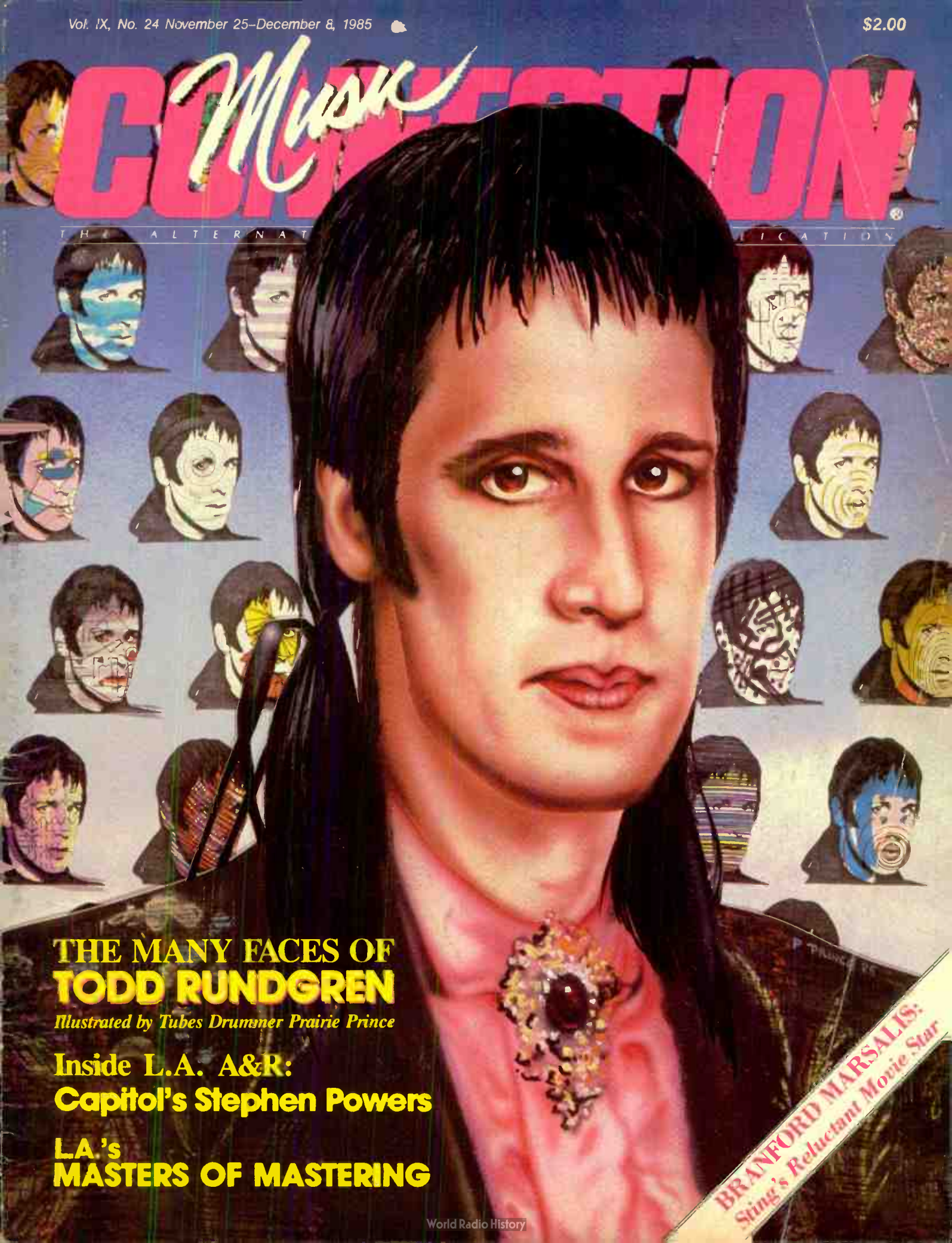


Music CONNECTION

THE ALTERNATIVE PUBLICATION



THE MANY FACES OF TODD RUNDGREN

Illustrated by Tubes Drummer Prairie Prince

**Inside L.A. A&R:
Capitol's Stephen Powers**

**LA's
MASTERS OF MASTERING**

BRANFORD MARSALIS:
Sting's Reluctant Movie Star

ASCAP Country Music Week

1985 Country Music Association Winners



Reba McEntire
Female Vocalist of the Year



George Strait
Male Vocalist of the Year &
Album of the Year
(*Does Fort Worth Ever Cross Your Mind*)



Sawyer Brown
Horizon Award



Dave Loggins & Anne Murray
Vocal Duo of the Year



Pictured from left to right are Most Performed Song of the Year writers Albert Hammond and Hal David for "To All The Girls I've Loved Before" (published by April Music Inc./Casa David); Donna Hilley and Buddy Killen of Cross Keys Publishing Co., Inc., Publisher of the Year; and Mike Reid, Writer of the Year

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FEATURES

Todd Rundgren Does Exactly What He Wants
The Further Adventures of a Wizard, a True Star 12
by Bruce Duff

Rundgren is one of a handful of truly independent rock *auteurs*—compromise never enters into his work. He's not only a one-of-a-kind artist/producer, but also a gutsy David to the industry's Goliath. Rundgren is such a fascinating character that we felt compelled to give him coverage commensurate with his remarkable artistic range. Read on—you'll see what we mean.

"Todd Is God"
(& Other Rundgren Revelations) 15
by Bud Scoppa

Why are Rundgren's true fans so obsessed with him? Is Todd sitting on a gold mine of potential hits?

Inside L.A. A&R:
Stephen Powers & the View
From the Capitol Tower 16
by John Bitzer

They work late in The Building, fabled landmark of The City of Dreams. But they have their reasons, according to Bitzer: The lights are bright, the music is loud, and the dreams need to be fed. Powers, former head of a Midwestern indie, knows what it's like twelve floors below on the street, and that knowledge helps him do his thing in the Tower.

Branford Marsalis:
Jazz Virtuoso Stung by the Rock Bug 18
by Steve Chagollan

Pipe down, Wynton—you may think your brother's defiling his jazz heritage by hooking up with that blonde rock star, but check out Branford's side of the story. By the way, Wynton, have you seen any good flicks lately?

Masters of Mastering:
The Real Cutting Edge of the Record Biz 20
by Billy Cioffi

Mastering is "the final creative [step] and the first manufacturing step" in the record-making process, according to Artisan's Greg Fulginiti, the youngest member of the craft's dynamic dozen. Herein, Fulginiti joins fellow mastering aces Bernie Grundman and Ken Perry as they reveal the tricks of their trade.

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Feedback

Bows of Holly

Dear *Music Connection*:

I just finished your article on songwriter Holly Knight (November 11), and I was really impressed. K.A. Parker captured much of the essence of Ms. Knight, complicated and intricate as she is. Kudos to MC for your foresight in doing a cover story on this amazingly talented lady. It's been my good fortune to hear material for the upcoming Device album, and I'll tell you, the world is going to get its socks knocked off by this band. Holly Knight, Gene Black, Paul Engemann, Michael Chapman—these are destined to become household names in the near future. Anyway, it's about time for a new musical messiah, wouldn't you say?

Julie Freeman
Macey Lipman Marketing
Los Angeles, CA

Pushin' Too Hard

Dear *Music Connection*:

The rock lyric censorship: Drawing a line as to what an individual can or can't do is extremely difficult. Our democracy regards all civil rights as vital; it places highest value on those guarantees necessary to the free exchange of ideas—on freedom of expression, freedom of thought, and freedom of press. The authority of government must be adequate to the needs of society but never so great as to restrict the individual beyond the point of necessity. How can the concept—the marketplace of thought in which truth ultimately prevails—retain its validity if the thought of certain individuals is denied the right of circulation? In the Eighties, rock has [produced] the most uplifting, observant, and true interpretation of our society. Live Aid established the idea that unity can exist. If there is a rating system and these people get their way, what will be next? If the music industry gives an inch, these parents and senior citizens are going to try to take a mile. . . .

I am part of the newer generation that stands for the individual and his/her rights, not to be told or controlled or oppressed. Music has been around since the dawn of human existence. Before people could speak they used percussion instruments to communicate. This is what brought tribes together, and later developed into what we refer to today as "modern society."

As a versatile percussionist, I take great time practicing, and to work for human needs. *Music Connection* is a good way to see creative musicians working together.

Mark Load, Bobby Moon
Life After Death
Los Angeles, CA

Mastering the Enemy

Dear *Music Connection*:

Regarding the review of Bruce Joyner & the Plantations' *Slave of Emotion* album by N.D. Groov (Vol. IX, No. 22), two corrections should be noted: First, the album is released on Closer, not Glory Records (Glory is the French graphics company). Secondly, this is Bruce's second (not first) solo effort since disbanding the Unknowns. The first was 1984's *Way Down South*, which was released stateside on Invasion/Bomp Records.

Reviewer Groov was incredibly perceptive in highlighting probably the four strongest songs. However, the analysis of underproduction is only partially correct. True, the album was recorded briskly on a limited budget to satisfy (French) record company demands. The sparseness of sound is not due to the production but to that crucial element which should be the friend of all mixdown tapes—mastering! In this case (performed overseas, out of our hands) it became the enemy, reducing the original recorded sound in half and flaunting all underplaying by musicians. But this primitive "trashed-up" sound is apparently favored by French listeners; in view of the album's placing on many Top Ten lists in that country.

Frank Beeson
Co-producer, *Slave of Emotion*
Culver City, CA

Ed. reply: For more on mastering see pages 6 and 20.

Great White Hope

Dear *Music Connection*:

I recently had the pleasure of seeing Great White at the Pacific Amphitheatre. Not having seen this band for quite a while, I was very surprised; if it is possible for a group to go from great to awesome, then Great White has definitely accomplished it. The group writes very commercially accessible songs and has very talented musicians, but the true greatness of Great White is their straight-ahead approach to rock. They need no gimmicks or props to be good. They can stand solely on their talent and musicianship, which can't be said for many of L.A.'s groups. And Great White fans are as strong as ever. They have paid their dues and it's definitely time the music industry takes a serious look at this group. They are honestly just too damn good to be overlooked a second longer!

Troy Brislaw
Los Angeles, CA

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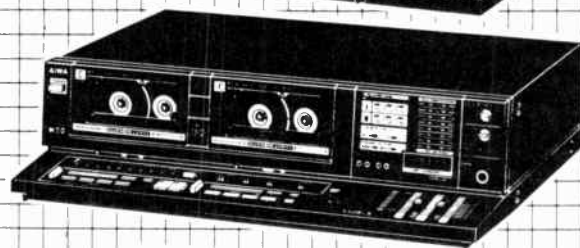
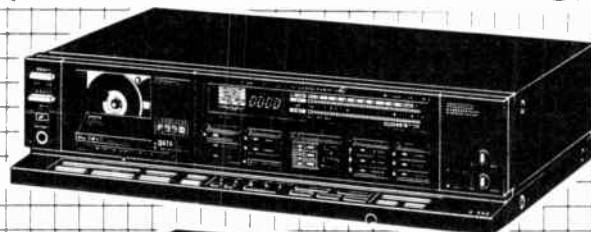
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Amid Rampant Technogrowth, Too Many Records Still Sound Bad!

Kudos to Michael Fremer for taking to task the professionals in the music business who are at least part of the cause of such mediocre product today ("The Sound of Music: We'll Get It Wrong in the Mix," in *MC's* Recording '85 issue). It would be unfair, however, to neglect to mention a couple of other places where the sound quality can degrade: namely, the mastering room and pressing plant. I recently spoke with one of the main rooms in town which had just experienced a month's worth of havoc because they had received defective lacquers. Their coated surfaces destroyed the cutter head tool each time they used it, requiring downtime to install a new tool, plus its additional expense, et al. My office is across from another mastering room, and I've seen this happen all too often. When it finally does get cut, the lacquer goes to the pressing plant for plating, making of the mother and stampers, etc., and finally, to the presses. If the secondary vinyl they're given to work with is properly heated, stamped, cooled, and released, then *ideally* the finished disc should be left to "set" before it's packaged, or it'll deform slightly, and again, we'll get a poor-sounding record.

Now, on to Fremer's main points of criticism. I certainly agree that many digital recordings fail to hold up against analog ones on a high-resolution monitoring system. However, digital recordings can exhibit some third-dimensionality, if very cautious mike placement is adhered to, indicating a greater necessity for correct phase relationships in the digital medium. Some good examples are Windham Hill artist Michael Hedges' album, *Aerial Boundaries*, and Delos Records' Big Joe Williams release. However, even the most judicious placement of mikes cannot overcome a deficient design; Michael Rasfield of Chicago's Acme Recording has conducted experiments with a digital processor, run in tandem with an analog machine. The digital recording had the curious quality of a "shimmering" or wavering image, especially with the solo female voice, or upper-range piano, which were rock-steady on the simultaneous analog recording. The collapse of imaging in digital recording is very obvious with a high-resolution monitor system, but these effects are more subdued through department store component stereo systems and 18-gauge speaker cable; in fact, the lower-noise digital recording may sound *better* to some listeners through these systems!

Cable and connector quality and length of runs have been proven to have a dramatic effect on signal

degradation. . . . It's time for studios to take the cue from audiophiles, who have for years regarded cable as an "audio component," like an amp or a turntable.

In the past few years, a popular two-way bookshelf speaker which has been deemed reasonably flat-responding to be used for near-field monitoring has found its way into most studios. Inevitably, most engineers find it high-frequency hyped, and tape either a tissue or—worse yet—a paper towel over the tweeter! Small wonder projects mixed in this fashion have poor mix placement; they'd have been better off installing a treble rolloff control, or putting an equalizer on the amp feed—better yet would be select quality monitors designed for that purpose.

There is the beginning of an awakening in the recording community to highest-quality, minimal-run cable and connector philosophy; some examples would be Channel Recording's Michael Verdick and his associate, Ian Eagles, of Garden Rake Studio; Juniper Recording; and Taj Soundworks. New breed producers and engineers such as Chris Minto, Dennis Lambert, Jeremy Smith, and Peter Lewis are carrying around their own high-resolution monitor systems which their ears can rely on, and typically cut critical tracks and overdub with special outboard preamps and premium cables directly to the tape machine.

Certainly, we're in a period of technogrowth, with many of the youngest engineer-trainees breezing over the years of learning what good mike placement is, in order to learn about yet more signal-processing stuff. It should be a part of each recording school curriculum or on-the-job training to do complete ensemble miking sessions using no equalization—just mike selection and placement. Two-mike recording techniques of choral groups or orchestras would also help; both forms of capturing music would reveal the critical elements of phase relationships.

It's also apparent that producers and engineers may often fall under pressure from their clientele about special effects processing—does *everyone* have to have a gated snare on their record today?

Again, I thank Fremer for casting his opinion on the current state of the music; it's through efforts of people like him that we don't rest comfortably on our laurels but keep striving to improve the quality of our work.

—Lincoln Zimmanck

Audio consultant Zimmanck is a self-described "serious listener"; he owns Neotek-West, which sells recording studio equipment.

HOLLYWOOD

C L O S E U P :

Joey Belfiore Tops Off the Image-Making Process



Photo by Claude Schnell

Joey (right/inset) gets the go-ahead from Dio.

by Murdoch McBride

Though a hairdresser isn't the most common subject for a rock magazine, Joey Belfiore is a deserved exception. Two things about this popular stylist give his story merit. The first is his "spinning" technique for rock & roll hair styles, and the other is his comprehensive consultation with each and every musician who comes through his door.

At Joey's Hair Fantasy (across from the Central on Sunset), Belfiore locks his door during business hours, but there is plenty in store for those who make it in with an appointment. For starters, Joey is sensitive to musicians' needs. This could be because he has a musical background and can recall his frustrations with getting his *own* hair right. "I used to carry this picture of a palm tree with me," he explains, "and everywhere I went, I'd show it to hairdressers and say, 'This is what I want my hair to look like.' Everyone knows what they want—they've just got to be comfortable talking about it, and their hairdresser has to be honest talking with them."

Belfiore makes optimum use of his initial encounters with clients. This is when he does his consultation and learns about their backgrounds and specific needs. In his own words, these consultations "often take longer than the cuts

themselves." There are reasons why he's adopted such a magnanimous approach to hairstyling. He explains that while many won't admit to *coifmania*, it does indeed exist. Many musicians are as terrified at the thought of an appointment with a hairdresser as the rest of us are about a visit to the dentist; but they've never experienced what Joey's clients take for granted: his understanding and rapport.

"Take somebody like Ronnie James Dio," Joey offers. "When he talks, I don't listen to him anymore than I listen to anyone else. I know who he is, and it blows my mind that he talks to me, but more important, he knows his image. He's shy in a lot of ways, and like most people, he's got a few things peculiar to his hair, but he's real honest with me and tells me what he wants to look like. His last hairdresser never listened to him and always cut him to make him look bad. All that is under control now." Watching Belfiore consult is a lesson in how hairdressing *should* be approached. One leaves his salon with newfound confidence. Never again will you let a hairdresser simply grab the shears and snip away. Belfiore believes that getting a haircut is a two-way street: The dialogue is as crucial as the scissors.

For those curious about the unique spinning approach, Annie

Kadrovich, Joey's assistant, describes it as a specialty craft, tailored to the needs of today's image-conscious performer. "You need a professional who knows both your weak points and your strong points," she says. "Someone who can then capitalize on your strong points. Most salons figure the best way to work with long hair is with rollers. Joey's method is different. While most salons have the facts right, they usually have a method that they use on every single person. Joey analyzes each individual."

While people close to him continue to venerate Belfiore for the creation and development of the spinning process, Joey offhandedly attributes it to frequent experiences in front of the bathroom mirror back in Brooklyn. "I would spend hours in front of that mirror," Joey says, laughing. "blowdrying my hair until it was absolutely perfect. Then I'd attack it, and totally mess it up. It looked great!" But there is much more to having great hair than talking and spinning, and Belfiore has straight advice for those who remain timid about working with their own hair.

"I hate to say it, but a lot of people don't treat their scalps right. They neglect it. I really like to clean their hair, working with the scalp, giving them a good cut that will tend to fall naturally. When you cut hair right, then spin it, it gives it a fullness. Why be afraid of your hair? Don't be easy or gentle with it. Don't be afraid to brush it or wash it."

Joey knows his patrons pretty well. "The type of musicians we get are the ones who know what they want. People who are successful, who know how they want their hair to look. It's hard for them to get what they want [elsewhere], and even then, people will say they understand a client when they don't. People come here because they've heard we *listen* to them. They feel confident that they can talk to us. And that makes me feel good, 'cause that's exactly what I'm here to do."

For those who are considering making an appointment with Belfiore but aren't performers or musicians, Joey's door is still open. Although his clients are mostly musicians, including an impressive list of top rockers, he's just as happy to help a secretary as he is to fly to New York to do Dio. At long last, what may well be the most critical step in image-making has become a pleasurable one: Joey Belfiore is a warm and personable guy who gets satisfaction out of helping others feel good about themselves.

News

ARTISTS

Sky Saxon Returns to Sow Net

by Ben Brooks

LOS ANGELES—One of L.A.'s seminal rock band leaders has returned after 15 years to shop "40 albums," jam with local bands, and bring back peace, love, and flower power music.

Legendary leader of mid-Sixties garage/psychedelic band the Seeds, Sky Saxon (Richard Marsh) recently arrived from Hawaii to perform at the ill-fated "Spirit of the Sixties" show at Magic Mountain. Since his return, Saxon has shared the stage with several local bands, including Yard Trauma, the Unforgiven, and Fables. "The reason I'm playing with some of these bands," he said, "is to honor them for playing some of my music. Besides, I think the bands are really good. A lot of people believed that the Seeds were the next Beatles. We used to be compared as the American Beatles or Rolling Stones. America's group really was Sky Saxon & the Seeds. They brought in flower music and they brought a sound that they'll still be doing 20 years from today."

While the Seeds' biggest single, "Pushin' Too Hard," was a Top 15 hit, the band's brush with success was short-lived. A follow-up, "Can't Seem to Make You Mine," did not do as well, and "Mr. Farmer" and "Thousand Shadows" merely charted. Yet the band was an L.A. phenomenon that, like Love, the Standells, and, to a much larger extent, the Doors, drew national attention to a burgeoning local scene. "I used to take Jim [Morrison] on tour all of the time," Saxon claimed. "To me, the Doors were the peaking sound of the times and they still could be if Jim was alive. He was the next singer after Presley. They could have taken it there."

A man who certainly qualifies as a *survivor* of the Sixties, Saxon nevertheless still embodies the lifestyle and philosophical idealisms of that era. "Man is susceptible to greed and lust, and if you want to become holy you [should] live a vegetarian lifestyle and wear robes because it's a more aesthetic way of life," he said. "But the system won't allow you to do it. So you have to cut your hair, and in cutting your hair all the time you keep losing consciousness. If a man goes through life without long hair or a beard, he's really depriving himself."



Photo by Neil E. Gorov

Saxon hears "terroristic" tendencies in today's metal."

Since his return to Los Angeles, Saxon said he has been shocked at the destructive nature of contemporary rock music. He was quick to support the "Washington Wives" in their stance against the content of some rock music. "I've seen a lot of violence that exists in L.A. I lay a lot of credit to the music that's coming out. I do heavy rock. I think the Seeds were one of the first groups who really started doing it. But the heavy metal I'm hearing is threatening in that it's almost terroristic. I can't call it playing. I can't call loud sounds that don't go anywhere with the power of breaking windows music. I really believe that somebody ought to check the words that are going out in songs.

"I really question the system," Saxon continued. "They blame the children for what they are, but everybody is a product of their environment. Films and television are giving us violent images. I think the producers should be liable for what they show us. I don't think they should sell out America and its people all for the sake of the dollar. I was thinking that people really get into buying records and absorbing them. People will go out and buy records for three months at a time and really get high. Maybe they feel like not taking their lives or leading a better one. But if the music is destructive, it has the opposite effect. And if the big record companies sell music like that—and they know what they're selling—then they should be liable for it."

Though he has become a cult

figure among local Saxon was not successful, putting his talents into a last, in 1968. Like so many talents, are confounded by the business side of the record industry. Saxon said he just couldn't deal with those who laid claim to his talents.

"My record label, Crescendo Records, was a miserable label," he said. "Crescendo held back 'Pushin' Too Hard' from making Number One because they shipped the next single, 'Out of the Question,' when there were still big New York orders for 'Pushin' Too Hard.' Crescendo wanted all the rights on all my albums. They wanted me to disinherit myself from everything I'd done and turn everything over to them. So I got sick of the business and just quit."

Saxon went on to form the World Peace Band, which lasted for five years. But when that aggregation disbanded, he left to make his home in Hawaii.

"While I was in Hawaii, I was just vacationing, hanging out with my friends, making music, and blissing out," he said. "I made records but I wouldn't try to sell them. It was like building up ammunition. I came to town with five albums by my Hawaiian band, the Movie Stars, which I have yet to play for anybody because all the record companies want me to *send* the music to them. If I can't meet with them personally, then I really don't think I want to be on their label."

Besides material by the Movie Stars, Saxon claimed he has 40 albums of his own material available for local record labels. Thus far he is negotiating with Bomp Records to release some of this material. "I call [the albums] *Universal Classics*," he said. "It's a return to old time rock & roll with a couple new songs. All my music is selling as collectible music. My goal is to sell albums for \$5 a copy and later on put them down to \$2. This is not because I consider my albums inferior. They're just as good as anything Capitol, CBS, Warner Bros., or any of those labels could issue. Someone got mad at me last week because I gave one of [my albums] away and he wasn't part of it. I said, 'Man, I've got 40, pick another one.' I feel like I've got

Continued on page 8

SIGNINGS & ASSIGNMENTS

by Ben Brooks



Harriet Sternberg, marketing and creative services VP at Kragen & Company

Changes in the management division at Kragen & Company include the addition of Gary Borman with responsibilities in personal management and development of various production projects. Borman was most recently associated with Shep Gorden's Alive Enterprises. Harriet Sternberg has expanded her duties from vice president of marketing and creative services to include personal management of Sheryl Lee Ralph. Wendy Ferris has assumed much of Sternberg's activities in press and creative services, heading up that department.

Lori Earl has joined Bridenthal Public Relations as publicist. Earl previously worked in the music division at Rogers & Cowan, Inc.

At KLOS radio Ann Cerussi has been named assistant director of advertising and promotion. Promotion coordinator for KLOS since 1980, Cerussi is replaced in that position by Ava Hubbard. Hubbard came to KLOS in 1983 as an intern from Loyola Marymount University.

Famous Music has announced a sub-publishing deal with Matt Music Ltd., publishing company for English band Matt Bianco.

Miami Vice co-star Philip-Michael Thomas has signed a long-term, worldwide contract with Atlantic Records to distribute his newly established Spaceship Records.

Veteran radio and television personality Sid McCoy has been named vice president of black and urban programming for Westwood One Radio Networks.

Greenworld Records artists the Living Daylights will have their debut EP released in Europe on Roadrunner Records. Territories included are France, Germany, and Holland.

Randal Cohen and Bobby Helm of Strong-Arm Management have packed to represent Boydstar Ltd. in the U.S. A Northern England management company, Boydstar's roster includes Shake Shake, Panama, and Ian Roache.

Bug Music has concluded a deal with Big Ears Music which includes the catalogs of John Prine and the late Steve Goodman, in addition to Robbie Dupree's hit, "Steal Away."

Fred Jacobson and Jim Spencer have formed Octavian Artists Management. Jacobson is based in L.A. and Spencer has offices in Atlanta, Georgia. Recent signings include Atlanta-based Scallion Sisters and Providence, Rhode Island-based Star.

I.R.S. Records has signed an exclusive contract for the U.S. and Canada with the Fine Young Cannibals, the British trio of Andy Cox and David "Shuffle" Steele (formerly of the English Beat) and vocalist Roland Gift. Their first release will be a twelve-inch dance single, "Johnny Come Home" b/w "Blue."

News

SAXON

Continued from page 7

enough albums to make everybody happy. I'm like a latter-day Picasso of music. I'm not recognized by any labels but I'm recognized by the people."

Saxon said that he is putting the Seeds back together again and that he will only accept \$1 million up front and \$1 million for promotion from a major label. "I don't have

to worry about getting the money because I'm putting out an original Seeds album that's got to go gold," he said. "I'm just going to play around with the energies and if a label like CBS or Capitol comes up and gives me the \$2 million, then we'll put together something that can make it. Other than that, I'll just stay out here with the people and make an album once a month." ■

SEMINARS

CMJ Convention Hosts Alternative Radio Talks

by Andy Schwartz

NEW YORK—The growth of independent labels, the development of new artists, and evolutionary trends in college radio were the key themes at *College Media Journal's* 1985 Music Marathon, held November 7-10 at the Roosevelt Hotel. An estimated 750 registrants attended the various panel discussions. (This estimate was based on turnouts for the keynote speeches and the closing "Artists Encounter"; attendance was undoubtedly affected by the proximity of the *CMJ* event to September's New Music Seminar.) The 1985 New Music Awards—the climax of the weekend—drew some 1,500 persons to Manhattan's Beacon Theater for the awards ceremony and performances by rappers Run-D.M.C., comedian Steve Wright, and the headlining R.E.M.

Day One of the Marathon, on Thursday November 7, was devoted to "College Radio: Present & Future." The workshop topics included programming diversification, internal operations, progressive music programming, station fund raising, and record company relations. All major labels were represented by their college promotion staffs, as were such prominent indie labels as Enigma, RAS, and Twin/Tone. That night, a crowded *CMJ* showcase at the Ritz featured a powerful, witty performance by the Damned (now signed to MCA), with support by RCA's Blow Monkeys. Other *CMJ*-sponsored gigs around town included a Jem Records night at Kamikaze, Island Records' Blue in Heaven at Danceteria, and a four-band bill at Folk City with Dead Milkman, the Stingers, Paul Metsa, and the Seen Is Now.

Friday's program began with keynote speeches by Warner Bros.

recording artist Laurie Anderson and Bob Guccione Jr. of *Spin* magazine. Anderson talked about her personal creative process and played—on tape—a song in progress. The still-untitled track will be included on her next album, co-produced by Nile Rodgers and slated for a February, '86 release. Publisher Guccione said that boredom with "programmed pop" had led him to create *Spin*. While acknowledging that the magazine had not yet turned a profit, Guccione said *Spin* was "exactly what I'd wanted it to be, a forum for opinion—funny, irreverent, and smart." He also condemned record rating and other forms of record censorship.

At the "Progressive Rock Radio" panel, WBCN's Oedipus moderated a wide-ranging discussion of radio trends. Steve Leeds of New York's U-68 video music channel said that Eighties economics and the rising drinking age has severely limited the development of new bands at the club level. Leeds warned that "If AOR doesn't start breaking some new acts, we'll be looking at a very sad state of affairs in this business five years from now." I.R.S. Records' Cary Baker led the press panel (including editors of *Creem*, *Spin*, and *Record*) in a rather pessimistic discussion. Doug Simmons of the *Village Voice* advised his listeners not to "make the same mistakes I did" by pursuing a career in music journalism, and stated that the rock press was no longer producing writers of the caliber of Lester Bangs, Nick Tosches, and Richard Meltzer.

A discussion of racism in radio programming, chaired by Scott Gordon of Campus Network/New Grooves, was undermined by a lack of black representation on the

panel. Producer Arthur Baker told his audience that black artists are handicapped by a lack of financial and marketing support from their own labels. Rick Rubin of Def Jam Records urged college and club DJ's to "play what's really good, not just what you think is trendy this week." "Alternative Networking" brought together club bookers, indie label heads, and fanzine editors for a freewheeling—if inconclusive—discussion of grass roots distribution and promotion. Friday night's showcase performances included Robyn Hitchcock at Irvine Plaza, the Wild Seeds at Maxwell's, and Tupelo Chain Sex at Danceteria.

Saturday's workshops included "Non-Rock Music," with several jazz DJ's and label reps from Gramavision, Alligator, and Rounder; "Independent Record Labels," moderated by *Billboard* magazine's Kim Freeman; and special groups focusing on reggae and heavy metal. Not surprisingly, the "Major Record Labels" panel contained the weekend's largest concentration of corporate heavyweights, including top AOR promotion reps from Columbia, Warners, A&M, and Atlantic Johansen, a.k.a. Buster Poindexter, led the closing "Artist Encounter." Among the speakers were members of the Damned, Bangles, and Beat Rodeo, along with solo artists Richard Lloyd, David Thomas, and Clint Ruin. The topics including working conditions on the club scene, the musicians union, and attitudes toward record rating.

That night, *CMJ* hosted its annual New Music Awards at Manhattan's Beacon Theater. The presentation, hosted by Cheech & Chong, was notable for its brisk pacing and absence of technical difficulties. Awards were given in 21 categories. The winners included U2 (song of the year), Bryan Ferry (male vocalist), R.E.M. (album of the year), Tears for Fears (group of the year), T-Bone Burnett (producer), Stanley Jordan (jazz LP), Rosanne Cash (country LP), and Emo Phillips (comedy LP). Jordan, Phillips, Cash, and Adam Clayton of U2 were on hand to accept their awards in person; Bryan Ferry and Tears for Fears offered their thanks on videotape.

Run-D.M.C. offered the evening's most exciting live performance, "King of Rock," before presenting the members of Ratt with their award for hard-rock album of the year. The awards climaxed with a two-part performance with R.E.M. The first was an enjoyable acoustic set, with the band supplemented by

Michael Steele and Suzanna Hoffs of the Bangles, and the dB's Peter Holsapple. But the electric half, marred by muddy sound and shaky delivery, was far from R.E.M.'s best.

This reporter skipped the post-awards breakfast, hosted by Warner Bros. Records, in favor of a brilliant Irvine Plaza show by the Last Poets, who blended militant song-poems with compelling jazz-funk rhythms. The group's appearance was part of Afrika Bambaataa's Tenth Anniversary Zooloo Nation Celebration, which also included a gritty set by Bronx rapper Lovebug Starski, newly signed to Epic Records.

In general, this year's *CMJ* Music Marathon was a well-planned and effective forum for grass roots communication. But the \$125 registration fee is definitely on the high side, and the practice of asking invited panelists to pay it seems amateurish and self-defeating. Whether or not these criticisms are heeded, *CMJ* president Robert Haber has already announced plans for the next New Music Awards, to be held November 8, 1986, in New York City. ■

LAWMAKERS

Home Taping Legislation

by Brian McGuire

WASHINGTON D.C.—On October 30, representatives of the music industry and consumer groups argued the pros and cons of this year's "home taping" legislation before a Senate subcommittee.

"This bill does not strike the heart of the issue," claimed Sen. Howard Metzenbaum (D-Oh.). "How does putting a tax on everyone compensate for the wrongs of a few?" he asked, referring to S.1739's proposal to put a royalty charge of between five and 25 percent on home tape recorders, and a penny-per-minute charge on blank tape.

Stanley Gortikov, president of the Recording Industry Association of America, Songwriters Guild President George David Weiss, and economist Alan Greenspan reiterated claims made at similar hearings that the record industry loses 26 percent of its sales to home tapers. Gortikov said that dual cassette tape machines are a new "crisis" for record companies, and illustrated his point by copying a tape with a Sony recorder during his testimony.

Gortikov went on to state that home taping has resulted in a 50-percent drop in record releases

since 1979. However, when he cited a study showing that only one out of six record companies turns a profit, the Senators called him on it. As Metzenbaum quoted reports of record profits from CBS, RCA, and MCA, Gortikov replied that he could not back up his statement because such information is confidential.

Sen. Patrick Leahy (D-Vt.) asked pro-taping witness Charles Ferris, spokesman for the Audio Recording Rights Coalition, if record taping deprives an artist of royalty benefits. Ferris cited what he called the "myth of the displaced sale," saying that tapers buy no fewer records because of their activities.

Leonard Feldman, senior editor

TECHNOLOGY

N.A.R.A.S. Synth Forum Hosted by A&M Studios

by Jeff Janning

HOLLYWOOD—"User-friendly," a catch phrase of the computer age, best describes the N.A.R.A.S. Digital Synthesizer Forum, held here on November 2 and 3 at A&M Records. Unlike last year's show, which found many manufacturers displaying their wares in all-too-close proximity, A&M's recording studio/soundstage complex offered plenty of space to inspect hardware offered by Akai, Casio, EMU, Ensoniq, Fairlight, Fostex, Kurzweil, Linn, Oberheim, Roland, Simmons, Synclavier, and Yamaha.

The soundstage was filled with 16 software displays, featuring sequencing packages for computers from Hybrid Arts, Music Data, Passport, Sight & Sound, MIDI-max, and Syntech, among others. Indus was showing a disk drive they had adapted into a MIDI Memory for saving custom sounds, replacing the expensive and limiting cartridge systems used by the current stage-of-the-art synths. Hybrid Arts unveiled its latest Atari software package, MidiTrack III, made to interact with the 128K Atari 130XE.

Seminars highlighted the two-day event offering inside information on current technology from both creative and business perspectives. Lawrence Duhart expounded on E.R.I.C. (a new noise elimination system); Dan Garfield (a.k.a. "Dr. Click") covered interphasing, as did Chairman of the MIDI Manufacturer's Association Jim Cooper. Ken Yas discussed the SoundDroid digital sound-processing system developed by LucasFilm (covered in detail in *MC*'s September 16

issue). Clark Splangler touched on synths and how they relate to film scoring, and Suzanne Ciani covered the same for commercials, offering sampling of her jingles.

Sampling was delved into by Terry Fryer, who gave examples of how it is used to the extreme in disco records, while Brian Banks and Anthony Marinelli approached the synth topic from the classical point of view, giving direction in how psycho-acoustics allow the listener to be fooled by electronic instruments. Then there was the founding father, Robert Moog, who traveled back through time to show the very beginnings of it all with a slide-and-music presentation.

The SMPTE Technical Conference and Equipment Exhibit took place in the 70,000-square-foot Los Angeles Convention Center earlier in the week. A pleasant change from the cramped quarters of the two New York hotels that hosted the event in 1984, this year's event included 245 companies displaying their products and services. The conference, entitled "New Directions in Technology," addressed the wave of decisions to be made in order to keep up with the rapidfire pace of current technology. As demonstrated in the MIDI forum, computers and microprocessors are in the foreground as they invade digital audio, stereo television (transmission and production), and graphics.

The SMPTE Conference and the AES Show will be staging their East and West Coast events on alternate years in the future, to accommodate those who are not able to travel to opposite coasts. ■

RADIO REPORT

by Kenny Ryback

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

KROQ-FM

Private Domain*
Mr. Mister*
Wall of Voodoo
Oingo Boingo
Felony
Red Hot Chili Peppers
Motels
Cruzados
Jane Wiedlin
91X FM
New Marines
Wall of Voodoo
Oingo Boingo
Gary Myrick
Cruzados
Mr. Mister

KNAC FM

Precious Metal* 105.5
Wall of Voodoo*
Oingo Boingo
Jane Wiedlin
Red Hot Chili Peppers
Gary Myrick
X
Lee Ving/Alamo Bay
Motels
Cruzados
Three O'Clock
Lone Justice
Fishbone
What's New For Lunch
Long Ryders
Lone Justice
New Marines

KLOS 95.5 FM

(No local bands in regular rotation at report time.)
Local Music Show
Felony
In Flight
Roxbury Drive
Devon LaCross
Long Ryders

KABC 7 FM

Mr. Mister
Cruzados

101 KGB FM

Black 'n Blue
Autograph
Cruzados
Mr. Mister
Ratt
Homegrown Hour
Victim
Crystal
Ted Yards
Darius & the Magnets
The Rock

FINE TUNING:

MIND YOUR MANORS: L.A.'s loss is San Diego's gain. Katy Manor is back in a big way. She joins Bryan Jones for mornings on the deep South's 91X, "The Cutting Edge of Rock & Roll."

KMET NIGHT SHIFTS: Veteran air personality Cynthia Fox will be showing up a few hours earlier to make room for Jack Snyder's return to a full-time air shift. Cynthia is on from 6-10 p.m. and Jack takes over from 10 p.m.-2 a.m. Wrapping up the wee hours is Rick Lewis 'til 6 a.m., and if you're still awake, there's always the Morning Zoo with Jeff Gonzer and the return of Ace Young. Middays belong to Billy Jugs, and Sky Daniels will drive you home with the aid of Parquat Kelly. Word on rock warrior Max Hunter is forthcoming.

For you statistics freaks, below is a sampling of the latest Birch ratings:

STATION	AUG/SEPT	SEPT/OCT	NOTEABLE
KIIS-FM	9.9	10.8	16.4 in women 18-34 AQH
KROQ	7.1	6.9	23.1 in teens AQH
KLOS	8.3	6.9	18.3 in men 18-34 AQH
KABC	7.3	5.8	17.4 in women 34+ AQH
KMET	4.9	5.1	10.6 in men 18-34 AQH

LOCAL NOTES

Compiled by Bud Scoppa

Primary contributors to this section were Jim Maloney and Abe Perlstien, with Ron Coleman and Kevin Henry providing individual notes.

A PRINCE AMONG MEN (THE COVER STORY): In our efforts to come up with a cover portrait of Todd Rundgren, we were reminded of the truth of the maxim about necessity being the mother of invention. Several months ago, while Todd's band Utopia and the Tubes were in Los Angeles for a show at Universal Amphitheatre, we asked contributing photographer John Harrell to shoot some photos of Rundgren for a planned cover story. This chore was easier said than done. Todd was in town for a short time, and his agenda was full. But Harrell arranged a short block of time with the artist and loaded up. Unfortunately, Rundgren was not only way behind schedule, he was also somewhere else mentally. When Harrell finally got the go-ahead to snap away, the image he saw through the lens was less than dynamic. Todd was simply not into it, and the resulting photographs virtually shouted, "I don't wanna do this." Harrell was crestfallen, but what could he do—in photoportraiture, it takes two to tango, and Todd wasn't dancing.

Several months passed, Warner Bros. prepared to release Rundgren's innovative *A Cappella*, and we grew ever more impatient about running our Todd story. But none of the subsequent photos we checked out had the resonance we felt the story required. Rundgren's an interesting-looking guy, but his extra-long face and elusive character render him unusually hard to capture on film. We had a problem.

The problem remained unsolved until the Tubes hit town a few weeks ago. On the eve of the band's Palace show, MC Art Director David Pascal, photographer Jonathan Exley, and I were looking at the Holly Knight photos Exley had shot for our then-upcoming issue, and the conversation turned to Tubes drummer Prairie Prince, who's not only a gifted musician but a first-rate graphic artist specializing in the airbrush technique. "Wouldn't it be great," I mused, "if we could talk Prairie into doing a cover for us." Sure would, David and Jon agreed. At the end of our meeting, in a totally unrelated context, I expressed once again my disappointment at not having come up with a compelling shot of Rundgren. Drum roll: "Why don't you get Prairie to do Todd?" the detached Exley



Photo by Alvan Meyerowitz

reasoned. Of course! Rundgren had produced two Tubes albums, he and Prairie had spent hundreds of hours together in and out of the studio, and Prairie had undoubtedly seen the inner Todd (the one we want to capture) in great detail. Clearly, there was no artist better prepared to tackle the assignment than Prairie Prince. But would he—could he—do it?

Backstage after the Tubes set, we discovered that Prairie would be delighted to tackle the job. The problem was, he had less than a week to come up with: the painting, and his schedule was jammed: another show at the Palace, two in Santa Cruz and rehearsals for the second Chris Isaak album. Nevertheless, he agreed to do it. We gave him an out, explaining that if a problem came up, we could still use one of the photos we had on hand. Prairie demurred: "If I say I'm gonna do it, I'll do it." From that point on, we knew there was nothing to worry about—we had our cover.

Prairie completed the painting in a Santa Cruz apartment overlooking the Pacific in the only free hours he had, then ran it over to the nearest Fed Ex; it reached our offices just in time for our deadline. When we pulled the piece out of its envelope, we got a delightful surprise. In order to make our job easier, Prairie had created the piece with the foreground figure separate from the background so that it could be moved freely in relation to the field of faces he'd spray-mounted. He'd nearly made the piece even more flexible: "I considered sending the little faces to you unmounted," he told David, "so that you could position them any way you wanted." How casual, how pragmatic, we marveled. What a guy, we concluded. Mission accomplished.

"TOO MUCH LIPSTICK, PRAIRIE"—that was Todd's initial reaction as he gazed at Prairie Prince's portrait of him. (MC staffers handed over the original artwork to Rundgren—as Prairie had requested—at the end of his press conference.) Non-verbally, though, Todd was more expansive, as the photo indicates. ▶

PAINT TUBE: In tandem with partner Mike Cotten, the Tubes' synth player/conceptualist, Prairie Prince has made a name for himself in the world of graphic arts with his dramatic T-shirt designs, Tubes album covers, murals, and interiors. In recent months, Prince and Cotten have been working on the East Coast, creating a wall mural (pictured) for New York's Video Showcase Room, a ceiling for the limited clothing store in Manhattan, and a 40-foot mural of the Hartford skyline for that city's Chemical Bank. As a drummer, Prairie has had a good year as well, drawing raves for his work on the Tubes' *Love Bomb* and Chris Isaak's *Silvertone* as well as being handpicked by John Fogerty for his first band since the breakup of Creedence.

TODDING OUT: On the afternoon of Todd Rundgren's first of two vocal extravaganzas at the Palace, Warner Bros. publicist Les Schwartz organized a press conference for the Zen-popster, and it was surprisingly well-attended. Is



Photo by Mike Cotten

there any other light-setting, non-glam rock artist capable of filling up a room the size of the Palace Court with big-time press and paparazzi on such short notice? Nearly every sheet in town wanted an interview, and a press conference turned out to be the most expedient alternative. Striding into the room with typical authority, Rundgren was impressively articulate and thoroughly opinionated throughout the nearly hour-long exchange. He claimed to pay no attention: whatsoever to the commercial side of the rock coin: "I make records; it's up to the record company to sell 'em." After stating that he makes records only to please himself, Todd was asked if he was surprised when other people enjoy them. On the contrary, he replied, it was much more surprising to him that people would enjoy Madonna's music than his own; the success of his

labelmate was "totally incomprehensible" to Rundgren. He said he hasn't listened to Top-40 radio in years, calling it "an abomination" and claiming that it will get no better as long as "payola" exists in its present form. Zing. He didn't think Warners would be too happy about his plans to do a "West Side Story"-type of musical as his follow-up at *A Cappella*. Taking the devil's advocate view of "We Are the World," Todd found it "absurd" and troubling that anyone would use the Ethiopian crisis as a way of drawing attention to such a mediocre piece of music. Ouch. Rundgren thinks for himself, says exactly what he thinks, and reeks of integrity. He's a grown-up version of the seventh grade math whiz who puts a whoopie cushion on Teacher's chair. Some might consider him an arrogant curmudgeon, but his intelligence and forthrightness are refreshing, to say the least. And he's good copy.



Photo by Abe Perlstien



LIKE A SWEET, SAD, OLD SONG: The heralded L.A. debut of Rundgren's Eleven-Voice Orchestra drew a conservative, mild-mannered throng to the Palace, in marked contrast to the colorful crowd that had jammed the club for Kid Creole & the Coconuts the previous weekend (see next page for a word on that wingding). Todd came out in the "Thai tourist" mask he wears on the cover of *A Cappella*, working some mime moves into his solo

Photo by Abe Perlstien

opening number, "Born to Synthesize." After a stirring rendition of "Love of the Common Man" on which he accompanied himself on acoustic twelve-string, Rundgren was joined by his awesome chorale, whose only locally known members were L.A. vocalist Shandi and Utopia bassist Kasim Sultan. And did the crew ever wail. The show was a feast for vocal harmony fans, and the aggregation soared into serious goosebump territory a good half-dozen times during the two-hour set (the rest of the time they were merely marvelous).

Rundgren's is hardly a purist's approach to acapella—he made judicious use of piano, saxophone, and taped backing



Photo by Abe Perstein

tracks to beef up the sonics—but singing was clearly the *raison d'être* of the show. The piano-and-chorus set-up was highlighted by a breathtaking version of Rundgren's most recent hit, '78's "Can We Still Be Friends," in which the massed voices perfectly recreated the baroque vocal arrangement of the record. His Marvin Gaye-inspired "Lost Horizon" led seamlessly into spot-on performances of Gaye's "What's Goin' On" and "I Want You." Just as stunning was the "Soul Medley" of "I'm So Proud," "Ooh, Baby, Baby," and "La La Means I Love You," on which Rundgren employed the original instrumental tracks from *A Wizard, a True Star*—a sublime notion—beneath the lush vocal atmospherics. Then, without a pause, the assemblage rolled smoothly into "I Saw the Light," with its original track completing the intricate puzzle. In the evening's most dazzling moment, the chorale flawlessly recreated Todd's classic "I Saw the Light" guitar solo note for note and nuance for nuance. Nearly too cool. At this point, the previously staid crowd was in nirvana.

Several *A Cappella* tunes—notably "Pretending to Care," "Something to Fall Back On" and "Blue Orpheus," the album's best songs—measured up to Rundgren's classics, while the more esoteric numbers made some audience members antsy—"Play the old songs, Todd!" someone crabbed loudly during a lull. Typically, Todd was in total command of the crowd, shushing a whistle blower with a pointed rebuke, shutting novice percussionists

onstage and off again during the comic relief of "Bang the Drum All Day," and generally controlling everything around him, as is his wont. Less typically, with fleeting exceptions, Rundgren's voice held together nicely through the show, sounding warmer on top and meatier in the midrange than I've ever heard him. Todd's vocal skills are more mental than physical, but the lack of a Daryl Hall-level voice has never deterred him from approximating the vocal moves he conceptualizes through his phrasing and inflection, even when he can't hit the notes. At the Palace, with his vocal chops nearly the equal of his technique, Todd demonstrated that he's still working at the numerous skill

areas that make up his *oeuvre*. Rundgren may not be selling a lot of records at this stage of his career; nevertheless, he's indeed improving with age, and he's clearly as capable of coming up with hits in the mid-Eighties as he was in the early Seventies—whether he's *trying* to or not.

A WONDERFUL THING, BABY: Geez, did Kid Creole & the Coconuts ever do *business* at the Palace—two nights at two shows per, with scalpers and scalpees aplenty. For a cult band! But no matter how many records they (don't) sell, they'll remain a hot ticket as long as they keep putting shows like this on the road. Not even the notorious Palace sound system could deflate the acerbic buoyancy of "Annie, I'm Not Your Daddy," "Stool Pigeon," "No Fish Today," "Male Curiosity," and the rapturous narcissist's anthem, "I'm a Wonderful Thing, Baby." August "Kid" Darnell, an underappreciated artist of rare dimensions, and partner Andy Hernandez (a.k.a. Coati Mundi), a human Puerto Rican jumping bean, took a potent one-two-punch, but onstage, the knock-out blow was flung by the remarkable Coconuts, who remain the hardest-working peekaboo bathing suits in show business. If you're not familiar with Darnell's work, you owe it to yourself to check out Kid Creole's *Wise Guy* (Sire) and the self-titled masterpiece by Dr. Buzzard's Original Savannah Band (BCA).

FLAG FISHING FOR BASS: Black Flag is looking for a bass player. Interested parties may send tape of their playing to: Black Flag,

P.O. Box 2626, Redondo Beach, CA 90278.

HOW LOWE CAN HUE GO? "You knew her, too?" an embarrassed Huey Lewis asks Columbia recording artist Nick "Abominable Showman" Lowe. The pair of pure popsters was gathered here today to celebrate the U.S. and U.K. releases of Lowe's single, "I Knew the Bride (When She Used to Rock 'n Roll)." This latest incarnation of Nick's classic rocker—some call it the best Berry song Chuck didn't write—was produced by Lewis, mixed by Bob Clearmountain, and features backing by Huey's Newsboys. Nick and his Cowboy Outfit will take over the Palace on Monday, November 25th. —JM



Hoodoo Gurus invited a living cult legend onstage during their recent rambunctious gig at the Palace. These wry boys from Down Under were in town to support their super new disc, *Mars Needs Guitars*, the follow-up LP to last year's college radio smash, *Stoneage Romeos*. For the grand finale, the Gurus were joined by Cyril Jordan of the Flamin' Groovies. Jordan (wearing bright blue suede boots) was on hand to pass the proverbial cult torch from one generation to another with a bang by covering one of the most famous titles in the unfamiliar Flamin' Groovies' catalog—"Teenage Head." The roaring guitars of David Faulkner and

SPREADING ROOTS: The Rosebud Agency, San Francisco's premier international booking agent, can definitely declare that "we are the world" during November. By month's end, Rosebud artists will have performed 150 different shows in twelve countries on four continents. Just take a gander at some of the globetrotters: Los Lobos will break from recording their second Warner Bros./Slash LP to hop Down Under for a three-week Australian tour. The Neville Brothers will mambo overseas for a number of firsts, including a German TV special with Dr. John and Stanley Jordan, a nationally-televised appearance at the Berlin Jazz Festival, and their sold-out U.K. debut at London's Shaw Theater. George Thorogood & the Delaware Destroyers won't be drinkin' alone when they pay a third visit to Australia and New Zealand. Those folks think George Boy is the greatest thing since inflatable koala bears, and the group's albums consistently go gold in both countries. The Nighthawks, the tightest, hottest blues band on the East Coast (and, sadly, infrequent visitors to the West), will hit Japan for the third time. They'll not only perform on their own, but will back Toru Oki, Japan's #1 bluesman. The Robert Cray Band returns to Europe for a month, having just come off a tour of Japan and Southern California. Their new LP, *False Accusation*, is number-one on the British independent charts, and well on its way to becoming one of the biggest-selling blues albums in that country's history. On November 4th, the Craymen headlined London's 3500-seat Hammersmith Odeon, where Mick Jagger pranced backstage to express his satisfaction with the sold-out show. —JM



Photo by Janiss Garza



Photo by Janiss Garza

SEYMOUR PIPES UP AGAIN: Super vocalist Phil Seymour has been ill in recent months, forcing him to take a break from his Textones drumming duties. But things seem to be looking up: Two weeks ago, Seymour joined the Spectres onstage at Wong's West, sounding as strong as ever. EGBOK.

GROOVY GURUS: Hardly content with their status as an underground sensation in the U.S., the

Brad Shepard of the Gurus, along with Jordan's trawling, filled the club at the close of a highly charged set that included various trips into the three-minute pop-song terrain so amply traveled by the Groovies over a decade ago. Jordan's appearance during the Gurus' show was the most happening acid flashback scene in recent memory, providing a far sweeter aftertaste than any of Fabian's pop/rock resurrections. —RC

TODD RUNDGREN DOES EXACTLY WHAT HE WANTS

The Further Adventures of a Wizard, a True Star



by Bruce Duff

If everyone else lost interest, Todd Rundgren could keep rock & roll going all by himself. In terms of unified virtuosity, versatility, and vision, Rundgren has few if any peers. Considering the range of his expertise—as a writer, singer, multi-instrumentalist, producer/engineer, arranger, video frontiersman, iconoclast, and innovator—Todd's sheer *competence* is mindboggling. But it wasn't always so.

In actuality, this would-be wizard began his musical career on a series of bum notes. After an early bout with the flute, preteener Todd picked up his dad's guitar; attempting to tune it, he promptly snapped off the neck. Later, as a student at Beverly Hills Junior High in suburban Philadelphia, he joined the choir and got himself a hernia, curtailing further vocal activities. In '64, after experiencing "the Beatles being chased down the street in *A Hard Day's Night*," Todd let his hair grow and sent away for a mail-order Japanese electric guitar, but loaned it to a complete stranger in a bus station: needless to say, he saw neither the guy nor the guitar again. At this point, a musical vocation for the young clutz seemed rather remote.

Giving it one last try, Rundgren purchased a Les Paul for \$85 and formed a blues band called Woody's Truckstop. After living out on his own, perfecting his musical chops, and forging a style, Rundgren formed the critically acclaimed and marginally successful Naz. The band recorded three LPs for SGC during the tailend of the Sixties (long out of print, they've been reissued by the ever-vigilant Rhino Records) before self-destructing. The closest Naz came to scoring an actual hit was the sizzling rocker, "Open My Eyes."

Undismayed, Rundgren embarked on a solo career, winning a devoted following with *Runt* and *The Ballad of Todd Rundgren* after signing with Dylan/Joplin manager Albert Grossman's Bearsville Records. But it was his masterpiece, *Something/Anything?* (released in early '72) that confirmed Rundgren's status as a multifaceted talent: On three of the LP's four sides, Todd operated with no assistance whatsoever, displaying consummate skill in every area of the recording process. He's employed this totally Todd approach frequently since then, but never more strikingly than on the recently released *A Cappella* (Warner Bros.), which is comprised solely of the sounds of Rundgren's voice (natural and Emulator-sampled) but sounds as big as a symphony.

In 1973, Todd formed the six-member touring band Utopia, which he eventually stripped down to a quartet featuring Kasim Sultan (bass), Willie Wilcox (drums), and Roger Powell (keyboards), a lineup that has remained intact for nearly a decade. Since then, Todd has kept both Utopia and his solo career going; altogether, he's cranked out a dozen LPs on his own (three of them double-sets) and ten with the band.

During the same period, Rundgren has produced and engineered LPs by Meat Loaf, the Tubes, Patti Smith, What Is This, Grand Funk, Hall & Oates, Paul Butterfield, Steve Hillage, Cheap Trick, the N.Y. Dolls, and lots more. Additionally, Todd has pioneered in the area of mixing video and music in a way that transcends mere promo clips. (For more on Rundgren's video exploits, check out Billy Cioffi's Image column on page 25.)

Cioffi and I interviewed Rundgren in the Burbank press offices of Warner Bros., his new label. We found him to be rather pleasant for a guy who hates doing interviews, and as articulate and opinionated as you might expect. We kicked things off by discussing the schizoid nature of his career:

MC: Tell me about the switch from Bearsville to your new labels, and why you've changed labels for both Utopia and your solo career.

Rundgren: First of all, Utopia has a separate professional life than I do in terms of who they sign with. Utopia was originally on Bearsville only because of the fact that I was on Bearsville. Then Utopia got off Bearsville and went to Network. Then Network reorganized.

MC: Network was part of Elektra, right?

Rundgren: Yeah. We did one album for them [*Utopia*] and then that reorganization happened, so we got hip to that. We got really discouraged about record companies in general, so we went the independent route and do our distribution through Passport. And we have had two albums out on that deal [*Oblivion, POV*] and we can put out as many records as we want, essentially. At this point, we're kind of laying back and studying the terrain for a while. The individual guys [are] getting their careers together. Everyone spent the last nine months pretty much exclusively working on Utopia, so it's time for everyone to get back to their own houses.

MC: Can you elaborate a little on going to an independent and what was discouraging about the major labels?

Rundgren: Well, we knew how many we were gonna sell at least, in the bottom line.

MC: Uh, and what is that ballpark figure?

Rundgren: Eh, it's about 100,000 records. You know you're gonna sell that, so you might as well... and as has been traditionally the case with us, just because of bad timing. Arbitrons, this, that, and the other thing, that every time we come out with a record, you know, there'd be some kind of string of excuses why no single was broken off that. So we just like withdrew from records altogether, and [decided to] just make records that we feel like making, and the record company will put it out. They'll do just as much promotion as we ask them to do, and charge it back to us, and then we don't have to deal with all that other overhead. We have to deal with the artistic overhead. [We don't have to deal with] someone telling us what kind of record to make in the first place and then [being financially responsible] for all the other overhead, record company *modus operandi*. So from that standpoint it's been good, but then



Photo by John Harrell

Rundgren's fortunes have bounced as crazily as a superball.



again we don't have any hopes of getting to a larger audience. We've been playing to the same people for so long, it's pretty much a closed system. It'd be nice to have a different audience—that's the reason we went out with the Tubes.

MC: *It seems to me, just from listening to all your albums, that every record has one or two obvious single choices.*

Rundgren: [Laughing] We've always thought that, too.

MC: *So the band is writing with singles in mind?*

Rundgren: No, it's just that we know it when we hear it. It's usually a question of trying to keep an overall balance on the record.

MC: *Where do you think the system has broken down for you guys? Why hasn't Utopia, or your solo career lately, spawned a big hit like you had in your early days?*

Rundgren: Very complicated. It'd be nice to say it was very simple, in which case we could just fix that one thing, ya know, and then it would be different, but it is very complicated. I think, for one, there's a bottom-line thing that I have no desire for fame in and of its own sake. Just "fame" has no appeal to me, because it has so many negatives that go with it. Maybe if your ego is such that being recognized by other people makes your day, then I guess that's a possibility. But, it also means, at a certain level, you can't go out and be a regular person. It also attracts people of questionable mental stability to you and things like that—and shit like *this*—having to do interviews, having to do "press days." Ya know, some people feel they have something to say. Personally, if I have something to say, I make a *record* about it. I never enjoy going over the details of the mechanics by which I come up with the ideas. So if anyone says to me, "Do this and you'll be famous," odds are, unless I see it as a vehicle to express something that I think is important, I just don't get involved. Also, historically, I have very little concern for the selling aspect of records. I'm overly concerned with the *making* of records.

MC: *Is it compulsion? Do you make records compulsively?*

Rundgren: Well, in a certain sense, I do them for completely selfish reasons. I do them solely to please myself. Maybe that's the single reason, that I'm playing to an audience of one. It's remarkable that more people than that are even interested. From a bottom-line standpoint, I'm only interested in hearing what *I* want to hear. I don't really care about anybody else. If there's a single, or something that resembles a single, it's only because sometimes I hear commercial music that I like. Very occasionally, but on rare occasions, I might hear something that coincidentally becomes a commercial success.

MC: *More now, or less than you used to?*

Rundgren: Always much less than when you first got into music, before you were in the business, before you had an opportunity to get all the records in the world. When you're 17, there just aren't enough things to listen to. Problem is, you haven't caught up on the old backlog of things, too. I remember when I was

vice that, because it makes it nizable and easy to go for manufacturing formula: volved with producti way, people who pr think in terms of *other* words, "I want the drum .. record and the keyboard so. Easton record." All external po.
MC: *How do you get around havin' points of reference?*
Rundgren: Well, it's one thing to be obs. another artist, but it's another thing to pick th. mercial bones of everything that's successful. know, if you do it solely on the basis of commercial ism....

Our conversation shifts into the realm of record production, and we talk about the number of takes required to get a good performance:

"I [make records] for completely selfish reasons. I do them solely to please myself. It's remarkable that more people than that are even interested."

17, [there were] all these English import records, things like that to absorb. Now, you know everything. "All those records, heard 'em all!"

MC: *And hate 'em?*

Rundgren: Naw, you don't hate 'em. At a certain time, there were just a handful of artists that could sell a million—it was a remarkable thing to sell a million records. Subsequently, a lot of people would be in [the music business] simply because they made good records. Then, when people started selling millions—*mega*-millions—of records, everybody in the record business suddenly thought that this was the way it was *supposed* to be. This was always meant to happen. Once something starts making a lot of money, you're gonna attract a lot of people who are just interested in the money part. Subsequently, they reduced music in general down to a simple, easily digestible formula, mostly for the benefit of the audience, but to make everyone's job easier. The program director doesn't really want to re-educate himself every six months about music. They will cling to a formula, a format, as long as they possibly can just to avoid having to take the chance of guessing wrong. And record companies are perfectly willing to ser-

Rundgren: I can't stand going for the fortieth take. By take five, I'm already getting antsy. I like it to be as close to the first take as possible.

MC: *Don't you think also that the mentality now is such that, with such elaborate productions, that even if they do get a pretty good take, people tend to go, "Eh, we can do a little better. We can make it a little more perfect. We can fuck with it more and take more time."*

Rundgren: Well, things are definitely oriented toward production. That, to me, is the L.A. method of making records.

MC: *Do you think that as a producer you are identified with a "Todd Rundgren" sound?*

Rundgren: Well, to a certain degree, that's why people ask me to produce their record. [I emphasize] certain things on the record that they want: attention to vocals and vocal sound and placement of the vocals relative to the instruments. In terms of sounds, I don't think it's so much a sonic thing as other production values. It's not so much the sound of the drums or the sound of the bass, but more a musical ambience as much as anything else, attention to certain musical things as much as sound things. Making sure that the

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Photo by John Harrell

back to you in a negative way when working with another artist, as in, "Oh, you've made a Utopia album?"

Rundgren: People can become very opinionated about sounds—I don't mean people in general, but people who make records become very opinionated about sounds and think that the sound they create is the only way that a sound *should* sound. I'm not like that. I hear records where I think it'd sound better in a different way, but I also realize there's a lot of taste involved, that there is no *one* acceptable way for a record to sound.

MC: What do you mean, people don't listen to records in general?

Rundgren: I'm saying the general audience does not have extreme opinions about sound and sound quality. The average guy doesn't listen to a record and say, "It doesn't have enough 200 Hertz." They don't listen to it on that level. Nine times out of ten, I think most people that listen to records are listening to them on Walkmans or speakers that don't approach, at all, flat or studio quality or anything like that, and nine times out of ten, they crank it up so loud that the amplifier's clipping, and wrecking all that meticulous sound sculpting that you put in there; most of this gets totally blown away by most people who buy records. It's so hard to keep track of, so hard to keep an eye on. It's like *Thriller*, the biggest-selling album of all time, has some unbelievably horrible drum sounds on it. The pissiest, most piddling drum sounds you'll ever hear. So obviously, that is not the predicating factor in why people enjoy it. People are listening to something else . . .

MC: It's kinda sad that two vanguard bands like *Utopia* and *The Tubes* were forced to undertake a low-budget tour when you should be making your movies; actually, it's absurd.

Rundgren: *Spinal Tap*. We have a lot to be annoyed about I think [the Tubes] have more to be annoyed about than even we do. We at least have had some control, some handle on our career. They just got kinda fucked over royally recently by an inept record label, and that's a drag. I would probably never record an album for Capitol again—I don't care who the artist is. Well, unless they change personnel again, ya know, but I found them to be completely deceitful, opportunistic bullshits. And to not even have the grace to wait until the end of the tour to drop the band; I mean, to drop the band in the first two weeks of the tour—that is despicable. It's completely insensitive, and they deserve the worst that can possibly happen to them for that.

MC: Tell me a little about your move to Warners from *Bearsville*. What happened to *Bearsville*?

Rundgren: *Bearsville* essentially took that long road down to final oblivion.

MC: So there is no *Bearsville* anymore?

Rundgren: There is no, is no. Rest in peace.

MC: What happens to your *Bearsville* catalog?

Rundgren: I don't know what happens to it. They'll probably do something stupid and ignorant with it

Continued on page 22

Just one victory: "We don't have any hopes of getting to a larger audience."

ideas that the artist is trying to bring out are at least clear in everybody's head.

MC: Do you use the same basic technical methods from project to project, like say, for example, miking the drums?

Rundgren: Well, there's a certain basic way of doing it. You can get radical about miking drums if you want. I'm sure some people think they've stumbled on some world-beating technique of doing it, but for the most part, there's only so many ways you can do it. I've tried to improve it and make my job easier by changing certain things if the drummer will put up with it. Like, because of the way that my studio

is set up, I found a way to have drums recorded without the bottom head on the drum and mic the drum on the inside, but still make it sound big and full and not flat like it usually sounds. From my standpoint, that increases isolation—there's usually a lot of bleed of cymbals and hi-hat through tom-tom mics and snare mics. Minimizing that is usually an important thing so you can really mess with the sound. Since I started doing that, I have much more latitude with what I can do with the individual drums, so that's a technique I favor now, but that could change as well, 'cause it's only just recently [that I've been using it]

MC: Does this, the Todd Rundgren sound, ever come



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"Todd Is God"

(& Other Rundgren Revelations)

On the back cover of *POV*, Utopia's most recent album, Todd Rundgren is credited with "persistence of vision." That simple phrase concisely encompasses the broad-based sensibility of this singular artist; it also gets to the heart of his enormous appeal. For his numerous fans, Todd presents a compellingly consistent persona made up in equal parts of utter sincerity, unpretentious intelligence, childlike innocence, and mystical idealism. These qualities combine to elicit an unabashedly passionate response from Rundgren's flock.

True Toddophiles are not mere buffs, they're fanatics of the first order. It's not uncommon for them to embark on pilgrimages of hundreds of miles to see their hero perform, particularly in his intimate solo mode. Typically, they'll keep a minimum of two copies of each of his 25 albums, one sealed. Their voraciousness extends from his accessible pop tunes to his most excessive and self-indulgent forays into the lysergic ozone. They'll have a particular Todd tune for every mood, moment, and climatic condition. The mention of the word "Todd" brings on an involuntary physical response. And so on. For thousands of normally rational adults, Toddmusic is an opiate, and their addiction to it knows no bounds. In truth, Toddmania has a particular tenor to it that sets it apart from any other form of fanaticism.

While I don't worship at Todd's altar, I'll confess to a healthy admiration for his music and integrity. I first tried to express my particular response to Rundgren's music in a '72 *Fusion* magazine review of his remarkable third album: "*Something/Anything* is the undistorted and undiluted personal testament of a single personality; with the means and the time and plenty of incentive, that personality intuitively bonded the music with a distinct emotional unity, if not an actual theme. I say 'intuitively' because, given Todd's sources of inspiration, it was inevitable that his big statement be involved in a significant way with nostalgia. . . . In general, where Todd succeeds in inducing nostalgia, he serves a special purpose: His music enables the listener to suspend the relatively cynical and jaded pattern of response he's developed and temporarily regain the innocent hopefulness that once permitted him an honest sense of wonder. . . . You can float with [his music], and you don't have to come down as long as it plays. . . ." Thirteen years later, I'd say the same thing about Rundgren's work and its effect on willing ears. It isn't Todd's all-around virtuosity as much as his ability to draw out a specific emotional response in the listener that makes his music such a spellbinding experience for the initiated. In a sense, then, his diverse technical skills serve a single, intangible gift.

That said, here's a Toddmusic sampler that favors his melodic side. These songs make up the core of what I'm convinced is the richest catalog of untapped potential hits in all of pop:

by Bud Scoppa

TODD'S TOP 30

- "Hello, It's Me" (N1)
- "We Gotta Get You a Woman" (T1)
- "Love in Action" (U4)
- "Something to Fall Back On" (T12)
- "Sometimes I Don't Know What to Feel" (T4)
- "Boat on the Charles" (T2)
- "Hideaway" (T11)
- "It Wouldn't Have Made Any Difference" (T3)
- "Couldn't I Just Tell You" (T3)
- "Be Nice to Me" (T2)
- "Can We Still Be Friends?" (T8)
- "Real Man" (T6)
- "I'm So Proud"/"Ooh, Baby, Baby"/"La La Means I Love You"/"Cool Jerk" (T4)
- "(Do the) Loosen Up" (N3)
- "I'll Be Around" (*What Is This*)
- "Too Far Gone" (T8)
- "A Long Time, a Long Way to Go" (T2)
- "I Saw the Light" (T3)
- "Open My Eyes" (N1)
- "I Went to the Mirror" (T3)
- "Compassion" (T10)
- "I Want It All Now" (Tubes: *Remote Control*)

- "Just One Victory" (T4)
- "Love of the Common Man" (T7)
- "A Dream Goes on Forever" (T5)
- "Love Is the Answer" (U4)
- "Hope I'm Around" (T2)
- "Sweeter Memories" (T3)
- "The Last Ride" (T5)
- "Remember Me" (T2)

ALBUM CODE

- (N1) *Nazz* (Rhino)
- (N3) *Nazz III* (Rhino)
- (T1) *Runt* (T1-T11 all on Bearsville/WB)
- (T2) *The Ballad of Todd Rundgren*
- (T3) *Something/Anything*
- (T4) *A Wizard, a True Star*
- (T5) *Todd*
- (T6) *Initiation*
- (T7) *Faithful*
- (T8) *Hermit of Mink Hollow*
- (T10) *Healing*
- (T11) *The Ever-Popular Tortured Artist Effect*
- (T12) *A Cappella* (WB)
- (U4) *Utopia: Oops! Wrong Planet* (Bearsville/WB)
- (U10) *Utopia: POV* (Passport)

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INSIDE L.A. A&R: Stephen Powers & the View From the Capitol Tower

by John Bitzer

Here I am inside the Capitol Tower—temple of childhood fantasies—walking the bending hallway like I know exactly where I'm going, disguising my faint sense of being a fascinated freshman. I sit down and wait for Stephen Powers to get off the phone. I wait a long time. These A&R guys are always so busy. It's nighttime and they're all still here.

When I finally make it into Powers' office, one of the first things I notice is the spectacular view of the lights of the city. I feel immensely powerful for a second or two, as if standing over it in this office I'm ruling and controlling it. No wonder they stay late.

But I do not find Stephen Powers to be the slippery "biz" type. He talks fast enough, but with a homey, wide-open drawl that's friendly and forthright. He comes from Illinois, where he ran his own independent label—Mountain Railroad Records—for eleven years, starting with folk artists like Tom Paxton and Bob Gibson, then branching into a more eclectic blend of pop, rock, soul, country, and reggae. He was the manager of entertainment for the '84 Olympics, booking the nightclubs and theatres for the athletes in the Olympic village. And, he claims, it was on the basis of this entrepreneurial background alone that he was hired at Capitol: "Unlike what they said, it was not a matter of who you know or having an inside connection. I feel I was qualified."

You wouldn't figure a nice guy like Powers could belong in The Building in The City of Dreams, where hype is reality and the medium is the message and the only nice guys are the mailroom messengers. But Powers is part of a "new regime" at Capitol, where, until recently, The Building was seen by many as a relic, with ivy growing steadily over the windows and rust on the hinges of doors that never opened. In other words, Capitol has been criticized for not taking chances, not addressing the cutting edge of music or the bands on the street. Additions to the roster were either mainstream pop acts like Katrina & the Waves or predictable heavy metal acts like King Cobra and Helix. And perhaps the heaviest verbal artillery was shelled on the label for having dropped the Tubes, who refused to compromise toward a more commercial approach. This is the atmosphere Powers stepped into, and it's one he insists is not quite as conservative as it sounds.

"One reason we have this reputation," he responds, "is because, for one, our heavy metal bands are so visible. We have the metal band, Iron Maiden, and

we have W.A.S.P., both of which have such high profiles that people think it's all we have. But if you really go down the roster, you'll find unusual artists like Dalbello, or Luba, people who are bubbling under. And of course we have Thomas Dolby and George Clinton, artists who are at the vanguard of new music."

Powers also points out that the "new regime" he's a part of is opening significant doors for the label: "We have a spirit, a desire, and a definite commitment to finding new, exciting things. We agree there is an image of Capitol Records as a somewhat stodgy, old-line label, and we see it as our challenge to shed that image and prove that we are a great contemporary label, not just a label with a great long history." At this point I'm almost reminded of Gary Hart, the nice guy with the plan of new ideas. But if this sounds a bit rhetorical, Powers can back it up with at least some substance.

"I was a catalyst on a recent deal we just signed with Rhino Records, which Capitol will be distributing from now on. This came through my long association with independent labels and being able to look at who's who out there and who does it well, and understanding the streetlevel aspect of it. So, in effect, I signed 20 bands [at once]. Some of their acts, like the Beat Farmers, Big Daddy, or Julie Brown, could eventually become major artists, so it becomes a great developmental system."

On the other extreme, Powers feels that Capitol's traditional strengths cannot be over-emphasized, either. "Capitol is a part of the EMI Music distribution system worldwide. We have an international department that's based right here in the building, which enables us to coordinate the release of a record on a worldwide basis. Many companies don't have this. In fact, we have some artists for the world that we don't have in the U.S., such as the Rolling Stones, Talking Heads, Diana Ross, Stevie Nicks. So many artists recognize the strength of the EMI Music Companies worldwide that even though maybe they'll go the highest bidder in the U.S., they know that for well-coordinated effort around the globe, EMI is the company."

"Another advantage Capitol has over other labels," Powers continues, "is that we are nicely positioned as one of the big guys, yet we're small enough to be personal. We don't have an overwhelming roster like a CBS or Warner Bros. because we prefer to give every one of our artists the attention and special treatment they need, so that they don't feel like they're lost in

the mass of hundreds of names. It's the best of both worlds."

Sometimes, though, this can be dangerous. A&R reps have been accused of dipping their fingers too deep into the pie, overproducing artists or forcing them to change their sound and/or identity to better fit the tastes of the public, as in the case of the Tubes. I ask Powers how he would approach the situation if, say, Thomas Dolby handed him a tape of monastic chants, or George Clinton thought strange animal noises were great to dance to. "As a major label, we have to be concerned with commerce. I think it is a disservice to the artist, frankly, if they put out something that is so obscure and so unreachable that their general audience says, 'We're not interested.' I guess I don't understand what the point of that is. Sometimes it's a great idea. I like to see from an artist a sense of vision. My favorite things are those which are commercially viable and which have integrity and importance at the same time. That's the ideal. It depends on the artist. If you have a very commercial pop band like a Duran Duran, and they want to do something 'artsy' and that's their point, and you don't think it's succeeding, then you'd be doing them a disservice if you didn't say, 'I don't hear it. Maybe you were trying to accomplish something with this, but I personally am not moved by it. That's what we're here for—to react.'"

Not surprisingly, Powers carries this same philosophy over to streetlevel artists he may be considering signing. His personal instinct about the act must be weighed equally with its commercial viability. "This is not Mountain Railroad Records—I'm no longer in a position where I can put records out that are going to sell 20,000 copies. We need to sell records, and that's the point. But we don't just think of the commercial. Something that has no real worth other than the fact that this one time it will sell records—that's probably a negative, because it's not important and therefore probably not long-term."

Because of the fact that Capitol likes to keep its roster confined to a minimum, very few acts are signed each year. But Power insists he's always searching. "I'm sitting here surrounded by demo tapes, and I go see a lot of bands live because I get a strong sense of what a band can do by seeing them live and talking to them in person. I read voraciously, and I talk to managers and agents and promoters and our Capitol street reps everywhere."

So now you musicians are probably wondering how, outside of interviewing this guy like I am, can you get his attention? Here's what Powers suggests: "There's a lot of talk about accepting unsolicited demo tapes versus a manager, agent, or publisher, or lawyer bringing them in to me. Well, those people are experienced professionals who have taste themselves, and so it is part of the system that we use them as sort of a 'front-line' of A&R. If we get a tape from a credible person in the industry who has brought us great things in the past, and he or she says, 'Here is the next great thing,' that's gonna get a little more attention than if I get a cassette in from a singer in

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Powers: "We're here to react."

Little Rock who just sent it in himself. The reason for that is, if you can't get the attention of these other people, why not? Is what you're doing really that good? Because if it is, you can probably get the support and attention of some of these players. So I think it is a good idea to not go directly to an A&R department the minute you get your garage basement tape done. I think you should build yourself a group of people—a good manager, a good booking agent, an entertainment attorney who has good contacts, and

use those people to give you more credibility. And continue to go out and play and prove yourself by building a following. I think you get better doing that, also."

If you do submit a tape yourself, put it together in a package that looks professional. "Ultimately," Powers asserts, "what I'm listening to are the songs, the style, and the talent. But if by creating a good demo package, a band can communicate to me a sense that they know what they're doing and they know what market they're targeting, I'm more likely to be interested in them. I like to get a good photo, lyric sheets, and significant reviews, but it will always come down to the tape."

"An alternative way to do it," Powers continues, "is to put out an independent record instead. Usually, a band can make more career progress this way, in that they can get it on a local radio station, they can get some reviews, sell some copies off the stage, create a little financial wave, and otherwise build their audience. Certainly one thing that attracts the attention of A&R people is a band that's selling out clubs and has a line around the block. What better demonstration is there that the public likes what these people are doing? If, on the other hand, I'm sitting here with somebody who nobody knows or cares about, I have to look into a crystal ball and try to figure out if people are going to like them. That's much harder to do."

Once interested in an act, each Capitol A&R rep will take his discovery to the rest of the staff. A decision will be made by the individual rep, but as Powers explains, a committee is a good testing ground: "Most people think a committee results in a lowest common denominator opinion. But because there is mutual respect and understanding of the strengths of each staff member, what we really get is valuable input. So, in general, I think it's wise to bounce your ideas off your peers to see if you can get the support of the company before you rush out and sign somebody. It works like this: If you believe in something, and

you go to this group of intelligent people and convince them of it, you've probably got something. If you get in front of this group and you can't exactly articulate what it is you think is great about this act, it gives you pause to think, "Maybe...uh...maybe I should rethink this. I mean, you'll eventually have to convince radio, convince retail, convince the press, convince the world. And if you can't convince this first group of seven people, you're gonna have trouble convincing the world. So it's a great sounding board."

This makes a lot of sense to me. Powers is a sensible guy—you can almost see the logic flowing and clicking in his mind as he speaks. Must be because he's from the Midwest—they tend to tell things like they are. Beyond that, he seems to have sympathy for the little guy, the struggling artist who eventually must approach Powers and others in his position for an assessment of his talent and either a nod or a shake on his future. "I think it's very important for an artist to be resilient as he's going from company to company. If one A&R person says, 'I don't hear it, I'm not interested,' I wouldn't take that as, 'Okay, I have no future.' Be willing to accept no and whatever critique comes with it; maybe try to make some adjustments. But you can go elsewhere, too. There are plenty of stories in the industry of some people who were passed on everywhere and were finally signed by some person who believed and became a huge success. Boston was rejected by CBS six times before they were signed, and that's not to mention the other companies they approached. So as an artist, you can't be discouraged. You have to realize everyone has their own opinion and that it's a very subjective field!"

The most important thing, I think, is to get an honest answer. Many people in Hollywood are afraid to give you an honest answer. Powers is not one of them. He works in the big water-tower shaped building in the magical city where dreams are fed, and where it is important to handle those dreams very very carefully. ■

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BRANFORD MARSALIS: *Jazz Virtuoso Stung by the Rock Bug*

by Steve Chagollan

Whether he planned it or not, saxophonist Branford Marsalis has finally slipped from beneath his brother Wynton's wing and is soaring high on his own. Not only is he an integral force in Sting's new band, he proves to be a natural onscreen in Michael Apted's superlative film chronicle of that band's evolution, *Bring on the Night*. "As much as Branford complains about not wanting to be a star," Sting told Elvis Mitchell of the *Los Angeles Herald Examiner* recently, "he is a star. He has an affinity for the camera that's sublime." Reviews of the film concur with Sting's opinion.

Since this interview was conducted, there have been unconfirmed rumors that Branford's involvement in Sting's band has led to his dismissal from Wynton's quintet. If a rift has surfaced between these siblings, it would come as no surprise. Both are virtuoso musicians capable of leading their own bands. Branford's debut LP as a leader, *Scenes in the City*, placed seventh in *Down Beat* magazine's 33rd Annual International Critic's Poll for best record of 1984, ahead of Wynton's *Hot House Flowers*, released the same year. Wynton also has a history of denigrating pop music. But Branford tried to downplay his brother's doctrinaire stance as much as possible.

"It's not as bad as it seems," assured Branford calmly, in relaxed contrast to his brother's usually cocky fervor. "Wynton doesn't really hate pop music, he's just impassioned in his quest for the recognition of jazz. Music is music. But he's saying if you're going to make distinctions, they should be made in the proper light. In other words, how can you call Prince a genius and not call Charlie Parker a genius?"

Although Branford is more open-minded about pop music than Wynton, he's no less committed to the preservation and advancement of jazz as an art form. If anything, working with Sting has increased his appreciation of jazz by giving him a much needed respite from what was turning into a grind.

"If you play something all the time, you can't hear it anymore," explained Branford. "I was listening to jazz and practicing it daily for

three years and doing gigs for ten months out of each year and after a while I really couldn't find anything interesting to play. I got saturated. I started listening for other things, watching TV, doing anything before the gigs except listening to jazz, which doesn't help. Eventually I got bored and angry with myself because I started to lose my objectivity."

But playing with Sting, an experience that is radically different than anything Branford has ever done in his career, has changed all that. "It's been great—great for my career because it's going to make my jazz life a lot longer. I've listened to more jazz playing with Sting than I might've done in two years, because you miss something once it's gone." Originally, Branford wanted time off from Wynton's group so he could get back in the swing of things. But the way it turned out, he's getting paid handsomely with Sting to bring his playing up a notch. "I'm becoming a jazz fanatic again," he said encouragingly, "instead of it being just a job."

Branford met Sting through Vic Garbarini, the former executive editor of *Musician* magazine who played the primary role of lining up the nation's best jazz instrumentalists to play on Sting's first solo album apart from the Police, *The Dream of the Blue Turtles*. Branford was the first player who popped into Garbarini's head and he suggested that Sting sign him sight unseen. Sting readily complied, realizing that "you don't audition someone of that caliber." By late January of 1985, Sting had chosen the rest of the band after extensive auditions at the SIR studios on Manhattan's West Side. They include pianist Kenny Kirkland, Branford's fellow virtuoso from Wynton's quintet, drummer Omar Hakim from Weather Report, and Miles Davis-alumnus Darryl Jones on bass.

Lucky for Sting, Branford was a big Police fan, dating back to 1979, when the saxophonist first heard about the group through friends. "The brothers were talking about 'these white guys who sound like a reggae band.'" He was quite impressed with *Zenyata Mondatta*, the group's third album, but was then a student at the New Orleans Center for the Creative Arts



Marsalis was a Police fan, but he couldn't afford to buy their records.

and was too broke to buy it. By the time *Synchronicity* came out, Branford's fortunes had changed, having acquired a name for himself as a rising reed player. "I went out and bought that album and it blew me away," he remembered. Weary of the new androgyny that pervaded pop music at the time, Branford appreciated the group's no-frills approach to their music and performances. "The Police were a group full of men, which is a hard thing to find in that world these days. They wore men's clothing and actually looked masculine. And I thought, 'These guys have serious charisma.'"

Far from being a mere sideman on *The Dream of the Blue Turtles*, Branford lends the album a dreamlike melodiousness seldom heard in his work. As he does with Wynton's trumpet, Branford superbly counterpoints Sting's vocals, weaving in leads that are rich in lyrical invention on midtempo songs, and rhythmically forceful on the more upbeat numbers.

"I'm very grateful to be playing with a guy like Sting," said Branford. "If I had to play pop music I'd play with Sting because he's enough of a musician to hear what I'm doing. I play with him what I wanna play when I wanna play it, basically. And that's a pretty good feeling."

Although *Dream of the Blue Turtles* has maintained a steady Top Ten position on

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Billboard's bestselling LPs chart, skeptics contended before the album's release last June that it would neither satisfy jazz nor pop audiences. "It was inconceivable to the critics that Sting could produce a Top Ten record with a bunch of 'jazz musicians,'" scoffed Branford, "which is ass-backwards because if anybody in the world is as adaptable as us, I'd like to see them. Jazz musicians to me are the most adaptable musicians around."

What about those who feel the album isn't jazzy enough? "The record doesn't swing because it's not *supposed* to be a jazz record," stressed Branford. "The album is a great synthesis of pop *and* jazz and should be judged on its own merits. I think that we, as jazz musicians, should do whatever we can to allow Sting to venture into new avenues as comfortably as possible. It's our job to make his music sound the way he wants it to sound, not to try and make him become a jazz musician."

For the most part, *The Dream of the Blue Turtles* is meticulously orchestrated, with compositions consisting of up to 48 tracks to create a lush mix that stands up to repeated listenings. Save for an exquisitely layered saxophone interlude by Branford on "Children's Crusade," and a couple of searing keyboard runs by Kenny Kirkland on "Shadows in the Rain" and the album's title tune, *Dream*... is short on solo improvisations but rich in ensemble textures.

"When you're dealing with big instrumentation you can't open up," explained Branford.



Branford strikes pensive pose in *Bring on the Night*.

"Using various guitars, saxophones, and keyboards, it doesn't take very long for everybody to start running into each other. For me to play an odd note against Kenny, who's playing a major chord against Sting, who's playing a minor chord, it would sound like a train wreck. You have to have freedom through control. You see, our strength is in live performance. We play a lot of the same things but we play them differently, and the energy level is just incredible."

Despite the glamorous trappings, Branford attaches no special significance to touring with Sting, who not only enjoys a worldwide following as a rock star, but is a burgeoning movie star as well, already having been seen this year in *The Bride* with Jennifer Beals, and *Plenty* with Meryl Streep.

"To recognize glamor you have to kinda be into it," said Branford with obvious distaste. "I'm not into it. When we did a gig [at the Ritz in New York's lower Manhattan] and Diana Ross and Jeremy Irons and Andy Warhol came, that didn't mean anything because I'm a musician and I'm not there to be taking pictures with the famous. And if there's one thing I feel sorry

"Pop music is a different set of priorities—you don't have to think as much."

for Sting about is having to put up with that Hollywood crap."

The flipside of touring with a superstar is the exclusivity that cushions Branford from overzealous fans, a luxury he's seldom enjoyed before. "With jazz, you're *too* accessible because the clubs are small. And now that Wynton's making it really big, there's a lot of girls who go to the shows and come up to you and it gets out of hand. But in doing rock concerts, you're completely inaccessible—not just anybody can walk backstage, people don't know what hotels you're in; you're not bothered as much."

Although Branford will be touring Europe with Sting at least through mid-February, he diffuses the notion that he's drifting away from mainstream jazz, or that it's lost its staying power in the marketplace.

"Mainstream jazz will always have staying power because it's mainstream," he assured, laughing at the simplicity of his statement. "Tonality will always win the war against non-tonality. I think that the biggest problem with

jazz is that it became too eclectic and less universal. When John Coltrane was playing, it was very universal—almost anybody could understand it. Whether they wanted to or not is a different thing.

"People have a tendency to react to our music rather than really listen to it. When we [Wynton's quintet] play live, people infer that we don't play with any emotion. To them, to play with emotion means you have to squint your eyes and move around like a snake onstage. If you just stand up and play, then they can't hear. What they don't understand is that when you're playing jazz, you have to think, think, think, all the time. When you have to think about something all the time, you really can't worry about using your body and things like that. Pop music is a different set of priorities—you don't have to think as much."

Which is one of the reasons Branford doesn't get nervous playing in front of larger audiences with Sting's band. "The thing you have to realize is that these larger audiences know half of what the smaller audiences know who come to see us play jazz." Whether playing jazz or pop, Branford uses the same principle in his quest for excellence, even if it may sound a bit elitist. "We [jazz musicians] can't worry ourselves with unseasoned ears, because as musicians you have to worry about what musicians think and not what people think. People don't really know enough to sway me."

Branford's high standards stem from having grown up in a musical family. His father, Ellis Marsalis, is a nationally recognized jazz pianist and teacher who chose to remain in his hometown of New Orleans and tend to his family of seven, including his wife Delores. (Perhaps the swingiest side of jazz the Marsalis brothers have recorded to date is on the LP, *Fathers & Sons*, led by Ellis, who wrote four of the set's five cuts. The album's other side consists of a quintet led by the father-son team of Von and Chico Freeman.)

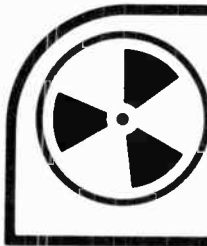
Mindful of the pragmatic side of the music business, the elder Marsalis started Branford on clarinet and alto saxophone, since the chance of acquiring scholarships to conservatories was much greater if one could play double reeds.

But alto saxophone was the only instrument that stuck. Ironically, jazz critics now generally overlook Branford's accomplishments on alto and laud his playing on the soprano and tenor saxophones, both for which he placed first in *Down Beat's* 33rd Annual International Critics Poll for Talent Deserving Wider Recognition.

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MASTERS OF MASTERING: The *Real* Cutting Edge of the Record Biz

by Billy Cioffi

The mastering process, in the simplest terms, runs like this: The producer brings the final mix, on stereo two-track tape, to the mastering engineer, who then adds the final EQing and compression to the tape and oversees the cutting of the lacquer disk. In the case of an analog record, this lacquer eventually goes on to become the metal work-mold from which the vinyl records are stamped. In the case of CD, the information is digitally transferred. Nowadays, the lathes and disc cutter are computer-run, but this is a new development, and the mastering engineer still guides and programs the functions.

When one considers the fact that a dozen or so people are responsible for the final recording process of about 90 percent of the hit records made in the U.S., it's amazing that so little has been written about mastering engineers outside of technical publications. Herewith, three of mastering's dynamic dozen discuss their philosophies and their personal feelings about their invaluable but largely anonymous contributions:

BERNIE GRUNDMAN

When you walk into Bernie Grundman's Mastering, you need only look above the reception desk and view the splendor of the multi-platinum awards to get the feeling you've come to the right place. How can you go wrong with the guy who cut Thriller? From his early days doing jazz at Contemporary Records to his 15 years as director of A&M's mastering rooms to the founding of his own facility five years ago, Bernie has mastered hundreds of hits of all types. Grundman is a superstar within the industry.

"A lot of what we're doing is clarifying the mix. If the mix is well-layered, we can many times do a fair amount of adjusting. It's all done with equalizers. We have sharp ones and broad ones, and we can fool around between the different bands of frequencies to accentuate one area of the spectrum that a particular instrument or vocal is in.

"I've always considered the mastering engineer the sobering influence. When the [artist and producer] get to mastering [an album], it's now getting serious. You know, 'What do we really have here?' You don't really know until you get a disc cut and you go home and put it on your turntable and listen to it awhile. Then you put on some other record to find out how it stacks up. We help do that. It's a Catch-22, because you don't really get that objectivity unless you're doing a lot of other



Grundman examines the grooves: "The mastering engineer [is] the sobering influence."



Perry "tweaks" for the group Bozart: "Take a [master] tape to four different cutting houses and you'll end up with four different records."

Photography by Janiss Garza

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projects. A good mastering engineer can really help out a producer or an engineer in that we're working on so many different things that we're never locked into one particular sound. Right away when he listens to a tape, a good mastering engineer is automatically comparing it with everything he's been doing in the last couple of months, so he knows how it stacks up. We also work on a project only three or four hours at a time.

"It's probably true that different engineers prefer different kinds of sounds: Some of us tend to [go for] a fatter bottom sound, while others of us go for a harsher, more aggressive sound. You try to bring it into line with what's happening, but there's also your feelings about audio and the way a particular type of music should be cut [to consider]. A lot of the time, you're referring to the stuff you've cut that came off well, and that's where a style develops. Personality also enters into the equipment that you have around you. In a way, a mastering engineer is more involved with his equipment than a mixer because we stay in one room all the time. You know your room, you know your monitors, and you know your cutting system inside-out. We work with two different types of machines—a tape machine and a disc-cutting machine. We're changing mediums, and each one—analogue disc, CD, or cassette—has its own set of problems, and it changes with whatever medium you're transferring to."

KEN PERRY

Ken Perry began his career at Capitol Recording Studios in the Sixties. He mastered at Capitol for 13 years before moving to Nashville, where he cut discs for the major producer in that city. After a few years, Perry moved back to Los Angeles and opened K-Disc Mastering. His walls are jammed with gold records from classical to John Fogerty and Supertramp, with an ample amount of country thrown in to round things out. Perry had just



Fulginiti ponders: "It's the final creative [step] and the first manufacturing step." finished the disc-cutting on Rocky IV.

"I think it's a challenge to take a really good tape and see if you can make it a little bit better. It's minute texture changes made by the combination of frequencies, taking into consideration the limitations of the lacquer, and knowing what the lathe does. Great strides have been made in the last eleven years as far as the cutting equipment goes. It's a shame that the pressing end hasn't kept up with it, because we can really do wonders in there, then go to press and have it messed up by sloppy workmanship or bad pressing compound.

"At the [mastering] stage of the game, it's [a matter of] compromises, because you can't diddle too much with the mix; you're going to accent things. On rock stuff, for example, I like to put a point on the kick drum. We can tighten up a mix by put-

ting a compressor on it. Not the type of compression you use in a studio—like 8-or-10-to-1 and compress 10 or 15 dB's of something. We're doing it very gently so we're not squeezing it too much.

"I'm not sure whether in the last four or five years people [have begun] losing their hearing or speakers are being manufactured deficient in the top or better in the midrange, but generally, we're cutting things a lot brighter. I get a lot of stuff where they ask for a more 'aggressive' end product. Usually, it's that way anyway, but I can add 5, 6, or 7 kHz and give it sort of a New York feel.

"You take a mixer on the West Coast and a mixer on the East Coast and their approaches will be totally different. Take a [master] tape to four different cutting houses and you'll end up with four

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MIXING

Continued from previous page

records. It'll be close, but there are differences in textures because you're going through different cutting chains and different electronics. The cutting heads themselves are different, and all these factors end up contributing to the 'sound.' It's a very change, specialized job and there are probably only a dozen or so good cutting engineers doing their thing in this country. People go to different cutting places for different things; [for example,] I would definitely send a [melodic] type of act to a tube situation, because it's very smooth. [On the other hand,] most people who are cutting rock are going to like it on a solid-state system."

GREG FULGINITI

Greg Fulginiti is in the director of mastering at Artisan Sound Recorders in Hollywood. Beginning his career as a sound and mixing engineer at Elektra Records, Fulginiti perfected his mastering skills at New York's Sterling Sound—one of the foremost cutting rooms on the East Coast—with Lee Holcum and Bob Ludwig. He has been at his craft for 15 years and has been responsible for the final icing on innumerable aural cakes. He's cut the top-name artists from Peter Dinklage to Rick Springfield, and everything that falls in-between that broad spectrum. Fulginiti is among the most in-demand of the West Coast disc cutters.

"I don't think I have a specific style. I try to transcend being pigeonholed, and I'm always experimenting with different ideas. Since every tape, every artist, and every producer has their own individual stamp, my objective is to translate that idea onto record, CD, or cassette. I generally have a free rein to go in any direction. In fact, most of the people I work with pretty much leave it up to me and make suggestions [only] after we master it the first time. It's the final creative [step] and the first manufacturing step. I think the [job] of being a disc-mastering engineer is really an unsung profession; the general public doesn't have any idea of what we contribute to a phonograph record. Musicians who haven't made a lot of records have no idea what the process is and really don't realize the importance of this final stage.

"Ultimately, the success or failure of an artist rests in the songs; if you have great material, that's the primary objective. So many of those great old tunes sound horrible, but they're [still] great tunes. I think people can get bogged down in the technical objective and lose sight of what they're doing artistically. They tend to sterilize it and take some of the spontaneity and life away from it. Mastering is a personalized stamp of what we believe offers the best complement to the music. We all have different ideas. It's a real small business, and as much competition as there is in this field, we have an immense amount of respect for each other's work." ■

RUNDGREN

Continued from page 14

like they have done with everything else they've touched. Bearsville—essentially, its erratic course is determined by one erratic individual [Albert Grossman]. Unfortunately, he's got the back catalog. **MC:** Would Warners try and nab that and keep it on the market?

Rundgren: I don't know whether they'll have the opportunity to do that. I imagine, though, he could be offered a lot of money for it, and just depending on what situation he's in at the moment, he may go for it or not go for it. There's no way to tell what the hell he would do; it's not based on any kind of logical, humanoid thinking.

MC: Would your contract have been up had they not gone out of business?

Rundgren: Yeah, it would have been up, except that fucking around with me was another Bearsville thing—happened for about the third time. Ya know, just as I had satisfied the contractual obligations, they'd look for something—a hook—and fuck with me some more. Mostly because Albert likes publishing, he likes to get the publishing. And, there'd be no way he'd get the publishing if I signed with a new label.

MC: So he has a lot of your back publishing.

Rundgren: He has almost all of it, yeah.

MC: What led to the deal here at Warners?

Rundgren: Well, it just, eh, worked out. They made a substantial offer that nobody else was willing to make, and also we managed to work out some revolutionary concepts in the contract that satisfied me.

MC: Can you go into that?

Rundgren: I suppose. Maybe they don't want everybody trying this, ya know, whatever, but, [I have a] history of not following a particular course, as you mentioned before. I make records that I feel like making. In my own way, I'm as erratic as Albert Grossman. Recognizing that, the deal calls for a certain number of albums that Warner Bros. likes and if I deliver them the albums they like, then the contract is satisfied. But, if at anytime in the contract I deliver an album that I really like that they don't like, they'll put it out anyway; it just won't be counted as one of the contract albums. But I get the record out, so the record gets exposed. I get what I want, which is all I care about. It eliminates any kind of pressure for me in terms of making a record. I don't want to make records under the circumstance of "Will they accept it or won't they accept it?" I don't have to think about that. Just make the record, they might accept it; if they do, fine, if they don't, it'll come out anyway. It just extends the life of the contract, and the bottom line is, I usually don't care who's putting out the records as long as they get out. I should feel privileged. I see so many artists who lose it altogether.

MC: When did you record your new album, A Cappella?

Rundgren: It's been done for a year-and-a-half.

MC: Did you have any idea who you were recording it for at the time?

Rundgren: For me... ■

MARSALIS

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This is especially praiseworthy given the fact that 1982 was the first year that Branford dedicated full-time to playing tenor sax.

Ever respectful of tradition and the reed masters who preceded him, Branford is consciously eclectic in his playing, often evoking the various styles of Coltrane, Sonny Rollins, Lester Young, and Wayne Shorter. When broached with a hypothetical situation in which someone might flatteringly comment on another player sounding like *him*, Branford balks at the idea, even though his playing is quite identifiable on its own.

"I never really think about that kind of stuff," he claimed. "That would be nice but I'm not really playing to hear that. I'd feel much more comfortable just hearing cats who can play like Coltrane or Sonny Rollins or Lester Young. To hear younger musicians 17 and 18 playing in the style of those guys means that jazz'll be around for the next 20 years. I meet guys who tell me, 'Yeah man, I got all your records,' and I say, 'Don't do that, because that's like starting backwards.' I think it's much more important if they do the research and check out the other guys than to spend time listening to me because I'm still trying to get my stuff together.

"Every musician I know who's older than me, their whole concept is 'Establish your own sound so people will know that it's you,' which is so self-serving to me. And it's not a very musical way of looking at things. I believe in adaptability. When I hear songs, the first thing I ask myself is 'What can I learn from this song?' And the only way I can figure that out is by listening for references. Like when I was playing for Dizzy Gillespie on his new record: I'd say, 'Well this sounds like a tune that Sonny would play on,' or 'This sounds like a tune that Coltrane would play'; and I'd play in *that* vein, but I'd play it the way I wanna play it. So even though I sound like those guys, I will always have my thing stuck in there somewhere and I will always approach it like that."

While Branford is in the process of compiling material for his next solo recording, he maintains a high regard for Wynton's new album, *Black Codes From the Underground*. "That record is incredible," asserted Branford. "It's the best record we've done yet, by far." Considering the youth and continuing growth of the Marsalis brothers and their musical cohorts, there's little doubt that their "best" will most assuredly be topped by "better." ■

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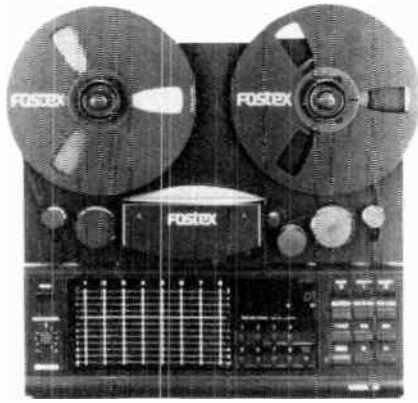
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FIELD TEST



SUBJECT: Model 80 8-Track Recorder/Reproducer
MANUFACTURER: Fostex/Norwalk, CA
TEST SITE: Sounder Recording, Granada Hills, CA
REPORTER: Mark Gordon Creamer

As much as I respect the big and powerful, I must admit that I have always been a fan of the underdog. I'll always root for cunning against brute force, whether in sports or fine machinery. This zealotry is offset, however, by my professional attitude when it comes to recording equipment.

Before I got a chance to work with the Fostex 80, I never would have considered an eight-track machine with such a narrow tape width (1/4"). I can tell you that I am very surprised and have found the Model 80's utilization of this format to be pretty remarkable.

On the left of the 80's control panel are a power switch and a pitch control with a +/- 10-percent capability.

The meters on the 80 are peak-reading LED's with slower fall-back characteristics which I found to be pretty good and highly visible.

To the right of the meters are the Record Track Selector buttons, one for each track, with an extra button marked Input Monitor that switches all of the channels to an input condition.

Above these buttons is the Tape Time indicator, which is an LED array that reads both + and - in minutes and seconds, and a Reset button that sets zero.

Along with the obligatory Transport controls of Stop, Play, Fast Forward, and Rewind, there are some new controls that make the tape handling of the Model 80 pretty impressive.

There are two buttons marked Memory 1 and 2. These set two independent locations that some of the other function buttons can act upon.

Two other buttons are marked with icons that translate into Auto-Search buttons. One will find the Memory 1 location, and the other will locate the pre-set zero.

When activated, the Auto-Play button automatically plays the tape after any of the search functions are used.

Another button with an icon is the Repeat button. This one enables the machine to shuttle between two points. That is to say, if the machine is in Play and arrives at the Memory 2 position, it will rewind to the first memory position. If the Auto-Play button is activated, the machine will shuttle between the two settable points until the swallows actually arrive in San Juan Capistrano, or you stop it on your own. This is a professional feature that is used when rehearsing a portion of the music or when doing playback alignments on the tape machines.

The back of the machine has eight separate RCA (or phono) inputs and outputs. The inputs are set up in a similar fashion to the 80's predecessor in that Channel 1's input also feeds the input signal to Channel 5, Channel 2 feeds 6, and so on. On the Model 80, however, if a cable is plugged into Channel 5, that channel is automatically disconnected from Channel 1's feed. This allows the Model 80 to be used, not only with its companion Model 450 mixer, but with just about anything on the market.

There are two 1/4" phone jacks on the back of the machine that make one-man recording a great deal easier. The first is the Punch In/Out jack (this is used for foot pedal punches) and the second is used for foot pedal actuation of the Go to Memory One and Play functions of the machine.

There are two multipin jacks that are used for the new (but very hard to get at this writing) synchronizer and remote controls and some other remote switches.

The final thing of note on the back panel is a switch that selects whether or not the machine is using the onboard Dolby C noise reduction system.

HOW IT SOUNDS:

The Fostex Model 80 is a pretty remarkable machine. For its small size the little recorder packs a lot of power, especially when it comes

to tape handling. When it's searching a memory point, whether the Zero or the Memory, the 80 doesn't just find the point and slam on the brakes, or finally rest at the point after a series of overshoots. It actually slows the Fast Wind speed until it hits the mark and stops. This is the type of tape handling you would expect from expensive professional machines.

For people who are working alone, the optional foot pedals are an excellent idea. I can't tell you how many times I've had to find a place in the music that would allow me to stop playing whatever instrument I was playing and try to hit the Record button (without doing damage to either the machine or my hand), and then attempt to play as if nothing had happened. There is not only a Record In/Out foot pedal jack, but also a Return to Memory 1.

The frequency response of the Model 80 is phenomenal, considering the narrow individual track width. When I listen to the recordings that I've made with the 80 and the Fostex 450 mixer, I keep thinking that it must be done with magic. While the amount of low-frequency/high transient channel-to-channel crosstalk is a little greater than other formats, the sound has a punchy bottom and a clear top.

Another thing that makes this machine so remarkable is that you can actually bounce recorded material to an adjacent track without any problem at all. In most eight-track situations, this effectively gives the user an additional track before an internal sub-mix.

All in all, the Fostex Model 80 is a great machine, and part of a pretty powerful recording system that includes the Model 450 mixer, the Model 20 two-track with a third cue track, and the synchronizer.

There are some things critical to any recording that must be carefully followed when using small format machines. The heads and the tape path must be kept clean and in good shape. It is advisable to use high-quality recording tape and keep the machine aligned for the particular tape that you are using. Fostex also manufactures a great little test-tone generator called the TT-15 that, used in conjunction with their 9100A test tape, will work nicely.

Following standard recording rules, the Model 80 works better than I would have thought any machine of its size could. With a price tag of \$1995, it's a surprising little machine and a good buy. ■

If you have, or hear about, something new, write to me: Mark Gordon Creamer, c/o Sounder Recording, 17021 Chatsworth St., Granada Hills, CA 91344.

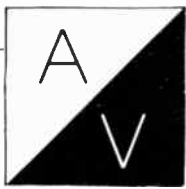
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by Billy Cioffi

AUDIO UPDATE

From Small Things, Baby... .

24-Track Studios

Present Time: One of the Valley's best high-quality/low-budget bargains has been as busy as ever lately. Keyboardist Bob Harris just wrapped up a solo LP that he produced himself, with the engineering duties handled by studio owner Bob Wuster. Playing on the project were a pair of Harris' fellow Zappa alumni, Steve (Alcatraz) Vai and Tommy Mars... . Producer Art Rothafel just booked the room for a series of commercial spots for the Guitar Center Music Stores. Wuster is also on this project... . Tribal Records recording artist Javany just finished up an LP, tentatively titled *Brighter Than Color*, with producers Bert Martinez and David Schwartz. Engineer Irwin Kramer just finished a project with Jon Voldstad, better known as Darrell on the *Bob Newhart Show*; it features guest tracks by Sneaky Pete. The dates were produced by Don Kaplin and Lyle Royce... . Artist Barbara Page just completed an EP with producer Jac Mehanovic; Bruce Ablin was at the console.

Capitol Recording Studios: MCA metal rockers Stone Fury currently tracking in Studio B with producer/engineer Michael Frondelli; Charlie Paakkari's assisting. L.A. golden girls the Bangles are preparing to master their latest CBS offering with producer David Kahne and engineer Wally Traugott... . Studio C activity has recently centered around the *Rocky IV* soundtrack, with producers Vince Di Cola and Ed Fuge at the reins. Tony Papa is at the console, with Peter Coell assisting.

Amigo Studios: The Franchise, an eight-piece R&B/pop/ska band featuring Josh Harris, former member

of the Untouchables, recently tracked two songs written and performed by TV personality Steve Edwards. The session, documented on video for a special *Hollywood Closeup* segment hosted by Edwards, aired last Saturday. The songs have just been released together as a single on Alshire Records.



Primerack's Danny Tarsha (lower right) sits at his automated Soundcraft board with members of Hawk.

Group IV Recordings: TV music-master Mike Post teamed up with Rick James, Isaac Hayes, and Walter Murphy to score an upcoming *A-Team* episode, "The Heart of Rock & Roll!" Recording and mixing the project was Andy D'Addario, assisted by George Belle... . Quincy Jones and Tom Bahler used the facility to record the underscore for the soon-to-be-released soundtrack LP, *The Color Purple*, with engineer Dennis Sands... . Sha-Na-Na were in laying vocal tracks on three original songs for a *Fall Guy* episode with engineer Andy D'Addario, assisted by George Belle for 20th Century Fox TV... . Jack Nitzsche and orchestrator Michael Hoening are mixing the soundtrack for *Jewel of the Nile*, with engineers Dennis Sands and Andy D'Addario at the console.

Fast Forward: Pop/metal group the Veggies are in cutting a tune for their upcoming video. Troi Martin, John Baltic, and Vicki Jade are credited with both writing and producing the project. Studio owner Shepherd Ginzburg is at the controls... . Songwriter Ed Montes is tracking two R&B/pop tunes that he has high hopes for. The tracks are self-produced and Shepherd is engineering.

The Sound: Product HI-TECH GETS HIGHER

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Synclavier's Direct-to-Disk Recording System

Used in conjunction with the Synclavier, this innovative system will offer a tapeless digital recording system and post-production facility. The system features four tracks of recording-to-disk at 50kHz with storage of up to 500 megabytes. The production model features up to 16 tracks. The direct-to-disk system is controlled from the Synclavier 32-track digital recorder. Complete vocal and instrumental tracks can now be recorded continuously. For example, a user can incorporate a recording of an acoustic instrument or vocals into his existing Synclavier polyphonic-sampled, synthesized, or MIDI tracks. The system also offers polyphonic sampling, SMPTE, velocity/pressure keyboard, music printout, and guitar interface. As many engineers would tell you, this product represents another step toward the ultimate elimination of tape as a recording device. The Synclavier's ability to take a long sample is a big step in changing the face of the recording studio as we know it. It is quite possible that the use of faders, EQ, and the traditional recording outboard setup will be obsolete within the next ten years.



Nady with his wireless Lightning.

The Nady Wireless Guitar

When John Nady first introduced his wireless mics, it was a revolutionary step for the singer. For the first time, a vocalist could be amplified and yet free from the constraints of cable. Nady, regarded as "the father of the wireless systems," has recently introduced the first production *guitar* with a built-in wireless transmitter. The Lightning, as he calls it, no longer requires the short audio cord which usually joins the instrument to a wireless transmitter bodypack. The guitar is *completely* wireless. According to Nady, cables often cause high-frequency losses, AC hum, and audio degradation. By eliminating cables, the system can actually be superior to that of hardware.

The Lightning has a Strat-style body of alder with a through-the-body maple neck. The guitar's fingerboard is of ebony, with jumbo frets. The Lightning's body has an off/on LED switch indicating that the transmitter is functioning. The transmitter is powered by two 9-volt batteries, which can be changed without the use of tools from a hinged cover located on the back of the instrument. The axe also features a standard jack, so it can also be played with a cord if desired. The system itself carries a range of up to 200 feet under adverse conditions and 1500 feet in line of sight.

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The Image: Q&A

RUNDGREN: VIDEO ABSTRACTIONIST

Among his other talents, our cover subject is an innovator in the realm of video. Here are his thoughts on the medium:

Q: When did you first become involved with video?

A: In 1974, I had a video studio in my house. I had a little 3/4" machine and video synthesizers, switchers, and cameras. It was just like my own little studio in a very small room. I didn't do performance or anything like that—I'd take classical or electronic music and just do abstract things. I was into exploring abstract stuff.

Q: Like some of the things you showed onstage during your Back to the Bars tour?

A: Yes, that's essentially what I thought video music was; instrumental music and video, that was the ideal. I would never use a song with lyrics. That came much later. I felt it was possible to do [a video of] a song with lyrics but, for the most part, it seemed counter-productive, because music that doesn't have lyrics is evocative in more ways. I thought there would be a visual language that would be evocative without being totally concrete. When you listen to music, especially without lyrics, you don't get the same vision all the time.

Q: So you think the literal rock video fails because it's a passive rather than an active experience?

A: There was always [visual] performance of some kind or another used in [music] promotion, going back to [the Fifties TV show] *Your Hit Parade*. People got up and they sang the song, and occasionally they'd get [some] production values and have the Shindig dancers, maybe a little light show or something going on. It's gotten to completely incredible proportions today! Once in a while, somebody will do [a music video] that will stand on its own visually, but in terms of a whole genre, I see [the video form] as a whole other thing. First of all, [from my perspective,] you would not go to the trouble to do video to a piece of music that you didn't like in the first place. Music video nowadays has been so defined by what the single is, and the single is generally the most banal thing that you've got. Because you don't want to challenge people, you want them to *floowwww* with it! So you take the most boring piece of music you've got and try to put some visual to it—it's completely counter-productive. You should be taking the *most* interesting piece of music and try to put something evocative to it.

Q: Have you done any film scores? You'd seem to be a natural for the job.

A: I haven't done any film scoring because of the nature of the film industry. I don't live in Hollywood, so I don't shmooze around and get offered many. Nine times out of ten, if you do get offered one, it'll never get off the ground or it will get shot and never get released. I've been asked to do songs a couple times. I've done it for [critic-turned-screenwriter] Cameron Crowe twice, but both times the producer vetoed the songs. [Laughs]

Q: How do you feel about MTV and all the rest?

A: I never watch it at all, so I really couldn't tell you. I never even turn it on. I occasionally turn on *Night Flight*, because they have a little more thoughtful compilation of programs based on visual quality.

VIDEO UPDATE



VIDEO PARTY: Henry Selick, director of Fishbone's five-minute music video, "Party at Ground Zero," receives congratulations from 3M's David Crist (right) and AFI's Vicki Costello (center) for winning the '85 3M New Talent Award.

School Daze: Perusing the *Village Voice*, I noticed an interesting review by Lenny Kaye in his Tube Music column concerning an eight-part BBC series now being broadcast on PBS called *Rockschool*. Only the English could come up with a show that explains how to play and/or listen to the various forms of rock & roll. As Kaye puts it, "Putting rock on public television may signal a clearing in the Blackboard Jungle, or it may mean that the domestication of a once wild music is complete." The show uses a three-piece group consisting of guitar, bass, and drums (the old power trio format) to explain the ins and outs of playing techniques and instrumental approaches, a bit of theory, and an equipment overview (for instance, the difference between tube and solid state amplifiers). Guest artists on the show—Gary Moore, Nile Rodgers, Bootsie Collins, John Entwistle, and others—talk about their craft. The show apparently helps the interested viewer by defining and demonstrating various recently coined technical terms that have become essential language for today's musicians (i.e., hammer-ons and pull-offs). The show devotes installments to such individual genres as blues, heavy metal, funk, reggae, and "Something Called the Future." The big question I have is, when are we going to see it in L.A.? The answer greeted me over the weekend as I was punching my way around the dial. With absolutely no fanfare, KCET (Channel 28) has slipped the series into its schedule

on Saturdays at 2:30. Check it out. **Better Luck This Time:** ABC-TV will broadcast the National Academy of Video Arts and Sciences' Fourth Annual American Video Awards this fall; it's the first time a major network has carried a video awards show. The program was taped for future broadcast November 20 at the Wilton Theater. A/V hopes those network honchos take a good long look at the embarrassing MTV Awards, which, according to *Rolling Stone*, "had all the failings of a rock video. It was too colorful, too crowded, too brash, tried too hard, and had far more style than content." Well said.

Purple Pain Dept.: Citing the ever-popular "creative differences," director Mary Lambert apparently has resigned from the helm of the new Prince film. As if you couldn't guess, "The Kid" his own bad self is now calling shots. . . . Moving right along in the "less filling/looks great" division, former Prince-ette Apollonia joined the cast of *Falcon Crest* on November 1.

Movie Music: British popsters Wang Chung recently completed their first film score, for director William Friedkin's current film, *To Live and Die in L.A.* The band's Jack Hues and Nick Feldman initially wrote 90 minutes of instrumental music for the film. After viewing a rough cut, they returned to the studio and wrote four songs, including the title track. Geffen Records has released the soundtrack in conjunction with the film.

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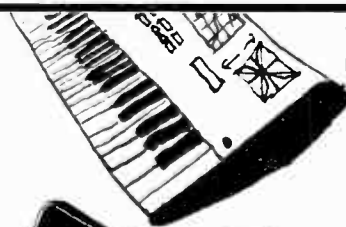
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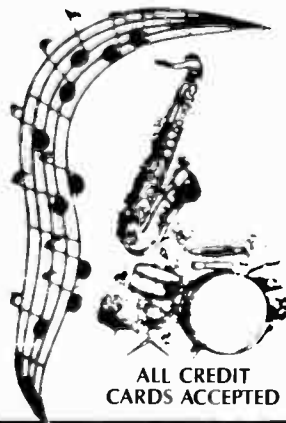
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Reviews

CONCERTS

Photo by Abe Perstein



Nevilles: The family that sways together stays together."

Neville Brothers

*At the Palace
Hollywood*

The Gulf Coast wasn't the only place a hurricane hit in recent weeks. The incredible Neville Brothers blew into town with their biting blend of R&B, funk, jazz, blues, gospel, and New Orleans mambo—demonstrating decisively that the family that sways together stays together.

The bill of fare was hot buttered soul on a Crescent City roll, and the packed house fed voraciously on the kind of rubbery rhythms that dancers dream about. The Nevilles' sound is steeped in New Orleans tradition—everything from the jumpy joy of Huey Smith & the Clowns to the complex corner pocket wizardry of Professor Longhair to the strutting parade chants of the Mardi Gras Indians. And when they spike that mix with modern flavors from their own trick bag, the good times roll and how.

Rhode Island's Roomful of Blues—the big band from the little state—opened the show in their typical swinging fashion. Guitarist Ronnie Earl is a superb blues player, at his best when evoking the shuffle sounds of T-Bone Walker or Johnny "Guitar" Watson. New singer Curtis Salgado worked hard—too hard on some tunes—exhibiting the kind of arthritic vocal mannerisms that you used to hear from John Hammond or Jerry LaCroix. Highlights included pianist Ron Levy's spirited workout on Slim Harpo's "Te Ni Nee Ni Nu" and Salgado's rousing reworking of Gary U.S. Bonds' "New Orleans."

The Nevilles blasted off with the Mardi Gras street anthem, "Hey Pocky Way," and veteran concert-

goers immediately began to look around for something sturdy to strap themselves to. The Brothers commandeered the stage like bayou *banditos*, especially Cyril and Charles with their black jumpsuits and berets. Cowbells clanged and they were into Little Willie John's "Fever," showcasing some beautiful four-part harmony and a hot alto sax break by Charles.

As if to show that the family business is in fine hands, they brought out Aaron's son Ivan, who took over Art's keyboards and led the band through "These Times Are Better Now." It was a bit more uptown than you might expect, but it was unmistakably Neville-ized.

Brother Charles' alto was centerpiece for Ellington's "Caravan." Cyril beat his percussion rack like a stepchild, as Charles' sax slithered around the Duke's jungle beat. Art's funky blue singing was featured on "Mojo Hannah," a wild call-and-response number from their live LP.

It's probably safe to assume that more than one person present was eagerly awaiting "Tell It Like It Is," the 1966 slow burner that gave most of the country its first taste of the awesome voice of Aaron Neville. The Palace crowd hushed and jaws hung open in disbelief as he recreated the chilling vibrato and sky-rocketing falsetto that many had probably assumed were studio trickery on record. After hearing what this man can do, I'll bet a lot of fledgling vocalists headed for the want ads in search of a more realistic career direction.

After a very energetic (but unnamed) new tune, they rolled into

"Fiyo on the Bayou," the title cut from their 1981 A&M LP—you know, the one that Keith Richards says he wants to be buried with. Cyril spread out a bubbling percussion base for Art's screeching keyboard and Charles' tasty soprano sax. Cyril then took over lead vocals for their famous medley of "Iko Iko"/"Brother John." Art's organ solo pumped the band up to full power before Cyril slipped smoothly into the neatest version of "Do You Wanna Dance?" I've ever heard. Pausing only long enough to throw in a few snatches of "The Banana Boat Song," they ripped into Rockin' Sidney's runaway Cajun stomp, "My Toot Toot."

Special mention goes to their band—beatkeeper Willie Green, bassist Darryl Johnson, and guitarist Brian Stoltz—for fueling the fire so expertly. What a show!

—Jim Maloney

UB40

*At the Greek Theatre
Los Angeles*

Los Angeles' eagerly awaited performance by reggae-pop band UB40 kept a full house on their feet throughout the hour-and-a-half set. To what appeared to be a relatively new crowd of fans, the lengthy set offered a generous sampling of the band's material.

Though many reggae purists today denounce UB40's current success by labeling it "corporate reggae," the band's special knack for making reggae-pop hybrids has unquestionably opened up the reggae experience to Americans. Even if co-leader Ali Campbell comes off a little too cocky for his pants, UB40's ascension to success—viewed in the light that not so long ago these guys were unemployed Birmingham youths who opted for music over gang violence—is remarkable. In the short span of their existence the band has established its own label, DEP International, which acts as a recording base for such talents as Mikey Dread and Winston Reedy.

From the band's heavy, bass-driven rhythm section and its majestic horns (Patrick and Buttons, who've gigged with everyone from Aswad to Dennis Bovell, were recruited for the tour) right down to its elaborate sound system, UB40 puts on a compelling show. They seem to have found the formula that works—talented players, charismatic leadmen and a strong body of peppy pop tunes. One can only complain that too many of the original, more socially conscious tunes have been supplanted by the band's more popular reggae-style covers.

Among the evening's highlights was a better-than-recorded version of Astro's "D.U.B." off the *Geferly Morgan* LP. Astro's rap/toasting talents exemplify the band's closeness to a DJ-style reggae which is emerging out of Birmingham today.

And yes, much to the crowd's delight, UB40 chose not to overlook its cover hits, "Red, Red Wine" and "I Got You Babe," even if Chrissie Hynde couldn't be there to perform the latter.

Opening for UB40 was San Francisco's new claim to fame, the Uptones. Though the band lacked UB40's tenured professionalism, the Uptones' youth and energetic ska/funk material suggest a promising future. —William Clodfelter

Night Ranger

*At Universal Amphitheatre
Universal City*

In a mere three years since its debut LP, Night Ranger has managed to establish itself in the rock & roll elite. The band is the heir apparent to the "corporate rock" throne currently owned by another Bay Area outfit, Journey. At their three Southland appearances (two at the Universal Amphitheatre and one at Irvine Meadows), Night Ranger presented a textbook-perfect example of how to succeed in rock (without really taking any chances). While their records are tailor-made for radio play (in other words, *wimpy*), their shows are practically guaranteed to keep the fans on their feet. For what Night Ranger may lack in originality, creativity, and musical integrity (all the things that critics love), they make for in sheer energy onstage.

With mad axemen Brad Gillis and Jeff Watson—and especially bassist/frontman Jack Blades—sprinting all over the stage in both random anarchy and deftly executed choreography, Night Ranger's musical limitations were easy to overlook. Although the band still owes a heavy debt in both their material and stage show to mentor Sammy "Van" Hagar, they do have their unique points. Their stage setup—with keyboardist Alan "Fitz" Gerald (looking like a NASA space shuttle repairman) and drummer/singer Kelly Keagy (with the G.Q. look) bookending the three long-haired rockers—was effective; the dual lead guitar interplay between Gillis and Watson was state-of-the-art (with Brad Gillis taking the cake as the most distinctive lead guitar stylist since Van Halen); and Keagy delivered some of the best behind-the-scenes singing since Phil Collins. All that, combined with the fact that songs like "When You Close Your Eyes" and "Sentimental Street" sound much more powerful and dynamic onstage, made the Night Ranger show pretty convincing.

UniAmp opening act Taxxi did little but prove that they could well be the most boring rock band in history. Their set consisted of their lone hit, "I Don't Know How to Say I'm Leaving," cloned eight times. For the Irvine show, Cheap Trick proved to be engaging as always, but in dire need of restoring the song-writing prowess they once displayed.

—Stu Simone

Reviews

ALBUMS



Robert Palmer

Riptide
Island

British soul singer Palmer has been making records under his own name since 1974, drawing consistent critical acclaim and scoring an occasional hit or near-hit ("Bad Case of Lovin' You," "Johnny and Mary," "Every Kind of People") before slipping back into cultish semi-obscure. Ironically, a one-off stint this year as writer/singer for Duran Duran-spinoff the Power Station has at last given this distinctive artist the visibility his work has long deserved. While Palmer is not yet a household name, he may well be when *Riptide*, his first post-Power Station LP, gets into circulation. On the new album, Palmer has handed over the production reins to Bernard Edwards, who also produced the Power Station LP, in order to concentrate on his primary skill—singing. But don't expect a repeat of that album's brittle harshness and prefab songs. *Riptide* may be more uptown than such previous Palmer classics as *Pressure Drop*, *Double Fun*, and *Clues*, but it nevertheless fits quite snugly into the artist's body of work.

Each side begins with a restrained ballad before breaking a sweat with a trio of soul/rock workouts. The most compelling of these are "Didn't Mean to Turn You On," in which Palmer ironically reworks a come-on song by a New York nymphette into a sinuous and bitersweet nocturne (à la Edwards' old band, Chic); the slippery "Trick Bag," which employs the staccato delivery the singer purveyed in his classic '74 cover of Allen Toussaint's "Sneakin' Sally Through the Alley"; and the devastating "Addicted to Love," a chunky honker in the style of "Bad Case of Lovin' You." The first single, "Discipline of Love," sounds like the follow-up to the Power Station smash, "Some Like It Hot."

Once again, Palmer proves his worth as an interpretive singer: The album's five outside songs seem cut from the same cloth as his three originals. In this sense, fans of Paul Young who haven't really heard Palmer are advised to give him a close listen. My only quibble is that

the LP's eight songs don't provide enough variety for an artist of Palmer's stylistic range and depth. *Riptide* could've used a "Johnny and Mary," "Give Me an Inch Girl," or "Fine Time" to give it quantity commensurate with its quality.

—Bud Scoppa

Joe Walsh

The Confessor
Warner Bros.

Walsh's latest solo effort recently came out, amid seemingly universal indifference. Unfortunately for him, the only thing Walsh has going for him is taste and a sense of balance. In a checkered career with the Eagles, the James Gang, and as a solo artist, he's rarely garnered anything but marginal attention.

I ask myself why this is, as I listen to the album, which boasts a number of red-letter tunes, headed by the title track. Then I remember that the first time I listened to it, I didn't like it in the least, thinking it had reached the point of embarrassment at its pretentiousness. "Absurdly exciting," I thought to myself, "as far as it goes—but it doesn't go too far." It snuck up on me one day on the way home from work; upon arriving back at my record collection, I tore the disc from its sleeve and put the song on. It was great. It seems to me that this reaction points out a central characteristic of Walsh's output as artist: He's not excessively flashy, just a hard player and sharp writer who'll catch up to you if you stay put long enough. It was this consistency that finally won me over.

The very next song, "Rosewood Bitters," is the antithesis of the opener—short, sweet, and bred for airplay. That's not to say it's a throwaway. It's a straightforward, melancholy lyric that Walsh pulls off well with his reedy voice. In "I Broke My Legs," we follow a latter-day Don Juan through a misfit romance with his "baby": He picks her up in a shopping mall, wines her, dines her, takes her to the movies, to Vegas, and finally to Aspen, where he breaks his leg (thus the title), after which his "baby" dumps him for another guy. The stuff of sagas, packed into a three-minute song. That's genius.

The last song is, appropriately enough, about Joe and his guitar: "Fifteen years this guitar and me played every song we know / Fifteen years in a row." There's the inescapable tongue-in-cheek quality about the song, the same humor that distinguishes the album and the writer. Walsh's wit, guitar voice box, slide, and his writing abilities should enable him to hang around another 15 years, which may be long enough to let everyone catch up to him. —Vince Cummings

Vandenberg

Alibi
Atco

German metallurgists Vandenberg made a promising debut a

couple of years back with an album that deftly mixed Van Halen's no-holds-barred explosive attack with the Scorpions' refined, methodical approach. Could they become the Einsteins of rock? True, the four rockin' Huns (with such hopelessly Teutonic names as Jos Zoomer and Bert Heerink) may be one of the more derivative bands in a rather stagnant genre (is Krokus really that much advanced over AC/DC?), but while Vandenberg may never attract as much attention as the Hindenberg, they won't go down like a Led Balloon, either.

For the first three tracks, *Alibi* comes on like the next *Pyromania* or *Back in Black* hard-rock classic, but alas, axe-slinger Adrian Vandenberg will have to come up with a good alibi to explain where his songwriting went for the rest of the LP. The last track, "Kamikaze," gets off to a great start, but the vocals never come in and it ends up being an average instrumental. Oh well. But those first three songs alone—"All the Way" (which is marred only by some clichéd siren/c.b. radio sound effects), "Pedal to the Metal" (perhaps the ultimate heavy metal anthem yet forged), and "Once in a Lifetime" (a rock ballad that could easily have reeked of "sell out" but is redeemed by an irresistible chorus)—make *Alibi* a must-listen for hard rockers everywhere.

—Stu Simone



The Adventures

The Adventures
Chrysalis

From the first sounds of the opening "Send My Heart," you know this is going to be more than another bit of generic flotsam from the umpteenth British Invasion. The first thing you'll notice is the beauty and strength of the harmonies behind lead singer Eileen Gribben's crystalline voice. Then the band's crunching rhythm section and a ringing guitar appear on "Always," combining to create an alternately punchy and dreamy aural swirl. "Another Silent Day" begins as a chant but transforms itself into a harmony-laden rocker that recalls the early Jefferson Airplane. A harder folk-rock edge is displayed on "Love in Chains" before Side One mellows out with the lovely "When the World Turns Upside Down."

The LP's second side shows a wider stylistic range, but with an underlying debt to late-period Roxy

Music. The dreamy "Feel the Raindrops" for example, effectively borrows those quirky little percussion effects that are scattered throughout Roxy's *Avalon*, while "Don't Tell Me" billows with a Ferry-like ethereal fog. After the lone standard song, "Nowhere Near Me," the album closes with another languorous mood piece, "Lost in Hollywood."

You may not have heard much about this talented young band, but *The Adventures* is nonetheless one of the most auspicious debuts of 1985.

—Martin Brown



The Lucy Show

Undone
A&M

England's Lucy Show is a guitar band that sings of thrashed-upon hearts but sounds a good deal more sincere about it than most of its fellow gloom groups. The opener, "This Is No Heaven," hardly sets a fiesta atmosphere, but the track's heavy echoes and ominous bass line are mated with a haunting chorus that's downright catchy. After the fairly buoyant "Resistance," the band descends into the shadows with "Wipe Out" ("This is a scream, being caught in between") and "The Twister," which somberly asks, "Angels, are you dead?" The lively "Undone," an upbeat tune with downbeat lyrics, gets Side Two moving, while "Better on the Hard Side" employs a slow, stressful build-up that opens into a violin-accented, hard-driving climax. "Remembrances" then jumps in on the end of "Hard Side," its bright simplicity soon interrupted by a gripping guitar line. This is the tune that hooked me on the Lucy Show—it builds ominously, never really resolving, and adds only a brief coda of muted thrashing noises as a futile release of tension before the next song. Don't miss the Lucy Show. Although they portray life darkly, they do it with heart, inventiveness, and restraint.

—Patricia Cook

Mark Isham

Film Music
Windham Hill

I must admit that the title of this album at first turned me off, and I had to find the right mood to listen to it. However, I was pleasantly surprised, and readily realized that film music is changing in these days of electronics and special effects. Also, we have come a long way

from the Mancini's and the Jerry Goldsmith's (which is not to say that these two examples haven't produced some of the most excellent film scores—it was just time for a change). Isham is a first-rate composer in this genre. The three films depicted on *Film Music* are *Mrs. Soffel*, *The Times of Harvey Milk*, and *Never Cry Wolf*. The entire Side Two is devoted to the last of these, and is probably the most affecting of the three. The use of bassoon and bamboo flutes, as well as Tucky Bailey playing glass, offers a unique sound, and although I didn't see this film, I was easily able to visualize some haunting scenes of my own. "Mrs. Soffel" is a very moving score for an obviously tense and dramatic movie; "Harvey Milk" is a low-key, understated theme, and can become a little boring without the visuals. All in all, though, an interesting and absorbing album of neoclassical music.

—Frankie Nemko

April Wine

Walking Through Fire
Capitol

April Wine has been trying to break out of the middle lane of the road to success for over a decade, and their latest offering, *Walking Through Fire*, sounds like another desperate attempt at stardom that falls short. The band axed their longtime drummer and bass player, replaced one lead guitarist with a keyboardist, enlisted the songwriting talents of Jim Vallance (Bryan Adams' partner in song), Kim Rew and Vince de la Cruz (Katrina & the Waves), and Eddie Schwartz (who wrote "Hit Me With Your Best Shot" for Pat Benatar), mixed the LP at the infamous Power Station in New York, etc., etc.; the results, not surprisingly, are all too familiar. The world can get by without more sappy, bland ballads and predictable, lightweight rockers. The first three songs on Side Two are at least marginally interesting, and bandleader Myles Goodwin's vocals are as fine as ever, so there is still hope for this bunch of Canucks, but April Wine is still warm California Cooler to these tastebuds. Anyone for sour grapes?

—Stu Simone

Izhak Perlman & the Israel Philharmonic

J.S. Bach: Concertos
Angel

Thanks to *Amadeus*, Mozart may be hogging most of the classical headlines these days, making it easy to forget that 1985 celebrates Bach's tercentenary. This timely release of the *Violin Concertos in D Minor and G Minor*, along with his *Concerto in C Minor for Violin and Oboe*, on Angel Records, does something to help redress the imbalance. All three pieces are played by virtuoso Perlman, who is joined on the *C Minor Concerto* by oboist Ray

Still, from transcriptions of three harpsichord concertos that are assumed to be Bach's own arrangements from the lost original violin manuscripts. But if this is all slightly confusing, it doesn't detract from the music itself, which is presented here in a technically superb recording. Perlman leads the energetic Israel Philharmonic in a well-paced performance of all three concertos, recorded in Tel-Aviv, that jump off the grooves with emotional drive and *chutzpah*. But it is this sheer emotionalism that ultimately also serves to weaken Perlman's—and the orchestra's—overall effect. Tel Aviv and the hot blood of the Mediterranean notwithstanding, this is still Bach—and Baroque—and all the players are guilty of a slightly overblown, over-florid interpretation that leaves such truly Baroque instruments and sounds as the harpsichord sadly buried in the overromanticized bluster. For those who like their Bach "heated up a little," Perlman's performance won't disappoint, but for the purists, it may be a little too spicy.

—Iain Blair

SINGLES

Hi, did ya miss me? "Who. . ." from Sahara Hands gets us off to an interesting start this time. It's a soft, jazzy tune, kind of lightweight Steely Dan—pleasant arrangement, but ultimately unsatisfying. "Optical Illusion" is pretty, but without substance. I guess "wimpy" would be another word for it. . . . "Everywhere Girl" from *Dreams So Real* is another contender in the "bands from Athens, GA" category, sounding so much like R.E.M. that it's not funny. This band has cloned the sound perfectly. Accepting that for what it is, the song is pretty good—it's sung convincingly, and the guitars are jangling just the right amount! "Whirl" sounds like the archetype for all these bands, the Byrds. It's another pleasant song with some dreaming harmonies. . . . "Baseball Altamont" from the *Nightmares* is a cheery little ditty about violence at the ball park. It has a powerful, slowed-down Ramones-type chorus, with a spacey middle eight and a vocalist who sounds like a cross between Mick Jagger and Ray Davies. "Hold On and Pray" is more like country rock with a harder edge, a fairly ordinary song, but sung and performed with conviction. . . . "Storms Never Last" from *Lona Lee (Woods) Jaco* is a C&W song. Although this is not a genre that I am particularly fond of, I can nevertheless discern the difference between good and bad, and this song isn't too good: "Storms never last, bedtimes all pass." C'mon! But "Life in Wisconsin Sure Is Grand" is wonderful. Sample lyric: "A sportsman's paradise, fishing through the ice, snowmobiles and skiers across the land!" Ho-ho-ho. See you again before Santa Claus.

—Martin Brown

EAR WAX

Words of praise about records of merit

Everyone and their goddamned tapes! Here's one of many I made after I blew the AM out of my '73 Olds. See if it fits between your ears. And just let the RIAA try and tax me!

SIDE A

Bay City Rollers (go ahead and laugh): "Saturday Night"
Damned: "Love Song"
Damned: "Second Time Around"
Malcolm McLaren: "Madame Butterfly"
Beatles: "Girl" (theme from SLD's divorce)
What Is This: "Waves in the Sand"
Gang o' Four (when they were listenable): "It's Her Factory"
Lounge Lizards: "I Can't Hardly Walk" (cassette-only)
Black Flag: "Best One Yet"
Them: "Baby Please Don't Go"
Half Japanese: "Double Trouble"
SL Duff: "Ambience in E maj" (sounds like bad Fripp)
Glenn Branca: "Spectacular Commodity" (not the whole damn thing)
Rolling Stones: "Flight 505"
Bauhaus: "Third Uncle" (tape runs out halfway through)

SIDE B

Ike & Tina Turner: "Proud Mary"
Dogma Probe: "Thirteen" (LP version)
Cramps: "Beautiful Garden"
Richie Hass & the Beatniks: "Frankie Scumboli" (cassette only)
Husker Du: "Makes No Sense at All"
Group W Public Access: more "Radna"
David Bowie: "Breaking Glass" Every Day"
Group W Public Access: "More Radna"
David Bowie: "Breaking Glass"
Super Heroines: "Apathy" (never released, sadly enough)
Nazz: "Open My Eyes"
Prince: "Sexuality"
Replacements: "Androgynous"
45 Grave: "Party Time" (movie version)

—Screamin' Lord Duff

Bill Spooner: *First Chud* (Ralph)—Does the fact that I wangled a thanks in the acknowledgment list of this LP prevent me from telling you that this homestyle assortment of outtakes and demos is as friskily endearing as a kitten putting little punctures in your scalp? I hope not.

Simply Red: *Simply Red* (Elektra)—Imagine the Average White Band fronted by a singer with a Bronski Beat alto making like Otis Redding on a Stax/Volt reworking of the Talking Heads' "Heaven." Simply Red pulls off this coup without an iota of pretension. Offbeat and scintillating.

—Bud Scoppa

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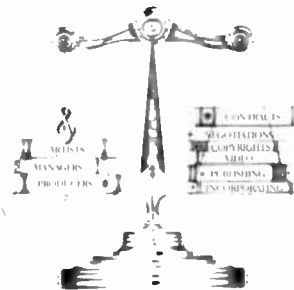
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Reviews

CLUBS

Beat Rodeo

At Club Lingerie
Hollywood

□ **The Players:** Steve Almaas, vocals, guitar; Bill Schunk, vocals, lead guitar; Dan Prater, vocals, bass; Lewis King, drums.

□ **Material:** Beat Rodeo's name prompts an initial response to corral them with the many cow-punk bands that work so hard to appear at home on the range. But there's really much more going on here. BR's country colors run rich and true, especially in Almaas originals like "Heart Attack" and the yodel-encrusted "She's More." However, they've also got the bull by the horn when it comes to lassoing the catchy, crunchy sound of such Sixties hitmakers as Paul Revere & the Raiders, the Searchers, and the Grassroots. In leader Almaas, they have a blue-ribbon writer who'll get your toe tappin' by hook or by crook. "Best Friends" was a jingly-jangly gem and packed much more of a punch live than on record. "Without You" and the superb rocker, "Fallin' Out of Love," jumped like jackrabbits. If you have a hankerin' for the likes of the Long Ryders, Del Lords, Green on Red, John Hiatt, or Marshall Crenshaw, you'll want to ride with Beat Rodeo when they mosey into your territory.

□ **Musicianship:** The band is tight and lean, but that's part of the dress code for effective roots rockers. Almaas' singing is confident, frequently flashing echoes of Petty, McGuinn, and Tommy James. He's also an impressive guitarist. Schunk is a fiery picker who's obviously spent some time hanging out on that busy American intersection of Burton & Lee. He sings, too, and his lead vocal was especially fine on "Heart Attack." Bassman Dan Prater knows how important the bottom line is; he really shines on tunes like "Without You" and "Fallin' Out of Love." Newest addition Lewis King walks his beat with authority.

□ **Performance:** Almaas is a great focal point onstage. With his platinum bangs, he reminds you of an albino Beaver Cleaver. When he drives the band through his compositions, he's



Beat Rodeo's Steve Almaas rocks out at the Palomino; Maloney writes about their Lingerie show.

obviously having a great time. They don't say much to the audience, but why should they? If playing in Los Angeles for the first time rattled them a bit, it didn't show. But then, a combination of talent and worthwhile material can do wonders for a band's self-esteem.

□ **Summary:** Beat Rodeo has rounded up an appealing mix of classic rock energy, classic country emotion, and—most importantly—modern pop intuition that's hard to beat. Their new album, *Stayin' Out Late With Beat Rodeo*, is a good place to start, but you couldn't ask for a more entertaining night out in the clubs.

—Jim Maloney

Tubes

At the Palace
Hollywood

□ **The Players:** Fee Waybill, vocals; Bill Spooner, guitar, vocals; Roger Steen, guitar, vocals; Vince Welnick, keyboards, vocals; Michael Cotter, synthesizer, vocals; Prairie Prince, drums; Mingo Lewis, percussion, electronic percussion, vocals; Rick Anderson, bass.

□ **Material:** Tubes play a slickly assembled progressive rock/pop. Their pop isn't too obvious, shunning both conventional chord progressions and predict-

able melodies. This stance puts them in direct opposition to the majority of current pop bands, but it seemed to nave the Palace crowd dancing just the same. They can truly rock out, as on "No Way Out," "I Was a Punk Before You Were a Punk," and several others. The progressive angle came from the depth and complexity of the arrangements, which, despite the virtuosity it required to pull them off, never outweighed the songs themselves. The band pulled some stylistic surprises, too, with a send-up of Fifties-style rock, "Proud to Be an American," which was wittier than any of the current patri(idi)otic Mellencamp-Springsteen crap, and also contained more lyrical information in a shorter period of time. They also performed a mariachi song, "Malaguena Salarosa," and did it straight. The variety of compositional, lyrical, and arrangement ideas jammed into this two-hour set (long for a club band) was staggering.

□ **Musicianship:** These guys can play. They look like they've been around awhile, and their chops, to say the least, are the chops of seasoned pros. Immediately noticeable was the skill of drummer Prince, a powerful player who commandeers a large set with ease and finesse. Steen was the more noteworthy



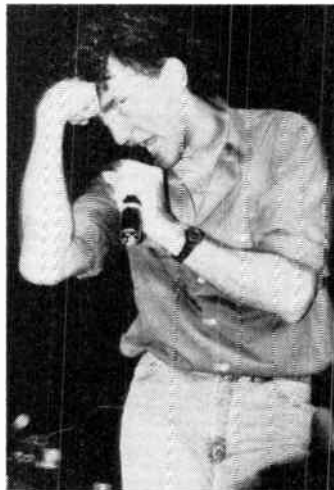
Photos by Abe Perstein

Tubes: Ready for the majors.

of the two axemen, playing controlled Strat licks with excellent tone. Welnick seemed like he was up for any keyboard assignment handed out to him. His playing, along with that of bassist Anderson, seemed to provide the musical bedrock on which the rest of the group placed their embellishments. Cotten did just that. Rather than fill up space with more keyboards, he added effects and bizarre synth-noise fills in just the right spaces. Vocally, the Tubes are surprisingly good singers, considering how well they play their instruments. The band combined for some very rich, well scored vocal harmonies, almost on every song of their set.

□ Performance: Though the Tubes utilized no gimmicks or flashy stage trappings, they held the crowd's attention and were thoroughly entertaining. Frontman Fee is a natural ham; he has a winning way with people, and if he ever leaves this band, he should probably go into politics. Though most of the time he was sarcastic, alternating between audience and band as targets for his barbs, his personality was so overwhelming and his wit so fast that one couldn't help but like him. No one in this group really plays the part of a wallflower—they all give a show and mesh together nicely as personalities.

□ Summary: What's left to say? Great material, topflight musicianship, and professional showmanship usually add up to a great band, and such is the case with the Tubes. They seem to me to be ready for the majors; I wouldn't be surprised if some smart, enterprising



Waybill: Thinking...

record label picked up on this fulcrum of talent and presented it to the rest of the world.

—Screamin' Lord Duff

White Animals

*At Club Lingerie
Hollywood*

□ The Players: Kevin Gray, guitar, vocals; Stephen Boyd, bass, vocals; Rich Parks, guitar, vocals; Ray Crabtree, drums; Tim Coats, keyboards.

□ Material: Hailing from Nashville, White Animals turned in a set of basic rock with some Sixties influences, though they never sounded dated. Their material was above-average, but lacked a real signature sound or song. Highlights included "Old Fashioned Day," which boasts a real Southern, laid-back feel, as well as "I Can't Wait" and "Big Shot," two hook-oriented, uptempo numbers. The material managed to hold the audience's interest, but it wasn't enough to really hook them.

□ Musicianship: White Animals is a well-rehearsed, extremely tight quintet. While there are no virtuosos here, the use of two guitars and the combined vocals of Gray, Boyd, and Parks gave them a big, full sound that made up for the lack of a real musical star. They're solid—so solid that they shouldn't be afraid to liven things up a bit with some scorching solos or flashy theatrics. They obviously have it in them, but aren't showing it.

□ Performance: Unfortunately, what could have been a fairly strong and visual show was just average due to the lack of a focal point. No one really commanded the spotlight, and the energy level was none too high. Strangely, Coats, the keyboard player, kept running to the soundboard (across the dancefloor) to mix their sound, which was both disconcerting and amusing.

□ Summary: There's a lot of unrealized potential in these guys. They need someone to take creative control—to show them how to put on a show that grabs an audience. Not choreography, just the basics—a rapport with the audience, a bit of energy and flash in the right places, and some strong individual and/or group personality onstage. While Coats did a decent job as sound engineer, it would be a lot less confusing to have a keyboard player who stayed on the stage, and a soundman who stayed at the booth. [Possibly the club's fault, maybe?—Ed.] I'd like to see these guys again a couple of months down the road; they have the potential, but they need a big push in the right direction.

—Mark Pont

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Reviews

CLUBS

Marcus

At the Country Club Reseda

□ **The Players:** Jeff Marcus, lead vocals, rhythm guitar; Bill Marcus, drums, background vocals; Jim Hall, bass guitar.

□ **Material:** Marcus is an original rock trio formed by two brothers from the L.A. area. The band's material is better than most rock groups of this type. More attention to detail has gone into the arrangements of their songs, making them more interesting to listen to. However, their cover tunes, such as "Ain't No Sunshine When She's Gone," come off stronger than the band's original songs. The audience's reaction at times seems to confirm this.

□ **Musicianship:** The Marcus brothers have had several years of playing experience under their belts, which is displayed in their performance. Jeff does a pretty good job on vocals and has good technical abilities on guitar, but his solos are usually too loud and obnoxious. For the most part, Bill does a nice job on drums. He has a lot of chops, but his extended solos are all loud and fast. If he could make his solos more musical he would be much more impressive. Hall often plays his bass too loud and is probably the weakest member of the group.

□ **Performance:** There was a very large Marcus crowd in attendance that night at the Country Club. Their show opened with thunder and lightning effects which got the audience on their feet. The lighting effects became an important part of the show toward the middle of their set. It's at this point that the lights on and off the stage were shut off, leaving only the glowing tips of the drumsticks and the flashing lights on both guitars visible to the audience. The effect was impressive, but at times was more exciting than their vocal and instrumental abilities.

□ **Summary:** Marcus has the basic foundation needed to construct a solid unit, but they need more time. They really should work on perfecting an original, more innovative sound than the one they presently possess. Individually they're pretty good musicians, but as a group they need to find a more unique identity.

—Dave Black

Odin

At the Country Club Reseda

□ **The Players:** Randy "O," vocals; Jeff Duncan, guitar; Aaron Samson, bass; Shawn Duncan, drums.

□ **Material:** Odin is a heavy metal band and you won't find anything new and innovative in their material. But, there's a catch: Their songs are really good—they have good hooks, good lyrics, and a lot of positive energy comes forth through their music. This was best shown in a new song called

"Strangers Tonight," which could well be an AOR hit for the band. Also notable are songs "The Writer" and "Just One Day to Live," both on their EP. Perhaps the best song of the show was "Shining Love," an excellent song that focuses on heavy guitar playing, which is also the band's video. For a three-song encore they did "Modern Day King," Led Zepelin's "The Immigrant Song," and "Judgment Day."

□ **Musicianship:** Here the group fared very well. The main talent musically was guitarist Jeff Duncan, who has clearly done his homework. Also outstanding was drummer Shawn Dunca, Jeff's brother (it must run in the family). One highlight of the show was an instrumental jam right after the guitar solo, which changed the pace of the set and made it more interesting. The group as a whole was highly polished.

□ **Performance:** In this category the band couldn't have done any better. Just coming off a tour with Alcatrazz, the band had a huge stage set built of ramps—the lighting show was just as phenomenal. Randy "O" is an exceptional frontman; he had the crowd eating out of the palm of his hand. In fact, he even got pulled into the audience by the sell-out crowd. Jeff Duncan also possessed good stage presence, doing those slick guitarist moves that everybody eats up. This is the type of pro show you don't see at the Country Club very often.

□ **Summary:** This group has done very well since their LP was released, and judging by



Marcus brothers relax backstage prior to their thunder'n'lightning display.

Photo by Opal Cullins

this show it's easy to see why. They have a highly professional attitude, the songs are right-on-the-money, and they're great musicians, not to mention performers. It was a great show by a great band, the kind that makes you wanna jump right onstage with them.

—Lemmy Loud

Silent Rage

At the Country Club
Reseda

□ **The Players:** E.J. Curcio, bass guitar, vocals; Tim Reilly, guitar, lead vocals; Mark Hawkins, guitar, keyboards, lead vocals; Jerry Grant, drums, vocals.

□ **Material:** Silent Rage serves a quality dose of hard and heavy melodic music. When I say serve, I mean in volleys of no-return shots. The material was selected not so much for its style or listenability but for its effect of power and showmanship. Choice of material was not really one of their strong points because every song sounded the same. No one song had a chance in hell of standing out because the possible beauty of any single musical passage was buried alive in a barrage of noise-for-noise's-sake. [Nothing new about that!—Ed.] There was just far too much sound to let any kind of space happen between the notes. Power chords in 4/4 time made them sound like Boston, the Starship, or Journey. In that sense they were good because the large mass of Valley metal kids might have thought that was, in fact, who they were listening to.

□ **Musicianship:** These four guys were all very much in charge of their instruments when performing onstage. Curcio's bass playing was fairly tight and with Grant's drumming abilities it established a good rhythm section. On the other hand, Reilly and Hawkins seemed just too overpowering in their attempts to prove how good they were when the switched leads back and forth. They used every guitar trick in the book and then some. As was previously noted, they should let the music breathe and use each note to make more of an impact upon the listener. Now, the vocals: I could not understand or comprehend enough of them to give my opinion.

□ **Performance:** The performance was as good as can be



Odin: Lemmy say, great show by great band.



Silent Rage: Their rage is actually quite loud, according to Mr. Wrenn.

expected in this type of musical situation. Silent Rage was jammed in between two other bands and had to run out onstage, do their thing, and then clear out for the next group. They performed well, but it was hard to tell how the audience liked the show because no one grooved. The band members smoked cigarettes and would occasionally thrust their fists into the air. The band's onstage performance was 'ull of movement, accented body thrusts and jumps which were a direct result of any similar musical accents. In other words, they never stopped moving, which had the effect of a person trying to dodge bullets at a shooting range.

□ **Summary:** Good band, good musicians, but we've all heard this type of sound before. The schtick with the para-military outfits and the fight-for-rock attitude seems to be a cover-up for something else they could get across in their music. If Silent Rage has a message, they should be direct about it. This band wants to get rock & roll back on the radio. But first they must *play* rock & roll—that means there's got to be more than fast guitars and people standing around with their hands in the air. This band needs to create their own groove so the people can move, hopefully to the record store.

—H. Wrenn

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Club Data

by S. L. Duff



Great White plays two big shows at the Roxy, November 29.

Jerry Roach's Radio City in Anaheim was gutted by fire shortly before press time. We haven't got that much information, although we do know the fire occurred when the club was closed and no one was hurt. A restaurant next door had to be evacuated, but beyond that we know little other than the club was severely damaged and will require extensive repair and rebuilding to reopen. Whether or not they will reopen is unknown at this time. Owner Jerry Roach was unreachable by phone at deadline time, as was club booker Mars Black. We reached Steve Little, an Orange County talent promoter and acquaintance of Roach's, who noted that the club had declined in recent years. Said Little: "Radio City went down in class. From the days of the Woodstock [another rock club with a front door within 200 yards of Radio City's] to the last couple of years, few national acts played the club. They could have put in more \$1,500 acts who wanted to play 300 seaters, as they had in the early days with groups like Missing Persons, the Plimsouls, and the Blasters, but they didn't. The P.A. wasn't very good, and the door prices were really up there, plus the fact that there was practically no guest list hurt, too. It really wasn't a comfortable place to play anymore."

Now, it's not a place at all. Roach was the former owner of the Cuckoo's Nest in Costa Mesa, a club which saw more than its share of trouble during the heyday of So. Cal. punk, and was at one point shut down by the local police due to alleged punk misbehavior. Radio City, at the time of its demise, was booking almost exclusively heavy metal. We'll fill you in on more details as we get them.

Longtime Troubadour booker Michael Fell has left his job there to take up a new career in construction. Sounds like he'll be dealing with real heavy metal now, and we wish him the best of luck. Assistant manager of the club, Gina, has taken over the booking chores and has no plans to replace Fell. She has been at the club for almost a

year, and she says she had worked with Fell on numerous bookings before he left. Troub booking policy will remain much the same as during Fell's reign.

In a continuation of Club Lingerie's recent bad luck, a couple of major headliners cancelled out at the last minute. According to the club, the Fire Marshall's room-capacity restrictions didn't enter into the cancellations. Guitarist Roy Buchanan cancelled due to illness, and the English group New Model Army was a no-show due to visa hassles with our own Uncle Sam. Seems the government has been denying visas and work permits to European bands lately, but this is supposedly a temporary trend, the purpose of which is reasonably unclear to musicians in general. Meanwhile, Alex Chilton tried to bow out of his Nov. 16th Lingerie engagement, claiming he had a gig in San Francisco. The Lingerie told Chilton he'd better show if he wants to do business with the club again, and by the time this hits the newsstands we'll all know if Alex turned up or not.

Various musicians have been bitching at me (hey, don't bitch at me, fellas) that the new bookers at Madame Wong's are too disorganized. Cindy Jo Hinkleman, half of the team, said that the problem was due to the transition of bookers. Apparently, the recently departed team of Jimmie Wood/Kathy Waldman had shows booked into November, while the new bookers have been juggling some of those dates around, causing confusion with themselves and with bands. Now that most of their predecessor's dates have been played out, the problem will perhaps iron itself out. Recently at Wong's, Exude proved you can hold the crowd for those late-night, last-band-on sets, if ya just provide them with a little entertainment while you set up your gear. Exude presented a pre-show that included scantily-clad belly dancers, a sword-juggler, and an even more scantily-clad fire-eater. The audience loved it, but the band had forgotten to clue the club in on some of the

details. Hinkleman watched nervously, waiting for a sword to slip and lodge itself in a customer's forehead, or for the fire to set off the club's indoor sprinkler system. Everything ran smoothly, though.

At My Place, with the help of Fred Walecki of Westwood Music, has upgraded their P.A. They've added a Yamaha 31-band stereo equalizer and an Art Digital Reverb system.

November 14th marked the Grand Opening of Chu Von's Inglewood West Nite Club in beautiful downtown Inglewood. The stars of the evening were the Dells, who are remembered for "Oh What a Night!"

Helen and Jack of the AntiClub got to play bouncer when various audience members at their recent 12-hour marathon show started slam-dancing to the music of the Romans. The odd thing is, the Romans were playing country music at the time.

Shows, shows, and more shows: Flora Purim and Airtio at At My Place on Nov. 29th and 30th; Tammy Wynette at the Crazy Horse (Santa Ana) on Nov. 25th and 26th; Barney Kessel Trio at the Silver Screen Nov. 19th through 23rd; Guitar Shorty with Bernie Pearl Blues Band at Sardi's in Burbank on Nov. 30th; Little America at Wong's on the 26th; Great White plays two shows at the Roxy on Nov. 29th with Jag Wire and Blitzkrieg; Del Fuegos with super-heavy-duty-arena-filling-opener-big-secret at Palace Nov. 22nd; Nick Lowe there the 25th; My Sin at the Anti Nov. 22nd and 23rd; Candye Kane/Tin Star/Screamin' Sirens at the Music Machine Nov. 21st; Top Jimmy presents Blue Monday at the Machine with special groovy guest every Monday from now 'til the end of time.

Jason McInnis, assistant doorman at Club Lingerie for several years, allegedly committed suicide on Nov. 11th. Music Connection would like to express our deepest sympathy to Jason's family and friends.

LiveAction Chart

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

Reporting Dates
October 29-November 11

Madame Wong's West
Santa Monica

1. Latest
2. Rebel Faction
3. Zuma II

Rustler's
Lakewood

1. Gangbusters
2. Gary Hanley Band

McCabe's
West Los Angeles

1. Meat Puppets/Mojo Nixon
2. Ralph Stanley & the Clinch Mountain Boys
3. John Renbourn & Stefan Grossman

Club Lingerie
Hollywood

1. Screamin' Jay Hawkins
2. Bonedaddys
3. Zsa-bop

Troubadour
West Hollywood

1. Jag Wire
2. Britain/Network
3. Arch Angel

Country Club
Reseda

1. Leatherwolf
2. Lynxx
3. Merger

Palace
Hollywood

1. Kid Creole & the Coconuts
2. Tubes
3. Divine & the Divine Intervention

AntiClub
Hollywood

1. Soul Asylum
2. Holy Sisters of the GaGa DaDa
3. Chain Link Fence

Jax
Glendale

1. Jack Sheldon & Ross Tompkins
2. CeCe Worrall
3. Skip Thomas

Music Machine
West Los Angeles

1. Mighty Diamonds
2. Tex & the Horseheads
3. Little Kings/Que/Darius & the Magnets/Black Patti

Showcase

by Sharon Liveten

Channel Three

A lot of rock & roll is built on image. You know, the sex symbol, the chaste young thing, and the drinker. Sometimes the image comes before the music, sometimes after. With Channel Three, there is no image. What you see is what they are—and they are drinkers. They'd be boozers if they were dock workers, but then they'd have to pay for their habit; rock musicians get perks.

These five guys (vocalist Michael Magrann, guitarists Kimm Gardener and James "Jay" Lansford, bassist Larry Lee Lerman, and drummer Ron "No, I don't know the Rolling Stones" Woods) don't drink solely for pleasure—there is a method to their soddenness. "It never came out of being nervous or anything, that we drink," confirms the band's co-founder, Kimm. "It's mostly that we traveled so much, that it was out of boredom. It's like when you're playing on a Sunday night in the middle of nowhere, there's nothing else to do."

A likely story. If the band had started drinking soon *after* they'd begun performing, it would be easy to understand. Then they'd have turned to the demon rum (or Bud, as the case may be) out of embarrassment. [Was that a pun?—Ed.]

Channel Three was a less than professional venture at the outset. The whole thing began as a lark. They played punk; nobody noticed. And if they didn't improve for a while, well, any band that has gone through nine drummers and three bassists in less than seven years must have had some problems to work out.

"When we began, it was a party band," admits co-founder and Gardener's childhood drinking buddy, Michael Magrann. "We went down in the suburbs of Cerritos, where we live, and every weekend there would be a party. We started up doing copies of the Ramones and 999 and slowly added our own songs—which were never *complete* thrash songs."

He may not think so, but almost everybody else did, so they went with the flow. Channel Three turned on a tape recorder during one of these parties and made what they laughingly refer to as a demo tape, then sent it out to an L.A. punk label, Posh Boy. The company took the bait, and put Channel Three in the studio before the band had time to say, "What about royalties?"

"We were signed to Posh Boy before we knew what hit us," recalls Michael, looking slightly dazed. "We hadn't even played in a club when we made that record. *Then* we started playing live. It's like everybody's dream about what every band should have."

Yes and no. The band found themselves locked into an image—that of drunken thrashers—before they even knew if they liked it. After a few years of summerlong tours (the founders were still in college), the band found themselves increasingly uncomfortable as staples on the punk circuit. They wanted to be more than punk musicians, and even though by 1984 they had three albums out, nobody bought them. That's partly because Posh Boy's distribution left a lot to be desired, and partly because the records were pretty terrible.

Everything came to a head as they prepared to leave for a tour in the summer of 1984. "We'd had one bass player all through the Posh Boy years," recalls Michael, "but we had to tour that summer, and he couldn't make it. He didn't want to go. We knew Jay [who had served as the band's producer for their first record] wasn't do-



Channel Three: Their kingdom for a beer.

ing anything, so we asked him. He came on tour and played bass. When we came back, we decided to reform the band."

They began with their lineup. The old bassist and drummer were sacked. Jay was moved to the guitar spot and the group hired Larry to play bass and Ron Woods to sit in the drummer's seat.

But revamping the personnel was just stage one. Next, Channel Three left Posh Boy for Enigma, and the band modified their style. The thrashers were going straight. *Airborne*, their first record for Enigma, was a showcase for the change—a portrait of a band in transition. The alcohol-drenched thrash was toned down, and poppy, guitar-oriented tunes were on the upswing.

This year's *Last Time I Drank* shows the finished product. They sound more comfortable in a straight rock & roll format. However, the group fears that no one will hear the record. Their old fans? Well, there aren't too many people who'll stick with a band through thick and thin, short hair and long.

"In the punk circuit we were quite well known," states Magrann. "But when they only see you every eight months, and your hair is all

long and you have different songs, their reaction is, 'My God, these guys are hippies!' In Los Angeles, we were playing all the time, so we could add a new song every week, and no one noticed the change. But when an audience sees you a year later, it was like, 'They sold out. See you later.' So we've been abandoned by the original punk-rock audience."

Last Time I Drank takes Channel Three musically one step closer to radio play and a wider audience (if they hear it), but the band isn't there yet. And while this record took longer than the week they had to record their first album, these guys still aren't the perfectionists that, say, a Stevie Wonder is. Nor do they want to be.

Lansford leaves no room for doubt. "The best bands are just guitar, bass, and drums, with someone wailing on a harmonica, and a bottle of Jack Daniels," he says. "No drum machines. On our record there aren't any drum machines. It's a drummer, and they're better anyway. Suppose the meter gets off a bit? No big deal!"

Nope, these guys aren't perfectionists, but they aren't punkers anymore either—though they've retained at least *some* of that mentality. It makes sense, and it's what rock is supposed to be about—fun.

LOS ANGELES COUNTY

THE SAWMILL

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

ALLEYCAT BISTRO

3865 Overland Ave., Culver City, CA 90232
Contact: 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

ICHABOD CRANE'S

2808 W. Sepulveda, Torrance, CA
Contact: "Hurricane" David (714) 776-4912
Type of Music: Oldies, R&B, Monday—Talent Search Contests, Wednesday—Lip Sync Contests
Club Capacity: 225
Stage Capacity: 6-7
PA: Yes
Lighting System: Yes
Piano: No
Audition: Tape and pics
Pay: Negotiable. Showcases/Contests—\$200 weekly

LIMELIGHT

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

MUSICIANS & SONGWRITERS

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

ON BROADWAY COMEDY/JAZZ CLUB

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

THE STAGE WEST

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

TIMBERS

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

VALLEY CLUB

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

HENNESSEY'S TAVERN

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

FM STATION

11700 Victory Bl, No. Hollywood
Contact: (818) 789-2221 Jana
Type of Music: Original new music, pop, reggae. No heavy metal
Club Capacity: 500
Stage Capacity: 12-15
PA: Yes. Complete JBL Alan Heath 16-channel console
Lighting System: Yes
Piano: No
Audition: Send tape, promo pack, SASE
Pay: Negotiable

ANTICLUB AT HELEN'S PLACE

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

LHASA CLUB

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

LOUIE LOUIE'S

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

BACKLOT

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

CLUB 88

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

BASEMENT COFFEEHOUSE

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

THE STAGE

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

LA FIESTA

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

FACES

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

COMEBACK INN

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

CENTRAL

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

THE GOLDMINE

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

ICE HOUSE

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

TROUBADOUR

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

DIMPLES

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

RONNIE'S

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

GOLDEN CHATEAU RESTAURANT

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

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

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

SAN DIEGO COUNTY

SPIRIT CLUB

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

SAN FRANCISCO BAY

THE OLD WAREHOUSE CABARET OF OAKLAND

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



MISCELLANY

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 ¾" tapes to: Eye Music, 1765 N. Highland Ave., Box 999, Hollywood, CA 90028 or call Mike Porente at (213) 874-2665.

NEW YORK MUSIC Television looking for music and art videos. Send for info: P.O. Box 724, C.P., NY 12065. (518) 465-9690.

RADIO NETWORK SEEKS bands for interviews. Must have vinyl and have received some commercial and/or college airplay. Send vinyl and bio to: The Western Front Radio Network, c/o Julio Flores, 115 N. Vine St., Anaheim, CA 92805. For more info, call (714) 776-2594.

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, leaving message (213) 394-0957.

MUSIC MANAGEMENT ENTERPRISES seeks professional Top 40 and nostalgia (Sixties, Motown, etc.) bands for club booking. Call Nickie, Monday-Friday, 10am-1pm, (213) 650-2395.

NEW RECORD COMPANY headed by major label exec seeking new bands with original material (rock, pop, R&B, dance, psychedelic, etc.). Send tape & bio to: Louvre Records, Box 69A, 110 San Vicente, Hollywood, CA 90069.

WANTED: "COUNTRY" air-check audition tapes (10 min. max). Please send cassettes to: KSCN, 18111 Nordhoff St., Northridge, CA 91330.

FUNDING AVAILABLE FOR currently profitable project limited to any independent record label, music publishing company, recording studio, or Top 40 artist, in return for a share of equity. Write proposition to Mr. Lindeblad, P.O. Box 591, Bonita, CA 92002.

PRODUCTION COMPANY currently seeking new acts to produce. If you think that you have what we're looking for, send demo tape, picture, and bio to: Deep Concept Prods., 1154 Watwood Dr., San Diego, CA 92114, Attn: Jay Foxworth. R&B, rock, and rap only.

DEJAM PRODUCTION COMPANY seeks new acts to produce and shop to major labels. Send bio, picture, and tape to: 709 N. Inglewood Ave., #51, Inglewood, CA 90302, or call (213) 298-8104.

RECORD COMPANY WANTS artists in the singer/songwriter mold—a la James Taylor, Joanie Mitchell, Jackson Browne. Must be hungry. Please send tapes to: Robert S. Lefsetz, Suite A, 2801 Space B, Ocean Park, CA 90405.

GLAM AND GLITTER rock and metal bands needed for compilation album. Call (818) 909-9807 and ask for A&R Dept., or send cassette and picture to: New Renaissance Records, P.O. Box 11372, Burbank, CA 91510.

ENTERTAINMENT COMPANY SEEKS bands, musicians, actors, models for gigs, videos, and features. Please send resume and tapes (material may not be returned) to: Uncharted Music, 2049 Century Park East, #5260, L.A., CA 90067.

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

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

SKYLAR BROTHERS ENTERTAINMENT seeks quality professional deejays for immediate restaurant-club work. Prior club work a must. For info, call (714) 964-7132.

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

VIDEO ARTS SHOWCASE is auditioning music videos for national airplay. Send your ¾" video cassettes with return postage to: Video Arts Showcase, San Jose Univ., RTVF Theatre Arts, San Jose, CA 95192-0098.

COUNTRY ARTISTS AND bands wanted for popular cable TV show *Hollywood Roundup*, a showcase for up-and-coming country talent in L.A. Interested parties should send tape, pictures, and bio to: H&R Productions, 1917 N. Rose, Suite 1000, Burbank, CA 91505.

PACIFIC RECORDS SEEKS heavy metal bands with good image and completed masters for possible release nationwide. For consideration, send tape and photo to: Pacific Records, P.O. Box 6858, Chicago, IL 60680. For more info, call (312) 289-8895.

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

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

HORROR SHOW PRODUCED for radio on ongoing basis needs musicians, writers, actors. No immediate pay but working on it (also AFTRA membership). Call What Radio Theatre (213) 821-8840.

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

CHRISTIAN RECORD EXECUTIVE seeking to sign and develop a Christian counterpart to Pat Benatar/Annie Lennox. Major recording contract possible with international distribution. Send tape, photo, resume, and phone number to: #200, Box 7304, North Hollywood, CA 91603.

TOP 40 BANDS needed for full and part-time road work. For more info, call (818) 508-5171.

THE 1058 CLUB seeks bands, entertainers, and comedians for variety show. For audition and appointment, call Roderick at (213) 851-8786.

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

nique & will add depth & feeling needed for a ballad as well as the hard fast edge needed for a rocker. Tape & resume upon request. Available For: Sessions, demos, videos, club-work, casuals.

LOVEY BLUE
Phone: (213) 850-7455
Vocal Range: 3 1/2 octaves
Sight Read: Yes
Styles: Soul specialist, jazz, blues, gospel, classical
Qualifications: 10 years front experience, Songwriter (new sound), previous song on Emi Records. Have toured other countries, TV shows, lots of recording experience, backgrounds for big name groups.
Available For: Any working situation, no travel.

LARA CADE
Phone: (213) 305-8266
Vocal Range: Alto to mezzo soprano (2 1/2 octaves)
Styles: Country, pop, ballads, standards, rock
Sightread: Yes
Qualifications: Club work, demos & songwriting. I have a major producer & major label interest. I'm easy to work with & dependable. Tape & resume available upon request.
Available For: Sessions, demos, songwriting, live work.

TECHNICAL

GARY J. COPPOLA
Phone: (213) 306-3025
Technical Skills: Recording engineer/producer/arranger, specialize in selecting the best format (8-24 trk), studio, & musicians to suit your music & budget.
Qualifications: 10 years in L.A. music business, worked at Cherokee, Kendun, A&M, United Western, Wally Heider's studios & with many major recording artists, labels, & producers (Stanley Clarke, Ken Scott, Motown, Warner Bros.).
Available For: Demos, record projects, song consultation, master recordings. Call for references & details.

JOHN RANDO & PHIL SINGHER
Phone: (213) 399-8535, (818) 842-0936
Technical Skills: Production team—producing, engineering, composing, arranging, orchestrating. Pros gratified, novices amazed.
Styles: From classical to rock to Twilight Zone
Qualifications: Many records, soundtracks, jingles, demos too numerous to list.
Available For: Any studio projects

RICK DARBY
Phone: (818) 841-7345
Technical Skills: Live sound engineer, some studio work, specializing in that killer drum mix. Have own 5000 watt system and truck. I also build custom cabinets to spec.
Qualifications: Nine years experience in sound reinforcement both as house engineer and monitors. Metal to country. Currently out with the Ventures 25th Anniversary Tour.
Available For: Live engineering, tour, or local.

TO PLACE FREE ADS
QUALIFICATIONS: If you or your business charge a fee for your service, you do not qualify for FREE CLASSIFIEDS. Any such ad placed on the hotline will not be printed. Instructions: Call (213) 462-3749, 24 hours a day, 7 days a week, before the printed deadline. All deadlines are final, no exceptions. When you hear the beep, state the category number including wanted or available. Limit each ad to 25 words or less. Call once for each ad to be placed. All for sale ads must list a price. End with your name, area code, and phone number (in that order). All ads are final; they cannot be changed or cancelled. RENEWALS: To renew an ad after it's been printed, call the hotline and place the ad again, following the above procedure. NOTE: If your ad does not comply with the above rules, call (213) 462-5772 and ask for advertising. MC is not responsible for unsolicited or annoying calls.

**NEXT CLASSIFIED DEADLINE
WED. NOVEMBER 27, 12:00 NOON**

2 PA'S AND AMPS

- GK bass amp, solid state, 400w rms, \$375 Brad 213-465-2395
- Music Man RG100 w/4x12 cab, \$475 213-456-5074
- Marshall-style combo amp, master vol, reverb, 2 hwy diy 12" spkrs, xlt cond, \$325 or trade plus cash for poly synth 818-761-3735
- Marshall-style straight cab, 4 EV 12M 12L spkrs, sn ds grt, 818-761-3735
- Yamaha EM300 12-ch power mixer, \$850 Don 818-848-4634
- JBL K140 in PA cab w/casters, \$150 ea. Don 818-848-4634
- Rinkas-Hines SSD1800, 100w horns w/McCaulley lenses, \$150 ea. Don 818-848-4634
- EV monitors, FM12-2A, new 444, \$200 Don 818-848-4634
- Music Man HD130 hd, reverb, vibrato, master vol, 130w rms, new tubes, xlt cond, \$225 firm. Jerry 213-654-4908
- Peavey 260 stereo booster amp, 700W & Peavey monitor spkr, \$500 Lynette 818-901-7700
- Two Yamaha 4210's, self-powered cabs, xlt cond, \$700 wall connections. Torre Pace 805-561-2429
- Pair of RAM cabs, top cab w/10 12's, bottom cab with one 15, \$450 Steve 213-556-2806
- Peavey D-118 bass cab, \$300 obo John 818-845-2097
- Custom-made 15" bass cab, \$300 obo. John 818-845-2097
- Custom-made 2x10" bass cab, no spkr, \$180 obo John 818-845-2097
- Mesa Boogie D-180 bass head, \$750 obo John 818-845-2097
- AKG D-330-BT vocal mc, \$125 obo. John 818-845-2097
- Tappo 6000R mixer, 6-ch high & low, reverb, effects, mmi cond, \$180 or trade 213-735-8221
- Mesa Boogie guitar head, 60w w/EV & reverb, \$400 obo. 213-372-1924
- Monitors, 12" 2-way Gelco monitors, \$125 obo 213-372-1924
- Two Altecmodel 1233 PA spkrs, very gd cond, \$700 pair obo 213-654-1650
- Mesa Boogie Mk I, 100/60w, graphic EQ, EV spkr, killer lead amp for \$650, Mike 818-762-7237
- Wanted: Teac or Tascam 2340 4-trk simulsync recorder, will pay up to \$250, must be gd cond, Mike 818-762-7237
- Spkr cab by Rhodes w/400 10" spkrs, never used, perf cond, \$200 obo. Jamie 818-834-4295
- 150w Fickelbacher bass amp w/2 matching bottoms, perf for '60s revival-style band, new, \$900 obo Jamie 213-836-4295
- Tangent mixing console, 3 1/2 yrs old, 20-ch in, 4 + 2 out, two FX + monitor boxes, road cs & 50-ft snake, gd wking order, \$200 obo. 818-465-4947
- Ampex MM-1200 24-trk recorder, \$19,000 Sherry 818-243-3456
- Boss 901-A w/EQ, walnut cab, gd cond, \$495, Mark 818-342-0912
- Sunn top conc kybd, 3-ch wireverb, xlt cond, \$150 obo. Tom 213-390-9164
- Marshall Mk II 50w hd, mod by Jose w/2-ch & master vol, \$400 Stu 818-763-9682
- Marshall 4x12 slant cab, \$350 Stu 818-763-9682
- Peavey 200w guitar or bass hd, unbelievably loud, \$190, 818-948-2576
- PA amp, Bogen 120, lks gd, works perfect, \$95 obo or trade for VCR or ? Steve 213-202-0034
- Amp for instruments, Traynor custom reverb VSR-1, lks & works like new, \$195 obo or trade for VCR or ? Steve 213-202-0034
- Traynor power amp, mono, 300w, xlt cond, \$250 obo Steve 818-447-5133
- Yamaha amp, very gd cond, xlt snd, very loud, \$225, 818-962-1350
- JBL Caberet cab 4627 for PA, keys, or elec, drums, gd cond, sn ds grt, \$310 obo 213-836-3151
- Two Fender spkr bottoms w/lone 15" EV spkr in ea, gd cond, all-purpose or for guitar, \$200 /both Bobby 213-659-2852
- Marshall 4x12 spkr cab, immaculate cond, never on road, \$375 Bobby 213-659-2852
- 100w Fickelbacher guitar amp, new in box, sn ds grt, \$200 obo Jamie 213-836-4295
- Dean Markley DR-150 amp w/12" magnum spkr, ch-switching, reverb, \$450 213-874-9730
- Seven Triad transformers Model A-671, \$20 ea. 818-996-6507
- Bass foiled horn cab for one 15" spkr, empty, wheels & handle, \$50, Dave 818-886-3229
- Music Man bass amp, 120w hd, 2-12 cab w/Gauss spkrs, \$500/both, Dave 818-945-9604
- Crate 2-12 guitar amp w/pre-amp built in, very powerful, \$175, Gary 213-876-2427
- EV PL77A mc, xlt cond, \$95 obo Steve 213-306-3200
- EV PL91 mc, xlt cond, \$60 obo Steve 213-306-3200
- TD audio equip rack, dbl-bay 2-10 space bays, Baltic Birch, \$325 obo Steve 213-306-3200
- Two "JBL" 2115-B spkrs, \$20 ea. 818-996-6507

3 TAPE RECORDERS

- Ampex MM1200 24-trk tape recorder, \$18,000, Sherry 818-243-3456
- 24-trk Aces, \$14,500, will take terms 213-931-3411
- 3M Pro-Track recorder, 1" tape format, 15/30 sps, \$2800, Scott 619-239-2033
- Ampex MM-1000 16-trk, xlt cond, DC Servo capstan, 15/30 ids, \$7000, Paul 818-881-3832
- Tascam 22-4 r-to-r 4-trk tape recorder, xlt cond, \$700 Chris 818-763-2223
- Tascam 244 4-trk w/cs, xlt cond, less than 50 hrs recording time, \$700 Will deliver, Rell 801-628-5112
- Foxtex A-4 recorder, brand new, \$750 obo John 818-845-2097
- Furman-shrd RU-1 reverb system w/milmer, \$175, James 818-609-3989
- Teac A-3440 mnt cond, \$800 obo or trade for gd 1/2-trk machine Pieter 818-366-1989
- Fujiya tape recorder, 4-trk stereo, SSR-765, \$75 obo Pieter 818-366-1989
- Ampex 456 2" recording tape, used once, \$40/roll, 818-996-6507
- Tascam 22-4 r-to-r 4-trk tape recorder, \$700 818-609-8890
- Optonica Sharp RT6605 dbl-bay case deck, xlt cond, \$295 obo Steve 213-306-3200

4 MUSIC ACCESSORIES

- AKG BX5 stereo reverb unit, xlt cond, \$295 213-923-0231
- Twin reverb hvy diy road case w/casters, \$150, 818-763-2223
- Roland SDE1000 digital delay, xlt cond, \$275, 818-763-2223
- Shure SM-10 headset mc, gd cond, \$100 or trade for rackmt stereo EQ 818-761-3735
- Korg MPK-130, midi pedal kybd Controls any synth w/your feet, \$300 213-821-6700
- Effects: Ibanez 6-band EQ, Ibanez analog delay, Boss overdive Will sell separately or \$120/all three Brian 213-663-5904
- Mik Mix Masterroom XL-305 stereo reverb w/mono option 4-band EQ ea side, \$900 Lynette 818-901-7700
- AKG D330-BG vocal mc, \$125 obo, John 818-845-2097
- Ibanez UE-405 stereo multi-effects w/pedal, xlt cond, \$225, 213-731-5687
- AMS ATA flight case for Oberheim DMX or DSX, brand new, \$100 firm 818-793-3937
- Roland Space Echo 301, reverb/echo/chorus, very gd cond, \$250 Tammy Thomas 818-769-3142
- Ibanez analog delay pedal, \$30 818-508-9645
- Boss BR-110 graphic drum machine w/AC adapter, \$90 Mike 818-762-7237
- Videotape machine, RCA selectavision, \$200, like new, James Dunn 213-454-0389
- Scotch 250 2" recording tape, xlt cond, from 635 Peter 213-935-5707
- Rackmount param EQ by NEI, 8-band, xlt cond, \$295, Mark 818-342-0912
- Roland PR-606 drumatax, \$175 Michael 213-656-3990
- Furman RV-1 reverb, \$250 Michael 213-656-3990
- Korg SD-3000 digital delay, \$625 Stu 818-763-9682
- Boss SD-1 super overdive, \$45 Stu 818-763-9682
- Metal storage cab for audio equip 66" tall, 30" wide, 17" deep w/4 shelves, cab can be locked, \$75 213-874-2032
- Peavey mixer MD-12, 12x2x1, mnt cond, also 12-ch, 3 sends, 100-ft snake, \$1000/both obo 818-366-1989
- Ibanez analog delay \$50, Boss stereo chorus CE-3 \$75, Peter 213-748-4737
- Dynacord digital reverb/delay stereo w/mult Reverb has flexibility, delay has memory, \$700 818-768-5112
- Guitar strings, 9- to 42-gauge w/extra-hi E-string, \$1 per set 213-748-4737
- Lexicon PCM-60 digital reverb, new in box, \$1200, 818-996-6507
- AMS roadcs for Fender Twin, \$60 818-996-6507

5 GUITARS

- Precision bass, blonde-on-blonde, \$650 w/cs Brac 213-465-2395
- Gibson Les Paul Deluxe, '71 sunburst, \$295 213-456-5074
- Faded Gibson, Johnny Smith model, all orig, xlt cond, \$1900 Lv mess 213-395-5044
- Custom 5-string bass, walnut neck, true body, rosewood flr, Shalers, Bontolim jazz bass pu's, active electronics, \$800 firm Paul 213-828-2219
- Gibson Les Paul custom silverburst finish, SD pu's, xlt cond, Gibson protector cs, \$255 obo 818-761-3735
- Hamer Flying V, rd inish, DiMarzio pu's, new cond, hsh cs, \$550 obo 818-761-3735
- Custom Strat, baby blue, SD pu's, xlt cond w/cs, \$700 obo Matt 213-274-3565
- Ovation 6-string acoustic guitar w/pu & hshl cs, xlt cond, \$250 or trade for bass 213-862-1518
- Valley Arts Strat alouca body & neck, ebony flr, \$1300 firm Jeff 818-760-7119
- Jose Oribe, handmade classical guitar, brand new w/cs \$750 obo John 818-845-2097
- Yamaha SSC-500 Strat model, gd snd, grt neck, burgundy drd, \$300 obo Tom 213-456-6332
- Sunburst Ibanez Destroyer II guitar w/cs, plays grt, \$375 obo Greg evas 213-461-1582
- Custom Ibanez Flying V guitar, Kahler tremolo, SD pu's hshl cs, \$350 or trade 213-735-6221
- Ibanez Flying V w/Kahler & SD pu's, rare guitar w/hshl cs, \$400 obo 213-372-1924
- BC Ric Eagle, brand new, natural finish, \$800 obo 818-887-5298
- Fender P-bass, all maple w/SD pu's, in case, \$550 Brac 213-465-2395
- Rist guitar, custom made, Strat-style, baby blue w/hshl cs, \$295 818-508-9645
- Custom handmade electric bass, \$395 Guitar, \$650 Many features, like new, custom parts & acces (brgs, tuning keys, necks) Mark 818-342-0912
- Gibson ES-355, beautiful classic w/stereo dual pu's, ach bridge, grt cond, \$725, Scott 213-620-0663
- Fender Strat, xlt cond, \$350 818-962-1350
- Gibson electric bass, maroon FG-300, \$300 or trade for elec Fender, 213-874-2032

HIT MAN 24 TRK

MCI 24 TRK • SPECK 800D CONSOLE LEXICON 224 DIGITAL REVERB • UREI TIME ALIGNED MONITORS • LIMITERS DIGITAL DELAYS • ANALOG DELAYS HARMONIZERS • EXCITERS • EQUALIZERS NOISE GATES • DE-ESSERS • COMPRESSORS YAMAHA GRAND PIANO • CHAMBERLAIN CONTROL ROOM TUNED & CALIBRATED

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(213) 852-1961
815 N. Fairfax Hollywood, CA 90046



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GREAT SOUND!!!
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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

- Yamaha SG-412SB acoustic red sunburst 12-string, mint cond, new hdshl cs, \$265 obo 213-874-2032
- Yamaha metal 6-string acoustic, custom bridge, FG-300, hdshl cs, \$130 213-874-2032
- Epiphone acoustic guitar, \$100 Peter 213-748-4737
- Roland bass guitar synth G88, bass w/thru-body neck & gold tuners, 33-B floor module, \$625 Rick 818-508-0690
- 1969 Martin D-28, very loud w/ince tone, \$720 818-848-2576
- 1966 Gibson Trm Lopez, semi-hollowbody guitar, cherry unl, unbelievable snd, \$650 818-848-2576
- Charvel, 4-bolt neck, xlt cond, \$400, George 213-306-9152
- Yamaha BD-1200S bass, beautiful burgundy finish, \$475 Rob 213-663-7097
- Rickenbacker 360 12-string, 1965, xlt cond w/cs, \$650, 818-996-5607
- Goland GR-33 bass synth, xlt cond, \$500, After 7 pm 818-762-2508
- 1973 Fender Strat, customized, Duncan & Lawrence pu's, Rose tremolo, 4-bolt neck, xlt finish, hdshl cs, \$575 213-396-2858
- 1974 Rickenbacker 330 12-string, fire glow red, \$675, Pete 818-843-0825
- Brand new Fender Jazz bass, blonde finish w/hdshl cs, \$400 818-793-5057
- Rickenbacker 4001 bass guitar, black w/gold hdwr, hdshl cs, \$650 818-793-5057
- Dan Armstrong plexiglass bass, grt cond, hdshl cs, \$350, Dave 818-945-9004
- Yamaha Strat copy, beautiful dark red, xlt cond, blade pu's w/indv controls, grt snd, coil-splitter tapstone knob, \$280 Tom 213-456-6932

- Roland JX-3P polyphonic synth, brand new cond, Pasadena area, \$725 firm, 818-793-9327
- Synth, sequencer, drum machine & other MIDI equip wtd 619-329-3349

7 HORNS

No horns!

8 PERCUSSION

- Superstar tom-toms, 12" & 13," \$200, Cheryl 818-989-3227
- Three North toms, white, brand new, 14," 12," 8," \$375 Steve 213-556-2806
- Drum set, red Sonar 5-pc, xlt cond, hdwr, cymbals, custom anvil cages, \$700 213-876-0287
- Roland TR-606 drum machine, \$200 obo, gd cond, Rory Holmes 213-759-6080
- Tama Superstar 11-pc drum set, perf cond, full Titan hdwr, cymbals incl, \$2000 obo, Erik after 6 213-398-5125
- EMU drumulator w/JL Cooper mod for 3 comp drumkits, perf cond, \$800, Tammy Thomas 818-769-3142
- Steel drums, stands incl stands, \$400 818-788-5112
- Simmons SDS-9 dbl-bass kit, MIDI in & out, extra chips, pro cables & 35-ft pro snake, acoustic drum trigger, perf cond, \$2000, 10am-10pm lv mess 818-745-4847
- Simmons SDS8 w/stands, very gd cond, factory-mod brain, \$600 obo 213-655-0977
- Zildjian cymbals, 14" through 24," all new cond, \$70-\$125 Michael 213-656-3990
- Zildjian chrome dbl bass, 2 toms, 2 flr toms, 1 snare, 7 cymbals, Paiste & Zildjian, all acces, \$1200 obo Caesar Levine 818-345-6395

6 KEYBOARDS

- Jupiter 8 synth w/anvil cs lk new cond, \$3500 619-743-3066
- ARP Odyssey synth, just serviced & tuned, xlt cond, \$325 or trade plus cash for poly synth 818-761-3735
- Fender Rhodes Stage 73, hardly used, \$475, Lynette 818-901-7700
- Kimball Sensation organ, all the extras, 14 auto-rhythms, drums, guitar, etc, \$4000 obo Wanda Lavelle 213-306-6886
- Prophet 5, xlt cond w/anvil cs, \$950 obo, 818-763-3823
- Juno 6 poly synth, gd cond w/cs, \$500 obo John 818-845-2097
- Yamaha U3 upright piano, mint cond, exceptly flr line tone, \$3500 obo 213-853-3363
- ARP 2600 duophonic synth w/patch cords, gd cond, \$600 obo 818-769-3142
- ARP 2600 synth, duophonic w/patchcords, gd cond, \$600 obo Tammy Thomas 818-769-3142
- Korg synth, delta polyphonic, \$295 818-508-9645
- Korg Poly 800 synth, \$450 Peavey KB-300 keyboard amp, \$250 Both xlt cond 213-470-0412
- Seq, Circuits Max w/sequencer & MIDI 3-mos old, \$375 Carlos (days) 213-489-6467
- 1939 SD-Estey solid oak baby grand piano, \$3000, 714-998-8286 (eves)
- Kathy 213-519-0955
- Upright piano, Stodart, old but lks & snds grt, \$450 obo or trade for VCR. Steve 213-202-0034
- Prophet 10 synth w/sequencer, custom programs, anvil roads, \$1400, mint cond. 818-996-6507

- Jazz rock guitarist, 27, formerly w/iname Swiss recording band, Holdsworth & own infl, very expressive, great mprom, Dale 213-942-7944
- Lead/rhythm guitarist, backup vox w/some keybdcs, sks ong rock act Dan 213-997-7847
- Emmitt North, formerly w/Barry White, Isaac Hayes, Wollman Jack, lking for work. Gutans/singer/composer, own org material for publishing deal, 818-995-3531
- Marshall maniac HR guitarist sks grp w/mgmt, gigs, label interest, Infl: Pinson, Stevens, Richards, Raven 818-902-1378
- Guitarist from NY avail, lking for plrys, Infl Birthday Party, Sonic Youth, Jgyv, Carlyn 213-851-9734
- Pro guitarist, avail for wking sit. Very reliable, hd-wking, Marshall equipped, also lead vocalist, stage/studio exp, tape on request, Prieter 818-365-1989
- Tall thin guitarist w/killer image & talent sks HR glam band w/pro aspirations & abilities, Rick 213-652-3359
- Lead guitarist/vocalist sks wking T40, R&B, blues or rock or show band Casuals ok, backing keys avail, no forming bands, James 213-202-6751
- Guitarist, 27, w/light chops & talent, sks rock, R&B pop band or projr Huey 213-461-2184
- Country pickup w/edge sks country-related or recording projr Will 818-848-2576
- Lead guitarist, 21, except'l plyr, dbls on keys, sks to join or form a 4-pc rock band w/female singer, Xlt equip, 213-856-9483
- Lead guitarist, 23, two album creds, tour exp, former Rhodes student, talented, grt equip, att, trans, sks establ HR act, 213-256-0658
- Guitarist avail for wking R&B band, tasteful melodic razor-sharp honest style Gd-inking, hd-wking, hungry, serious pros only, Bob 213-850-8297
- Lead guitarist lking for HR band 8 yrs exp stage, road & studio, serious rockers only Billy lv mess 818-764-6993
- Lead guitarist infl Blackmore, Lefson, Howe, sks musicians to form ultimate org prog HR outfit, Image worthless, musicality/creativity supreme Rob 818-766-9072
- Lead guitarist w/vox sks T40 sit Formerly w/Andrew Schaeffer grt, serious inquiries only Steve 714-984-0261
- Guitarist, 23, sks rock band into John Waite, Bryan Adams, Survivor. Have equip, vox, exp, dedication, Pros only pls, Tony 818-782-9802
- Lead guitarist sks T40 wking band, also night projr w/mgmt, Pros only Anthony 818-352-3200
- Pro guitarist, versatile, many creds, sks wking sit, Gd att, xlt equip, Adam 213-306-9116
- Guitarist, rockin' blues & R&B, my guitar will set you free, 818-842-8728 Tom
- Guitarist avail to form Christian rock band infl Led Zepp, Firm, Deep Purple, Rainbow, Queen 805-527-4593
- Guitarist/lead vocalist avail for all-pro sit, pop rock music, I have grt equip, grt voice, many extras, 213-398-7394
- Guitarist, electric & acoustic, plays all styles, Culver City area, sks recording or performing band Jay 213-559-2505
- Guitarist/keybdist/lead vocalist, very current, sks wking or near-wking T40 band, Have equip & trans, 714-678-4626
- Guitarist w/17 yrs exp lking for wking band, org or copy, Steve Adamson 213-925-5874
- Lead guitarist w/backgr vox, top record creds, extensive tour exp, grt image, lking for recording sessions, demos, tours, sks recs grps, Serious only 213-462-3749
- Lead guitarist, very outfront style, ala Beck, ZZ Top, Yes, sks band/individuals to form down-to-business career-minded grp, Have equip & trans, Curt 213-313-1184
- Guitarist sking pro estab'd R&B pop funk band & projr infl Nile Rodgers, Talking Heads, H&O, ll it's serious but fun, call Hugh, 213-851-3139

- Guitarist w/atmospheric moves wtd infl Simple Minds, Blue Nile, China Crisis, Talk Talk, Prefab Sprout, Have producer Tony Hansell (Ah-Ha), Mike 213-931-2620
- Guitarist wtd by lead vocalist w/contacts, Infl Replacements, Husker Du, Must be dedicated, Call Tom after 4pm 213-618-1566
- Female guitarist wtd to form ong rock band infl Pretenders, Stones, 818-981-9343
- Female guitarist, strong rhythm or lead wtd Pro att, creative, guts, backup vox musts for new band, Manager 213-854-0981
- Lead guitarist for nationally-known melodic-edged rock act w/mgmt Backup vox, gd image, att, equip only West Coast Pros 818-764-3470/303-753-9242
- Glam guitarist wtd, gd-inking glam image, songwriting abils, Infl Kiss, Hanoi Rocks, Stuart & Robbi 213-854-0981
- Guitarist wtd: Prog classical pop act infl Alan Parsons, Genesis, Moody Blues, 23-29, Electric, acoustic, 12-string & mandolin, vocals, image, sense of humor, no drugs, Dave 818-767-0484
- Guitarist wtd for '60s review club band, Greg 818-845-2849
- Xlt singer/bassist formerly of New Orleans sks guitarist to form wking T40 & org band Talented & Manager 818-343-9938
- Guitarist wtd, must sing extremely well for band doing T40, oldies, R&B, origis, Appearance & att important, Tom 213-828-3696
- Lead guitarist wtd for orig Amer R&B band infl Springsteen, CC&R, Petty, Cougar etc, Grt songs, gd contris, Kevin 213-857-5650
- Christian guitarist wtd for L.A.-based folk rock band, must sing, TCT Mgmt 213-652-7375
- Lead guitarist wtd by rhythm guitarist/Vocalist/BMI songwriter to form new hard pop band, I have contacts, pro equip 213-398-7394
- Guitarist wtd for all-ong prog-backed band infl Billy Idol, Alarm, Lords, Must lk & play the part, 213-650-6309
- KELLY'S HEROES lking for solid aggress guitar plyr w/dg equip & trans infl Beatles, Costello, Squeeze, Pretenders 213-938-8624
- Mature exp'd pro musicians sking guitarist who dbls on keybds for org melodic HR band Keston 714-678-4626
- Plains/vocalist sks musician/singer to form duo in jazz, maybe some classical, country, folk, rock, etc, 213-222-8235
- Guitarist wtd by exciting modern band for gigs & recording, Upcoming EP, Slightly infl Simple Minds, Roky Music, Tom 818-501-3342
- Female singer lking for guitarist for org country rock band, Singer will be on Nashville network, Cheryl 213-932-1674
- Lead guitarist wtd by band w/album to form, Rhino Records, 2525 W. Lambert Lane, Tucson, AZ 85741.
- Major rock act sks guitarist, pros only, Tape & bio to E.D. Stevens Mgmt Co., 1011 E. Chevy Chase, Suite A, Glendale, CA 91205 818-301-1659
- MFf guitarist wtd for beginning club band, no HM, Christie 213-391-5141
- Sam 714-524-2415
- Mgmt co. sks pro lead HR guitarist for recording grt w/contract & label infl, Tape, bio, photo to Saturn Mgmt c/o Alan, 7423 Lankerstirn #10, N Hollywood, CA 91605
- Forming T40 band sks guitar plyr w/lep, Must travel, must sing, Gage 818-509-0316
- Guitar plyr wtd for BOBBY BLUES BAND, 213-273-6001
- Guitarist/singer wtd for pop/R&B band w/Varner Bros, Pro deal infl John Paul, Commitment nec, 213-352-2860
- Lead guitarist wtd for glam metal band w/backing, age 17 plus, Must not be afraid to experiment musically—vocals & a strange mind helpful, Mika 818-765-8534
- Wanted: Killer glam guitarist w/equp for image-minded R&B band, Dave 818-248-5356

9 GUITARISTS AVAILABLE

- Andre Stramm avail 714-637-8091
- Jazz guitarist, straightahead pop, infl Pat Martino, sks rehearsal or wking band, travel ok, Jaime 213-461-8576
- Guitarist w/flash, pro equip, dedication & exp sks band w/same Craig Beck 818-881-1289
- Guitarist/singer/songwriter lking to form/ing band infl Beatles, Stones, Who, Kinks, S&S, Billy Joel, Dylan, Zepp Eric, 1765 N. Highland #871, Hollywood, CA 90028.
- Help! Guitarist/songwriter desperately wants to make No. 1 HR act. Will do anything. Musicians interested pls call Rob 213-874-8195
- Guitarist/vocalist sks wking T40 band, Tons of exp, xlt equip, stage pres, current songlist & trans, Serious only, Greg 213-468-0034
- Rocker into Marshall snd sks group, lead/rhythm 818-764-3605
- Unique guitarist for wking T40, rock, country, or org band, Grt att, abil, equip Jeff 818-760-7119
- Guitarist/guitar synth plyr w/writing & vocal abils sks pro bass & drums to form modern band infl Roky Music, Wilson Pickett, Talking Heads, Greg (days) 213-461-1582 (eves) 213-461-1582

9 GUITARISTS WANTED

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•Lead guitarist wtd for org pop rock band Strong solos, funky rhythms. infl Simple Minds, Go West, Simply Red Michael 213-850-1660
 •Guitarist to play with ANANDA, super pos rock performer for permanent band, upcoming gigs & showcases for may record deal 819-319-3349
 •Rhythm/lead guitarist for melodic pop rock funk band! Pro at a must, team plyr for maj label sit Debbie213-874-8758

10 BASSISTS AVAILABLE

•Bass plyr avail, plays all styles, many yrs studio exp. 3 album creds, dubs on drums, keybds, guitar, writes Senous inquires only Ira 818-648-6066
 •Bassist sks T40 rock band, xit player, some vox, rock image, So Bay Gary 213-318-1347
 •Exp'd bassist, all styles, some vox, sks wking sit. No HM Larry 213-305-1794
 •Bassist, qual basic lines, steady meter, xit vox, rhythm guitar & songwriter, infl Cars, Petty, ZZ, Springsteen, Huey Collins, sks major label band 714-778-7306
 •Bassist w/ra flair recently returned from tour w/inational act. Team plyr, many styles Write or call Spike Barron, 833 S. Beacon Ave., L.A., CA 90017 213-381-7255
 •Bassist, 10 yrs live/recording exp, rhythmically solid, visually dynamic, sks plyrs w/strong artistic & business direction Scott 213-394-6844
 •Freelance bassist lking for serious jazz 213-823-2570
 •Bassist that dubs on synth & sings lead backups avail for wking band, cover or org Xit equip, healthy att, will travel Jimmy 818-982-3155
 •Exp'd bass plyr skng wk in Orange Country or L.A. band, T40, rock, etc Michael 714-680-5392
 •Imaginative bassist w/vox sks creative rock or dance rock band, prefer w/beat or top-notch mgmt 818-789-7367
 •Bassist, 50s/60s/70s/80s, rock, country, blues, standards, fast ear, sings, reads, pro equip, trans, extensive stage/studio exp, sks any work, Dave Wilson 818-986-3229
 •Bassist avail for alternative groove-oriented dance rock band UK-infl, estab'd, ready tow rk Rik 213-413-6517
 •Bass plyr w/vox sks wking band Casuals, T40, country, oldies, Latin, jazz, easy-going & responsible Gary 818-994-8369
 •Bassist, fretted, fretless, stick electric upright, bass syns sks casual or T40 sit. 2 or 3 nights/wk xit equip Lloyd 213-965-0363
 •Power-oriented rhythm section (drums/bass) lking to form/join creative proj Mature, exp d, well-equipped, nfl Hagari/Adams/Poston but w/open minds Steve805-498-7573
 •Pro bassist, lead/backup vox, gd equip, exp all styles, sks wking sit, prefer R&R, R&B, T40 Alan 213-494-3161
 •Bass plyr, 27, sks hi-energy rock act, must rehearse in SF Valley Mark 818-347-5092
 •Bassist/vocalist/songwriter formerly w/maj label now lking for new hard pop rock band w/mgmt 213-398-7394
 •Pro bassist, female, skng pro sit Very versatile, lots of exp, ace reader, electric & acoustic, some vox Leslie 213-386-4657
 •Hot bassist lking for estab'd rock metal act w/mgmt, record deal, tour &/or pending I have top equip, rock image, drug free. 714-734-4595
 •Attention: I'm lking for a hot melodic rock band w/industry contacts I'm serious, dedicated, drug free, ready to rock the world 714-371-5279

10 BASSISTS WANTED

•THE GUISE sks bassist w/vox for org hard-edged pop Rehearse Orange Cty, serious only Tom 714-524-6646
 •All-gift band, studio qual, keybd/horns/guitar, rock fusion and/or collect 713-558-5599
 In L.A. 213-209-3716
 •Circus w/guitarist faster than Malmsteen auditioning bass plyrs better than Sheehan w/long hair, gd-lking rock image, 18-24 818-784-9378
 •Help! Guitarist/songwriter desperately wants to make NO 1 HR act Will do anything Bassists interested pls call Rob 213-874-8195
 •Attention bassists: If you have decided that your life is R&R, this melodic metal-edged band wants you Serious only John 213-822-4920
 •Bass plyr wtd for all-org hi-oriented pop rock band Recording & gigs, serious only Bekka 213-256-6397
 •Bass plyr wtd for comm rock band w/own style Ghelly 818-989-3227
 •Bassist wtd by lead guitarist w/contact. Infl Replacements, Husker Du Must be dedicated, Call Tom after 4pm 213-618-1566
 •Bassist wtd to complete band infl Psych Furs, Smiths Steve 818-288-1995
 •Female bassist wtd Pro att, creative, guts, backup vox a must, for new band Manager 213-656-1325
 •Bassist wtd for org band w/many infls. Serious, dependable, able to read, Dennis 213-850-7793
 •Working T40 band sks replacement bassist/vocalist Keysds a plus Music Mgmt Enterprises 213-650-2395
 •Post-punk upbeat abrasive band sks bass plyr Outrageous ok, FY att ok. All seasoned vets w/industry conn's. Steve 213-397-6414
 •Bassist wtd for comm metal band w/majr backing Pro only Rick 213-463-7720
 •Female bassist wtd, pop rock, intermediate ok, equip & trans musts No ego-trip band, we appreciate each other West L.A./Hollywood rehearsals. 818-841-7381
 •Bassist wtd, 23-25 w/12-17 yrs exp, progr ideas, comm contacts, infl Yes, Zepp, Journey, Rush, King Crimson, Queen, etc Bran 818-761-9418
 •Bassist wtd for org & oldies rock grp. 818-989-3277
 •Bassist wtd for pop rock band w/very tasty plyrs Gigs & studio time, pocket plyr a must, exp'd & serious only Jack 213-427-3677
 •Female bass plyr wtd for all-female org rock band infl Aerosmith & UFO, Call after 6:30818-845-587/213-479-7445
 •Bassist wtd for org Amer R&R band infl Springfield, CCR, Petty, Cougar, et. Grit songs, gd conn's. 213-657-6660
 •Bassist/keybdist wtd by Christian guitarist to form rock band infl Led Zepp, Firm, Deep Purple, Rainbow, Queen 805-527-4593
 •Hard-hitting young aggressive bass plyr wtd by rhythm guitarist/singer/songwriter to form new edge hard pop band. 213-398-7394
 •Bass plyr needed to comp gmgi-backed band infl Billy Idol, Alarm, Lords, Must lk & play the part 213-650-6309
 •Bassist wtd by exciting modern band for gigs & recording, upcoming EP Slightly infl Simple Minds, Hoxly Music, Tom 818-501-3342
 •Bass plyr wtd for pop R&R band w/Warner Bros prod deal, nfl John & Paul Commitment nec 213-392-2860
 •Melodic bass plyr wtd for band, infl Who, Husker Du, Jam Serious & committed only Rage 818-795-1262
 •HR bassist needed for recording, record label deal pending 818-764-3605
 •Bassist wtd to form band infl Japan, Thompson Twins 818-982-1350

•Bass guitarist/bass synthesist, M/F, for org rock proj w/24-trk master for EP Vox & creative input desirable 213-558-8245
 •Bassist wtd for HR recording proj w/mgmt, label int, 818-764-3605
 •Bass plyr wtd by singer/songwriter w/album creds for recording & band infl Petty, CCR, Stones 213-874-4385
 •Starting to form T40 band, bass plyr needed w/exp, must travel, must sing, Gage 818-509-0316
 •Bass plyr w/vox wtd for melodic HR band, must have gd att & image 213-466-7239
 •Mature exp'd pro musicians skng bassist for org melodic HR band Keston 714-578-4626
 •Bassist wtd to join ZAZOU, org modern pop rock, for upcoming record 21-29, serious only, Dan (eves)213-829-1447 (day) 818-992-0950
 •Bassist wtd by singer/guitarist, 29, to collab on org hard & heavy rock material w/various infls Enk 213-463-0767
 •Bass plyr w/pos att & image for band ala Go West, Paul Young, Power Station Randy 213-474-3196
 •Estab'd T40 rock band sks exp'd bassist w/strong work & gd equip Steady work, no drugs 818-843-3480
 •Bass plyr wtd to play w/ANANDA, super pos rock performer for permanent band. Upcoming gigs & showcases for maj record label. 819-319-3349
 •Bassist wtd to join ZAZOU, org modern pop rock, for upcoming record 21-29, serious only, Dan (eves)213-829-1447 (day) 818-980-1739
 •Bass plyr wtd by org band, has been on KLOS album, has mgmt innov style where instruments throw rhythm back & forth. Must harmonize 818-994-8369
 •Bass plyr sought to compl HM/IPMA post funk punk grp w/Beatle-like harmonies Floppy 213-545-0093
 •Bassist/vocalist/writer w/strong tenor vox., stage/studio exp, sought by full-time wking cover/org recording shows, comm melodic rock band, Zeke 714-494-8890

11 KEYBOARDISTS AVAILABLE

•Female vocal/keybdiddle/mandolin skng org country blues casual wking band 818-981-5678
 •Keybdist/vocalist w/DX-7, Prophet 5, digital drum form steady wking unit, T40 & pop Burt 818-789-8038
 •Keybdist/guitarist & bassist want versatile, hi-energy, infl, image-conscious rock proj or band w/mgmt & drive Doug or Kurt 818-761-7672
 •Wking keybd plyr w/vox lking for new R&R band. Xit equip & att Jeff 702-458-6413
 •Synthesist/lead vocalist avail for T40 or casual sit, wking or soon-to-be only Duke 213-465-5190
 •Female keybdist/vocalist now avail for comm pro rock pop band w/mgmt & maj lab int. Pls have your mgmt call Jamie. 213-836-4295
 •Organist lking for rock band Steve 213-391-7014
 •Bassist/vocalist & female vocalist/percussionist team sk estab'd wking T40 band Senous & dedicated, lking for same 714-463-6250
 •Pro rock keybdist, grt image & att w/pro equip, sks serious HR band 213-470-0412
 •Hardcore melodic synthesist avail for hi-tech pro punk funk band 213-482-8084

11 KEYBOARDISTS WANTED

•Synthesist wtd for live shows & recording by ambitious proj w/ill material infl Go West, TFF Randy213-474-3196
 •Atmospheric moody keybdist wtd infl Simple Minds, TFF, China Crisis, Blue Nile, Talk Talk Bigger than life Have producer Tony Mansfield (Ah-Ha) Mike 213-931-2620
 •Keybdist wtd for org R&R band infl Adams, Springfield, Petty, Cougar, David 818-965-3024
 •Keybdist for 3-pc showband, casual sit Best keybds & PA provided (eves) 213-254-2075
 •Keybd plyr wtd for comm HR band w/female vocalist to record album & tour Contemp styles, multi-keybd Mark 818-761-8482
 •Female keybdist wtd, pro att, creative, guts, backup vox a must for new band Manager 213-656-1325
 •Serious keybdist to play R&B, jazz, oldies but goodies & T40 w/kit male vocalist & female trumpet/vocalist/songwriter Joyce 213-638-5646 (eves) 213-626-1000x248
 •Christian grg skng serious & committed keybdist/composer/arranger Must be musical stylist Deserve Serious musicians 213-551-1230
 •Keybd plyr, soul, R&B, org & T40 Must have own trans & equip, be serious & willing to work hard No ego-tippers need apply 213-779-8484
 •Keybdist wtd, backup vox pref, for hi-energy org pop rock band presently recording & doing shows Serious musicians only Dave 714-529-2696
 •Keybdist wtd for '60s review club band Greg818-845-2849
 •Top multkeybdist wtd for casual gigs, also poss recording sit Must be flexible Pro only, 9-11am 213-545-4369
 •Guitarist, formerly w/Barry White, Isaac Hayes, skng keybdist for collab on org material Emmett 818-985-3531
 •Xit singer & bassist formerly of New Orleans sk keybdist to form wking band, T40 & org Talented & exp'd only. 818-343-9938
 •Synthesist wtd by org pop rock band w/very tasty plyrs. Exp'd & serious only We have gigs & 24-trk studio time Jack 213-427-3877
 •Keybd/multi-instrumentalist for org rock proj w/24-trk master for EP Vox & creative input desirable 213-558-8245
 •Multkeybdist wtd for comm pop rock grp w/rt image & org snds Mgmt. producer, backer waiting Showcasing & recording asap 818-708-3789
 •Synth plyr & drumulator programmer wtd to collab w/singer/songwriter 2/8-trk demo in return for copy & credit. 213-313-2439
 •Starting to form T40 band, keybdist needed w/exp Must travel, must sing Gage 218-509-0316
 •Keybdist lking for T40 wking band, must travel, gd pay, George 213-306-9152
 •SCOUNDREL, L.A.-based pop funk outfit sks pro-minded multkeybdist Grt following, mgmt, pending recording contract Tony 213-293-4428
 •Creative textural painter w/artful approach needed immed by estab'd grp w/modern funky jazzy music Mgmt, shows, recording Hollywood 213-874-4093
 •Synthesist/keybdist wtd to play w/ANANDA, super pos rock performer for permanent band Upcoming gigs & showcases for maj record deal 819-329-3349

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- Keybidist w/backdrop vox needed immed by solo artist w/grt songs, comm rock. Showcasing & EP, serious players only. J.T. 818-980-1734
- Anti-image anti-establishment multikeybidist w/vox needed for socially conscious 4/4 band Brian 213-857-0668
- Organist w/ for org rock band w/gospel blues feel. O'Earl w/Motown, Stones, headed by veteran NY club performer w/songs in movies. Clay 818-797-2877
- Keybidist needed for recording grp ART IN AMERICA. 818-407-1530
- Keybidist/backdrop vocalist w/td for wking org rock band inf Scandal, Benatar, pros only Chelsea Rose 818-985-3024
- Wiking T40 band lking for replacement keybidist/vocalist, specialty bass, keys. Music Mgmt Enterprises 213-650-2395
- The DONNER PARTY sks keybd plyr for heavy pop band. Must have good equip, gd att & trans, vox a plus 213-659-7774
- Keybd noisemaker w/minimalist tendencies w/d pre-post-punk art thrasher beat band Floppy. 213-545-0093
- Christian keybidist w/td for LA-based folk rock band, must sing, TCT Mgmt, Rhonda 213-652-7375
- Sking Shay, keybidist formerly w/Population 5 pls call TCT Mgmt 213-652-7375
- Keybidist w/td by singer/songwriter/guitarist to form new post-punk art thrasher beat band Floppy. 213-545-0093
- KELLY'S HEROES lking for female keybd plyr, must have gd equip & trans inf Elvis Costello, Squeeze, Beatles, Pretenders 213-938-8624
- Rock proj w/concept & plat record producer lking for multi-keybd plyr w/equip & vision. Creative, aware, serious pros only, no drugs. Tracker 213-969-1637
- Female synthesist/vocalist w/td by exciting modern band Moody & soulful dance music, upcoming EP. Tom 818-501-3342
- Female singer lking for keybds for org country rock band. Singer w/td be on Nashville network. Cheryl 213-932-1674
- Keybidist/synthesist needed to play innov award-winning musical show Mark 213-824-8967
- Bass synthesist/vocalist needed for hi-tech punk funk band. 213-482-8084
- Lead vocalist, male, 32, sks steady T40 band or orig porj Write & play drums, bass, guitar. Pros only pls 818-764-1721
- Serious pro female rock vocalist sks melodic HR band w/exp, image, mgmt Loreta 213-876-1830
- Lead vocalist lking for HR or HM band Has own PA system, Robert Plant/Geddy Lee vocal range. Tony Mayo 714-641-2014
- Female vocalist/lyricist sks band similar to Blood on the Saddle & Rave-Ups for gigging or demos. 213-979-2030
- Female singer/writer, creative, w/strking appearance, needs ong, exp'd, pro unit w/potential, style, & guts for local gigs & recording. No little boys 213-871-2878
- Male lead vocalist w/grt voice, grt range, grt showmanship avail for R&B/pop band. Dale after 5pm 213-216-0979
- Killer voice, will travel, inf Bono, Sting, Bowie. Also rhythm guitar, some keybds, appearance, refs, xlt exp. Also very pro plying & recording st. Philip 213-656-3264
- Male vocalist sks estab'd band, black or white, for club work, recordings, concerts. Into R&B, T40, jazz. Myron Jackson Owens 818-338-8600
- Pro vocalist, tenor, lead/background, live/studio exp, '80s image, hard worker, lking for top-notch proj, great material a must, will travel, no metal pls Torre Pace 805-581-2429
- Male vocalist, 10 yrs exp, for casuals. Repertoire standard to T40, except I range & qual. Needs exp'd grp, gigs avail. 213-254-2075
- Female singer now located in San Gabriel Valley sks bands or piano plyr for lounge show Pamela 818-285-7206
- Singer/songwriter, male, lead/background vox, gd range. Serious only. Rory Holmes 213-759-6080
- Female vocalist/songwriter w/exp sks country x-over band. Serious only Lara 213-505-8226
- Hot male tenor, wired w/dynamite, lking for wking grp versed in pop, R&B & jazz. Dbl on drums. Chuck 818-996-7662
- Top flight vocalist/contemp pop recording artist avail. 9-11 am 213-545-4369
- Hot vocalist ht/writer w/own style avail for hot rock rhythms w/image inf Scorpions, Boston, Queen. Pros only Roddy 213-677-8235
- Blue-eyed soul, male vocalist w/20 yrs exp avail for band, interested in '50s & '60s soul & T40 variety. Alan Michon 818-767-4492
- Female vocalist sks wking band. Funk, punk, rock, R&B, jazz, HM. Star 714-629-4753
- Sexy energetic female vocalist w/strong pipes sks steady wking T40 or R&B band. Karen 818-990-0932
- Vocal range is in the Mickey Thomas/Steve Perry/Rio category. Versatile hot performer w/gd lks. Eddie Coleman 213-255-7232
- Vocalist/guitarist/BMI songwriter skng pop rock band w/mgmt. 213-398-7394
- Hi-energy female lead vocalist/writer sks backup musicians for org rock band, collab ok. Joy 213-462-3268
- Incredibly hot vocalist w/top touring/recording exp w/maj gigs lking for pop rock proj. Pros only. 818-841-5325
- Male vocalist sks glam rock comm band inf Ratt, Aerosmith, Kiss, John 818-367-9318
- Male vocalist, no hype, just guaranteed results. Tom 213-390-9164
- Lking for polished rock vocalist w/strong tenor range, image, exp, lapses, pro att? Call a nytime. 213-851-9808
- Exp'd female lead vocalist w/grt voice, att, stage pres, sks wking casual band. Serious only. 818-761-3735
- Vocalist/synthesist ala Kir, Psych Furs, avail for pro cool bands 213-482-8084
- Pop or country style female singer lking for band LINDY after 4:30 weekdays 818-763-2289
- Female pop rock vocalist, attractive, 3/4 oct, pure power, sks serious wking proj. Percussion, rhythm guitar. Jade 818-240-7476
- Singer/vocalist plyr/frontman inf Bowie, Townshend, 818-990-8539
- Lead vocalist lking for org HM HR band inf Dio, Priest, Maiden, Deep Purple, etc. Exp, pro att, totally dedicated. 213-462-6799
- Female vocalist/percussionist & male keybidist/vocalist sks estab'd wking T40 band, all styles & org. 213-934-0735
- Female vocalist currently fronting org band lking for other fun pros. Will do backups, old R&B & some T40, prefer live. 818-985-3024
- Lead vocalist w/td for contemp rock band inf R.E.M., CCCR 213-670-4219
- Wild & freaky non-white male hacker ala Clinton, Duke Body, Grandmaster Flash, sought by name-band artist pursuing solo proj. Brett 805-254-7170
- Two female backgr vocalists w/td by org band w/maj or label interest. Looks, personality, stage pres, inf Roxxy Music, Simple Minds Jim 213-655-8482
- Female vocalist w/td for Asian band 818-956-5845
- Male vocalist frontman w/td to compl ong meloid meta band w/mgmt. Pro att, image, gd range musts. So. Bay area, Daryl need you now. 213-371-5971
- Emergency! Emergency! Frontman tenor vocalist w/td urgently for shows-ready org rock act ala Foreigner, Lover-boy, Range, style, image & demos musts. John 213-836-3151
- Reward for info leading to capture of pro frontman for meloid comm rock act. Pro tenors only, KMET & KLOS 213-336-3151
- Free singing contest, auditions daily Mon-Sat 11-5, need 25 singers every month for monthly showcase. Riche's Recording Studio 213-464-6043/460-2072
- Singer needed for blues band inf Robert Plant, Sonny Boy Williamson, John Lee Hooker, Steven Tyler. Danny 818-997-7434
- Black singer/harmonica player needed for blues band inf Robert Plant, Sonny Boy Williamson, Steven Tyler, Willie Dixon, John Lee Hooker. Danny 818-787-6575
- Vocalist w/td by meloid meta band. Must have med-hi vocal range & image inf Deep Purple, Rising Force, Scorpions, Adam 213-927-5006
- Male vocalist w/beatful hi-energy voice w/td Long Hair, glam image, PA a must, 17-21 ages only, Bobby eyes 818-893-2984
- Explosive HR band sks lead vocalist w/beatful v.c. stage pres, image, att, PA a must. Ready for action, have agent. 818-997-2587
- Female vocalist w/td to play w/ANANDA, super pos rock performer for permanent band. Upcoming gigs, showcases for maj record label. 619-329-3349
- Vocalist w/td, 21-25, to compl modern 4-pc band w/grt lyrics, powerful voice & stage pres a must, inf U2, Simple Minds, the Who, Ron eyes 213-384-2963
- Lead singers needed for demo work, W&C pop, rock, country, Cassette tape to Nesbitt, 1825 N. Wilcox #2, L.A. CA 90028
- Female backgr vocalist w/td by org band w/maj label int. Lks, personality, pres important, Roxxy Music, Simple Minds inf Jim 213-655-8482
- Lead screamer w/td for very org HM band, poss record deal, inf Queensreich, Iron Maiden, Man. O'War. Ricky 714-629-6651
- Vocalist w/td by Christian guitarist to form rock band inf Led Zepp, Firm, Deep Purple, Rainbow, Queen 805-527-4583
- Are you ready to sing on stages in front of screaming women instead of waning bars of soap in the shower? 213-410-0156
- Vocalist? Tired of searching through ads for the nice meloid, metal-edge band? Check us out, LAX area, serious only. John 213-822-4920
- Lead vocalist needed for HR proj, must hv strong range & great stage pres, must have tape. Ray 818-767-5324
- Producer/arranger/keybidist sks female vocalists for demo work on spec. Chaka Khan, Randy Crawford/style, poss record deal. Aaron 213-865-1684
- FLYING TIGERS, contemp org HR band, sks male lead vocalist. We have all equip, studio, mgmt, previous vinyl, want dedicated pro. Larry Ellior 213-855-8859

12 VOCALISTS AVAILABLE

Vocalist w/td to form or join org pop band ala Duran2, Wham Image & style musts. Joe 213-247-4158

Girl singer, geared for success w/hit songs & hot vox, sks band sit Dance, rock, rhythm, pop 213-874-1446

Mickey Thomas/Steve Perry/Mike Reno-style male singer lking for hot band Gd-lking, hot performer, just moved to LA Eddie 213-255-7232

Vocalist w/td to form or join org pop band ala Duran2, Wham Image & style musts. Joe 213-247-4158

Girl singer, geared for success w/hit songs & hot vox, sks band sit Dance, rock, rhythm, pop 213-874-1446

Mickey Thomas/Steve Perry/Mike Reno-style male singer lking for hot band Gd-lking, hot performer, just moved to LA Eddie 213-255-7232

Male vocalist, 10 yrs exp, for casuals. Repertoire standard to T40, except I range & qual. Needs exp'd grp, gigs avail. 213-254-2075

Female singer now located in San Gabriel Valley sks bands or piano plyr for lounge show Pamela 818-285-7206

Singer/songwriter, male, lead/background vox, gd range. Serious only. Rory Holmes 213-759-6080

Female vocalist/songwriter w/exp sks country x-over band. Serious only Lara 213-505-8226

Hot male tenor, wired w/dynamite, lking for wking grp versed in pop, R&B & jazz. Dbl on drums. Chuck 818-996-7662

Top flight vocalist/contemp pop recording artist avail. 9-11 am 213-545-4369

Hot vocalist ht/writer w/own style avail for hot rock rhythms w/image inf Scorpions, Boston, Queen. Pros only Roddy 213-677-8235

Blue-eyed soul, male vocalist w/20 yrs exp avail for band, interested in '50s & '60s soul & T40 variety. Alan Michon 818-767-4492

Female vocalist sks wking band. Funk, punk, rock, R&B, jazz, HM. Star 714-629-4753

Sexy energetic female vocalist w/strong pipes sks steady wking T40 or R&B band. Karen 818-990-0932

Vocal range is in the Mickey Thomas/Steve Perry/Rio category. Versatile hot performer w/gd lks. Eddie Coleman 213-255-7232

Vocalist/guitarist/BMI songwriter skng pop rock band w/mgmt. 213-398-7394

Hi-energy female lead vocalist/writer sks backup musicians for org rock band, collab ok. Joy 213-462-3268

Incredibly hot vocalist w/top touring/recording exp w/maj gigs lking for pop rock proj. Pros only. 818-841-5325

Male vocalist sks glam rock comm band inf Ratt, Aerosmith, Kiss, John 818-367-9318

12 VOCALISTS WANTED

- Lead singer, 25-35, must be able to write org songs & lyrics, powerful voice & stage pres musts. Rogers/Adam/Sauer/Gramm-type, pros only 213-274-0405
- CIRCUS auditioning acrobatic male vocalist, 18-24, beautiful long-hair image, tall, thin, own vocal style. World-class band, pros only 818-784-9378
- Male vocalist w/td by SPELLBINDER, pro hvk rock w/td name plyrs. Financial backing, album proj underway, must be inf Coverdale, Gramm, Salamy sit. Gary 818-884-0718
- Female vocalist w/td for T40 band 213-681-2077
- Two background vocalists w/td for exotic pop rock band w/gts & label interest. Must be fashionable, no R&B singers pls. Marsha 213-654-7077
- Attention: Aggressive male vocalist w/td for meloid meta rock band. Must have all the pro qualities, serious only, So Bay/LAX area. Roland 213-640-9339
- Help! Guitarist/songwriter desperately w/td to make NO. 1 HR act. Will do anything. Singers interested pls call Rob. 213-874-8195
- Male vocalist, 18-22, w/td for record deal. Gary Johnson 213-298-4550
- Male lead vocalist w/td for comm rock band, serious only pls. Coverdale/Hagar/Adams-type. Denny 818-998-8341
- Vocalist w/td for comm hvk rock band. Chetty or Peter 818-989-3227
- Blue-eyed soul singer needed by major recording label. Serious only. Chuck 818-995-7662
- Male lead vocalist/songwriter for nationally-known meloid edged rock act w/mgmt. Young, gd image, grt att musts. Rick 213-463-7720
- West Coast Pros 818-764-3470/805-753-9242
- Chicago-based metal fusion band w/maj backing & bookings sks versatile meloid frontman/lyricist w/hops, lks, pro att, exp. Bob Byrnes, 6556 N. Whipple, Chicago, IL 60605. 312-338-6688
- Male vocalist w/td for comm metal band w/major backing. Rick 213-463-7720
- Koala Bear Songs has moved to L.A., sks pro female pop singer, 20-25, ala Karen Carpenter for recording. Pro att a must. Mickey Mart 818-344-8615

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•Lead vocalist w/d for showcase-ready mainstream org rock act ala Foreigner, Lover Boy. Must be pro tempo/wrap exp. image, range. 213-836-3151

13 DRUMMERS AVAILABLE

- Female rocker, rocker, 14 yrs studio/road exp. vox, sks serious band. Pros only. Linn. 818-956-4637
- Young, wild drummer w/grt lks, hair, image & equip is coming to L.A. skng pro HR act w/mgmt. For demo & pics call Rick 408-725-2599
- Pro drummer sks pro comm HR band ala Brian Adams, John Waite. Must have strong material, rocker image. Jimmy 818-997-1559
- Drummer w/gd vox, att & equip lking for wkg band. Keith 818-845-8855
- Drummer from Starland Vocal Band, John Mayall, Kiss, the Ventures, lking for touring/recording act. Keith 818-845-8855
- Drummer, 15 yrs exp. sks HR/pop/rock band. Large acoustics & SDS-7 drums, infl Bonham, Crumbacher. Serious only. Danny 818-905-8625
- David Johnson plays drum sets, all styles, sks T40 band, serious musicians only who are wking or will be skng. Serious committed only. 714-788-9147
- Drummer sks RB/pop/funk-oriented band. Have acoustic Simmons, Linn. Dave 818-761-0363
- Drummer, exp'd, sks full-time wkg band. Lee Feldman 213-654-1392
- Pro drummer avail, very high energy level, hard-hitting, melodic, xlt timing, showmanship & image. Live/recording credits. Herbert Freed 213-876-7311
- Drummer w/substantial image & studio exp all styles w/electric/acoustic drums & LinnDrum sks pro, contemp playing st Ron 818-892-0056
- Dynamic drummer, 25, performed in Olympic Opening Ceremonies, skng rock wave band ala Midnight Oil, Simple Minds, Go West, Flash in Pan. I study professionally. David 213-477-1591
- Pro rock drummer avail, 10 yrs touring exp, dbl-bass Ludwig full miked, well-crafted att & stage pres, will work w/pros only. Steve 818-447-5133
- Drummer skng pro 3-pc 818-763-9552
- Drummer lking for serious band into T40 or funk or jazz who has work or is planning to work in 2 weeks or less. Serious only, no B.S., David Johnson 714-788-9147
- Drummer/percussionist, all styles, has played w/top artists. Reads, xlt ear, sks grp w/gigs, sessions or one-nighters. Jeff 213-373-2258
- Lead drummer sks glam band or musicians, has xlt equip, image, hair, att, creds. Infl Missing Persons, Prince, Icon (Tommy Lee meets Bozzio). 818-363-6631
- Pro drummer formerly w/nat'l-known heavy rock band sks band w/mgmt deal, etc. Xlt equip, att, chops. John 818-505-0268
- Solid in-the-pocket drummer lking to form or join HR band w/pop infl. Good meter, att, trans, equip. Serious pros. Hampton 213-472-8741
- Drummer, 20, sks 18-22 grp w/gd equip to form tight new pop act. 213-728-7598
- Power-oriented rhythm section (drums/bass) lking to form/join creative proj. Mature, exp'd, well-equipped, infl Haggar/Adams/Poston but w/open minds. Steve 805-498-7573
- Chip 805-581-2898
- Sensible solid energetic w/new Simmons, Yamaha RX-11 & many kits. tours & records w/nat'l act, sks w/kg grp. Biermuda 213-855-0977
- Exp'd drummer lking for estab'd band ala Alarm, U2, Billy Idol. Serious only. Alan 818-763-2865

13 DRUMMERS WANTED

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- Modern aggressive rock band sks exp'd pro drummer w/image & solid style. Lw mess 818-506-8774
- Lking for funk-style drummer for HR band w/lab interest. Rehearse Long Beach area Rocco Banich 213-427-8293
- Drummer w/d for FLIGHT 7, org pop new wave dance music w/60s infl. Label interest. Dennis 213-664-1883
- Help! Guitarist/songwriter desperately wants to make No. 1 HR act. Will do anything. Drummers interested pls call Rob. 213-874-8195
- We have guitar, bass, vox, Enigma recording. We need a drummer inspired by Crusados, Bowie, REM. Dean alter 6pm 818-716-7008
- Drummer w/d for progr psych HM band w/track on very successful comp LP, complete LP in can. Label/mgmt interest, conn's, Gd equip & sense of humor musts. Lv mess 213-650-9586
- Glagging commercial all-orig pop rock band sks young creative drummer w/modern taste, feel, equip. Days 213-203-2723
- Female drummer w/d, pro att, creative, guts, backup vox a must, for new band. Manager 213-656-1325
- Christian rock band sks drummer w/aggres org dance pop style. Infl Pretenders, U2, Psych Furs. Dedicated, trans, equip. Terry Johnson 213-874-2597
- Drummer needed to provide big beat for orig hooky pop band. We like Smiths, Echo, R.E.M. Sense of humor & style essential. Patna 213-466-9157
- Jane 213-385-9226
- Drummers: Do you like Gene Drupa, Tony Thompson? Alex Van Halen? Good. JONAS GRUMBY needs you, call now. Robert 213-973-4124
- Creative drummer w/d for comm modern rock band. Must sing some lead & backups. Infl Yes, Police, Utopia, Styx etc. Chns 213-828-8795
- MOON DANCER sks tasty innov drummer for immed live gigs & recording. Danceable modern rock. 213-396-9276
- Drummer w/d, 23-25 w/12-17 yrs exp, progr ideas, comm contacts. Infl Yes, Zepp, Journey, Rush, King Crimson, Queens, etc. Bran 818-761-8146
- Xlt singer & bassist formerly of New Orleans seek drummer to form wkg band, T40 & org. Talented & exp'd only call 818-343-9938
- Female drummer w/d for all-orig female rock band, Infl Aerosmith, UFO. Call after 6:30 818-845-5874/213-479-7445
- Synchronous drummer MIF for org rock pro w/2-trk master for EP. Vox & your creative input desirable. 213-558-8245
- Dbl-kick drummer w/d for HR recording proj w/mgmt & label int. 818-764-3605
- Drummer w/d by singer/songwriter w/album creds for recording & band infl Petty, CCR, Stones. 213-874-4385
- Drummer w/d for the QUIZ, infl Beatles, Elvis Costello, Petty. Must have xlt trans, equip. John 213-935-8390
- Drummer w/d to play w/ANANDA, super pos rock performer for permanent band. Upcoming gigs & showcases for may record label. 619-329-3349
- Drummer needed by origs band infl Police, Smith, Furs, Rick. 213-663-5115
- Drummer w/d for org rock band w/gospel blues feel. Early Motown, Stones, headed by veteran NY club performer w/songs in movies. Clay 818-797-2877
- Drummer sought to complete HM/PMMA post punk funk grp w/Beatle-like harmonies. Floppy 213-545-0093
- Drummer w/d for L.A. theatrical rock act. Must have pro snd, simple style, sleazy jet-blk shag hair image & do-or-die att. 213-654-1569
- Forming T40 band, drummer needed w/exp, must travel, must sing. Gage 818-505-0316
- Hard-hitting drummer w/d, must play to click for org proj. Top rates, exp'd only. Dave eves 714-525-4023

- Drummer w/d by Christian guitarist to form rock band infl Led Zepp, Firm, Deep Purple, Rainbow, Queen. 805-527-4593
- Hard-hitting drummer w/d by songwriter/singer/guitarist for hard pop unit. I have pro conn's, grt gear. 213-386-7394
- Drummer w/d for melodic HR band, must have gd att & image. 213-466-7239
- MICHAEL MCMAHAN BAND sks hard-hitting, longhaired drummer w/gd meter. Music is HR w/iglam image. 213-656-1269
- 213-225-0792
- Female grp sks funk rock drummer 213-225-0792
- Production co. sks drummer w/dbl-bass kick, rock image, & backing vox for estab'd melodic HR band. Mike 818-349-7501
- Production co. sks drummer for org country rock band. 213-852-1674
- Explosive guitarist & bassist w/pro deal skng outrageous drummer for concerts, recording. Grt songs, radical glam image. Alex 213-851-2348

14 HORNS AVAILABLE

- Tenor sax player, flute/congas/rehearsal bassist/lead & backgr vox lking for steady 5 nights/wk work. T40, lounges, Garland. 213-608-0256
- Tough tandem sax duo ready for all kinds of steady work. Alex 213-608-0256

14 HORNS WANTED

- Female sax/harp plyr w/d, pro att, creative, guts, backup vox a must, for new band. Manager 213-656-1325
- Internat'l entertainer w/own TV show badly needs pro horn section. Jimmy 213-939-6163

15 SPECIALTIES

- Country show needs committed keybd, guitar, pedal steel, fiddle & vox. Send photo, resume, tape to Galaxy Mountain Music Prods, Box 427, Reseda, CA 91335
- I have the projects, I have the songs. I need a 16/24-trk studio to make demos. Will be happy to share profits. Duncan 213-250-0234
- Xlt distribution & major label contacts? Indie label w/funding lking for assoc. Ben 619-475-0372
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• **The Global Connection** wts a pro DJ voice-over for new astrology talk show on major local radio. CJ213-976-5465

• **Ex-Rising Force** drummer/sks producer, mgr, or agent to support his new group MONROE. 818-989-3227

• **T-shirt mfg/mchandising** experts wtd to market hot new L.A. logo w/major potential. 213-313-2439

• **TOM KIDD** is forming exciting band in! Replacements, Husker Du. Need trashy guitar/bassist. Call Tom after 4pm. 213-618-1566

• **SLAUGHTER FIVE**, straight-ahead trashy HR band. If you look & snd as good as Alice Cooper, NY Dolls, Lords of New Church, Mott the Hoople, call (213) 461-6971 or lv mess w/Mark. 213-413-4298

• **Songwriter/musician** w/studio & road chops sks backing, financial or equip. Will sign contract for binding agreement. Craig. 818-763-9305

• **Black guitar p/yr/songwriter** sks other songwriters & p/yr into pop x-over. Serious only pls. Craig 818-763-9305

• **Wanted:** Pro mgr/investor for xlm male vocalist & female trumpeter/vocalist/songwriter duo, currently negotiating record deal. Joyce. 213-626-1000ext1248

• **'72 Dodge Maxiwagon, 9-seater, auto trans, recently rebuilt engine, 306 V-6, runs grt, gd for hauling band gear, \$1800 obo. Lorne.** 213-467-3418

• **Singer/poet needs musicians** interested in forming/combining music/poetry. Kathy. 805-522-5459

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• **George Clinton** needs Patsy Cline. Strike your fancy? Ex-Skanksters bassist skng collab into funk'n' rookin' rhythms & penetrating melodies. Got the fever? 213-936-9571

• **Helion Records** actively skng T40 & pop demos. Send tape & resume to Helion Records, A&R Dept., 8306 Wilshire Blvd., Suite 216, Beverly Hills, CA 90211

• **Country Christian lead/acoustic guitar/tenor** vocalist sks musicians to form band. David. 818-889-9530

• **Folk rock artist** w/inat 1 album sks bassist, drummer, & keyboardist for tour. Must sing strong high harmonies. Video & movie. High Frontier. 818-508-9648

• **Investors** needed for sci-fi movie written by artist w/inat 1 album. Points avail on movie. High Frontier. 818-508-9648

• **Producer sks female musicians & singers** for psych rock band. Have material & major label interest. Own studio, video & movie. High Frontier. 818-508-9648

• **Rock video producer** wtd for sci-fi movie written by artist w/ soundtrack & production house. High Frontier. 818-508-9648

• **Wanted:** Someone to paint two Fender Strat bodies. Reasonable price. Nick. 213-851-4016

• **Technical person** wtd for pop rock band w/lokal gigs. Some lights, some sound, lots of dedication. Exp'd pref, little pay at first. Jack. 213-427-3877

• **Loud Records** skng investors for latest proj. Serious only. 213-389-4080/213-855-3674

• **Vocalist** needs tight 3- or 4-pc band for demo, R&B & jazz/rock style. 213-389-4080/213-855-3674

• **Commercial vocalist & writer** w/mny industry conn's sks smart investor. Roddy. 213-677-8235

• **Soundman** wtd for org band, local shows, some pay in/fin. Roxy Music, Simple Minds. Jim. 818-287-9331

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• **Mgmt wtd** by singer/guitarist w/comm hvry rock material, xlm stage pres, vox, studio exp, dedicated. Enk. 213-463-0767

• **Free 24-trk studio time**. USC recording proj needs performers who don't sound like everyone else. Ted. 213-748-3586

• **Young grps, vocalists & musicians** lking for mgmt & record deal. Renee at Via Satellite Prods, 6912 Hollywood Blvd. #301, Hollywood, CA. 213-871-9206

• **Pro rock band** w/grt sound, lks, att, needs serious mgr &/or backer. 818-307-9560

• **LAND DE GRAND** lking for soundman to become part of band. Must be exp'd w/ld att. Jordan. 818-508-9946

• **Backer needed** for pop/rock artist w/tour & label interest. 818-841-5325

• **Attention country musicians:** Cal Country Music Assn has free hotline for p/yr's skng bands & bands skng p/yr's. 818-848-2576

• **Percussionist wtd** for fusion pop band in/fin Yellowjackets & Ritenour. 818-701-0847

• **Sexy HM women** needed for video. Must lk gd in bathing suits & lingerie. Send picture to 1613 S. Belle, Corona, CA. 91720. 213-871-9206

• **Wanted:** Albums & master qual cass for poss promo on "Hurry Up & Wait" radio show (cable-78,000 homes). Producer Brian Connine. 213-663-5904

• **Elysian Records** needs super underground band hits. Send bios/tape to 1667-B Sargeant Pl, L.A., CA. 90026.

• **Roadies** needed for L.A. band. Rob at California Music. 818-344-9239

• **Top-notch musicians** wtd—guitar, bass, keys, & horns. Gd openly, many benefits. Tape/pic/resume to Natural High Prods c/o P. Holland, 18653 Ventura Blvd #532, Tarzana, CA. 91356.

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• **Wanted:** Rehearsal space for responsible band w/refs. Lockout pref, will share. 213-558-8245

• **Playwright w/knack** for grt dialog to collab on adolescent drama w/music. Sample to: Gold Coast Media, 712 Wilshire #144, Santa Monica, CA. 90401

• **Synth/keyboard p/yr & drummer/producer** wtd to collab w/singer/songwriter on 8-trk demo in return for copy & credit. 213-313-2439

• **Mgr wtd** for songwriting team w/major label int. Carlos after 6pm. 714-998-8286

• **Rehearsal studio** wtd by responsible band, 24-hr access. Lockout on monthly basis. 818-994-8369

• **Award-winning** songwriter. words & music. eclectic in writing styles. Top qual material. avail for writing sessions or any creative proj needing material. Herbert Freed. 213-876-7311

• **Hits** wtd, R&B/T40-type country. Masters pref, gd qual demos ok. Casette/lyrics/resume/SAFE. Tom Griggs c/o Silver Arch Music, P.O. Box 6316, Long Beach, CA. 90806

• **Contemp pop rock** sought for recording proj. Best three on cass w/SAFE to Upbeat Prods, P.O. Box 3348, Arcadia, CA. 91006

• **Political spiritual** folk rock songwriter sks composer/arranger to rework material. Hollywood area. Carol. 213-931-9239

• **Record company** continues skng hit rock material. Send pro demo & lyric sheet to Song Search, P.O. Box 3966, Santa Rosa, CA. 95402.

• **Orig material** wtd by female vocalist for upcoming show in Jan '86 R&B, ballad, jazz, gospel. EMS, 3010 Santa Monica Blvd #323, Santa Monica, CA. 90403

• **Hot female vocalist** w/incred range & label int lking for org pop rock R&B for record. Jade. 818-240-7476

• **Lyricist** avail for pro composers. Maureen Mathis. 213-656-9492

• **Publi'd credited** female songwriter, 22, w/current album, sks guitarist or keyboardist for collab. Have contacts, will do demo. 818-708-3789

• **Singer/songwriter** w/album credits sks solid rhythm section for recording & band, in/fin Petty. PCR, Stones. 213-874-4365

• **Pro arranger/music/producer** w/demo studio sks complex lyrics w/o music for lyric. Lynette Nesbitt, 1825 N Wilcox #2, L.A., CA. 90028

• **Award-winning** songwriter w/mny styles sks publishing deal &/or staff writer pos. Nel Blackwell. 818-763-2739

• **Singer/guitarist/keyboardist/songwriter** in/fin Springsteen, Morrison, Bowie, etc. sks to form/org R&R band. Lots of strong orig's, all styles except HM. Andy. 818-505-9021

• **Comm songwriter/keyboardist** sks pro qual vocalist for collab on pop rock music. Image & att important. Pros only. Kent. 818-508-0139

• **Wanted:** Hit songs, all styles. Mail tape to LSR Prods, P.O. Box 38593, L.A., CA. 90038

• **What a shame!** all of L.A.'s songwriters are duds! Send hits to Elysian Records, 1667B Sargeant Pl L.A. CA. 90026

• **Producer/publisher** needs org T40 R&B material. only tape & resume to Mark I Prods, 13828 Califa St., Van Nuys, CA. 91401

• **Christian singer/songwriter/bassist** sks to join or form band in Altar Boys, Crumbacher, Daniel Amos. 714-994-6645

• **Lyricist/singer** shopping for album material & movie proj. Charles. 213-395-7525

• **Lyricist sks** comp comm pop & R&B melodies for collab. Richard. 213-731-3085

16 SONGWRITERS

• **Orig Gospel** &/or new arrangements sought for already touring one-woman show. Send cassette, lyric/lead sheet & SASE to "In Others' Words," 11834 Magnolia, #200, N Hollywood, CA. 91607

• **Hit pop & R&B** tunes wtd for male vocalist. Send cassette tape to Tunes, 3940 Hubert Ave., L.A., CA. 90008. Bruce. 818-505-9927

• **Songwriter/lyricist** would like to co-write w/composer of musicals & spirituals. Dorothy Lappell. 213-656-0592

• **Incredibly hot** vocalist w/top touring & recording exp w/major grps lking for pop/rock proj. Pros only. 818-841-5325

• **Arranger/songwriter** avail, all styles, plays all instruments, exp'd, 3 album credits. Serious inquiries only tra. 818-848-6066

• **Songwriters lking** for a tenor/baritone? Jimmy. 213-660-4122

• **Fairly new** fairly successful songwriter desires to contact composer/collabs, producing co's, or publishers/sngers/bands. Contact R. Bushey, P.O. Box 184, Erie, PA. 16519

• **Songwriter sks** lyricist to help update 4-, 16-, and 24-trk demos. Have some conn's, open to serious collaboration. Tom. 213-456-6932

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