab'd orig high energy R&R band. Must be solid & dependable, upcoming gigs & recording proj. 818-981-6042
- **Female bassist** needed for theater rock show. Lv mess 3rd flr. 213-467-1978
- **Bassist wtd** for newly forming band the UNIVERSAL LANGUAGE, into funk, jazz, rock, new wave, cultural rhythms, orig music. Tony C 213-249-0403
- **Young English guitarist** sks bassist to form band, infl Hanou, Lords, J Thunders, Jen X Chrissie 213-463-7608
- **Bass plyr** who sings lead needed to complete trio for hotel circuit (must travel). Primarily T40 & oldies. 213-396-9432
- **Bassist** needed by guitarist & drummer for trio Blues, fusion oriented. God creative opt. Danny 213-667-0834
- **Bass plyr wtd** for orig comm rock band, songwriting a plus, we have rehearsal space & studio. Mark 213-408-1018
- **Bassist wtd** for orig band infl U2, REM, 3.00, Jam
- **We have own studio, mgmt, bassist** must have killer att & snd Paul 818-799-9746
- **Bassist wtd** for orig rock band, grt songs, infl Springsteen, Petty, Pretenders, Byrds. Backup vox pref Ted 213-454-3251
- **Estab'd hard rock act** sks bass plyr w/melodic background. Youth, longhair image. Must send brief bio to 1626 N. Wilcox, Ste. 674, Hollywood, CA 90028
- **Bass plyr wtd** for the REGULARS, orig rock/pop ala Beatles, Elvis Costello, some pay for rehearsal, must sing, pros only. John 213-935-8390
- **Bassist needed** for well-estab'd all-female band, infl med steady work. 213-973-8980
- **Bassist wtd**, gd lking, hard rocking, w/pro equip & exp. for hard rock glam band w/mgmt & agent, infl Dolls, KISS, Stones. Michael 213-656-1269
- **Bass plyr wtd** by beginning band, serious & creative, no girls. Call after 5pm 818-242-6436
- **Bassist wtd** for 3-pc prog metal band. We're very serious, only completely together people need apply. 213-850-5033/213-850-0880
- **Bassist needed**. 213-656-2797
- **Wanted:** Enthusiastic semi pros to form band for T40 gigs while wking on orig tunes. No drugs, no smokers, must write new pop rock. Cheryl 818-509-1833
- **Bass plyr wtd** for band w/EP in store, LP in can, video in wings. Mgmt, prefer gay or openminded, rehearse in L.A. Tom 213-377-0582
- **Modern bass plyr wtd** for dynamic orig new music grp. Big snd, image, string material, infl Bowie, Idol, Cars 818-908-9035
- **Bassist/keyboardist wtd** by Chrstian guitarist to form band infl Led Zeppelin, the Firm, Deep Purple. 805-527-4593
- **M/F bassist wtd**. Trans. equip, pos att. Must be high energy R&R. Gary Maureen 213-558-8021

11 KEYBOARDISTS AVAILABLE

- **Keyboardist w/much stage/studio exp** sks orig melodic rock band. Pros only. Vinyl-quality gprs only. Can sing, write, arrange. 714-534-1578
- **Piano player**, open to ideas, mostly I-I-V-V styles, 50s—JLewis, GBerry, RCharles, Little Richard, Fats Domino/40s—boogie-woogie, blues. Memphis Joe 213-392-4840
- **Studio keyboardist/arranger/engineer** avail for session & live work. Totally versatile in styles, pro equip, great perf lk. John 818-994-1934
- **Keyboardist, also vocalist**, w/DX7 & other keyboards, lking for wking sits. Les Daniels 714-856-2923
- **Keyboardist sks wking** gpr, plenty of equip & songs, lking for pro sit only. Steve 213-856-2924
- **Keyboardist avail**, Jerry Lee Lewis 1950s style. Joe 213-392-4840
- **Keyboard plyr/tiddler**, female, w/vox, sks wking country-rock band 10 yrs exp, pro att & equip. Mel 213-650-9958
- **Pianist**, 17 yrs private & institutionalized training, skng pro jazz & rock band ready to work. Serious only. 213-855-0613
- **RAMSES II nds** multi-keyboardist for college perfs, hrsis & recordings. Financially secure only. prof reliable, exp'd musicians. Thomas 213-827-5390
- **Organist lking** for hvv rock band, Steve 213-391-7014
- **Keyboardist sks w/estab'd T40 band** DX7. Pro phet, lefthand bsk if needed. Pro att a must. Leonard 818-361-9164
- **Keyboardist needed** for est'd orig pop rock band. Singing &/or songwriting big pluses. THE ROLLAWAYS 818-896-0458
- **Keyboardist wtd** for hard rock band w/estab'd female lead singer. Must dbl on sax or percussion. 213-874-3260
- **Young girl adult wtd** to play piano by sight & ear. Louther 213-972-9187
- **Wanted:** Synth plyr w/fat string sounds, for stripped-down geared-up funk band. Must work hard & lk grt. 818-991-5329
- **Musicians wtd** by guitarist/vocalist w/work to form T40 band. Image, vox, good equip. Must be 213-799-1995
- **Musicians wtd** by guitarist/vocalist for melodic comm rock band w/mgmt interest infl Badfinger, Foreigner, LoverBoy. Image & vox a must. 213-799-1995
- **Keyboardist** for LIPSTICK, be ready to gig, unalfad, serious, copy & orig need only apply, no calls after 11 pm. Renie 213-935-3282
- **Keyboardist wtd**, M/F for exceptional wking band. Must have string vox, state-of-art gear. Todd 714-774-0333
- **Keyboard plyr wtd** for T40 & orig. Dan 818-506-3057
- **Guitarist/singer/songwriter** w/4-trk studio & video co sks hot multi-keyboardist, must have gd equip. 21 yrs exp. Dana eves 818-796-5174
- **Female keyboardist** needed for theater rock show. Lv mess 3rd flr. 213-467-1978
- **Wanted:** Keyboard plyr for newly forming band UNIVERSAL LANGUAGE, into funk, jazz, rock, new wave, cultural rhythms, orig. Tony C 213-249-0403
- **Needed:** female keyboard player for T40 band w/work booked. Mgmt & agent. Ginger 818-703-8492
- **Keyboardist wtd** for wking T40 grp. Pro att, pro plyr, pro equip. nec. Strong lead vox a must. Dan 213-450-6444
- **Radical keyboardist** needed to complete 5-pc comm rock band infl Van Halen, Autograph, Duran Duran, Jacksons. Have mgmt 818-769-7420
- **Keyboardist, pro & motivated** w/gd image wtd for T40/orig band. Earn \$\$\$ plyng music while developing orig. Dicky Lee after 4pm 213-650-4986
- **Keyboardist wtd** for wking T40 grp. Pro equip, att, plyr, strong lead vox a must. Dan 213-450-6444
- **Synthesist/keyboardist** needed. 213-656-2797
- **Keyboardist wtd** for modern orig band infl Police, U2, Fixx, Pink Floyd. Must have gd image & equip, background vox helpful. Pros only. Bruce 213-509-9155
- **Wanted:** Enthusiastic semi pros to form band for T40 gigs while wking on orig tunes. No drugs, no smokers, must write new pop rock. Cheryl 818-509-1833
- **Singer/songwriter** lking for two female keyboardists, pref white w/soul, interested in R&B. Serious only. Rory 213-759-6080
- **Artist w/major label interest** sks keyboardist w/late-of-art synth, xlt vox, musical abl & image. Develop material, play live & record, orig R&R. Lee 818-990-0755
- **RAMSES II** needs multi-keyboardist for college perfs, rehearsals, recordings. Financially secure only, pref reliable exp'd musicians. Thomas 213-827-5380
- **Female keyboardist** needed for orig R&R band. State-of-art synth, xlt vox, musical abl & image needed. Debby 818-784-6791
- **All orig R&B proj lking** for female keyboardist w/eq. Cheryll 213-385-7053

11 KEYBOARDISTS WANTED

- **Keyboardist wtd** for melodic song-oriented pop rock band. Jeff eves 213-388-1914
- **Pianist wtd** for new forming band. 213-850-7593
- **Keyboard arranger**, bass lead rhythm & drums wtd to write charts, all styles, orig plus. Al or Wash after 7pm 818-902-1638
- **Keyboard plyr** needed for orig rock band w/high vocal range & equip. Pro att a must. Houdini Records 818-703-7709
- **Christian**, has 45, sks synthesist/keyboardist for secular rock, new wave, old wave, all wave, recordings, videos, live shows, contract. Van 213-820-0404
- **Synthesist/keyboardist wtd** for orig pop rock band. Quality equip/allt musts. Chris 818-506-1477
- **Piano/synth plyr** needed for orig showcase/recording proj. Equip avail, vox nec, non-writer or non-contributing writer pref. Lv brief sample of work on machine. 818-788-3576
- **Keyboardist wtd** for recording proj. Must have Roland 6 or Jupiter or Oberheim & Yamaha equip. Studio exp a must. Jimmy O 818-982-3155
- **Pro female** vocalist starting new band, need musicians w/talent, creativity, desire to work. Exp not nec. Long Beach area, T40/orig. Gayle Louise 213-594-8147
- **Keyboardist/synthesist wtd** w/qual equip for recordings & gigs. 818-857-8890
- **HOTT TICKET** sks multi keyboardist for orig hard rock comm pop grp w/prodution deal & label conns. Showcasing & deal imminent, great tunes. Doug 213-669-8139
- **Techno ethnic dance band** sks pro polykeyboardist w/image. Records & tapes avail. East Coast tour soon. PLANET 10 213-455-3186
- **Keyboardist wtd** for orig R&R band, infl Petty, Huey Lewis & the News. David 818-985-3024
- **Self-contained** pro keyboardist w/equip & vox to wk w/dynamic pro female who plys guitar. All styles & orig. Rochelle 818-967-7231

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12 VOCALISTS AVAILABLE

- English est'd singer/king for pop, rock or ballad proj. Video, albums, rels, everything. Pros only. Ray Martin after 8pm 818-994-9604
- Top flight session singer/publ'd songwriter avail for quality recording/stage proj's. No metal or punk, pref label intrst. See Blair Silver pro vocalist ad 9-11am 213-545-4369
- Vocalist w/exceptional range & style, dbils on guitar, s/sk est'd band, Jeff 818-902-9361
- Singer/dance rollerskater, dedicated, devoted & destined to make it, s/sk showband w/same att. Rock, pop, Mr Cook 213-935-5493
- Male vocalist s/sk accompaniment to do club work. Bobby Darin, Frank Sinatra, some T40, etc. Dominik 213-493-1437 / 805-497-1651
- Galvanizing female vocalist s/sk w/king band w/good recording prospects for creative rewarding collaboration, all styles but punk. Demanding material a specialty. Wide-ranging exp. Andrea 213-278-5420
- Duo, female singer/street dancer & male lead guitar/vocalist, l/king for w/king band. 818-763-9401
- Female pro vocalist w/dynamic personality & stage pres, powerful vox, 3 oct range, plyr guitar & writes, s/king w/king or near-w/king sit. Rochelle 818-967-7231
- Female lead vocalist w/exp & chops s/sk w/king band for clubs, casuals, T40, standards. Consider travel, no overseas. Pros w/king conn's only. 818-845-0216
- Singer, country-rock or pop-rock. Ann 818-787-0456
- Female lead vocalist/keyboard plyr s/sk w/king T40 or casuals band. MG 818-892-2590
- Vocalist l/king for progr rock band or proj, infl Peter Dinklage, Pink Floyd, Zappa, Material. Debby Gagnier. 818-506-1477

- Charismatic rock vocalist w/3/2 octave range, image, stage/studio/road exp, s/sk last-moving pro band. 213-851-9808
- Female pro vocalist w/powerful voice & wide range avail for sessions & recording s/sk. Susie 213-372-9319
- Female vocalist, wide range, have style & pro att, attractive, energetic, easy to work with, s/sk paid recording & performing gigs. Claire 213-390-5412
- Female vocalist, 6 yrs exp, dbil on bass or keyboards, w/image & pro att, s/sk w/king T40 &/or orig band. Ann 714-848-8197
- Dynamic male vocalist s/sk melodic comm metal proj. Tenor range, grt equip, att, image, 5 yrs stage/studio exp, infl Steve Perry, RATT. Mark 213-272-5961
- Female vocalist needs band, T40, R&B, infl Chaka Khan, Minnie Ripperton. 213-469-2704
- Male vocalist, jazz, standards, MOR, great balladeer, lots of exp, pros only. Ron 213-659-3877
- Rock star open to sing w/any grp. Soul, R&B, R/R, jazz. 213-753-6217
- Vocalists avail for 4-pc full-fledged band, rock, ballads, pop. Service Debra Davidson 818-275-7995
- Hot pro male lead vocalist avail for act w/contract/financial backing. Xit image. 213-589-7029
- Lead singer w/string stage pres, infl Chaka Khan I'm a white male but so what? s/sk band to develop individual style. Let's talk! Brian 213-978-8227
- Serious female vocalist w/3/2 oct, into R&B, jazz, fusion, MOR, tall (5'11"), graceful, ready for serious w/king band. No drugs. Kathleen 213-292-5562

- Attractive female singer/songwriter w/studio/stage exp s/sk orig rock band to join or form Jan 805-498-2281
- Male lead vocalist/sax & flute plyr s/sk w/king band Kevin 213-313-3237
- Lead vocalist/songwriter, 35, powerful voice, not tenor, s/sk pro band. No HR, metal. Phil 714-775-3306
- Vocalist s/sk seasoned pro rock musicians or orig band I've got lyrics & melodies. Serious career people only. 213-464-1642
- Female singer, 3 oct range, avail for session work. String, dynamic, feeling voice. Karen 213-665-6490
- Star image lead male vocalist, string mid-to-high tenor range, s/sk estab'd comm rock band or producer w/financial strength. Dedicated. 818-994-5088
- Exp'd female vocalist s/king w/king T40 grp. 213-874-9273
- Ex-Columbia Top 10 artist, plys percussion & con-gas, grt stage pres. Arnie 213-271-1678
- Outstanding backup vox w/percussion. 818-787-6642
- Top notch session singer avail for master & demo recording proj's. See Blair Silver pro players ad. 213-545-4369
- Female vocalist w/exp & unique style avail for w/king T40 or orig bands or demo work. 818-506-0578
- Vocalist w/exceptional range & style, xit lyricist, dbils on guitar, s/sk new sound, not necessarily avant garde, just on cutting edge. Jeff 818-902-9361
- Lead vocalist/lead guitar plyr avail for w/king T40 band. Joe 213-876-7086

- Country singer/songwriter s/king w/king band Roxanne 818-988-1791

12 VOCALISTS WANTED

- Vocalist wtd for orig showcase/recording proj. Medium range tenor, some instrumental abl helpful, non-writer or non-contributing writer pref. 818-788-3576
- Female backup singer wtd, 18-22, for Japan's top-rated music variety show 6 mos, expenses paid. Photo/resume to 9155 Sunset Blvd #7, L.A., CA 90069. Karen Deal or Tony Onumo 213-659-4037
- Hard rock act s/sk male vocalist, must have tenor range, good writing skills, long hair image. Inquires confidential. 213-461-5217
- Glam R&B band s/sk young athletic female vocalist, 20-25, for background vox. Must be good l/king & slim, infl T Rex, Stones. 818-249-8202
- Singer/frontman n/d to complete all ong high energy progr rock act, high tenor pref. Phil before 9pm 818-965-2390

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- Male lead vocalist ndd for completion of ong progr rock grp, pref high voice, versatility a must. Call before 9pm. 213-912-6442
- Female vocalist wtd for recording video proj, must be attractive, uninhibited, and have pro portfolio. John 213-479-7653
- Male lead vocalist wtd for ong comm rock band w/mgmt. Must have lks, range, dedication. Serious pros only. Matt 714-633-3824
- Female vocalist wtd for recording proj. Send tape, bio & picture to Keith, 1901 Ave of the Stars, Ste 582, L.A., CA 90067
- Female vocalist needed for Beach-area T40 band. Exp'd, attractive, dedicated singer who is familiar w/current T40. Gigs pending. 213-376-6238
- Male vocalist wtd for classical European-style metal band. Technically sound a must for recording & touring. Mark 818-761-8488
- First tenor needed for male vocal group, must be good, must have high range & infl Blue Magic. Call Mon-Fri 1-4 pm, Sundays 2-6 pm. Michael 213-752-7462
- Bass singer needed for male vocal group, must be good, must sing baritone & know harmony. Call Mon-Fri 1-4 pm, Sundays 2-6 pm. Michael 213-752-7462
- Second tenor needed for male vocal group, must have high range, infl Phillippe Wynne. Call Mon-Fri 1-4 pm, Sundays 2-6 pm. Michael 213-752-7462
- Male & female vocalists wtd for live gigs & sessions. 213-462-7804
- Powerful lead vocalists—American supergroup w/tour & album on hold sks pro vocalist w/gt voice, image, alt Fantasy Productions, Mike Lee 408-378-6868
- Male & female vocalists needed for demo work. No pay offered, but free demo Pam after 6 pm 213-461-9417
- Female vocalist w/unique style, voice, young, for techno modern electronic synth duo. Keys & guitar a plus, infl Spandau Ballet, Depeche Mode, Dead or Alive, Nicky. 818-705-8487
- Star quality vocalist w/deep sensitive soulful clever lyrics wtd to join w/producer/songwriter/guitarist/key-boardist for recording. Studio & conn's. Eric 818-762-8868
- Dynamic male lead vocalist wtd by lead guitarist/songwriter w/10 yrs concert/recording exp w/name plyrs to form dynamic metal band. Pros only. 213-876-4290
- Male vocalist wtd for ong rock band headed by ong Steeler guitarist. Must have outstanding range, pros only, no flakes. Michael 818-901-7003
- Female vocalist, R&B, Motown, oldies, gutsy vocals, sks laidback-lyng band. Eva Marie after 4pm 213-487-1377
- Female vocalist needed immed for background & recording work. Exp'd only. T40 & R&B. Barbara 213-558-0704
- Female singer needed immed for backup. R&B & ong material. Clubs & studio work. John-e 714-758-1275
- Pop R&B funk grp w/record deal lking for serious dynamic frontman, 2nd tenor, lead & BLS, exp'd w/gd lks, xlt showmanship. Must tour immed. Mark 714-535-1617
- Lead vocalist wtd by HM band w/album. Must have powerful voice w/wide range, image a must. Scott 818-893-9556
- Metal band w/major label interest sks lead vocalist. Power, range, & image musts. Exp'd only. Don 805-529-7841
- Unusual & innovative vocalist/lyricist/frontman desperately wtd by ong intelligent gutsy R&B band infl Creedence, Mott, Gen X. Gd image & alt musts. Tony 213-476-1605
- Male lead vocalist wtd for ong comm rock band w/mgmt, must have lks, range, dedication. Serious pros only. Matt 714-633-3824
- Vocalist wtd for ong hard rock band infl Van Halen, Journey, Irish 213-372-7454
- Male lead vocalist w/high tenor range needed to complete all ong progr rock grp. Call before 9pm. 818-912-6442
- Singer/frontman needed for high energy progr rock act, high tenor pref, infl Yes, Journey, Rush, etc. Phil 818-965-2390
- Singer, male Latin, sing Spanish & English, wtd for immed recording proj, Peggy 818-509-1413
- Working variety out-of-town sks vocalist w/100 songs plus PA. Two or four rehearsals, strong front only. Chuck 818-784-1830
- Wanted: Beautiful lead vocalist/frontperson for video. AQT 213-752-6431
- Wanted: Male vocalist/frontman w/equl arnmts of talent & image for Orange Co.'s premier rock melodic metal band. John 714-540-0181
- Male lead vocalist wtd by melodic HM band, image, trans, equip musts. Rob 818-363-1038
- Male lead vocalist who plys bass needed to complete trio for hotel circuit (must travel). Primarily T40 & oldies. 213-396-9432

- Male lead vocalist wtd by explosive high energy ong rock band, must have lks, stage pres, range from ballads to hard rockers. Have unlimited rehearsal space. 818-908-0645
- Male lead singer wtd w/dynamic personality & vox, creative melodies & lyric abil. Jeff 818-705-2767
- Needed: Female vocalist for T40 band w/work booked. Mgmt & agent. Ginger 818-703-8492
- Asian female vocalist wtd for master qual recording w/all female band for Asian artist compilation LP. Must be dependable, attuned to R&B vocal styles. Angel State Prods 213-396-4668
- Female vocalist wtd for wking all-female band w/paid T40 dates, upcoming sessions for ong pop rock EP. Dynamic image, strong vocal range/personality musts. 213-396-4668
- Aggressive energetic R&B guitar plyr sks singer to form band in tradition of Stones, Aerosmith. Slash 213-659-6325
- Male singer & writer wtd ala INXS, U2, Simple Minds. 818-705-2767
- Vocalist wtd, must be HM. We are formed, all we need is one man, is that you? Ralph, Craig, Tim. Pat 805-252-5121
- Vocalist/rhythm guitarist needed by '60s infl band w/'80s snd. Steve 818-284-8124
- Christian metal-for-the-master, PROPHET, sks lead vocal warrior/creamier & dbl kick speed pounder to spread the gospel throughout the world. Hotline 213-250-0608
- Classically-based European metal band sks male lead vocalist w/technical abil for recording/touring. Mark 818-761-8482
- Desperately sking vocalist/lyricist ala Burn, Jagger, Morrison. Must improvise, 20-25, serious only. Call after 7pm 213-466-1094
- Vocalist wtd by Christian guitarist to form band infl Led Zeppelin, the Firm, Deep Purple. 805-252-5121
- Male vocalist wtd to complete hard rock prog w/melodic metal edge. Mgmt, label conn, xlt material. Power, image, own style musts. Pros only. 213-871-8065
- Lead guitarist/songwriter sks female singer to form ong R&B band. No Madonnas. Al 818-584-0100
- MANCHILD, recently relocated Portland metal band sks hot male vocalist. Have lots of conn, gd orgs, pres a must, tape pref. Troy 213-786-8348
- Female lead vocalist wtd to complete hot rock funk band infl Teena Marie, Pauleen Wilson, Tina Turner. 213-650-0060x195
- Pro rock drummer, 10 yrs touring exp, dbl bass, Ludwigs, fully miked & clean, well-crafted att & stage pres, will tour w/pros only. Steve after 6pm 818-447-5133
- Drummer/singer avail for T40 rock or country gigs. Off-nights (Sun-Mon-Tues) pref. Tom 213-558-8277
- Drummer, all styles, good image, showmanship, att, meter, nice drum kit, lking for wking T40. Joe 213-379-8635
- Pro drummer sks national recording act, all styles, major touring/recording exp, also sngs lead, backups. Sincere, dedicated, pos att. Butch 213-479-0131
- Drummer. Experienced, versatile, vocalist. Mark 213-666-9444
- Drummer sking wking T40 band, 10 yrs exp, versatile, medium-range vox, solid drive, steady meter. Michael 213-874-1803
- Pro drummer avail, very high-energy, hardhitting, melodic, highly creative, xlt timing & showmanship. Eclectic in styles, good image. Herbert Freed 213-933-6897
- Pro drummer sks estab'd hard rock band, dbl bass, Rich 818-848-3048
- Extraordinary drummer avail for unique & pro sit only. Rob 818-981-5310
- Drummer, female, sks R&R ong band, 9 yrs exp studio/stage, dbl bass, infl Montrose, Rush, Yes, Led Zepp. Mgmt a must, \$\$\$ no object. Sabina 213-214-2246
- Drummer avail for large arena tours. 818-981-5310
- Pro drummer sks nat'l or intern'l recording act, any style, prefer R&R. Good plyr grt chops & a nice guy. 818-981-5310
- Drummer sks ong band. Gary 213-396-8192
- Drum player/programmer, has Linn, Simmons & acoustic drums, exp'd studio & clubs, wking sits only. Dave 818-761-0363
- Highly seasoned drummer sks pro organized unit currently plying local clubs. Have record interest & strong business mind. 714-670-1403
- Pro drummer, 16 yrs exp, all styles, dependable, serious, avail for subs, casuals, clubs, sessions, road work. Fred 818-626-6626
- Drummer/perussionianist, exp'd all styles, sks grp. Has played w/top artists. Also avail for fill-ins, one-nighters, sessions. Read or pickup easily by ear. Jeff 213-370-2258
- Drummer, 17 yrs exp, simple, tasty, in-the-pocket, T40 or FM rock. Chuck after 5pm 213-390-3963
- Puerto Rican percussionist avail for all types of work. Serious only. Alexander 818-993-4531
- Drummer w/Simmons, Linn, & synth sks girls/guys that play instruments, write, & sing. Similar to Depeche Mode, Duran, Spandau Ballet, Cyndi Lauper, Nicky D after 5pm 818-705-8487
- Simmons SDS7 & acoustic (Yamaha) drummer from SF w/record credits lking for studio & wking pros, live sits, modern dance direction. Solid time & image. Jerry 213-399-2951
- Drummer/lead vocalist, 20 yrs exp, sks steady T40 or casual. Avail Apr. 26, have current material. Pros only. Jay 818-908-1654

13 DRUMMERS AVAILABLE

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- **Drummer**, dbl kick, big set, lking for serious H&M band. orig only. pros only. Joe 213-838-2590/213-838-1174
- **Young drummer**, infl by Hanoi Rocks, early KISS, Sex Pistols, sks glam rock band or musicians to form one. Eric 818-787-2737
- **Drummer**, 28, very exp'd, sks org pop rock band w/mgmt & gigs. Jim 213-410-1012
- **Latin American percussionist** avail, all styles, pros only. John 213-223-4779
- **Drummer** avail, exp'd, versatile, vocalist. Mark 213-666-9444
- **Drummer** avail, much pro exp, play all styles, gd equip, also sing. Wkng shts only. Barry 818-982-7373
- **Dungeons drummer** Rusty Lee sks high pro wkng band, must have recording & EP in line. Pros only. Outrageous drum kit, high pro capabilities. Rusty 714-670-1403
- **Tommy Marin**, different drummer. 818-704-0139
- **Drummer**, 13 yrs pro exp, technique & feel, sks wkng band. Jack 818-994-9969
- **Amateur drummer** sks garage-type bands. Punk & R&R for pleasure. 213-833-4650
- **Drummer/lead singer** to form or join parttime musical grp. 3 nights/wk max. Lenny Rock 213-306-4662/213-306-3912
- **Drummer**, formerly w/Jethro Tull & ZZ Top forming band. Rick Lord 818-338-7791
- **Drummer** avail, 15 yrs stage/studio exp, grt sndng equip, lking for gd sit. 818-880-5749
- **Pro rock drummer** avail, 24 w/18 yrs exp, recording/stage exp. Ludwig kit, image & alt in-the-pocket. Pros only. Ronnie 818-907-6067
- **Drummer/lead vocalist** sks steady T40 or casuals. Currently wkng 5 nights, current material. Jay 818-908-1654
- **Drummer** sks estab'd org or T40 band, exp'd, current, have rehearsal studio & partial PA, pros only. Randy 213-869-8921
- **Drummer** avail, 14 yrs exp, prefer T40 but will consider other. 714-964-6620
- **Drummer** avail for org band infl Journey & Survivor. Studio/stage exp. 10-pc kit, gd showmanship, image. Stan 213-721-5921
- **Smashing rock drums**, hungry. Walim 818-645-1695
- **Drummer** sks band w/label & direction. Have exp, talent, equip. showmanship needed. Send band resume & tape to KDMB Mgmt, P.O. Box 2, Parkridge, IL 60068.
- **Pro drummer** w/extensive recording/club/tour exp, all styles, sks recording act w/mgmt or T40 sit. Gd att, xit equip, willing to travel. Mark 213-699-8260
- **Drummer**, 8 yrs pro exp, sks hard driving country blues rock band or derivative. wkng or close. Jeff 213-221-4644/818-994-9973
- **Heavy backbeat**, simple, R&R drummer w/gld record sks image-oriented grp over 21. Extensive concert exp. Slim, longhaired, streetwise, sks pro sit w/future. 213-656-9496
- **Techno ethnic dance band** sks pro drummer w/image. Records & tapes avail. East Coast tour soon. PLANET 10 213-455-3186
- **BOZART** wants electronic drummer for electro pop fun. Must cherish simplicity, grooves, team effort. Longterm career built on dedi. common goals, desires, quality. Carson 818-784-4234
- **Drummer** needed for all orig band, unlimited material, R&R. Prefer late 20s early 30s, someone who doesn't care for musicians, no image nec. Mike 714-545-5918
- **Drummer** wtd for new rock band. Tim 213-660-6306
- **All orig internat'l act** searching USA for percussionist. Are you familiar w/the LinnDrum? Serious inquiries only. Brett 602-839-4700 / 602-225-9885
- **Drummer** wtd 'or R&R band infl Springfield, Cars, Scandal. 20-25, vox pref. Serious only, no smoking, drinking, drugs. 213-479-8942
- **Pro dbl bass drummer** wtd by lead guitarist/songwriter w/10 yrs concert/recording exp w/iname plyrs to form dynamic metal band. Pros only. 213-876-4290
- **MAD SOCIETY**, 17-21, now auditioning drummers. Prefer exp'd dbl bass plyr w/kit chops for prog metal. 213-876-9340
- **Pro drummer**, all styles, solid steady groove, 15 yrs exp, lead vox, no ego, avail for subs, casuals, sessions. Kevin 213-259-9238
- **Female HM power** tno sks pro exp'd female drummer. Progr HM band w/comm songs & glam image. Gaden 213-874-2445
- **Musicians** wtd by guitarist/vocalist w/work to form T40 band. Image, vox, good equip musts. 213-799-1995
- **Musicians** wtd by guitarist/vocalist for melodic comm rock band w/mgmt interest infl Badfinger, Foreigner, LoverBoy Image & vox a must. 213-799-1995
- **Drummer** needed for org rock act. 213-855-7959
- **Drummer** wtd for newly forming band the UNIVERSAL LANGUAGE. into funk, jazz, rock, new wave cultural rhythms. Origs. Tony C 213-249-0403
- **Orig band** sks drummer avail, dependable. John Fisher (service) 213-464-8387 (home) 213-660-6306
- **Drummer** wtd to complete orig band. Technique, feel, & knowing when to apply them musts. We have rehearsal/recording studio. Paul 6-11m 818-882-8010
- **Drummer** sought by adventurous org grp, infl Cockteau Twins, Ade, Cad Vol, Ambient, Unusual percussion a plus. Andy 213-738-5513
- **Top draw** local unsigned act sks pro drummer for HM band infl Maiden, Sister, Crue etc. Star qual, must be dependable. Greg 213-542-1134
- **Vibes** wtd for Latin salsa band. John 213-223-4779
- **Drummer** wtd for org funk ska new wave band infl Police, U2, Fxix. Must have xlt time & image, vox helpful. Pros only. Bruce 818-509-9155
- **Steve MacKay**, sax for Violent Femmes, Commander Cody, Stooges, sideman, frontman, singer, writer, producer, sks mgmt. Newly relocated in L.A. 213-396-4307
- **Record producer** sks attractive female vocalist, 18-25, for upcoming recording proj. Pros only. 818-762-3559
- **Blind musician/lyricist** sks reader volunteer & donation of electronic typewriter or word recorder. 5909 W. 6th St., L.A. Richard 213-938-5347
- **Wanted: Musicians/vocalists**, all styles, for interview & poss session work. No fees ever. Kriss 213-372-9214
- **Young**, pro female vocalist sks mgmt &/or backers. Have complete package. Coral Gables, 5584 Beau Ct., Fremont, CA 94538
- **Hit quality** pop singer/songwriter sks estab'd mgmt, publishing etc. to shop or secure A&R deal. 9-11am 213-545-4369
- **The USO** is lking for performing groups to join their 1985 tours to Europe, the Caribbean, & the Pacific. 213-650-2395
- **TV actor/singer/songwriter** rds comm band to record 2 songs for poss exposure on national TV soap. Paul 213-874-7108
- **Christ-infl** rock band sks investors &/or free studio time. Write P.O. Box 11183, Glendale, CA 91206.
- **Female models** needed. Write Box 492, Burbank, CA 91503 or call. 818-841-9294
- **MODERN AMERICANS**, '60s infl band, needs new booking mgr. Must know L.A./Orange County, exp'd & serious only. Jeff 714-552-1603
- **Extraordinary drummer** theatrics man avail for videos, sessions, or any pro sit. 818-981-5310
- **La Ciennega** indoor swapmeet, the most convenient place to promote yourself live to the public. Open Sat/Sun 9-5 213-838-2103
- **Danny Frankel**, where are you? Please call for the chance of a lifetime. Dan 213-224-8323
- **Galvanizing female** vocalist sks wkng band w/good recording prospects for creative rewarding collaboration, all styles but punk. Demanding material a specialty. Wide-ranging exp. Andrea 213-278-5420

14 HORNS AVAILABLE

- **Steve MacKay**, sax for Violent Femmes, new in town. lking for wk, prcts, casuals, sessions. Tenor, bar, alto, vox, production, arranging, tunes. 213-396-4307
- **Saxophone** plyr lking for soon-to-be-working grp or wkng grp, also avail for any session sit. 213-670-0752
- **High energy** rock/funk sax plyr avail to add an extra spark of excitement to your studio dates. Fast, cooperative, crazy. Lincoln 213-466-5877

14 HORNS WANTED

- **Sax plyr** wtd for hard rock band w/estab'd female lead singer. Must dbl on percussion or keyboards. 213-874-3260

15 SPECIALTIES

- **Needed: 24-track** spec time for new-age EOR album. Good business plan, unique & positive marketing plan. Need DX-7 or equiv. DMX w/programmer. Albert Williams 213-469-1577
- **Musicians** needed for unique act, new-wave country, featuring black female vocalist w/long material. Whatever you play, give us a call. 213-669-1283
- **Sue Ann** 213-469-1577
- **Minimal financial** backing sought for dance record project. J. Edward 213-467-2646

13 DRUMMERS WANTED

- **Solid state** drummer wtd w/inc fear of repetition for all org vocal techno pop proj. Howard 818-344-7252
- **INNOCENT TONGUES** needs hot licks, creative, dynamic female drummer for all org techno pop proj. Serious & reliable. Robin 818-892-5345
- **23-yr-old** songwriter/lead vocalist/guitarist sks solid simple drummer w/kit meter for R&R band infl Fogelty, Petty, Springsteen, Stones. Jim 213-469-2584
- **Out-of-state** guitarist sks M/F drummer to form org rock band. No exp, just be serious. 213-928-9229
- **Drummer** wtd for British-infl pop grp fronted by girl singer w/huge following, infl Kim Wildes, Blondie, Kirsty McColl, image very important. 818-980-7967
- **Drummer** wtd for recording proj, must have Simmons & acoustic drums plus any digital or drum machine (LinnDrum, DMX). Studio exp a must. Jimmy O 818-982-3155
- **Pro female** vocalist starting new band, need musicians w/talent, creativity, desire to work. Exp not nec. Long Bch area, T40/orgs. Gayle Louise 213-594-8147
- **Genius** of groove wtd by pro band w/funk rock, R&B, calypso, Latin, African rhythms. Must be exp'd pro, have time, energy, ethnic qualities welcome. Simmons helpful. 213-224-8323
- **Young female** vocalist sks drummer ala U2 to form Christ-infl rock band. Send inquiries to P.O. Box 11183, Glendale, CA 91206
- **Drummer** wtd for re-forming hard rock, melodic metal band. 714-761-5496
- **Danny Frankel**, where are you? Please call for the chance of a lifetime. Dan 213-224-8323

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- **Manager &/or agent/producer wtd** by male percussionist/drummer/theatrics man lking for pro sit. 818-981-5310
- **24-track studio avail w/engineer** Rob818-981-5310
- **Band needed by 24-track studio** Rob818-981-5310
- **Female dancer/vocalist & male lead guitarists/vocalist lking** for T40, studio sessions, & video work. 818-763-9401
- **Bohemian concentric ensemble sks percussionist/drummer into experimental expressionist music for the glory of Jesus Christ.** Lisa after 7 pm 818-891-5958
- **Look out for Hollywood's new & upcoming monsters of R&R thrll, RAG DOLLS.** Timothy Wild818-781-9052
- **Orig band w/commitment sks pro mgmt.** Betsy 213-874-2766
- **Need a catchy guitar part? An appropriate guitar solo? I'm avail for co-writing & sessions. Very versatile sound capabilities.** David 213-851-7225
- **9-pc band needs mgr/agent.** 213-466-3929
- **Marketable singer songwriter w/xtl songs & vox, movie star gd lks, conn's, sks financial backer w/in-sound, drive, abil to work together.** Sean714-670-6874
- **Lking for keyboard pplyr/arranger, bass pplyr, lead/rhythm guitar & drummer to work w/vocalist for recording purposes.** Kate after 7pm 818-902-1638
- **Pro arranger/producer/keyboardist avail for studio work.** Aaron 213-465-1684
- **All-girl band PINUPS skng M/F musicians for video on MTV & major movie now being filmed.** Union ppyr Zecia 213-387-6629
- **Wanted: Fearless musicians, true men & women w/guts & integrity, infl Good Friday, no Christian fundamentalists.** Edgar 213-447-2809

- **Financial backers wtd for band w/awesome material, xlt image & drive.** 213-850-8155
- **Modela wtd for modeling seminar, register now by calling Jeanene Greene 10am-6pm.** 213-419-6397
- **Musicians, lyricists, vocalists wtd for recording/live ensemble by guitarist/composer w/8-trk studio, track record, varied identifiable eclectic style.** Rhythmically tight pros only. 818-763-5763
- **Top level mgmt & development sought by exciting orig new rock band w/xtl material.** Eddie213-390-2395
- **Wanted: 3 or 4-pc band—drummer, keyboardist who plys guitar, bass pplyr who plys guitar.** Ray213-752-6431
- **Reggae backup band avail w/horns & backup vox.** Ready to record & gig. 818-989-6004
- **Vocalist/songwriter w/8-trk studio lking for musicians/collaborators to exchange services.** 714-842-1062
- **Asian female vocalist wtd for master qual recording w/lt-female band for Asian artist compilation LP.** Must be dependable, attuned to R&B vocal styles. Angel State Prods 213-396-4668
- **Engineer/producer sks young bands for demo projs, have access to 8-trk studio w/xtl rates.** Scott 818-891-1365
- **Punk rock band needed wlong music to feature in dramatic film.** 213-470-0633
- **Paul Hansen, cous of BG of ZZ Top has ong country demo, lking for publishers & people to perform said song, also pop tunes.** Buccaneer Prods, Box 314, San Gabriel, CA 91778. Paul 818-794-3314
- **Backers wtd.** Have European-style sound w/big hit to come, video proj in works. Nuti 213-659-3274
- **Singer/guitarist needs musicians to form R&B band.** Orig material, old standards. John 818-897-6232
- **Sound engineer avail for tours or local.** 10 yrs exp in live studio equip repair. Light direction computers. Friendly, indulgent, adaptable. John 213-413-1084

- **Investors wtd for Debra Davidson Prods. Music, finance & foundation.** Service 818-902-0101
- **Debra Davidson** 818-275-7995
- **Lking for odd jobs (i.e., babysitting, creative work, backup vox etc.)** in exchange for studio time. Service 818-902-0101
- **Debra Davidson** 818-275-7995
- **Manager wtd for rock artist w/24-trk album master.** Press kits avail. Box 58368, Louisville, KY 40258. 502-935-3848
- **Male vocalist sks duo, trio or band sit.** Jazz, standards, MOR. Have lux, will travel. Pros only. Ron 213-659-3877
- **Exp'd T40 duo, bass & female vocalist, sk wng T40 grp.** 213-874-9273
- **Outstanding backup vox w/percussion.** 818-787-6642
- **Investor wtd for major rock band, interna'l album, US tour, \$1500 returns 2% of all concerts, albums, merchandising for year.** Damien 213-461-3206
- **Studio singer/song & jingle writer sks business-minded published composer/producer, studio pref, for collaboration & marketing.** 9-11am 213-545-4369
- **Female vocalist w/unique style, xlt material, 45 & some airplay, skng prod or label deal or estab'd mgmt.** 818-506-0578
- **Singer/songwriter lking for two keyboardists, one guitar pplyr.** Female, pref white w/soul, interested in R&B. Serious only. Rory 213-759-6080
- **Dynamic lead singer/songwriter & guitar pplyr w/tons of hit ongs are skng musicians & backing, infl Bowie, Idol, Gary Newman image, big monster snd.** 818-908-9035
- **Commercial rock band w/major producer now accepting financial backing for small investment.** Guarantee return plus profit. 714-845-2032/818-980-6282
- **High energy melodic rock act wthe right girl singer lking for the right mgr/producer.** 818-705-5462
- **Female vocalist w/xtl mat, unique style, some airplay, skng est'd mgmt, prod deal &/or investors.** 818-506-0578
- **Forming female T40 ong rock band for eventual work & showcases.** Lead guitar, bass, keys & drums, vox & some exp important, non-pro ok if willing to work. Write L. Blue, 1765 N Highland, Box 583, Hollywood, CA 90028. 818-995-3786
- **Powerful rhythm section avail, new funk, modern music team, sks successful estab'd act, new music, sharp reliable pros.** Barry 818-995-3786
- **Dynamic singer/songwriter w/modern hit songs & prod band sks producer &/or mgr, pros only.** Kirk 818-990-3586
- **Wanted: Roadie for very hot talented serious drummer w/large kit.** James 213-376-8453

16 SONGWRITERS

- **Pro songwriter will collaborate w/same Lyrics & music.** You must be committed to writing & placing hit songs. Albert Williams 213-469-1577
- **Female vocalist skng ong tunes ala Chaka Khan, Al Jarreau.** Send to Dick Grove School of Music, 12754 Ventura Blvd., CA 91604 c/o J. Brown.
- **Songwriter/lead vocalist/guitarist sks band.** "heart & soul of American R&R;" infl Fogerty, Petty, Stones, etc. Jim 213-650-2584
- **Songwriters/lyricists wtd, pro only, call eves.** 213-650-9769
- **Hit quality pop singer/songwriter/publ'd lyricist sks composer of same quality for hits.** 9-11am 213-545-4369
- **Black female new wave country singer lking for great ong tunes ala Lone Justice, Long Ryders et al.** Send 3 song cassette to: Miracle Records, 6715 Hollywood Blvd Ste 228, Hollywood, CA 90028. 213-469-1577
- **Wanted: Composer for lyrics.** Have a variety of material. Must be pro. Contact Betty Chase, P.O. Box 1411, Fruitland, NM 87416. 505-598-6896
- **818-574-8100 Songs wanted: Pop, rock, ballads for upcoming album projs.** Your best 3 on cassette w/SASE to Upbeat Productions, P.O. Box 3348, Arcadia, CA 91006.
- **Female lyricist sks pop rock R&B composer w/lots of talent & ambition.** Serious inquiries only. Pam after 6 pm 213-461-9417
- **Seeking composer.** Have wide range of lyrics on hand. Promise of possible publication. Write Barbara Ingram, 230 N. 10th., St. Manes, IDA 83861. 208-245-4770
- **Need a catchy guitar part? An appropriate guitar solo? I'm avail for co-writing & sessions. Very versatile sound capabilities.** David 213-851-7225
- **Songwriter w/ballads, pop up tempo rock songs for M/F, also instrumentals for fusion band.** Tony 213-734-8505
- **Producer/arranger, will produce anything, anytime, anywhere, for cold hard cash.** Steve 213-390-5412
- **Wanted: All types of music.** Skng songwriter w/much exp. Lady 818-784-9385
- **Producer team w/16-trk studio avail for production.** 213-397-8646
- **Pro keyboardist/arranger w/demo studio sks R&B, pop, rock, & country lyrics w/completed lyrics for collaboration.** Aaron 213-465-1684
- **Prolific lyricist avail for major league composer.** 213-850-8155
- **Serious versatile songwriter/collaborator needed, pref female, W Valley area.** Ton 818-709-6490

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