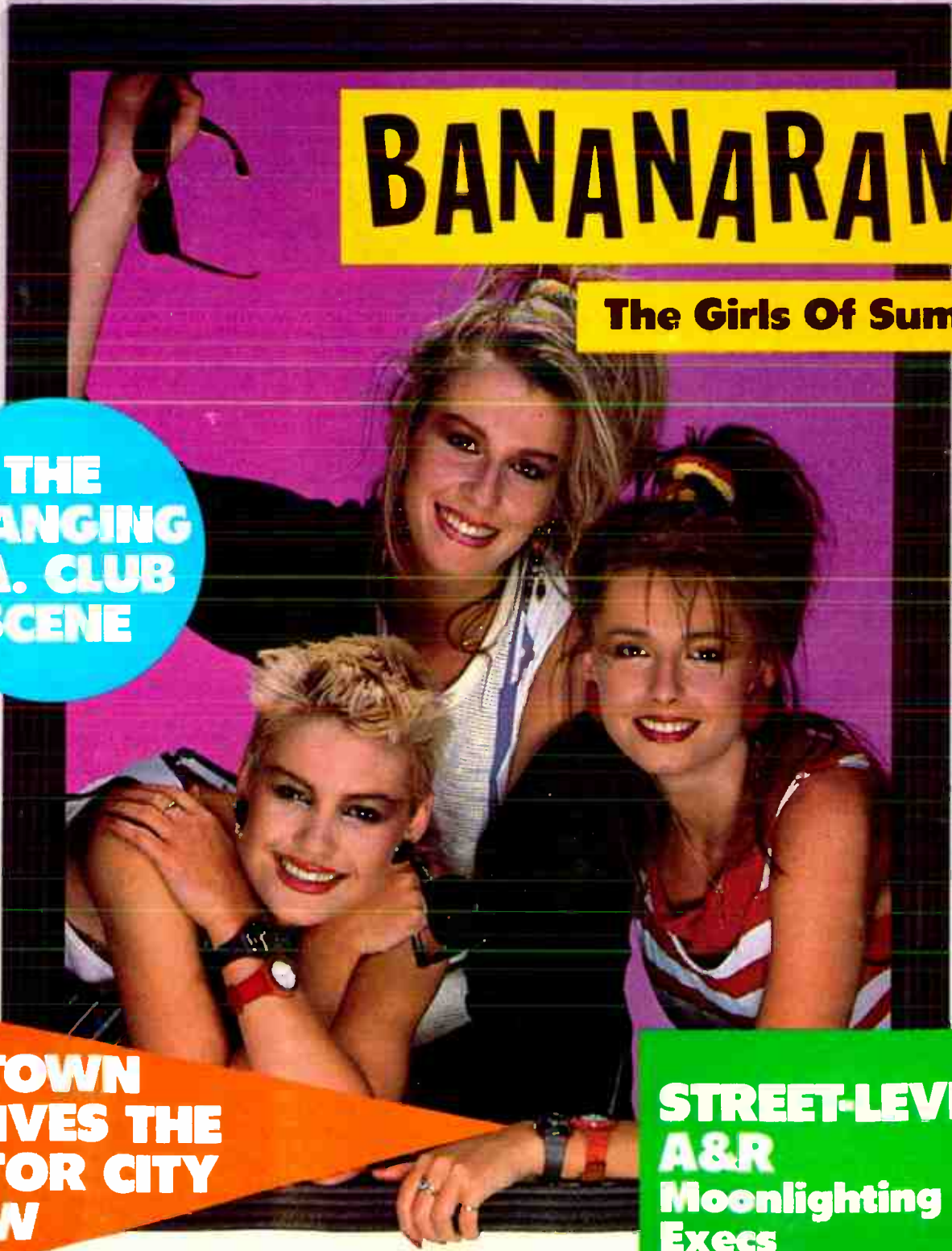


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In This Issue

Bananarama <i>by Lawrence E. Payne</i>	12
L.A.'s Rock Clubs <i>by Murdoch McBride</i>	14
L.A. Street Level A&R <i>by Bud Scoppa</i>	16
Motown Revives Its Roots <i>by Kevin Henry</i>	18
Night Moves (Fiction) <i>by Tom Sturges</i>	20

FEATURES

6	News
10	Local Notes
23	Product Profile
24	Audio / Video Update
27	Concerts
28	Club Acts
32	Albums
33	EP / Singles / Cassette
34	Club Data / Live Action Chart
35	Showcase
36	Gig Guide
38	Pro Players
39	Free Classified

Cover Photo by Kristen A. Dahline/JAI

COMMENTARY

Working The Clubs: Is It Worth It?

"The L.A. club scene is dead. It's just not worth it to play out," complained the leather-clad guitar player, a veteran of too many nights at clubs like the Starwood, Madame Wong's, and Club Lingerie.

You could look at it that way. If you add up the money spent on instruments, amplifiers, pedals, rehearsal time, clothing, gas, roadies, flyers, postage, picks, sticks, and time lost from day gigs, the dollars don't make sense at all. Most bands are lucky to earn a hundred bucks in a night. Even the most popular bands make just enough to starve on.

So why bother?

For exposure, so they say. Showcasing, they call it. As if the clubs were providing the musicians with a service: We'll give you a stage to show dem record companies what you can do. After all, a record deal is what it's all about, right?

And for the most part, dem record companies is out there. Some nights at Club Lingerie, it's hard to find anyone who isn't in the music biz. This guy's an agent, that one's a bass player, this woman works for CBS Songs. There's Goldstone, Cohen and Kahne. Is that a law firm? No, but those two guys over there are. Only thing is, everybody's looking and nobody's buying. Cause all the exposure in the world won't do you

any good unless you got the goods. These people are looking for product. And let's face it: While a few local bands offer something unique and entertaining, the great majority are as world-class as plain-wrap beer.

Playing the clubs might be more satisfying if the audience wasn't made up only of music-biz regulars. But who else can afford to go out and spend 20 bucks on a Tuesday night to see what is probably less than a great band? After all, some people actually have to pay to get in! The audience has to answer the same question: Is it worth it? I wonder if attendance would double if ticket prices and drink prices were cut in half?

But let the public face that question and we'll face ours. I guess you gotta think your band is the exception. That you're part of a long line descending from the Doors and the Byrds to Van Halen, the Knack, the Motels, the Go-Go's, and Los Angeles' next world-class band, Lone Justice.

Having seen the latter five bands, each at an early stage in their careers, they all had something in common. They had fun. They'd probably be up there whether there were ten or ten-thousand people watching. Even at their sloppiest, a Go-Go's show was an event. Still, I've seen thin crowds at Club 88 for the Motels. Maybe Martha Davis did ask herself that night, "Is this worth it? But I know I certainly didn't."

And for each band that got that contract and made a hit record or two or three, there are a dozen who got a

record deal but never really made it. Some of them were worthy, some of them were not, but sooner or later the question caught up with them. It wasn't worth it. If you're not making money and you're not having fun...what else is there? Except music.

Some bands suffer a particularly cruel fate: They attain great local popularity only to be dubbed a club band. Witness the six years it has taken for one of L.A.'s finest to get a major label behind them. The Plugz have finally signed with Enigma/EMI.

Me, I gave up any hope of playing guitar for a living. I learned just what an extraordinary combination of talent and luck it takes to make it. Once I realized that I didn't look like Rick Springfield, play like Eddie Van Halen, or write like Elvis Costello, it was just too hard to fantasize about the Big Time. And without the fantasy, it just wasn't worth it. After all there's other things I can do. I can always get rich writing for magazines, for instance.

I don't know if that makes me lucky or not. But I think those who don't have any other choice but to stick it out, year after year, stand the best chance of making it as musicians.

As for my five years as an aspiring musician, I wouldn't have traded it for anything. Reminds me of my revelation after playing the Whisky for the first time: Now I can die.

Of course, I was so much younger then, I'm older than that now.

—Bruce Kaplan

Feedback

Dear *Music Connection*:

I first met Murdoch [McBride] when he was the doorman at the Troubadour. Maybe that is where he trained to be a journalist. He says Hot Licks (notice the correct spelling) is not really a nightclub. There are no listed phones, no business license, no liquor license, no advertisements, etc. We are even told to trust you, because you badgered the City Halls of Torrance and the ABC looking for the club. Well, open your eyes and ears, Murdoch, because it's there. Yes, it has been called the MiCasita Cafe (notice the spelling), with 1000 person capacity and all. The owner, Rami Rodriguez, paid for six months of full- and half-page ads in *Music Connection* in the past. On Fridays, to denote rock shows, a banner is put outside the club, which reads "Hot Licks," so the regular weekend Latin crowd would not be confused why 900 people are screaming "Joshua" on the inside. Instead of badgering everyone on the phone by dialing all day with your finger, stop sitting on said finger, and come to the club and see for yourself. Trust me Murdoch, it's there.

The ABC knows all about the club. They issued three violations against the owner because of drinking minors. It's one of the reasons the City of Torrance is trying to close the club. I don't know who told you it was vacant property, but I suspect the only vacancy is the thought put into your Club Data report [MC, Vol VIII, No. 10]. . .

Club Data was never used to hurl insults at groups. Since February, we have been in and out of the studio preparing a new album, due to the fact that we are signed to a major foreign label. It has since snowballed into three more countries, and finally American interest. The only shows we will play will be well-planned, large venues. Can you understand that? The Hot Licks shows help pay our large bills. The owner, Rami Rodriguez, told you he's trying to help us; well, believe me, we help him, too. No, Murdoch, we're not resurging, we've always been surging, partner. . . As for our attendance figures, I hear you've been invited to come down and see our

mob. Well, come on down, and I'll pay for your gas, if you write the truth.

You can debate the earlier listings all you want. Is it so hard for you to believe that a lot of people love this group, just because it's not your cup of tea? In the future, get your facts together before you write. And Murdoch: GOD BLESS YOU, anyway!

Joshua Perahia
Torrance

Dear *Music Connection*:

This letter should set straight the exact working relationship between Kim Fowley and Earle Mankey.

Long before—and after—the second Runaways LP, the first Quick LP, and the Helen Reddy *Ear Candy* LP, Kim Fowley had production-credit hits *without* Earle Mankey; i.e., "You Don't Want Me Any More" (Steele Breeze, RCA).

Kim said to Mankey, "I initiated the concept." Kim *didn't* say "I invented the girls." After all, Kim was not their natural father. In actual fact, Quick leader Steve Hufstедter and Kim Fowley both decided, after Kim brought Steve to Earle, that Earle would be the *ideal* co-producer. After the fulfilling experience of co-producing the Quick, Fowley recommended Earle to the Runaways. *Both* Kim and Earle co-produced *Queens Of Noise* by the Runaways. When Kim was invited by Jeff Wald and Helen to produce *Ear Candy*, Fowley *insisted* that Earle be his co-producer. Kim also recommended that MCA Records group Trees record at Mankey's Studio. . .

Kim Fowley likes and respects Earle Mankey as a friend and producer but wishes to make three things clear: Kim Fowley co-produced *Mondo Deco* by the Quick (Mercury Records), *Queens of Noise* by The Runaways (Mercury Records), and *Ear Candy* by Helen Reddy (Capitol Records).

Give credit where it's due, or tomorrow's misquote can happen to you.

Kim Fowley
Hollywood

P.S.: The "time when almost no attention was being paid to the local scene by major labels" is still with us.

Editor's note: For a different view, see pages 14 and 16.

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News

VIDEOS

Motion Music Offers Budget-Priced Rock Videos To Local Bands

by Sue Gold

HOLLYWOOD—Motion Music can undershoot the competition, producing rock videos for \$2,500, according to Bryan M. Stoller, president of the two month-old company.

"Our technique is the most inexpensive one in producing videos," Stoller said. "We offer high quality and low costs."

Stoller said his company is less expensive because of their editing process and their method of film transfer to video tape.

"It's a technique that takes years to learn and a lot of experience in the film business. It took me ten years to learn it," he said. "It's a step that the other companies don't do."

Stoller would not reveal that step because, "It would be like Colonel Sanders giving out his secret recipe."

Stoller said his specialties are special effects, animation, dramas, and comedies.

"We are creative. We use moving cameras, special lenses, and fantasy-type things. I do a lot of Steven Spielberg-type effects," he said. "I think one of the reasons the movie *E.T.* was so successful was the moods it created, not the story."

"I want people to be able to feel moods from the videos, as well. Like a candlelight dinner or a sunset. A sunset is a bright orange-type mood. You can put an orange-type gel on the lens to create that," Stoller explained. "The one thing I would emphasize in video is the importance of mood."

"Disneyland creates moods, as with their haunted house, making it dark and letting you see just what they want you to. It plays with your imagination," Stoller said.

Even though the videos are inexpensive, Stoller said the quality of the videos is considerable.

"We can make a \$25,000 video for \$5,000. You don't get what you pay for, here. You get something better," he said.

Stoller has just completed a one-hour TV pilot movie starring Rock Hudson, to be privately screened at the end of the month.

"The film, *Just Like Magic*, was done with the same process as the rock videos, and it cost under \$3,500 to make," he said.

Besides the editing transfer techniques, Stoller credited his low overhead and his company management to the lower rates for the videos.

"We're a small operation. I hire people as the jobs come along. We also have a small crew. I hire one person who can do several things, instead of hiring two or three people."

Continued on page 9



Director Mark Rezyka rehearses a move with Jacqueline Pulliam in the "Pat Travers Video Project."

TALENT

Sound Image Records And Indie Distributors Initiate Talent Search

by Bud Scoppa

HOLLYWOOD—Creative Union Entertainment, the newly formed national organization of independent distributors, is preparing to do battle with the majors, according to Marty Eberhardt, president of Sound Image Records, an independent label chosen by CUE to release its future AOR product. Accordingly, Sound Image has undertaken a widespread talent search to unearth viable AOR-oriented talent.

"We were in the right place at the right time," Eberhardt explained. "The independents need to replace Arista, Chrysalis, and Motown with some high-quality product because, obviously, they've lost a lot of volume. They're hungry for hits. We don't want to release anything less than the most competitive product. It won't do us any good to pump a lot of garbage into the pipeline. We're focused on breaking acts, not just releasing records."

To that end, Sound Image will cover recording, production, graphic and promotion expenses, while MS Distributing, CUE's flagship company and the nation's largest indie distributor, will cover the costs of pressing and distribution, as well as monitoring label revenues. Eberhardt stated that

Sound Image is prepared to do whatever it takes—from hiring name record producers to underwriting state-of-the-art videos—to bring their product to optimum levels.

"The ideal situation," Eberhardt continued, "would be to find finished records with hit potential, although we're not limited in that regard. We'd certainly consider major acts coming off label deals, or acts that have had a certain amount of past success. In fact, we've already been presented with a number of finished masters from

name bands. We haven't made a final decision about any of these as yet. Since we're not already a successful label, we're willing to work extremely hard to establish ourselves and our acts."

David Chatfield, vice president and general manager of Sound Image, will be present at the Cassette Roulette portion of Songwriters' Showcase, scheduled to take place June 20, at the Metroplex, 9300 W. Jefferson, Culver City. According to Chatfield, he will be listening specifically for AOR material with hit potential.

40-MINUTE VIDEO FOR PAT TRAVERS

by Lawrence E. Payne

HOLLYWOOD—Mirage Video Productions, of Seattle, Washington, have just completed filming their pioneering music video project in association with producer Beth Broday and director Mart Rezycka.

Entitled *A Bad Day at the Office*, the video stars PolyGram Records artist Pat Travers, and features music from his latest album.

According to members of the staff in charge of theme development and production, the video

represents a major step toward the general acceptance of video as a viable long-form artistic vehicle.

Broday is president of Fusion Films, a new video company with considerable force within the local music industry. The Travers video was shot at the \$30 million facility in Seattle.

Mark Rezycka, director of Broday's "Modern Day Delilah," for Van Stephenson, was selected for the Travers project. Los Angeles-based journalist/musician Iain Blair was chosen to develop and write the complex teleplay.

Broday's previous credits include work for Prince, Irene Cara, Hall & Oates, Mick Fleetwood, and Culture Club.

News

LABELS

ROIR Cassette Label Celebrates Its Third Year Of Operations

by Joshua Shane

NEW YORK—"I'm not in the music business. I'm in the Neil Cooper business, and I do what I want," stated entrepreneur Neil Cooper, president and owner of ROIR (pronounced "roar"), Manhattan's cassette-only label. ROIR is celebrating its third anniversary with the distribution of 30 cassettes that don't exist in album format.

"When I started ROIR," Cooper explained, "it wasn't a random thought. I knew I was taking a major risk and the industry would regard my company as very eccentric. But, I knew I would be able to attract some pretty important bands who liked the idea of something new and experimental."

Cooper's gambit proved successful. "Our first release came out two months before the Sony Walkman was introduced to America. At that time, I didn't realize it would revolutionize the whole industry. I had done much statistical research with record companies and audio manufacturers, and found more cassette decks had been sold than turntables. Also, cassettes were increasing in sales with the major record companies. Ironically, they were unaware of it until I asked them.

"Actually, anything I do will be done only on cassette. I think vinyl, as we know it, is dying out very quickly. It's only a matter of five or six years before the compact disc and cassettes become the most popular formats. Vinyl is a dinosaur," remarked Cooper.

ROIR's anniversary cassette-only product scheduled for release this fall will include: Prince Far I's *Cry Tuff Dub Encounter, Chapter I*, Silver Fox and Brother D's *Up Against the Beast*, and *World Class Punk*, a worldwide compilation of punk/hardcore bands. While the bulk of ROIR's catalogue deals with rock-oriented sounds, black music has also been well-served by the label. Among last year's releases were *Stonekillers* from Prince Charles; *Future Funk Uncut*, by the late Altonia Tims and his Flying Tigers; and the reggae-wise *One Way System*, by Adrian

Sherwood's Dub Syndicate.

"Most of our artists," according to Cooper, "have already established reputations in the musical community, even if it's only a cult recognition. However, on very few occasions we have taken a band that was completely unknown, like Prince Charles, who has become a major success in Europe. We're always looking for new artists."

Cooper, 53, might be new at the cassette-only business, but he is far from inexperienced in artist promotion: "I've represented artists all of my life," said Cooper. He managed Charlie Mingus and Shirley Bassey, and owned two night clubs for many years.

The music industry would consider ROIR at a disadvantage being a cassette-only label, as radio and club play is virtually non-existent. Cooper, however, doesn't view it as a problem. "The people who buy our material are sound explorers. They love music and don't listen to radio that much.

We're not looking for hit songs. We're a label oriented toward the collector. The fan who spends the weekend hunting for an obscure record is the person interested in ROIR." Many of their customers are familiar with their artists because they were at one time with major labels. Bands like Bad Brains, New York Dolls, the Dictators, and MC5 all released material on major labels previous to their ROIR distribution.

"We're not into platinum or gold records. Gold for me would be about 10,000 cassettes. The average sell is about 4,000 copies. We have sold a little over 20,000 cassettes since we started," stated Cooper. ROIR's anniversary brings increased visibility. Out of their roster of 30 cassettes, 24 have been written up in *Billboard* as recommended LP's of the week. Additionally, their distribution has expanded considerably. "Three years ago the chains wouldn't even talk to me. Now, we're in Tower Records, Music Plus, and Discomatics, to name a few."

With great enthusiasm, Cooper talked about his product: "We make buying a cassette an event. We use better quality tape, with an extensive packaging never included in cassettes before. We include band history, lyrics, and color photos. People who buy ROIR know their lives are improved. Next to sex, ROIR is the best thing for anyone interested in music."

TELEVISION

MTV To Premiere New Animated/Live Series

by Katherine Turman

NEW YORK—The "shock rock" heavy metal band Twisted Sister will be featured on MTV Saturday, July 7, 10-11p.m. (EST) in a combined conceptual/concert presentation which will be the first of ten programs produced by Mickey Shapiro and directed by Marty Callner.

"The choice of Twisted Sister as our initial project for MTV is the culmination of a 90-day search to find a group whose visual potential could match the imaginative creativity of Marty Callner," said Shapiro.

"The innovative concept that Marty Callner and Mickey Shapiro brought to MTV is an exciting advancement in the area of video concerts. We feel this modular structure will bring a very strong positive viewer reaction, and will be the first of many shows done in

this new style," said Chip Rachlin, Director, Acquisitions, MTV.

Producer Shapiro feels the "coupling of creative elements, in conjunction with the telecast on MTV, and the program's availability in home video format, will accelerate Twisted Sister's growth exponentially. We feel we will deliver a show which will demonstrate the maximum promotional possibilities available through MTV exposure," he said.

Five of the Saturday evening concert specials utilizing the Shapiro/Callner production team will be shown in 1984, with the remaining five slated to appear in 1985. After their MTV premieres, video disks of each concert will be distributed worldwide by Pioneer Artists, in the United States and Canada by Embassy Home Entertainment, and outside the U.S. and Canada through Virgin Video, Ltd.

SIGNINGS & ASSIGNMENTS

by Lawrence E. Payne

Famous Music, an affiliate of Paramount Pictures, has just signed a long-term co-publishing agreement for the world with **Broken Image Productions**. The announcement was recently made by Alan Melina, creative director of Famous' West Coast office, and Lindsey Feldman on behalf of Broken Image Productions. The deal encompasses all the material on Broken Edge's debut album, as well as an exclusive writing pact with group members John Mark, Richard Fenton, and Joshua Lober.

Veach and Velasquez have announced the signing of Music Vision, Incorporated to an exclusive promotions and public relations agreement for its new music/video/variety show, *Music Vision*.

Michael Geller, managing director of the Village Recorder, has announced the appointment of **David Clark** to the position of chief of maintenance for the West Los Angeles facility. Foremost on Clark's agenda is the installation of new 24-track Sony and 32-track Mitsubishi digital recorders.

Ahmet M. Ertegun, chairman of Atlantic Recording Corporation, has announced the establishment of the **Jesse Stone Scholarship Fund** at the Berklee College of Music in Boston, Massachusetts. The formal announcement of the scholarship's creation was made during a special reception hosted by Mr. Ertegun at Xenon, in New York City. The fund is named for Jesse Stone, whose musical career encompasses over 70 years as a musician, composer, arranger, and bandleader.

Julio Iglesias' first major American concert tour began June 2 in New York, at a benefit concert at the United Nations. Coca-Cola is serving as sponsor for the worldwide tour.

Agent Orange have announced their agreement with Daniel R. Van Patten for production of their next recording project. Van Patten recently produced Berlin's LP, *Pleasure Victim*, and *Big Country's* "Wonderland" single.

Jeb Baird has been appointed to the post of vice president of creative services at Major Way Management, it was announced by Dana Miller, president of Major Way. Baird's duties will encompass a diverse cross-section of activity, including overseeing public relations, advertising, and merchandising. Major Way presently works with Rick Springfield, Thelma Houston, Phil Kennard, and numerous other clients.

Jagged Edge have announced their agreement with Jon Johnson for exclusive management.

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News

VENUES

Stardust Ballroom To Book National & Local Acts In 2 New Rooms

by Sue Gold

HOLYWOOD—The revitalization of the Stardust Ballroom is underway and will open two separate rooms for bands to play in, according to the club's booking agent, Michael Shay.

"We want to be in full swing by the summer," Shay said, "with national acts playing, and everyone partying. When the Olympics come around, I want the visitors to be able to come and enjoy themselves here."

Shay said they plan to have two shows going on in both rooms on weekends.

"The smaller room holds about 50 people, and will be for the local bands. The large room will be for the national acts. It holds about 2,500," Shay explained.

He added, "We want to give the club diversity. By the summer, we want to have a complex that caters to everyone, including the bands."

Shay said local bands will start playing June 1, on a Wednesday-through-Sunday basis. He also said there would be a few national acts playing in June, but that by July and August he hopes to have them playing a few times a week.

"I want to create a Hollywood hangout here, both for the musicians and the fans," he said.

"The key is to keep the bands happy. Instead of giving them an

hour onstage, we will give them two or three, if that's what they want," Shay said.

Another way Shay and his partner and owner Lyor Cohen are planning to keep the bands happy is by installing a new P.A. and lighting system.

"I also want feedback on other clubs from the bands. I want to know if they were unhappy anywhere else, and why. We don't want to make the same mistakes here," Shay said. "I think it could really work out well here. I think I can do a good job."

Shay said that for the past few weeks they have booked bands for the smaller room. "We want every

MOTION MUSIC

Continued from page 6

ple to do all the jobs," Stoller said.

Stoller has run his film company, BMS Films, for eight years, and has ten years of film experience. Motion Music is a division of BMS Films.

"My film and animation experience is a plus for artists," he said. "I write, produce, and direct the videos, so there is only one paycheck. This saves the groups a lot of money."

Stoller said the entire video production, from consultation to finished product, takes about three and a half weeks.

"I meet with groups several times before shooting the video. I go and watch them perform in a club, if possible, so I get to know the band members and see how the audience reacts to them," he said. "This makes it easier to work with them."

"There's one week of pre-production, when we do the concepts, story boards, and I talk to the bands," Stoller explained. "During this time we draw pictures in small squares of what the video is going to look like. Then we shoot for three or four days, about a minute each day, followed by a week of post-production."

Stoller said, "The videos are a showcase for the artist, but also for

kind of music here: rock, pop, R&B, jazz, country, punk, and even classical. We want to cater to the grandparents, as well and the punks," Shay said.

"We are receptive to everything. You have to be in this business. You can't be biased in the music business," Shay said.

Shay urged local bands to get in touch with him. "I don't care what kind of music they play. I want to talk to everyone," he said. "We're already talking to some jazz bands."

Shay said they will probably feature jazz Sunday and Monday nights, with the club closed on Tuesdays.

"Jazz is a big market. It's not as big as rock, but there are a lot of jazz fans out there," Shay claimed.

Both rooms will be equipped with removable tables and chairs, with a large menu for patrons.

The Stardust Ballroom has not been open for concerts in several years. It opened in the 1930's as a ballroom, with people like Benny Goodman playing there. Iggy Pop was one of the last acts to play the club.

me as a director and producer. That's why it's more personalized here. I care what the final result is, and I want it to be as good as it can."

Stoller has been involved with animation for ten years, and now claims rock video as his specialty. "Videos are similar to animation in terms of music being written first and the timing," he said. "Pictures are made to fit the voices. That's probably why it comes so easy for me. A lot of videos today aren't in sync with the music. With us, the timing is to the frame."

Stoller said most rock videos cost \$5,000, but if a group doesn't have that much money, they can shoot the video on 16 millimeter film for a cost of \$2,500.

"The 16mm is good, but 35mm is the best. We normally shoot on 35mm film," he said. "The difference in the film is the frame size, and the 35mm has a sharper quality. The 35mm cameras are also more sophisticated. They have a different mood."

Stoller has three rock videos in the planning stage, scheduled for shooting this summer.

"I think video and film were meant for each other, he said. "Music is an excellent medium for film."

For further information, write Motion Music, c/o BMS Film Productions, 4660 Kester Ave., Suite 225, Sherman Oaks, CA, 91403, or call (818) 986-5588.

RADIO REPORT

by Kenny Ryback

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

KNAC-FM 105.5

Outer Circle	Josie Cotten
Agent Orange	Greg Chapman
Dickies	X
Broken Edge	Mr. Mister
Go Gos	Jimmy & the Mustangs
Berlin	SSQ
Missing Persons	What's New For Lunch
Green on Red	Blasters
Roommates	Midnight Fiction
Invisible Zoo	Blow Up

KROQ 106.7

What Is This	Missing Persons
Tupelo Chain Sex*	Dean Ray
Dickies	Local Music Show:
3 O'Clock	Untouchables
The Brat	Pandoras
Josie Cotten	Jah Moon
Kevin James	Dream Syndicate
Go Gos	Montage
Cherrie Gage	Legal Weapon
Berlin	Zuma 2
X	Agent Orange
Jimmy & the Mustangs	The Rave Ups
	Darius and Magnets

KMET 94.7

Motley Crue	Mighty Metal Shop:
Berlin	Lizzie Borden
X	WASP
Go Gos	Local Licks:
Ratt	Long Ryders
Missing Persons	Jerry Faigin
Van Halen	Miller Brothers
	Fast Forward
	Amber Duck

KLOS 95.5

Legs Diamond	Sinister Scream
Van Halen	Jimmy Wood
Ratt	Martial Law
X*	Saint Vitus
Motley Crue	Metal Six Pack:
Local Music Show:	Lizzy Borden
Shake	Great White
Stroags	Kidd Glove
Tex & the Horseheads	Leather Angel
Droogs	Liquid Earth
Fast Forward	Bitch

FINE TUNING:

KROQ: Wild Bill Scott is the new 9 p.m. to-midnight deejay. Sam Freeze moves to weekends. Richard Blade tackles mornings, and Mike Evans is noon to 3. KROQ's local music show remains on Wednesdays at 11.30 p.m.

KLOS will be running the nationally syndicated 'Powercuts' on Sundays. The two hour show is based on *Album Network's* Powercuts chart.

KMET is always on the lookout for new tapes for their local music show (Mon-Fri 8-30) and their *Mighty Metal Shop* (Fridays at 11).

KNAC: Java Klub (the unofficial morning show and lounge of the '84 summer games) will announce the winner of their unofficial logo search on June 8.

KCRW, a national public radio affiliate (88.9 FM), officially dedicates its new state of the art studios on June 8, including a live radio concert by the Manhattan Transfer. Ry Cooder, and Dave Frishberg.

MUSIC INDUSTRY HONORS LASKER

by Lawrence E. Payne

LOS ANGELES—The Music Industry for the City of Hope has chosen Jay Lasker, president of Motown Records as its honoree.

The City of Hope will present Mr. Lasker with its "Spirit of Life" award in recognition of his professional achievements and concern for the dignity of man at its annual tribute dinner scheduled for July 18 at the Century Plaza Hotel.

The event will establish a Music Industry Fellowship in honor of Mr. Lasker.

Proceeds are to be used for capital projects at the City of Hope National Pilot Medical Center.

LOCAL NOTES

HYPERACTIVE NIGHT AT THE PALACE

A recent video extravaganza took place at Hollywood's famed rock retreat, with Master of Ceremonies Thomas Dolby overseeing a T.D. look-alike contest and a dance competition hosted by Richard Blade, of KROQ-FM. We're told they flattened the earth with their crazy antics and shenanigans.

CHRISSIE HYNDE WEDS JIM KERR

Ray, what happened? In a small, private ceremony in New York's Central Park, Chrissie Hynde, founding member of the Pretenders was married to Jim Kerr, lead vocalist for the Scottish group Simple Minds. The two wed in a horse and carriage May 5.

ON TRIAL: Trial, that infamous group from the city of Detroit, are recording their debut album with veteran West Coast producer Kim Fowley at Frequency One Recorders. Recent visitors to the

sessions were Angela Bowie and former Jimi Hendrix Experience drummer Mitch Mitchell (superbad), who played on the track "Romans."

REO MITCHELL, that befuddlingly beatific bombardier of the bass, joins *Guitar Player Magazine's* Herb Mickman in a dual-bass concert June 10 at the Vine St. Bar and Grill. This should be an amazing set, as both players are also accomplished pianists and composers.

SPORTS ART: She may not be a decathlon champ, but Debora Iyall, Romeo Void's singer/lyricist, will be participating in the Summer Olympics. Collaborating with Lyn Hershtman, a nationally-acclaimed contemporary artist, Debora will star in a video art project entitled *Prisoner in Paradise*. The video is sponsored by the Santa Barbara Museum of Art, and will premier June 29 as part of the Olympics Art Festival.

LICKITY SPLIT! Sixty-Nine has returned to live action with their new lead singer Rich Ortiz, formerly of Joshua and Matnrarch (great name, guys). They're currently shooting a video with Super-Vision Productions at VCS Studios. Catch them June 11 at the Troubadour.

UCLA EXTENSION offers a course entitled "In the Company of Excellence: The Olympic Arts Festival 1984," featuring attendance at the performances of seven great companies of theatre, opera, and dance. Additionally, a lecture and discussion series will be held, with guest professionals as panelists. An historical and contemporary cultural context for the productions of some of today's finest performers, directors, and designers will be explored. The course fee is \$145.00. For more information, call Sylvia Suarez, (213) 825-9064.

THE SOUND SOLUTION recently hosted gospel recording performance artists the Clark Sisters, who were flown in from Detroit to record vocals for the national Sunny Delight ad campaign. Local studio hot-shots Louis Johnson and Freddy White were in attendance, with Ligia Crane producing and David Epstein at the board.

DO YOU KNOW: That one of the L.A. area's hottest recording studios, Rumbo Recorders, is owned by none other than the Captain and Tennille? Who'da thunk it! Daryl Dragon and his wife Toni spent several years getting the \$3 million facility



Photo by Susan Carson

Detroit's Trial, shown with Angela Bowie.

established. Who records there? Tom Petty, U2, REO Speedwagon, Bette Midler, John Cougar Mellencamp...the list goes on. The place is so busy, Toni had to go elsewhere to record her latest LP, *More Than You Know*. Daryl is busy at work on the score for an animated feature and a solo album.

QUIET RIOT'S MENTOR Spencer Proffer has produced another potential smash with Canadian group Kick Axe. *Vices* is due out soon on Pasha/CBS.

VISITORS FROM AFAR: The Romantics recently taped guest appearances on Don Cornelius' Soul Train and Dick Clark's American Bandstand. Wally, Coz, Jimmy, and Mike performed selections from their gold album, *In Heat*.

WHOO! WHOO! The White Owl Lounge, Van Nuys has issued an invitation to vocalists and in-

strumentalists interested in forming new groups. The White Owl hosts jam sessions every Sunday night from 5-10 p.m., and a weekly showcase is planned. Instruments and amps are available without cost to performers. For information, call Lil Tension, (213) 997-9432.

SIGNED AND SEALED: Local rockers Exit will open for the Rolling Stones July 4 at New Orleans' Superdome. Get yer ya-ya's out, kids!

GUITARIST FLIES THE COOP: Kurt James, ex-Steeler guitarist, has joined Aggressor. The band recently played Radio City. It is reported he even knows how to tune the thing.

CALMEDIA RECORDING SERVICES' Manager of Operations Craig Kitchens recently lent his expertise to the Pacifica High School's Student Body for *Celebration*, a pop music show involving the school's choirs and student bands. The show was the second this year for both Kitchens and Pacifica.

ONE HARP FITS ALL: Craig Steward, Frank Zappa's former harp player, is currently working on a project with two ex-members of the Burning Sensations.

SOUND BARRIER, L.A.'s outrageous metal band, are currently in session at Indigo Ranch Studios, Malibu Hills. A single will be released from their Pit Bull Records album in early June.

HEAVY METAL NIGHT PRODUCTIONS hosts an evening of ear drum exercise June 9th at the Country Club. Brooklyn Brats,

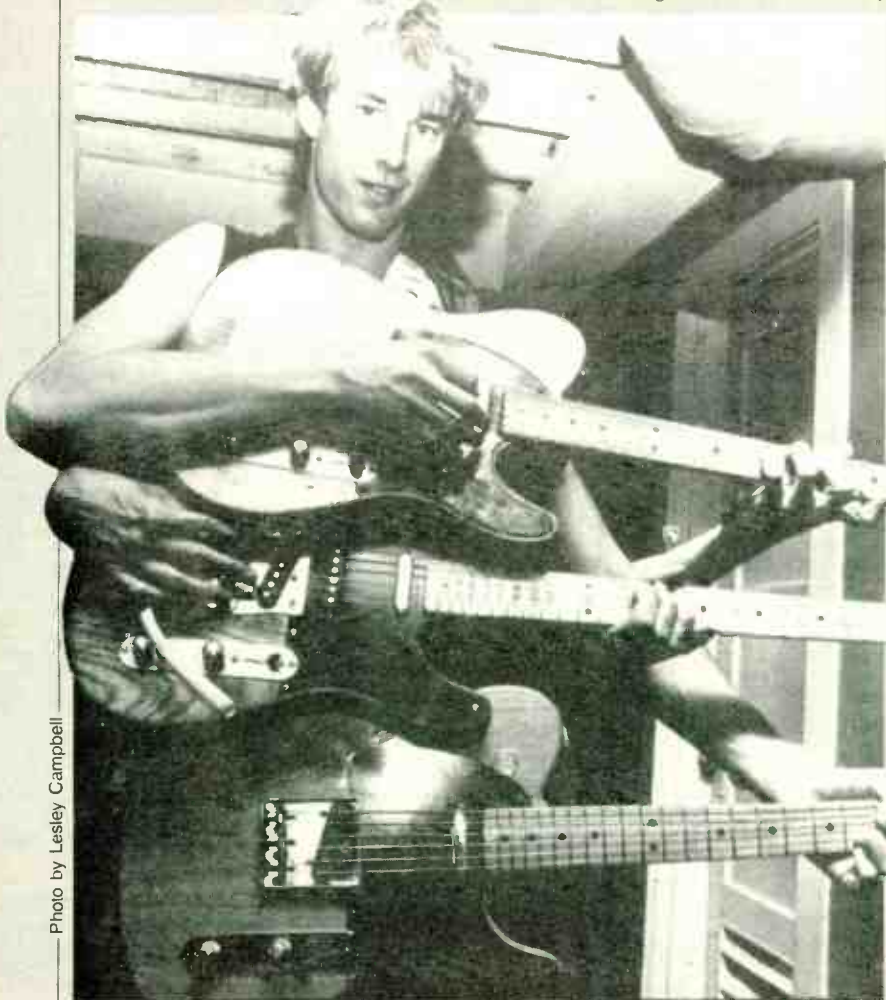


Photo by Lesley Campbell

Rank & File's Chip Kinman makes a country rock Buddha backstage at the Pomona Valley Auditorium.

Scarlet, and Shire will show us how it's done. Show producer Lucy Forbes looks forward to all those crazy MC readers who will doubtless party hearty.

PARTY/PARTY/PARTY: Up and coming rock stars Xeron and Mahnaz will be playing at the Country Club on Saturday, June 23rd. Special party buses/admission/beer packages are available. For Xeron, call Freddie at (714) 642-1403. For Mahnaz, call (714) 581-0929.

GIMME SOME "TRUTH": Vocalist extraordinaire Rod Stewart has reunited with his former boss, guitarist legendaire Jeff Beck, on Rod the Mod's brand new LP *Camouflage*, and upcoming summer tour of the Colonies. This reunion is a matter of no small import to Brit-rock maniacs and should benefit both former legends, as well.

THE FREEWHEELIN' PETER LANDECKER is the star of a new stage production, "Dylan: Words and Music," a salute to Minnesota's other gift to rock & roll. The show can be seen Thursdays through Sundays 'til July 1 at The Latest Stage (1653 La Cienega), where those assembled will conspire to party like it's 1965.

ARTISTS ONLY: Four members in good standing of contempo-rock's pantheon have new opuses cooked to order and ready to serve. They are: Elvis Costello's *Goodbye Cruel World*, Bruce Springsteen's *Born in the U.S.A.*, *Difford & Tilbrook* by former

and a thoroughly amusing fellow in his own right, is back on wax with *Nick Lowe and His Cowboy Outfit*. Sounds like we're in for a Walkman summer, eh wot?

KEEPING UP WITH THE SUGERMANS: Manager/author Danny Sugerman (*No One Gets Out of Here Alive*) has taken on management of the Joneses, one of Our Town's most talked-about new bands. Describing them as a "cross between Cheap Trick and the N.Y. Dolls," Sugerman says he'll give the Jones boys time to work up material and refine their act before making a label commitment. Trendspotter Sugerman was among the very first to pick up on the Knack and X, putting together producer Ray Manzarek with the latter band. Danny's first novel, *Wonderland*, will be published later this year; not surprisingly, it's a rock & roll story set in L.A.

PAYNE GOES ELECTRIC: Mr. Larry ("Lawrence E. to you") Payne, associate editor of our mag and guitarist of considerable skill, is shown here just moments after discovering that one "can run electricity through these dang things," thereby saving wear and tear on the fingers and teeth. Having impulsively trashed his acoustic, *lectric Lawrence* is on the market for a self-powered unit, either a twelve-string Smith-Corona or a self-correcting Rickenbacker.

RIDE 'EM! New supergroup the Sex Donkeys, composed of Jan Ballard, Ron Goudie, Eddy Marshall, John Bliss, Lee Howell, and Patrick Murray, are headed for the studio to record an album. The band is currently playing Wednesdays at Cathay de Grande. "We are serious," says Jan.

BLONDIE GUITARIST FRANKIE Infante sat in with local band Odd Squad recently at the Palace. Frankie has just returned from a world tour with Iggy Pop.

BILLY VERA AND THE BEATERS, L.A.'s most popular nightclub band, always party on-stage, as we all know. But May 19 found a larger celebration than usual. The band toasted their fifth anniversary at Reseda's Country Club with several guests from the local rock & roll community.

ANY FRIEND OF OURS: PAL, originally from the Houston area, are now in Boss Angeles finishing production of their inaugural LP. The three ladies are described as "unyielding professionals." According to their publicists, there is little doubt a major deal will come to pass within the close of summer.

PAL, one of L.A.'s newest and best popular groups.



SURFS UP! Hollywood based Splash Productions announced that Splash, a five piece, high energy top forty dance band, will play the South Bay area's Hale Hawaii. 3144 Pacific Coast Highway, So. Torrance, Ca. For information, call (213) 933 6111

Now, for those who harbor latent topfortyophilic tendencies, there will be a gigantic record spinning bash at the home of Oskar Fuornnikaataar, a noted Finnish credit card collector. Bring your elk, your toboggan, and those swingin' singles.

Sly Stone (right), on furlough from a Florida drug clinic, with "guardian" Bobby Womack, who's taking his pal on tour as part of Sly's rehabilitation.

PIPED IN: RCA recording artist Burton Cummings joined Andrew Rollins in a righteous version of the classic "Steam Roller Blues" at Rollins' recent appearance at Sasch. Those in attendance said this Rollins is onto something good. So, look for Mr. R. and his band the Others at any of numerous L.A. venues.

BIG TIME RECORDS have relocated their facility to 9110 Sunset Blvd., Suite 100, West Hollywood Ca. 90069. For information, call (213) 274-8515. Ask for Fred Bestall, he'll take care of you. Ask not, however, for whom the bell tolls. When it's time to rock, just get in there and do your thang.

SAW THE SUCKER IN HALF DEPT: The high priestess of panties and rock's notorious lover of two-legged women have joined forces to produce the ultimate heavy metal rekerd. That's right, Wendy O. Williams and Gene Simmons will soon unleash *WOW* upon the suspecting public. Yoiks!



Payne, just moments after discovering electricity.

Squeeze-meisters Chris and Glenn, and Prince's *Purple Rain* (which will also serve as the soundtrack to the film of the same name). And Nick Lowe, consort to several rock legends



BANANARAMA

Cool Start to a "Cruel Summer"

by Lawrence E. Payne

The three members of Bananarama are seated at a poolside table atop Hollywood's Hyatt Hotel, getting acclimated to L.A. They're visibly a little tired, but nonetheless willing to discuss their British chart success, and its inevitable U.S. reaction.

Sarah Dallin, Siobhan Fahey, and Keren Woodward found themselves at the center of a storm of publicity soon after the release of their debut single in September 1981. "Aie A Mwana," an old disco tune from Black Blood, entered the charts with the help of ex-Sex Pistol Paul Cook, who lent his production assistance. Their follow-ups, "Really Saying Something," "Shy Boy," and "Na Na Hey Hey" brought them into collaboration with Fun Boy Three during 1982 and '83, whilst they helped redefine the role of women in pop music.

Together with producers Tony Swain and Steve Jolley, who have in the past worked with Spandau Ballet, Bananarama create a mellifluosity of sound that is in striking contrast to the thematic content of their lyrics. Last year's *Deep Sea Skiving* and this year's *Bananarama* are indeed reflective of a new mood in

pop, wherein a seductively sticky web of personal and social statement meets the high-powered ambivalence of that tribal beat.

"Obviously, because of Fun Boy Three," says Keren, "we got on the charts within two months after starting. We were number four on the charts, and you can imagine it was a bit of a shock. We thought, 'Oh, my God! What'll we do now! We're a big hit, everybody wants us, and we don't have anything to sing!'" They managed nevertheless, with clever cover versions of well-known hits. But the girls who sang for fun had their chores cut out for them. Sara offers her perspective on the situation:

"We always had to fight, because we were girls. It's a very sexist business. Everyone thought we were just sort of put together. They thought we were dressed up, and told what to sing. We were just like the girl groups from the Sixties, they thought."

"But the thing is, we did it all ourselves," says Keren. "Up until two months ago, we managed ourselves. There's never been any sort of Svengali behind us, saying, 'Dress like this! Act like this when you sing the songs!' It's

always come from us." Adds Sarah, "It's more hard work, really. We've had to get a manager, because we were all on the verge of nervous breakdowns. The workload was too much."

"We've had to learn this is a real business," Keren admits. "We still find it really hard to leave it to our manager. We won't let him make any decisions without us."

"And, I'd hardly call us glamorous. When we started off, there was a lot of gloomy music around, and we thought we'd put some life into it, make it more fun. Since then, everybody's started doing it. Right now, the charts are full of really wimpy pop songs that mean nothing. I think we've moved right away from that on this new album, which is much harder. The lyrics, for a start, are really quite tough. We talk about some quite heavy subjects. The melodies are still nice, because that's what we like."

Under the steamy glare of a Hollywood sky, it's hard to place such remarks in proper perspective. A blanket of mansions spreads beneath us, built upon an illusory foundation of entertainment. When asked where they fit in the



Bananarama.
(from left)
Siobhan,
Sarah, and
Keren.

Photo by Lesley Campbell

great musical scheme, and why their popularity is so closely scrutinized. Siobhan feigns a snobbish air: "Some people are embarrassed to admit they like our records, because they think we're not intelligent enough. We make statements of our own kind. It's up to them if they want to pick up on it. We don't set out to make a feminist statement. The fact that we are three girls in the most sexist business in the world, and doing quite well, makes a good statement."

Sarah, who studied Journalism along with Siobhan at London College of Fashion, explains, "When we go in to make our records, we make them how we like them. We presume that if we like them, ordinary people are going to like them, too. We have a sound of our own, but that's basically because we sing together. Whatever we do, it's always going to sound like Bananarama."

Bananarama's latest release features a number of songs written by the girls in tandem with producers Swain and Jolley. The quality of the material is considerable, in relation to the guileless approach taken in song composition.

We were all just learning on the first album. We co-wrote six tracks on that," says Sarah. "Basically, the work was mainly by our producer." Adds Siobhan, "We actually made an agreement

whereby everyone shares everything. I think it has made the album really good, because everyone had input in it."

"We've got a band together, now," says Keren. "It will be a lot more strident live. We've rehearsed with the band, but it gets so much harder when you play with a band. The band members are all friends of ours. We didn't want to use session men. They're so professional. So, we're working with friends, and they accept us for what we are, not as three stupid girls. They understand what we're doing."

The conversation moves to musical tastes, and the singers respond enthusiastically. New music or old music, they seem to prefer authenticity. "I like the Shangri-La's, the Marvelettes," says Siobhan. "The Ronettes: what was their hit... 'Be My Baby?' I like that one, but who did 'Walking in the Sand?'"

"That was the Shangri-La's," answers Keren. "They did the one about the motorbikes, and the guy who got killed... 'Leader of the Pack!'" That bit of reminiscence brings welcome laughter, and strengthens a vital link in the trans-oceanic chain.

"We listen to anything we think is good," says Keren. "We just went to the Licorice Pizza and got some records: the Isley Brothers greatest hits, Chaka Khan, Roxy Music, a couple of old Bowie ones." Then who, I ask, would

Bananarama like to work with? "Phil Collins," answers Keren. "He seems such a lovely man. Every time I see him, I feel like giving him a big hug. He's sort of sorrowful, but nice. He gets a good drum sound, too."

Bryan Ferry," Siobhan purrs. "We love him. To us, he's all. We've listened to them all our lives, Roxy Music. His lyrics: I don't know where he gets them. He's brilliant. He's very tall, as well."

"He's not macho—he's always sort of the victim, isn't he? He seems like a romantic character. He writes with such feeling. Americans talk about going out and getting a girl. He talks about love."

Bananarama are set to duplicate their British success in America. That success will not, however, come at the expense of their newfound security or happiness. They definitely have minds and ways of their own.

"I know that if my sister could see what I'm doing at this moment, she'd be sick with jealousy," muses Siobhan. "Sitting on a roof, in the sun..."

"We don't know what we have to do to break in America. We make good records—that's all we can do." Siobhan concludes, "It's not going to change our lives if suddenly we make a million pounds. I don't know how much money we've got. We simply enjoy what we do. We enjoy our lives at the moment." ■

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L.A.'S ROCK CLUBS

by Murdoch McBride

When the great historian of rock gets around to composing his chronicle of the past year, he will have to come to terms with such names as WASP, Great White, Armored Saint, RATT, Quiet Riot, Bang-Bang, Black and Blue, Rough Cutt, White Sister, the Bangles, Lone Justice, and A Drop in the Grey. These comprise just part of the list of L.A. club acts signed to major-label deals, circa 1983-84.

While the stories of these bands are really just beginning, they've already "made it" as far as aspiring local club bands are concerned. In that sense, perhaps we can assist the future historian by taking a more immediate look around to view the club scene as it now stands.

For starters, each of the bands listed above will tell you that the club circuit is no small challenge. Booking policies are tough, and they reflect the clubs' struggle to stay solvent in a business that caters to the tastes of a broad-based audience.

For a fledgling band, the Troubadour's Michael Glick tells them like it is: "If you want a weekend [booking], bring me a hundred people." The Troubadour booker is credited with providing much of the guidance in the reputed resurgence of heavy metal. Some might say that heavy metal has always been popular. Either way, its increased popularity is unquestioned, and it has shown in the response these bands have received both on the local circuit and from the major-label talent scouts.

The Bands, the Booze, & the Night People

A major aspect of what works in the individual clubs is based on the dimensions of their rooms and stages. Speaking of Wong's West, Esther Wong once said, "Heavy metal just doesn't work here. We've tried it, but it won't draw, for some reason."

I asked Doug Weston, the intellectual head of the metal movement, if he could speculate on why that genre thrives at his club and not at Wong's West. He had done his homework ahead of time. "I was at her club recently, and I'll tell you why I don't think heavy metal works in her rooms. In the upstairs room, you have very low ceilings, and the upstairs stage is only a foot-and-a-half off the

floor. If you had a drum riser in there, the drummer's head would be up against the ceiling. This, on the other hand, is why we are so successful with it here at the Troubadour. Especially after the remodeling, which increased the capacity to move and flow. I really don't think we could have done it before, but now we can have them in here to jump around and do their antics. We have a high stage, high ceilings, and virtually no other club offers them that space and visibility."

Judge for yourself, but it is an interesting comment on the clubowners' struggle to stay current. They must continually adapt to the needs of the music they are presenting in order to entice bands and audiences.

A club would do well to find an audience without a home, or to predict a trend and provide what is needed before anyone else. These were significant factors in Michael Glick's blueprint for success. The stage, the location, the staff—they all added up to an ideal setting for the "resurgence" in heavy metal.

Other clubs have not been so lucky. Years ago, the Roxy opened and essentially replaced the Troubadour as the industry showcase. Even though it tried to compete in the club scene more recently, the Roxy's biggest-of-the-small-venue size has squeezed it out of the running. In order to make money in 1984, the club would have to charge too much per ticket (especially for kids) and even then, it would have to run two shows. Instead of continuing with the old format, the Roxy is now available for rental; most often it features dances, independent shows, and plays.

Active clubs these days find themselves approached by managers, agents, labels, bands—all sorts of people looking for bookings. The club is in a position to deal best with all of them if it has streamlined its operation and defined its audience as clearly as possible. Today, there is really no shortage of clubs willing to book the right sort of bands in their rooms. Starting bands that have been around town a bit probably have a good idea of where they would do best before they are close to being ready to play. The odd sparkle and bright decor of the Music Machine stage, for example, wouldn't look right for Great White, but it works very well for The James Harman Band.

Moving on from booking, what other factors affect clubs, and therefore the music scene? The past year or more has been particularly active for neighbors and clubs coming to grips with complaints concerning patrons and their

The 'New' Troub draws headbangers like a shiny magnet.



Photo by Glenn Grossi/JAI



Whoopin' it up at Cathay de Grande

boisterous conduct, their littering, and worse. After extensive research, one might speculate that the best move on the clubs' part is to listen and respond. This is echoed by Bonnie Fine from County Supervisor Eddelmens' office, who says clubs should "address the needs of the adjacent neighbors." Failure to control crowds, such as the large punk following that frequented the Whisky, can lead to the death of a club. While an operating venue is given due process, determined neighbors can eventually close a club, and the reopen-

ing process is not easy. Club Hollywood (same locale as Starwood) is mired in a negative legacy that haunts Kathy Vanderburg to this day. The Whisky's future may be brighter, since the club's ownership has "promised not to bring back any more punk," according to Bonnie Fine. Whisky owner Elmer Valentine claims, "You will see something soon, very soon, there," although he won't say exactly what.

As part of my research, I rode along with two West Hollywood Sheriff Deputies to get their impressions of the scene. Deputies Fairchild and Abbott were very helpful, citing punks as their most disruptive crowds. "They're not so bad really," admitted Fairchild, "though one time we had to take 56 of them to jail. And that was only a slice of the pie that night. Some nights, like when the Circle Jerks would play, you'd get a few hundred of them drifting down to Danny's [Oki Dog] and we'd just tell them to go home," he recalled.

Some clubs have it a bit easier with regard to location. One example is the Music Machine, where the huge club lends itself to implied intimacy within the dark and segregated expanse that houses seating, pool tables, dance floor, two bars, and easy backstage access. There is, in other words, a sense of not having to rush outside the place to hang



Photo by Helmut Wehr

Wong's Chinatown, a local landmark.

out in the first place, and if you did, the only neighbors are all the way across Pico and beyond a wall of commercial properties. With a freeway for a backyard. What better neighborhood

continued on pg. 22

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Long Nights in Clubland

by Bud Scoppa

To be a "street-level" A&R person, you need an iron constitution, infinite patience, and eyes that adjust to the dark, because the bulk of the work is done well after office hours on the L.A. club circuit. This scenario may sound enticing to the typical club goer, but, to the A&R person, talent hunting on the city's club scene consists of long nights in smoke-filled rooms listening to music that is most frequently inconsequential and undistinguished. For these hard-laboring, diligent men and women, dawn breaks all too soon, Murine is an everyday aid, and "fun" means a turkey sandwich in bed with *Knots Landing* on the tube. But this nocturnal musical marathon does have its occasional payoff for the A&R person with the energy and diligence to keep pace.

"It's kind of an endless safari," says Ron Fair, West Coast A&R Director at Chrysalis, "and the proportion of reward to the amount of time spent isn't good. But it is one of the ways in which talent is uncovered, and the cream does have a tendency to rise to the top. Conversely, bands that have tremendous press followings and become momentary darlings often times don't hold up when you see them live; seeing them is the only way to get a reading on them for yourself. I enjoy getting out there, and when I haven't been out on the streets for a couple weeks, I start feeling like I'm missing something, even though when I get back out there, I usually think I haven't missed a thing."

In order to make decisions about what to see out of the myriad nightly choices, Fair relies on "tips, sometimes a tape that's come in advance, sometimes a manager or attorney, or some-

times I just like the name—it's all random. The girls in the office have a way of finding things; they've turned out to be a viable scouting force. They'll say, 'You should go see these guys—they're really cute.' In some cases, they've uncovered some really good talent."

De De Sugar, Geffen's clubland A&R



Geffen's De De Sugar: "I have a tendency to want to shy away from bands that are hyped..."

specialist, used her taste, judgment, and energy to rise from being one "the girls in the office" into her current position. Sugar has just the right temperament for the job: Considering it a "hobby," she began checking out club bands on her own while still a secretary. "I usually average about five nights [of nightclubbing] a week," she estimates.

Most often, Sugar is motivated to see a specific band because of either a tape

she's heard (as in the case of A Drop in the Grey, a band she signed who are now recording for Geffen) or sheer curiosity. "I have a tendency," she admits, "to want to shy away from bands that are hyped, but, out of curiosity, you have to go and check it out—and judge for yourself. If I'm not out one or two nights a week, I feel like I'm missing something." Aha, this desire not to have missed anything special seems to be a common motivating thread among club-going A&R types.

Sugar much prefers to see a band in a club than to attend an industry-only S.I.R.-type showcase. "Specifically, there have been too many times when I've been the only one at a showcase and I've had the guy singing directly at me!"

Aaron Jacoves, A&M's designated A&R nightclubber, encourages bands to work on the city's club stages for seasoning and exposure, but he points out the dangers of over-exposure: "If they think they have to play every night, they're misleading themselves. Besides, they're not gonna make much money out of it [no matter how much they play], unless they want to do Top-40 gigs." For Jacoves, though, those eye-opening experiences that A&R men dream about are few and far between. Only "once in a blue moon," he says, does he witness something really special, and there have been occasions in which a band on-stage has undermined the good impression it made on tape, making it possible for him to "pass" in good conscience.

Then again, "Once in a while, I see a band that's very talented but not special enough for me to really go for, or the roster doesn't have room for that type of act. Hopefully, there's a band out there that's really gonna blow me away, and everything's right about it."

Most of L.A.'s best-known clubs get high marks for politeness—"We're treated like royalty," Fair admits. The Music Machine, Wong's West, and the

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Palace were singled out for their ease of access, comfortable atmospheres, and professional staff people. The Troubadour, on the other hand, drew criticism from one A&R person who felt he'd been treated rudely there. Another pointed out that those on the guest list at the Troubadour are still required to honor the two-drink minimum, a needless expense for teetotaling A&R types (booze is said to hamper musical judgment). Further, according to Ritch Esra, Arista's resident night man, "Sonically, the Troubadour is not designed for the heavy-metal acts that play there. Everything comes across in a distorted, loud way." This problem may well have been alleviated by recent renovations inside and outside the building.

Esra had positive things to say about some of L.A.'s newer, more specialized venues. "The Sasch has really great sound and a totally different crowd of people. With the Lingerie, you occasionally have a name act perform. At My Place, in Santa Monica, which is primarily a jazz club, has a variety of mixes."

So much for variety. "In general, though," Esra opines, "clubs of every type are featuring bands that are not really ready to make that step—or having a payoff occur for an A&R man. Now, occasionally, it happens for certain groups that record labels are willing to

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Armored Saint	Chrysalis
Bang Bang	Epic
Bangles	Columbia
Black & Blue	Epic
Broken Edge	PolyGram
Candy	MCA
Chain Reaction	Elektra
Chequered Past	EMI
Cruzados	Enigma/EMI
Dream Syndicate	A&M
Great White	EMI
Quiet Riot	Epic
RATT	Atlantic
Red Hot Chili Peppers	Enigma/EMI
Baxter Robertson	RCA
Rough Cutt	Warner Bros.
SSQ	Enigma/EMI
Jon St. James	Enigma/EMI
St. Regis	PolyGram
WASP	Capitol
What is This	MCA
White Sister	Enigma/EMI

nurture them, based on [unmistakable] raw talent, to maturation. But it's hard to do that these days because of the economics of recording costs. Generally, you just don't find readily signable, mature bands in the clubs, at least not

in the stylistic sense of what would sell today. Also, there's such a similarity in the bands you see today—especially in heavy metal—that it's hard to distinguish one band from the next.

"Finally, there's the time element, which is worse with some clubs than others, where you're told that a showcase is at 9:30 and the band doesn't even go on 'til 10:30 or quarter-to-eleven. It gets tiresome, because you've worked all day, making calls, meeting with people, maybe going to an S.I.R. showcase during the day, and then to have to go to a club out in the Valley somewhere at eleven at night... and then you go back the next morning and do it all over again!"

Ironically, at a time when many are bemoaning the decline of the city's club scene, record labels are indicating by their actions that the scene is viable as never before. After all, a good two-dozen club-seasoned bands have, in the last year, received the ultimate label recognition: record deals. As for the accuracy of the A&R judgments that underpin these deals, only time will tell. Those who've been astute will rise to the top along with the bands they've "discovered," while those who've missed the boat will eventually be replaced by another wave of go-getters who place personal ambition over the need for sleep. And the beat goes on. ■

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MOTOWN REVIVES ITS ROOTS

by Kevin Henry

His eyes ablaze with confidence, Benny Medina barks into the telephone receiver: "I know that song's a hit!" Slamming down the phone, he then settles his chunky frame into a sofa and eyes the reporter. Perched this afternoon in a cushy lounge inside a Hollywood recording studio, Medina, 25, epitomizes the classic A&R man. Articulate and charismatic, words flow from Medina's mouth in the fast-forward mode, and he is so convincing he could probably have you shelling out big-bucks for beachfront property in Nebraska.

But Medina isn't just another big dreamer with a bloated budget and quick tongue. As the head of A&R at Motown Records, he toils night and day in an effort to re-establish the record label as a formidable force in the music business. Medina and his partner, Kerry Ashby, vividly recall the days when Hitsville U.S.A. could be considered metaphorically as a city, whose inhabitants—musicians, singers, and songwriters—all unified to fashion an assembly line of classic hits throughout the Sixties.

In those days, Motown recording artists ravaged the pop charts with hit after hit, eventually giving the label its own sleek and distinct sound. However, by the mid-Seventies, many of Motown's premier acts—namely the Jackson 5 and Diana Ross—had defected to other labels, and several of the popular girl groups, such as Martha & the Vandellas and the Marvelettes, had disbanded or veered individually in separate directions.

"We want to get back to that, the whole family concept," explains Medina.

But what Medina actually means is returning to the assembly-line concept, which he hopes to achieve through the creative minds found in the Motor City

The 'New' Motor City Crew...



Photo by Melanie Nissan

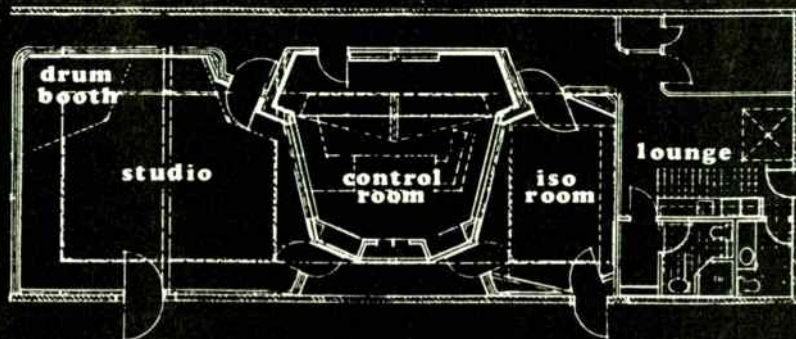
Medina and Ashby hang out with members of the "Crew" in Hitsville parking lot: "It's a family concept; we're a team."

Crew. Although it may sound like a fraternity of race-car drivers, this clique is composed of young, hungry songsmiths; while some of the young talents are part of Motown's Jobete publishing company, others have been literally plucked right off the pavement.

Having swelled to 25 members since its birth a year ago, the Motor City Crew, like baseball star Rod Carew, only has one thing on its collective mind: hits, hits, and more hits. The group is also aware that this town is bulging with competitors all vying to get a foot in the door

of success and royalties.

The Motor City Crew, however, has already garnered attention through Rockwell's chart-topping smash, "Somebody's Watching Me." Penned by Crew member Curtis Nolen and Rockwell (the son of Berry Gordy), this song about urban paranoia is striking evidence of the potential of this ambitious project. Citing Michael Jackson's contribution to the song—he sang backup vocals—Medina chimes: "That's what we're all about. It's a family concept; we're a team."



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Medina also says the Motor City Crew has written nearly 100 tunes that have been placed with Motown artists and outside performers. Equally important, though, is hastening the progress of new, up-and-comers such as KoKo Pop, a locally-based R&B outfit whose demo Medina is producing. In fact, Medina cuts the conversation short, saying that he must get to the work of laying down vocal tracks for the band.

Actually, the real scene of the action is two or three miles west of the Motown office, where the Hitsville recording studio is nestled on a Hollywood side street.

In the lobby of the expansive complex, a handful of musicians mill around. Some are chatting casually, while others appear mesmerized by the pungent funk groove bellowing from a tape deck and ricocheting around the room. "Just wait until we put the vocal to this—it's gonna be a killer," beams one musician.

The small parking lot of this 24-hour operation is nearly always jammed, and the inconspicuous off-white building is the throbbing core of Medina's project.

But Ashby, 24, also plays an important role in this scenario.

Fueled by a seemingly endless supply of energy, Ashby strolls in, exchanging small talk with those in the lobby. "Some writers have been discovered right here," he says. "We will listen to

anyone—we'll give anyone a chance. And if they don't work out, we'll tell them why."

A songwriter and keyboardist himself, Ashby rivals Medina on the enthusiasm meter and clocks in just below his cohort in the words-per-minute category when it comes to explaining the goals of the Motor City Crew.

"What we try to do is utilize the strengths of our writers," explains Ashby. "Some people are strong melody writers but weak lyrically. In a case like that, we would match them up with someone who is a strong lyricist."

Quality is another important ingredient for this recipe of potential hitmaking. The Motor City Crew also emphasizes the happy medium between creativity and commercialism.

We're not interested in 'I love my baby' songs, or songs that just say 'let's dance,'" explains Ashby. "We like songs like 'Somebody's Watching Me,' which has a tight track, strong melody, and clever lyrics. We have a saying around here that goes: 'If it ain't a hit, it don't mean shit!'"

With that, Ashby insists on a short tour of the structure's downstairs level. It is there that skeletal ideas are expected to blossom into Top-40 material. Inside one small but comfy padded room are members of the local group,

Cagney. Although they are laying down vocal tracks for a demo-in-progress, the four members stop their work long enough to exclaim, almost in harmony. "This song is going to be a *smash*."

Motown, with its small roster, shuns the now-common practice of stealing artists away from other labels; they don't have the budget to compete with labels the caliber of Columbia, and, more importantly, they prefer to cultivate young, homegrown talent. Consequently, the door is open to aspiring writers with the desire and the skills to labor in Motown's comeback.

The idea becomes even more attractive given the fact that Motown still has a roster boasting name talent like Lionel Richie, Rick James, and the legendary Smokey Robinson. To place a tune on an album by one of these artists would be a dream come true for an aspiring tunesmith.

Ashby points out that Michael Jackson, members of the Commodores, and new successes like Rockwell are frequently present at Hitsville to lend their support. But Ashby also knows about the drawbacks of pursuing one's dreams.

"A lot of these guys eventually lose their girlfriends," he muses. "But we're all in this together. Hey, I work 18 hours a day. I don't know the meaning of sleep." ■



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NIGHT MOVES

The Moonlit Adventures of a Hard-Edged Music Publisher

Fiction by Tom Sturges

It was another hot, steamy night in the city. *The city.* Los Angeles. Swimming pools, movie stars, walks of fame, famous drugstores whatever. You name it, this place has three of it, and somebody will order it for you if there's none in stock.

But I wasn't out that night looking for anything you could back-order from some catalog, no sir. No sleezebag gutter-humping faddish naked emperor was going to teach this old dog any new tricks. I only wanted the real thing and I didn't mind taking the time to look for it.

Like I said, it was a hot steamy night.

I walked from one loud-zany-hip-sexy fleshpot to another, just like I had the night before, and the night before that. It's a lonely life and by now you're probably asking yourself, "Well, what in the hell was this guy looking for, anyway??" It's a good question.

You see, I'm in the business. *The business.* The music business. Words and music are my specialty, that makes me a song man. You guessed it, I'm a publisher.

Now there's an old story that goes around about my end of the business: When the gypsies have a child, they lay the child out on a rug. On one side of it they put a violin, on the other side a string of pearls. If the baby reaches for the violin, it'll be a musician; if it reaches for the pearls, it'll be a thief. If the baby reaches for both, it'll be a music publisher.

Me? I was born with a silver spoon just out of my reach and a gnawing desire to be the greatest at anything I did, or to go out in a blaze of glory if I failed. Theme and variations on the American Dream, I like to call it.

Like I said, it was a hot, steamy night.

It may sound simple, but all I was looking for was a little piece of magic. A lyric and a melody that fit together like two glistening bodies with nothing on their minds but the person in their arms, I was looking for words that couldn't go with any other melody, and a tune that would die without those words right under it. I was looking for a hit.

It had been a busy day at the office, and the agenda that night had me all over town. Nine o'clock in Hollywood: a three piece combo that would make the Police sound like a girl-scout cookie-hawking harmonica band. Ten-thirty in Santa Monica: the future of rock & roll in the form of a steel drum troupe that sang like the Eagles and looked like the Monkees. Twelve-fifteen back in tinsel town: the manager was friend of mine, what can I say? And according to her, her group would make me forget the Beatles. Right. I hear that one once a day and twice on Saturday night, and don't think for a moment that I don't hope it's true.

At any rate, the nine o'clock show was a wash. Imagine three bassoonists

Illustration by Jennifer Smith



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tuning up for an hour. The ten-thirty? Take those same bassoonists and have them sing at the same time. To say it was awful is like saying the Titanic sighted an iceberg—it just doesn't tell the whole story. I was tempted to come right out and tell them they should all be looking for day jobs. Even their parents were embarrassed.

So it was late, I was tired. I figured I'd give this last band two songs before I hit the rack.

The streetlights sequenced by like so many sound effects on a Linn drum machine as I headed east to the club. And like any idle mind would, mine started to wander.

There are at least 60 clubs in Los Angeles. Figure three bands at each one each night... makes more than a thousand kids every week burning out their eyes and ears to fight the indifference of a crowd that comes as much to talk as to dance.

But they strum on relentlessly. Another gig is another step in another chance, and if so-and-so was in the audience there's a *name* they can take to their parents, or a lover or the landlord and offer it as proof that at the very least there's progress. But to paraphrase Phil Spector, two years of progress and \$1.85 will buy you the new Stones single.

You can get a little jaded just mulling it over sometimes.

"All I was looking for was a little piece of magic. I was looking for a bit."

At the corner of Sunset and Wilcox I found a spot and tooled the coupe into it. Walking inside the club the doorman slipped me a cassette of his sister's latest: "I Bought You Those Shoes You're Walking Out On Me In." Thanks Ray, but not tonight.

I fired up another Camel Light while I gave my eyes a moment to adjust to the darkness of the Club Incognito, grabbed a beer and a chair in the back, stuck my plugs in my ears and hoped it would be over soon.

Say what you will about the music business, but there are some great people making their living at it. Conversely, there are an inordinate number of worthless hyphenates who were on the right bandwagon in the right parade—they wouldn't know a hit song if it walked up and unzipped their fly. One of these songwriter-manager-producer-artists

headed towards my table.

"Hello Johnny," I said with a tight-fisted smile.

"Ciao baby. What's hot?" he responded, sitting gamely in an unoffered chair.

"Not much," I grimaced. He answered an unasked question.

"Lunch with Julio next week. I think he's gonna ask me to, y'know, produce."

"Produce what?"

"His record, man. He knows they're considering me for Sinatra." It was late, I was tired. I had one nerve left and this guy was getting on it.

"Right. I forgot."

"Like, I'll be the new Barry Gibb," he slathered.

"You would be," I observed, realizing I had had enough. I pretended to notice someone through the haze. "Yeah, listen, it's been great talking to you."

He slithered to his feet. "Okay, look for me on Carson next Friday, I got the call today." He wouldn't stop even if he knew how.

"You bet, sure thing," I lied, as the conversation was finally put out of its misery. I made myself a promise that the next time I saw him I would be rude and just tell him to go away.

It wasn't that Johnny was a bad guy, but for the most part, the clueless bastard didn't know what he was talking about. Watching him walk away I realized I almost felt sorry for him. The same



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way I would feel sorry watching someone tell a long story with a nice piece of roast beef stuck between their teeth. Better they find out themselves.

The band finally took the stage. Your run-of-the-mill punk-rock funk-step-dance hipsters with the pointy hair and casual-at-all-cost presence. Admittedly, I was just looking for a good reason to leave, but before the first tune was through I could have cared less about the time.

Let me be blunt. The singer wasn't great, the band wasn't great, and the sound man probably had his mind on the cheerleader in the pink tights, but these guys had *something*. They had songs. Hit songs. Words and music that fit together like the black and white keys on an old Steinway. "Fall and Cry," "Heartache Feeds Heartache," and "I Wanna Be There With You" were all stellar, late-night, nut-busting smash-fucking hits like I hadn't heard in too long.

What a night. The lady with me would have probably agreed if I had shut up long enough to give her a chance. But the set ended and I was in the car before the applause died down. I put on my emotional Walkman and took the Coast route home to give those tunes a chance to settle over me.

The basic rule of thumb in all record-business dealings is to find the next

Beatles. To find an incredibly talented, hit-making writer-artist combination that will sell vinyl until the Russians turn Sunset Boulevard into the Yuri Andropov Memorial Parkway. But it's not like the business stops waiting for the act to waltz into corporate headquarters in matching grey suits. Sorry, Virginia.

Bands are signed, writers write, the companies hum along, and new phenoms are discovered every time *Rolling Stone* and *People* magazine go to press. And with good reason. The record business is like a huge, sleek, sullen patchwork shark that will die of the weight of its own bulk if it isn't always moving. So, the machinery grinds along, too often creating chunklets of thin forgettable talent, all in the name of constant motion, all in the hope of creating an entity, a dynasty, a musical phenomenon, a never-ending string of hits... the next Beatles.

Nobody really expects to find them, but we're all looking for an act that at least has a chance to come close.

The house was a mess, but it didn't matter. As my head hit the pillow, I *knew* I'd just heard a band that at least had a chance.

Like I said, it was another hot, steamy night in the city. ■

Tom Sturges is the general professional manager at Screen Gems/EMI Music.

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ROCK CLUBS

Continued from pg. 15

could a club ask for?

Wong's West, too, has the good fortune to patronize a relatively cool clientele, but Esther Wong's attention to her community relations goes a long way. In fact, her approach is something like Ed Carrion's at the Troubadour, where last year's problems came to a head at a sheriff's hearing. Says Carrion, "Now, they don't complain any more. I just tell them, 'Send me the bill,' and, for a couple hundred dollars, I have no more problems."

Over-all, the club scene is as tempestuous and changing as it ever has been. You'd like to think that some of the old haunts are still around; in fact, many of them are. The ones that aren't seem to have failed to predict a shift in music and/or a shift in outside influence (such as neighbors' complaints), which eventually did them in.

The clubs that have succeeded—and success might be defined as staying around yet another year in this circuit—seem to have kept current or sufficiently ahead of the game to be ready to deal with the next step in the ever-changing music industry. ■

For specific booking information on the club scene, check the Gig Guide in this and every issue of M.C.)



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Product Profile

Compiled and Edited by Lawrence E. Payne

► Roland GR-700

The Roland GR-700 guitar synthesizer features 12 digitally controlled oscillators (2 per string), 6 VCFs, VCAs, and Envelope Generators (1 each per string) plus LFO modulation and Stereo Chorus. With 2 DCOs per string at his command, the guitarist can now create fat "sync" sounds and metallic effects. Voices, Pitch Blend, and Hold are separately assignable to each string, allowing sound combinations that no keyboard could create. Pitch Bend and VCF setting changes can be accomplished via a foot pedal, leaving both hands free for playing.



Roland GR-700

The GR-700 is touch sensitive and faithfully reproduces all of the guitarist's favorite picking and fretting techniques (note bends, hammer-ons, slides, etc.). Its unique Chromatic function is especially handy when used with organ or piano patches. It emulates the tempered tuning of a keyboard instrument. With the Chromatic function *off*, a note bend will contain all of the quarter-tones and other intermediary harmonics produced in conventional guitar playing. With the Chromatic function *on*, only semi-tones (half steps) are reproduced, as on a keyboard instrument.

Roland has given the GR-700 enough memory capacity for 64 different patches. An optional memory cartridge provides an additional 64 memory locations. The patches stored in memory can be edited to the player's taste. With the optional PG-200 (the same device that programs Roland's JX-3P keyboard synth), the guitarist can synthesize sounds from scratch.

The Roland GR-700 comes with a MIDI Out-jack, which allows

any MIDI-equipped instrument or computer to be controlled by a guitar. A combination of cannon and 1/2" jacks provides stereo and mono synthesizer outputs plus a separate guitar output.

Roland has made their new guitar synthesizer equipment fully compatible with their earlier models. The GR-700 can be interfaced with the GR-300 for layered synthesis, and any of Roland's previously-introduced GR guitars can be used with the GR-700 module. But players will be especially interested in the exciting new G-707 guitar. It has all the features of a fine traditional electric guitar, including a rosewood neck, dual humbucking pickups, and a highly sensitive, accurate tremolo bridge system. To this, Roland has added some features that take the guitar into a new dimension.

First of all, there's the G-707's graphite Support Bar. It provides greater stability for reduced vibration. This, in turn, brings the G-707's resonance point below the frequency of its lowest note (the open E string). This effectively eliminates unwanted resonances.

The GR-700 measures 27-3/16" (W) x 24-3/4" (D) x 6-1/8" (H) and weighs 26 lbs. 7 oz. It carries a suggested retail price of \$1,995.00. Suggested retail price on the G-707 guitar is \$1,150.00.

For more information, contact: Roland Corp US, 7200 Dominion Circle, Los Angeles, CA 90040 (213) 685-5141.

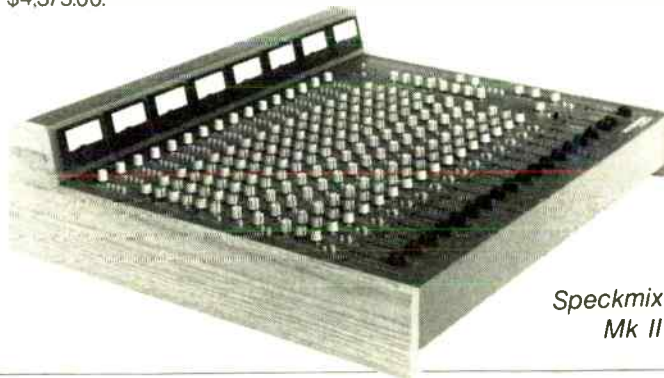
► Speckmix Mk II

Speck Electronics introduces the SPECKMIX Mk II, a 16-8-16 recording console designed for professional recording applications. Each input features 3 band parametric equalization, 2 pan pots, cue and echo sends, solo, mute, and the ability to select between 2 line input signals. The Line A/Line B select is very convenient for studios that operate with digital drums and synthesizers.

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For more information contact: Speck Electronics, 12455 Branford Street, Arleta, CA 91331 (818) 897-4188. Suggested price: \$4,375.00.



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Audio/Video Update

AUDIO

by Jeff Janning

The Automatt, San Francisco, Ca. Jane Fonda is at it again, cutting tracks for her latest exercise effort. Leslie Ann Jones is producing the CBS album project, and engineering along with Wayne Lewis. Metal group Le Mans are tracking their new masters. Mike Varney is producing the tracks, with Steve Fontano engineering, and Michael Rosen seconding. Romeo Void is in tracking vocals for their new 415/CBS album. Kavid Kahne is producing, and Joe Caccarelli is engineering.

Little Winterland, Walnut Creek, Ca. The New Dots are currently tracking material for an upcoming EP or LP. Deke Richards is producing the act, and Mike Herbick is engineering (see picture).

Studio Referral Service, North Hollywood, Ca. Ellis Sorking informs us that Studio Referral Service now has a new address. They are located at 5816 Lankershim, Suite 5, right next to ACDC realtime cassette duplicators. "We are currently helping the Communications Department of the Olympics coordinate their recording needs. We also assisted Geffin Records act A Drop Of Gray in putting together their studio time, as well as Scot Scherr on Palo Alto Records.

Music Annex Recording Studios, Menlo Park, Ca. Vis-A-Vis is currently mixing their new album for label shopping. The group, along with engineer Russell Bond, produced the album. Paul Horn is in editing tracks from a live concert at St. Mary's Cathedral in San Francisco. Keith Hatschek and Larry Kronen engineered the PHE Records project. Ex-Creedence Clearwater drummer Doug Clifford is in mixing a solo album he produced with Chris Solberg. John Cuneberiti is at the boards.

Back Lot Records, North Hollywood, Ca. Aeolus Records artists Ruth Barrett and Cynthia Smith are currently tracking their third album, which they are co-producing with engineer Scott Fraser. Their music is directly

descended from the Renaissance era, featuring dulcimer, lute, and harp. Recent equipment additions at Back Lot include a custom mixing bus in their console, and a Sony PCM 701 two-track digital mastering system.

Broccoli Rabe Recording Studios, Fairfield, N.J. Housed in what is described as an entertainment complex, Platinum Studio "A" has opened its doors to the public. The entertainment complex, upon completion, will house rehearsal studios, pre/post production studios, a video studio, a booking agency, a modeling agency, limo service, and get this: a plastic surgeons's office. I know this is a tough business, but that's a little much!

Fantasy Studios, Berkeley, CA. Azymuth is in wrapping up sessions on their self-produced album for Fantasy Records. Danny Kopelson and Stephen Haet are at the boards. Producers George Duke and Hawk Wolinski are in Studio "D" working on a new album with PolyGram artist Stephanie Mills. Tommy Vicari and John Arrias are at the console. Arista Group's the Grateful Dead are in tracking their new self-produced album with engineer Phil Kaffel. Producer Ted Templeman is in with Geffin Records artist Sammy Hagar completing overdubs for his latest LP. Jeff Hendrickson is at the boards. A&M Records act Y&T are in with producer Tom Allom and engineer Andy deGanahl tracking a new album. Rag Baby Records (I won't touch that one) artist Rockey Sullivan is in tracking an album with producer Barry Flast and engineer Mike Herbick. Studio "C" is now complete and ready for the traffic manager's log book. Like the other Fantasy studios, the room is equipped with a Neve 8108 Console.

Hit Man Recording, Los Angeles, CA. The songwriting team of Reed & Jackson are in self-producing an EP for Wayfaring Records. L. D. Lewis is at the console.

Kitchen Sync, Hollywood, CA. Currently Chuck McDermott and his band are in tracking an EP for label shopping. Jeff Snyder is producing and co-engineering with Peter Haden. Rodney Bingenheimer is finishing up a compilation album titled "All Year Party," which is produced by Dan and David Kessel for Martian Records. The album features

such greats as the Ventures, Phast Phreddie, Annette, and Frankie Avalon. Dean Chamberlain (formerly of Code Blue) is in with his new band. Dean is producing, and Michael Hamilton is engineering the EP which is to be label shopped.

Skip Saylor Recording, Los Angeles, CA. Owner/engineer Skip Saylor is at the boards with second Tom McCauley for International Enterprises act Brittany, who are in with producer Roger Green tracking a single. The same engineering team is at the console for artist Dan Hamilton, who is in tracking sides for M. G. Management. Producer Peter Dach is in with Harmony Records artist

console."

Tres Virgos Studios, San Rafael, CA. Van Morrison is in with engineer Jim Stern tracking a new album which Van produced. He is currently playing label roulette. Mark Crew is co-producing his own band, the Crew, with Robbin Yeager. Gordon Lyon is at the boards for the project, which is to be label-shopped. Mingo Lewis, who has played with Santana and others, is in with producer Peter Scott tracking an album to be label-shopped. Producer Thom Wilson flew up from Los Angeles to track Vancouver punk band D.O.A. on Digital for the Presents label.

Treasure Island Studios,



New Dots, currently in the studio with Deke Richards

Russ Coletti working on an album with engineer Tom McCauley. Dash Of Danger is in tracking an EP with producer Tony Fried and engineer Tom McCauley for Pacific Wave Productions.

Perspective Sound, Sun Valley, CA. Studio owner Vince Devon tells MC: "We have been busy with only one project for some time now, and that is Moon Martin, who is working on a new album for Capitol Records. Moon is co-producing the project with engineer Bill House." In the area of new equipment, they have added a new Lexicon 200 Digital Reverb and a rack of Rebus keyed noise gates.

Footprint Sound, Sherman Oaks, CA. Studio owner Jerry Fuller tells MC: "We're currently tracking an album on a country group called Kimberly Springs. They are a female version of Alabama, with lots of harmonies. John Hobbs and I are producing the album, and Marc Piscitelli is behind the

Nashville, TN. Steve Roberts of Boundry Records tells MC: "Nancy Brooks, our artist, is in with producer Clyde Brooks and engineer Howard Steel tracking material for an album project."

VIDEO

by Iain Blair

Videowest Productions of San Francisco recently contributed to a new series of science programs for The Disney Channel. Commissioned by Power/Rector Productions of San Francisco, the three half-hour programs were produced by Videowest's Michael Branton, Fabrice Florin and Erik Nelson.

Local L.A. band Vivabeat will be appearing in Brian DePalma's upcoming feature film, "Body Double." The band's award-winning video, "The House Is Burning," by Derek Chang, was selected from numerous submissions for the part.

Geoffrey S. Ingalls has announced the formation of Ingalls Inc., a new New York-based agency representing music video film directors. Ingalls, a former studio manager who has worked with Aerosmith, J. Geils Band, Carly Simon, and The Blues Brothers, now represents Nigel Noble, an award-winning director, and Dan Driscoll, owner of September Productions, whose video division, **September Videos**, was launched last year.

Pendulum Productions of L.A. recently shot an all-location video for the title track from Roger Glover's new solo album, "The Mask." The piece was primarily filmed at The Wild Animal Training Center in Riverside, California, which provided several 'African' locations as well as various animals including an elephant, a water buffalo, a 15' python, a zebra, a giraffe, a tarantula and a great horned owl. Owner Ken Decroo previously worked on many features, including Clint Eastwood's "Any Which Way You Can," "Tarzan," and the upcoming Boorman film, "The Emerald Forest." The piece was directed by Mary Guida, lit by Ray Peschke, produced by Chris Mathur, and lensed by Jeff Zimmerman.

Matrix Video of New York recently completed post production for a special entitled, "Dudley Moore at The Hollywood Bowl; A Salute to George Gershwin." The 90 minute musical tribute was mastered in Edit Room 3 by Matrix editor Matty Powers. Taped before a live audience at The Bowl, the all-Gershwin special features pianist Moore, bass player Ray Brown, drummer Nick Ceroli and the Los Angeles Philharmonic conducted by Michael Tilson Thomas. The special was directed by Stanley Dorfman and produced by John Goberman.

The Post Group in L.A. has been busy as usual. The company completed on-line editing for Beaudreaux's new video, "The Pink Panther," which was shot in Nashville, produced by Marian George and directed by Terry Sheppard for Reel Productions, Inc. Dave Paar was the editor and Richard Cueto assisted. The Post Group has also been retained by Greenbriar Productions to create special effects for a new L.A. Times commercial, and by RC Entertainment, Inc. in association with the Chicago Program Group to provide post-produc-

tion on a one-hour comedy pilot entitled "Armchair Adventures."

Bonnie Hayes and the Wild Combo have just released their first video called "Brave New Girl." Featuring studio footage, the clip was directed by Tom Mignone with post-production work being handled at Videowest under director Michael Branton, and is the title track from the band's new mini-LP on Bondage Records.

It had to happen: following the explosion of the breakdancing craze, an enterprising Los Angeles company has just released an hour-long videocassette entitled "Let's Break... A Visual Guide to Breakdancing Including The Electric Boogie." The tape, the first software offering from I.M.A., a video production and distribution firm based in North Hollywood, is a complete instructional guide to all of the moves and steps associated with breakdancing, and includes the famous Electric Boogie featured by Michael Jackson in such hit videos as "Beat It," "Billie Jean" and "Thriller." "Let's Break" utilizes New York City dancers and original music by Dennis McCarthy, and features demonstrations of the basic moves as well as embellishments such as body waves, popping, backspins, glides and 'the worm.' The videocassette was produced and is being distributed by Image Magnetic Associates, Inc.

Parallax Productions were recently on the A&M Chaplin Soundstage shooting a music video for the upcoming feature film, "Ghostbusters," which stars Dan Aykroyd and Bill Murray. The video, which features Ray Parker Jr. singing the title track as a ghost, made special use of neon props set in a black limbo. The piece was directed by Ivan Reitman, who also directed the film, and produced by Jeff Abelson, Director of photography Daniel Pearl, who recently shot the highly acclaimed "Reflex" piece for Duran Duran, has also been busy shooting another kind of video—a training tennis video for home instruction.

"Video Tennis," which stars John McEnroe and Ivan Lendl, was shot at New York's Astoria Studios, and was directed by tennis instructor John Yandell. The cassette will be distributed by **Karl Home Video**, the company that handles the Jane Fonda cassettes.

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Reviews

CONCERTS

Ozzy Osbourne

Long Beach Arena
Long Beach

You gotta hand it to Ozzy Osbourne—he knows how to make the most from the limited abilities he has as a performer. Ozzy is a hero to the legions of 'Ozzy Youth' who flock to see him play, and to buy his T-shirts. The reason is simple: Ozzy knows how to entertain, and it's a style of entertainment that is as old as the English Music Hall or Vaudevillian Burlesque. The formula works like this—play the hits, only the hits, keep the pacing fast, dress everything up as gaudy as possible, make it loud, and keep reminding the audience how much you love 'em.

Osbourne has a distinctive, if somewhat limited voice, one that has been familiar to fans of heavy rock since the inception of the style in the late Sixties-early Seventies heyday of Black Sabbath. To his credit, he only did two numbers from Sabbath's repertoire, and of course they were "Paranoid" and "Iron Man." Ozzy's biggest drawback as a performer is his lack of good stage moves, and the fact that he's not what you'd call particularly attractive. Ozzy makes up for this by surrounding himself with the most elaborate stage trappings since Alice Cooper's Billion Dollar Babies Tour. The whole stage is like the entranceway to Dracula's castle, with a mammoth staircase as a centerpiece which doubles a drum and keyboard riser. You got yer motorized demon bats with glowing eyes at the base of the stairs, explosions, indoor sparklers leftover from July 4th, a fantastic lightshow, rear-screen projected backdrops, and an overhead video screen for those in the nosebleed seats.

The band was top notch. L.A. scene watchers will be happy to know that homeboy Jake E. Lee has finally filled

the guitar void left by Randy Rhoades. Bob Daisley (bass, ex-Uriah Heap), Don Airey (keys, ex-Rainbow) and Tommy Aldridge (drums, ex-everybody) filled up the band with first-rate pro playing. Although I'm not much of a fan of his Ozzyness, the man knows how to throw a concert, and I'd be lying to you if I said it wasn't one of the best rock productions in a while.

—Bruce Duff

Gang Of Four

At the Palace
Hollywood

It takes an exceptional band to overcome the loss of their original rhythm section and continue to produce stirring, rhythm-oriented rock. It is an even more exceptional band that can perform a "farewell show" without succumbing to bombastic predictability or sentimentality, traits that doomed the Who and the Doobie Brothers in their live finales. Yet ever since they rose from the post-punk ashes in '79, the Gang of Four have been just such an exceptional band; a band of singular fury. Evidently surviving last year's departure of bassist Dave Allen and superlative percussionist Hugo Burnham, the Gang of Four put on one of the fiercest and most tempestuous shows Los Angeles has seen in quite a while.

GO4 avoided a maudlin farewell by aiming a relentless, full-force assault at the audience. Moments when the band was *not* in overdrive were few, making the job of critically selecting highlights nearly impossible. Such completeness was paired with a lack of instrumental hierarchy, a reminder that the band's rhythm-heavy, psychedelic funk was meant not only to dance to, but to think along to. All performers fulfilled their musically demanding roles. Steven Goulding provided irresistible atomic-power percussion while Sara Lee powered bass lines that



Photo by John Harrell

Ozzy Osbourne at the Long Beach Arena

packed a punch ten times bigger than her diminutive size. Andrew Gill reached unsurpassed heights with his rugged guitar psychedelicism, and vocalist Jon King's frenetic, careening stage moves complemented his piercingly beautiful voice.

The lone unsatisfying note was the realization that this foursome, seemingly at the zenith of their intensity, will not perform again. Though GO4 never sold a great deal of records in the U.S., their lofty stature in the arena of new music was never in doubt. Original members Gill and King and their companions may scoff at clichés, but the GO4 certainly went out on top. More important to the band, though commercial success in America was never fully achieved, they can be proud that their music made a striking difference in the lives of those who saw them play.

—Ron Gales

Adam Ant

At Irvine Meadows
Irvine

Irvine Meadows officially kicked off Season '84 with the rather inclement meteorological conditions reducing the audience but not dampening its enthusiasm for its idol. Here, I think, is a classic example of the man being bigger than his music.

The show was designed to be a lot of fun, though the eight-piece band, dressed like a cross between the Village People and a campy army patrol, sure didn't smile much as they performed in front of a stage set that resembled a construction site.

Adam, predictably attired in boots, leather pants, loose flowing blouse with lots of pretty scarves dangling from his wrists and pretty jacket, whirled around a lot, repeating, ad nauseum, a few simple dance steps as he ran off hit after hit.

From the beginning, with the teasing intro to "Strip," which was cut short and saved until later, Mr. Ant had the crowd in his pocket. The predominantly female crowd greeted each song with squeals of delight. It isn't until you see his show that you realize just how many hits this guy has had. He drew liberally from the new album, and the simplistic songs are difficult not to enjoy on a superficial level. They are definitely songs for the feet, rather than the brain.

The twin drummers kept the pounding jungle beat just as effectively as one would have, while the rest of the band pattered around with their largely undemanding parts. The stand out songs for me were: "Desperate, Not Serious," "Puss In Boots," and "Strip," which brought a shower of training bras to the stage.

Adam obviously enjoys what he's doing. He likes, and knows how, to manipulate his audience (demonstrated by having a 'which section can shout loudest competition' that was a lot of fun), and he writes OK, if predictable, tunes. He always said that he wanted to give a good show and he thinks of himself, not as a singer (with good reason), or a dancer (ditto), but as an entertainer. On that point he is *adamant*.

—Martin Brown



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CLUBS

P.D.A.

At Madame Wong's
Chinatown

□ **Players:** Mike McFadden, guitar, lead vocals; Katie Chase, bass, lead vocals; Mike Condello, lead guitar, vocals; Matt Tucker, drums.

□ **Material:** McFadden (former core member of Elton Duck) inserts his witty—and frequently touching—pop songs, liberally laced with ironically romantic observations, into the classic Cal-band configuration, which emphasizes ringing guitar fills and contrapuntal vocal harmonies. That he doesn't have to dig back into his strong batch of Elton Duck material attests to McFadden's continuing inspiration as a songwriter. Never one to hide his influences—preferring to italicize and play off them—McFadden moved nimbly from vintage Orbison ("Roy") to contempo Pretenders ("He Refuses to Believe") in the songs selected for the Wong's set, largely bright and uptempo aside from a sidetrip into shadowy Joy Division territory ("The Game"). In the band settings, the songs sparkled with hooks and appealingly melodic facets; the lone problem was that the ironies at the root of some of the quasi-teenage songs seemed to float right over the heads of the audience.

□ **Performance:** P.D.A. (short for Public Display of Affection) is a mature, adept guitar band fueled by the remarkably fluent fills and twelve-string patterns of the veteran Condello and the frenetic, Who-like drumming of Tucker. The dynamic and canny McFadden alternates on lead vocals with Chase, whose sultry presence centerstage blends touches of Chrissie Hynde and early Ronstadt into a strikingly focused persona. Chase particularly shined on the haunting, edgy "He Refuses to Believe" and the exhilarating "Keeping an Eye on Myself." Another high point was a spot-on rendering of the Badfinger classic, "No Matter What," whose nougat-y group vocals and caramel guitars had the crowd singing along. All in all, a well-paced set peppered



Photo by Melame Nissen

P.D.A.: Clearly, one of the city's very best new bands.

with enough memorable tunes to offset the two or three flat and/or ill-conceived numbers that were also included.

□ **Musicianship:** Originally a rather thin-sounding trio, P.D.A. has benefitted greatly by the addition of Condello on guitar and by the maturation of Chase as a vocalist. At this point, the band is a stronger musical unit than its predecessor Elton Duck, which was built around McFadden and Condello, but also included bass player Michael (nee Mickie) Steele (now in the Bangles) and drummer Andy Robinson (currently with Invisible Zoo). Tucker plays with energy and solid time; his drumming combines with Chase's bass work to give P.D.A. a solid grounding. McFadden, who's developed into enough of a rhythm guitarist to compliment and add scale to Condello's parts, remains a vibrant frontman who veers gracefully from the dramatic to the comedic.

□ **Summary:** With the blonde, willowy Chase sharing the spotlight with McFadden, a diminutive sparkplug, P.D.A. has "incongruous" written all over it. Perhaps because of this incongruity, along with a steady stream of high-quality, sharply detailed songs, the band leaves a deep and lasting impression. All they need to do to perfect their set-up is replace their more callow songs of teenage angst with material that more directly reflects their status as a grown-up rock group. But even now, P.D.A. is clearly one of the city's very best new bands.

—Dan Malzone

The Nighthawks

At the Music Machine
Los Angeles

□ **Players:** Mark Wenner, harmonica and vocals; Jim Thacker, guitar and vocals; Jan Zukowski, bass and vocals; Pete Ragusa, drums and vocals; Greg Wetzel, keyboards.

□ **Material:** A potpourri of blues, rhythm & blues and just plain ass-kickin' rock & roll! Who knows or cares if it's commercial, certainly not the overflowing crowd stomping and sweating to this musical powerhouse. The legendary Washington D.C.-based roadhouse band displayed its encyclopedic knowledge of the American blues form, running the gamut from uptown to down-home. While I don't believe any of the Nighthawks originals are causing Michael Jackson sleepless nights, it doesn't matter. This group will never be out of work. The self-penned material is intelligently written, if not outstanding, and always eminently danceable as in "Too Tall To Mambo." When they dig into their extensive repertoire of oldies the approach is humorous yet respectful. The Bo Diddley-inspired arrangement of "16 Tons" was a standout. The encore of "Little Sister," incorporating the licks of "Day Tripper" and "Secret Agent Man," among others, was sizzling.

□ **Performance:** One of the Great Party Bands. I had heard about these guys for a long

Reviews

CLUBS

time, and it was all true. Though veterans of 11 years of incessant touring and 10 albums, the enthusiasm of the first gig still remains. From cajoling the audience with shouts of "everybody make noise" to Thackery screaming "I'm commin' to join you, Elizabeth," before conking everyone's doo with a blistering solo, I knew these guys love what they do.

□ **Musicianship:** Mark Wener's fine harmonica playing borrows reverently from all the greats (Little Walter, Junior Wells, et al.) while adding a little of his own grease. Zukowski and Ragusa are as solid and punchy a rhythm section as anyone could possibly get. It's no wonder Greg Allman was said to have been eyeballing the band for his own musical purposes (thank God that came to naught). Jim Thackery's strong sense of melodic structure keeps his fiery improvisations interesting. He never succumbs to the white blues trap of all emotion and no intellect. His tone is also really more rounded than most R & B acts. The vocals, while good, were not quite up to the instrumental level, with the exception of Thackery.

□ **Summary:** All the so-called Los Angeles Blues-Rock revivalists should run, not walk, to the next Nighthawks gig. Their professionalism (they play in tune) and lack of pretension (are you listening Dave and Phil?) are refreshing. I hope it won't be too long before L.A. sees the Nighthawks again.

—Billy Cioffia

Fools Face

At Madame Wong's Chinatown

□ **Players:** Dale McCoy, keyboards, sax, vocals; Jimmy Frink, guitars, vocals; Jim Wirt, bass, vocals; Tommy Dwyer, percussion.

□ **Material:** This band from Springfield, Missouri, has a repertoire of the most memorable pop/rock songs I've heard in recent years. Although it might be best described as "power pop," there is not a trace of wimpiness, and the inventive vocal

arrangements made each song full and flowing. Their Beatles influences were shown when they did a note-perfect version of "She Loves You," but their original tunes were both lyrically and arrangement-wise far above your standard club fare. The sax and keyboards enhanced the modern dance feel of the band, but did not overpower the pure sound of the other instruments or the vocals. One incredible song was a sort of be-bop rap number about Charles Manson that was tuneful, mesmerizing, and scary all at once. "L5," about a space station, had some perfect complementary keyboards for both the feel and the lyrics of the song, and a sharp, quick beat. In the song, "Doubt It" they delved into an almost punkish/hard-rock intense beat, while the song "To Be Someone" was delivered with enthusiasm and innocent harmonies.

Photo by H.J. Shumer



Fools Face: A repertoire of memorable pop/rock songs.

□ **Musicianship:** Above par on all instruments, with the drummer, Dwyer, probably the most accomplished and inventive. In one song, McCoy and Dwyer switched instruments, and while there weren't any astounding solos, it didn't matter because this band is really together on all fronts. McCoy on keyboards and sax used enough restraint on his instruments so they were an enjoyable foundation for the songs, rather than modern synth permeation.

□ **Performance:** Not being veterans of the grueling L.A. club circuit, these guys have an innocence and enthusiasm that is refreshing and uncontrived. The three front men switched and combined vocal chores and harmonies, and each with a distinct voice and presence. Despite their dif-

ferent persons (Frink is understated, McCoy an energetic, dancing type, and Wirt is both intense and humorous), and a slightly dated power pop look, it all combines into a unique, fast-paced performance. Ending with Kiss' "I Wanna Rock and Roll All Night (And Party Every Day)," Fools Face proved that they did not take themselves too seriously. In my opinion, the record companies should take a serious look at this talented foursome.

□ **Summary:** Their catchy, memorable, and energetic songs ensured that their set never lagged. Their show should have been SRO, because it is rare to find such talent, intelligence, and fun in a club band these days. Let's just hope a record company doesn't get a hold of them and try to turn them into Duran Duran, because as is, they're a rare and delightful surprise.

—Katherine Turman

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Reviews

CLUBS

Tried To Write A Song." "Don't Take A Brother To War" was the most accessible tune of the evening's set. It cried like an anthem, and was backed by a fearsome cacaphony from Roessler's synthesizer.

Musicianship: Call and answer vocals were skillfully traded between female vocalist Ehrig and Roessler, making for convoluted arrangements that were followed with precision by the other players. Her vocal delivery hinged on a whiny, bitching approach, which after three songs gave way to a desire for more versatility and a bottle of Excedrin. Drummer Markham's style might best be described as amphetamine in nature. He never gave the beat a chance to catch its breath. It eventually overwhelmed the rhythm section. But the biggest sin of the night was the thunderous sound mix, the overbearing volume suffocating the instrumentation and vocal dynamics under a heap of unmitigated noise.

Performance: An unsettling, offbeat groove was established early in the set, with Ehrig fronting the band with a haughty, devil-may-care attitude. Roessler and Ehrig made a compelling couple to watch, only for the fact that they resembled characters straight out of a horror flick from the German expressionist period. He remained sullen behind his gadgetry, eschewing any rock star trappings and emanating a bizarre, other-worldly presence. Guitarist Cadena kept things active by leaping around stage with plenty of spring in his step. Markham sweated buckets while Borens might as well have been an oil painting.

Summary: For whatever it's worth, this is artsy, experimental music that borders on noise. In an effort to be original, the band goes out of its way to be truly awful, and succeeds on every level. If you're looking for "hits," look elsewhere. However, if I accurately suspect where the band's philosophy lies, this may be their biggest compliment. Never will they play their video on MTV.

—Paul Van Name

High Society

At At My Place
Santa Monica

Players: Stephen Smith, vocals; Debbie Davis, vocals; Glenn Soukesian, vocals; Darcy Brainerd, vocals; Claude Gaudette, piano; Bruce Salvati, bass; David Beyer, drums.

Material: A smattering of Lambert, Hendricks, and Ross, a liberal sprinkling of Manhattan Transfer, a dash of Joe Jackson—and just a hint of Singer's Unlimited—and what do you have? A second-rate vocal ensemble trying to do first-rate material. "Route 66" was the highlight of the set. They achieved their best blend on that tune, but their sound overall was unoriginal and uninspired.

Musicianship: While they are all competent singers, only Soukesian showed any originality and style. Intonation and blend are still rough, and with this kind of material they need to be right on. Some of the vocal riffs were sloppy and scating should be restricted until they have a better handle on it. The band was adequate.

Performance: Decked out in black formal attire—gowns, tuxes, and white gloves—the quartet dresses up to their name. Unfortunately, they don't quite carry it off. Because they lack security with the material, they were too self-conscious to kick back and really have a good time. Again, only Soukesian showed any genuine vital-

ity. They need to build up a tight rapport and play off each other more. They take their act too seriously on stage. They could use more spontaneity, warmth, wit, and fun.

Summary: High Society has all the raw material to put together a first-rate act, but right now the seams are showing. If they can iron out the wrinkles and find their own unique groove (some original material wouldn't hurt)—High Society might someday live up to their models.

—Sally Klein

Wheels In Motion

At Madame Wong's West
Santa Monica

Players: Mick DiMarco, keyboards and lead vocals; John Voxel, guitar and vocals; Mark Thompson, keyboards and lead vocals; Mike Guarracino, bass and vocals; Mikel Sachs, drums.

Material: Their material is aimed squarely at the AOR/Arena-rock target. They have some good songs, most notably "Waiting For Love," "Nights Remember You," and "I Got A Fire." They can definitely craft a good strong pop melody, and throw in a funky or jazzy feel to give the song an interesting edge. However, their attempts to vary the pace and feel of the songs don't pay off very well. A reggae-ish number ("Dancing With You") didn't really click into the right groove, and their



High Society: Could become a first-rate act.

Reviews

CLUBS

slower ballads lacked the spark of their uptempo songs. Many of the songs seemed a little clichéd, both lyrically and musically.

Musicianhip: Although everyone is solid and professional, there isn't any real standout in terms of musician-ship. Vosel played some brief jazzy solos in several songs, which hinted at an asset that might be exploited more fully, but for the most part the guitar was overwhelmed by the keyboards. Sachs and Guarracino are good, solid rock and roll players. With DiMarco and Thompson's dual keyboards, the band has a richer, thicker, more textured sound than many other bands in this genre, which they might emphasize and exploit further. The band could also really use an excellent, standout lead singer—someone to give the material identity and to help lift the band out of the sea of many similar-sounding keyboard-rock bands. Everyone has decent voices, and they can all harmonize quite well, but neither DiMarco nor Thompson has a voice that's really strong enough or unique enough, although DiMarco certainly has excellent phrasing and control.

Performance: This is the band's weakest spot. Granted, five musicians on a small stage—two of them behind keyboards—are not going to be able to move around very much. However, with the exception of DiMarco—when he did a couple of lead vocals out from behind his keyboards—no one really attempted to do any more than just stand there and play his instrument. The energy lag was especially noticeable when there was a pause between songs, and there was too little interaction between the band and the audience (and even between band members). Again, perhaps a really dynamic lead singer/frontman might give the band the necessary spark.

Summary: Although definitely talented musicians and songwriters, the band needs something truly unique and inventive to distinguish



Wheels In Motion: Arena-rock for the L.A. club circuit.

them from other keyboard rock bands (even on the local level, let alone the international level). The band does the kind of music they do very well, but unfortunately, it's very similar to the music that has filled the airwaves for the last decade or so. With something fresh and exciting to grab the public's attention and to compete with all the other new music out there (not to mention the already established giants in their chosen genre, like Toto, Styx, et al.), this band might possibly fulfill their potential.

—Melinda Lewis

Starbound

*At One For L.A.
Studio City*

Players: Bruce Lofgren's Jazz Orchestra, a sixteen-piece band under the direction of Lofgren, including some of the outstanding soloists mentioned below.

Material: All original compositions by Lofgren, who has a most fertile musical imagination. The tunes run the gamut from smoldering hot salsa ("El Capitan") through bebop ("Bop Talk"), dixieland jazz (somewhat tongue-in-cheek), classical baroque, and into some decidedly experimental, "out" type music which gave everyone an opportunity to stretch their own imaginations.

Musicianhip: Every member of this band is a pro through and through, and every one of them reads his challenging charts superbly. Special mention must be made of reedman Gary Herbig, a last minute sub who had barely seen the material, and had

several important solos, which he proceeded to rattle off as though he had written the stuff himself. Others of note included guitarist Carl Verheyen, trumpeter Ron King, and drummer Dave Crigger. Keyboardist Ernest Bovine (who plays a Yamaha DX7 synthesizer) also doubles occasionally as "band vocalist"—sometimes as a female, "Ernestine," as in his chauvinistic version of "I Enjoy Being a Girl."

Performance: This band is undoubtedly one of the most exciting of its kind around. Lofgren runs an extremely tight ship, although on the surface this may not seem so. There is a looseness and ease of communication that belies the command the leader has over the players. His sense of humor is apparent not only in his writing, but also in his introductions. Everyone in the band responds to this, and there is some entertaining banter. All the guys looked as though they were having a ball, even while negotiating those intricate charts.

Summary: Lofgren's music is provocative, potent, sometimes blatantly sexy, played by a contingent of young and enthusiastic musicians. The average age of this jazz orchestra is decidedly lower than that of many of its counterparts. This seems to add a dimension of freshness and exuberance. Lofgren and his men have been around for quite a number of years, distilling this heady brew of jazz fusion; lately, however, they seem to be gaining momentum, and look like they're bound for wider exposure.

Frankie Nemko

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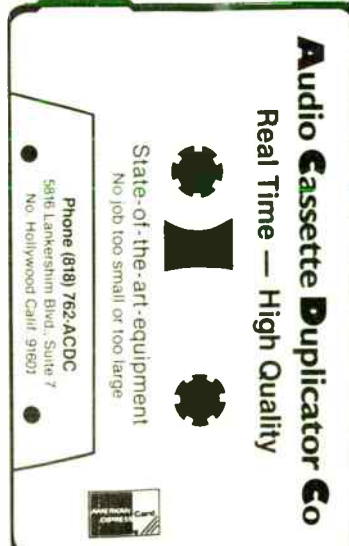
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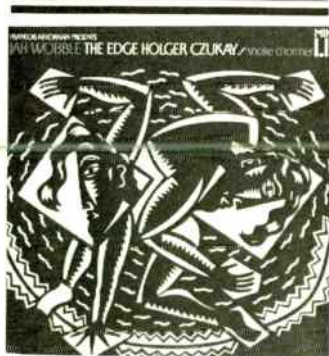
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Reviews

LP



Snake Charmer

Jah Wobble/Holger Czukay/the Edge
Island Records

This is a mini-LP of rhythmic atmospheric featuring Jah Wobble, late of Public Image Ltd., U2's guitar slasher the Edge, and ex-Can bassist and mixmaster Holger Czukay. Although not equal to some of the audacious stuff they've pulled off individually in the past, it's a worthy collection of tuff new sounds which can get you up outta yer seat to wiggle and throb on the dance floor, and maybe get you to thinking about camels, snake charmers, the hot sun and all things Eastern in the process.

What Wob and his chums do is lay down a hard groove with either Linn drums or with secret voodoo sex percussionist Jaki Liebezeit, also late of Can, and numerous collaborations with Holger. On top of this goes Wob's up-front, low-down bass to set up a sand dune of feel over which are laid shards of the Edge's Middle Eastern/Caribbean guitar, and just all sorts of nifty fragments by Holger—guitar and piano, yes, but most especially Dictaphone and French Horn.

Here is a good example of the possibilities we have with dub music (to put a label on it), which is music composed at the editing stage—it could have turned out any number of ways. The effect is a music that grabs your butt and swings it around some, but isn't too fascist about it. While you're out there getting down with your bad self, these bits and pieces of sound in the mix ensure a constant shift in mood, so you can be spanking and squirming in a multitude of locales, for a multitude of reasons. Geddit? OK.

The best cuts to experience this dance of choice are "Snake Charmer" and "It Was a Camel." Another song, "Hold On To Your Dreams," however, is considerably sultrier and more late-night: here one can imagine oneself feeling really bitchen as he snakes his way through a happening bar, scoring intrigued stares from plenty of gorgeous women. Well, that's what I came up with. You see? Music like this, where there's not a whole lot that's really obvious about it, where you apply yourself to it, can take you places. This record is a good value for the money and should be purchased forthwith.

—John Payne



Stacey Lattisaw and Johnny Gill

Perfect Combination
Cotillion/Atlantic Records

Stacey Lattisaw records are always so fun. There is a carnival atmosphere about her music, wherein synthesized paraders are showered with roses from balconies above. Stacey can really sing.

Johnny Gill, whose precocity is matched by his experience as a gospel musician, makes this record even more festi-funky. An incredible vocal acrobat, his surprisingly husky voice counters his partner's striking femininity. This is truly a fine duo.

Producers Narada Michael Walden and Preston Glass, who wrote the bulk of this album's songs, bring to the proceedings an extraordinary sense of harmony and technology. This is to say their outrageous band works so well within the expansive confines of modern production as to make such wizardry transparent. "50/50 Love" is easily the album's standout cut, with a loping, lascivious tempo, and an irresistible chorus. This is groove music. Stacey's vocals are somehow more intelligible here than elsewhere on the al-

bum. Johnny has the kind of voice suited to this song. It wears well, even after an afternoon of listening. "Perfect Combination" is a great one, too. It is moody, haunting, and has the kind of harmonic sophistication one expects from Narada and Glass. Here guitar great Corrado Rustici displays his R&B feel, while monster bassist Randy Jackson, as usual, is just tough. While the tune may be slightly overlong, Stacey and Johnny make the most of it, as they build a terrific set of choruses.

"Heartbreak Look" is the kind of thing for which many will buy the record. Like an earlier funk rock group, Automatic Man, it has kickass drums, dramatic chord suspensions, and upbeat vocals. I recommend the album to dancers and listeners alike.

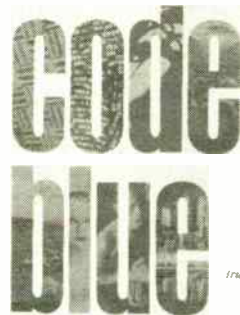
—Lawrence E. Payne

True Story

Code Blue

Index Records

This is the final recording from this popular—and now defunct—local outfit. Recorded in various studios over the last two and a half years, it incor-



porates a number of different musical styles.

The opening "Good Times" is suitably titled, being a solid, if predictable, pop song. "When She Comes" is more interesting, with its paraphrasing of Leonard Cohen's "Suzanne." The lyrics, in general, are intelligent and witty, and credit is given to the likes of Graham Greene, Sylvia Plath and Eugene O'Neill for "inspiring a line here and there."

"Letter From Leavenworth" is sung expressively by main songwriter/guitarist/vocalist Dean Chamberlain, while some additional variety is introduced on the funky "Is That So Strange."

A harder edge to the band is displayed on "Do You Read

Me," spurred by driving guitar work.

I find it hard to understand why Code Blue didn't have great success. They played the local clubs for a number of years, and had a previous album released by Warner Brothers that went relatively unnoticed. Their writing is thoughtful, pertinent, unpretentious and—excepting a couple of songs—consistently impressive.

Maybe being on an indie label, with Enigma marketing, they can garner some posthumous airplay and some belated recognition.

—Martin Brown

The Fents

First Offense

Quacker Records

Without a singer or sell-out tunes in which a soprano sax segues into a mindless chord progression, the Fents have been left to their own funds and integrity to produce a record. Despite the obstacles, *First Offense* is a first-rate album featuring old thrillers like "Stick in the Mud," and "Clutch Cargo," and, more importantly, with guitarist Ted Hall and keyboardist Adam Holzman soloing enthusiastically on all tracks.

If you have never heard of the Fents, and are wary of buying another disappointing fusion album that has fourteen sections in each song a la *Return To Forever*, or bland five-minute explorations of three-note hooks a la Spyro Gyra, fear not! Though it is possible, at times, to point to a song and say, 'that sounds like Allan Holdsworth,' or 'that is The Dregs,' *First Offense* doesn't quite sound like anyone else.

The eight songs are the result of mature writing, and an intimate knowledge of the tools available to the composers. It would be difficult to name more than a few fusion artists who write songs to which one can hum. That is exactly what happens in the packed L.A. venues, and with the Fents' release. The guy at the table next to you is singing straight through the set, except when Ted Hall launches into solos that will have you holding onto your chair.

Quick, before The Fents leave At My Place and Hop Singhs for Europe—or waiter jobs in Century City—buy this album! —Bruce D. Granath

Reviews

EP FILE

MARSHALL CRENSHAW—U.S. REMIX—(Warner Bros. U.K.): The most disturbing aspect of Crenshaw's disappointing second album, *Field Day*, was Steve Lillywhite's oddly over-hyped production, with its trash-can drum sounds and congested tracks. So it's gratifying to hear what the artist has made of the unprecedented opportunity to remodel a trio of *Field Day* tracks into something more closely resembling his own sensibility. Frankly, *U.S. Remix* is a revelation: Removing the intrusive aspects of Lillywhite's production, Crenshaw has opened up these tracks to let their classic-pop intricacies shine through, and they now approach the exalted level of his best recorded work.

Crenshaw's specialties are smooth, rounded vocals and sharp-edged guitars in classic rock song structures, qualities strikingly presented on the EP's showcase, an extended remix of "For Her Love." Cleaned-up drums and chunky rhythm guitars set the scene for Crenshaw's urgent but mellifluous lead vocal, which crescendoes into a gorgeously inflated chorus that is enhanced all the more by a stringlike synth swirl and dextrously assembled chorale. Now, if you listen carefully to the original album track, you'll hear traces of most of the parts that come across so strikingly on the remix, but, in the earlier version you're hearing them from the midst of an aural traffic jam complete with multiple pile-ups. By stressing reduction rather than addition, Crenshaw has transformed a secondary track on a so-so album into a record that *flies*—it's as hook-strong and artfully contoured as the Eagles at their best while displaying all of Crenshaw's trademarks of melody, style, and sentiment.

Remixed versions of "Our Town" and "Monday Morning Rock" are almost as gratifying. Add the standard-length and extended versions of "For Her Love" and a spiffy live performance of Presley's "Little Sister," and you have a wholly worthwhile slab of imported mini-wax (saw it for \$3.99 at Renee's on Melrose). Crenshaw fans and rock & roll purists should not be without it.

—Bud Scoppa

SINGLES FILE

Sandy Nelson's straight reprises of his 1961 hits, including "Teen Beat" and "Let There Be Drums," are lifeless and pedestrian. At best, they may appeal to surfers. "Witch Hunt" is partially rescued by the guitar work of the irrepressible former Rainbow Red Oxidizer, Mars Bonfire... "Quicksand" from the **Hundredth Monkey**, with the immortal opening lyrics, "sitting on the toilet, watching the roaches climb the walls," sounds like

third-rate punk played at half speed. "Rugged Individual" sounds like Wild Man Fischer imitating Johnny Rotten, kinda cute! J. Blackfoot's "I Stood On The Sidewalk And Cried" is a soulful ballad which is excellently produced and sung with great feeling. "One Of Those Parties" is a more upbeat song with amusing lyrics and a pleasant rhythm... "Pen In Hand" from the **It Band** sounds a bit like an attempt at commercial heavy metal. The arrangement is very simple, but there is no hook, and the changes are too violent. "You Can Do It" has decent vocals and is far more viable in general. The guitar work is basic but appropriate... This week's winner is **Private**'s "Talk To Me," a pleasant if unremarkable piece of modern pop. The vocals are well-delivered, the song has plenty of energy, and it is well-produced. "Here In This Life" is, if anything, slightly over produced, with some dated vocal phrasing. It is nevertheless a catchy, well-written pop tune with good harmonies and a thoughtful arrangement.

See you all again before the buzzards come back to Capistrano!

—Martin Brown

CASSETTE FILE

FLIPPER: BLOW'N CHUNKS (ROIR): As a rock critic, I'm supposed to like Flipper; as a musician I'm not; and as a listener, I find myself rather indifferent about the whole thing. I can hear what Flipper is trying to do, with their endlessly repeated riffs, droning feedback, nagging vocals, and pulsing rhythms, but I'm not sure this live tape reaches the mark. The playing is pretty competent, or competent enough anyway, and the dual basses of Bruce Lose and Will Shatter could take on a fleet of Harley Davidsons for sheer noise potential. The production sound quality is better than many of the other live ROIR tapes, perhaps because the noise factor is so high that things like tape hiss and bad miking become irrelevant. So why the indifference? I think that Flipper hasn't really gone *far enough* with their noise-rock to make it as irritating and unnerving as they seem to be trying to do. I also think that their songs are so repetitive and droning that it allows the listener to settle in, and be almost comfortable, even amidst the everpresent din. So I like the idea, and the execution is almost there, but I think they need to be more intense in the construction of their songs, get a little more complex with their songwriting in general. But aside from all my petty complaints, the tape admirably documents this against-the-grain Bay Area band, and serves as a reasonable greatest hits package for fans and newcomers alike. Keep those tapes rolling in, and remember they have to be commercially available. Upcoming tapes to be reviewed include: Lisa Nemzo, Tim Alexander, Inland Empire, Deep Secret, and Broken English.

—Bruce Duff

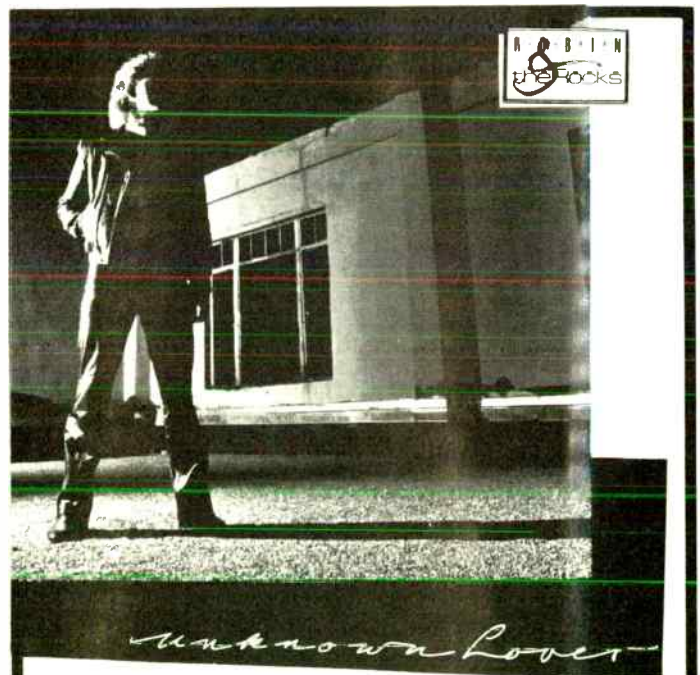
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Club Data

by Murdoch McBride

Last issue we started off our column with the good news about Bang-Bang being signed. I said that nothing comes as better news on the local club scene than another band being signed to a major deal.

That is still true, but if Bang-Bang could scoot over just a bit and make room for two slightly more established bands, well, I'd sure appreciate it. This week we have learned of two local groups whose second albums have both gone gold. Congratulations this week go to The Motels and Berlin. If getting signed is good news, then having two successful albums is really something to cheer about.

Moving along, there are several tid-bits we can rattle off for you here. One being that Bever-



Photo by Matt Kramer

Joni Mitchell with Dog Cheese

ly Spaulding may be considering doing some more work for Bob Dylan. The two of them are staying in touch through the Comeback Inn where Beverly has performed recently. Both parties are reportedly very interested.

At Club Lingerie Lori Patterson has booked scratch deejay Afrika-Islam every Friday in June for some blowout nights of funk. It's definitely the place to be.

The Timbers, in Glendora, is

hosting more and more good bands, and on the 16th of June they will be presenting The Plimsouls. A bit of a drive, but the club is sometimes hot, so it might be worth checking out.

Wayne Mayotte, owner of Club 88, has passed along the good word concerning a new band in his club, The Roadrunners. According to Wayne, they comprise a unique sampling from several ethnic backgrounds, and they really smoke. He said they "knocked him

out." And since that hasn't happened to Wayne since The Motels and Berlin, we can only advise interested parties to check them out at Club 88, June 23.

This issue's photo was taken by the owner of At My Place, Matt Kramer. As jazz followers will see, it looks like Joni Mitchell singing with those local chartbusters, Dog Cheese.

Yes, ladies and gentlemen, this is it, your first published inkling of what Dog Cheese looks like in print. For those of you who are not hip to the stellar personalities of the jazz world, Joni Mitchell is pictured with her husband, Dog Cheese bassist Larry Klein, and the band's drummer, Vinnie Colaiuta. What's more, Dog Cheese is her back-up band. Now you are hip.

You might want to catch Dog Cheese on June 19 when they return to At My Place.

See you next time.

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LiveAction CHART

April 30 to May 13, 1984

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

ROCK/POP

This Issue
Last Issue
Cumulative '84

Large Venues

1	—	1	Jerry Garcia
2	7	12	Billy Vera & the Beaters
3	—	1	Jamaladeen Tacuma
4	—	1	Grand Master Flash
5	—	4	The Dickies
6	—	2	The Blasters
7	—	1	Keel
8	—	3	Tex & the Horseheads/Blood
9	—	1	Rokway
10	—	1	Justin Thomas

Smaller Venues

1	—	1	The Knitters
2	—	3	Top Jimmy & Rhythm Pigs
3	—	2	The Brat
4	—	3	Top Jimmy & Rhythm Pigs
5	—	2	Leatherwolf
6	—	1	Rockin' Rebels
7	—	1	Psychobud
8	—	2	The Gumby's
9	—	1	The Looters
10	—	1	Le Zange

Keep An Eye On

- 1 The Roadrunners
- 2 Weba
- 3 American Girls

Non-Local

- 1 David Bromberg

COUNTRY/FOLK

This Issue
Last Issue
Cumulative '84

1	—	2	Bellamy Brothers
2	—	1	Burrito Brothers
3	3	11	Western Union
4	—	6	Gerald Raye
5	—	1	Commander Cody
6	—	1	Michael Kidd
7	—	2	Bellamy Brothers
8	3	11	Western Union
9	7	6	Doo Wah Riders
10	19	8	Travis Young Band
11	—	4	Golden State Cowboys
12	—	2	JB Dogwood
13	11	2	Stranger*
14	17	3	John Faire & His Allstars**
15	—	8	Red River Band
16	—	1	Ray Parks
17	14	9	Larry Dean
18	10	5	Johnny Meeks
19	—	1	Mark Anthony/John Apollo**
20	—	8	Geary Hanley

Keep An Eye On

- 1 Terry Gregory

JAZZ/BLUES

This Issue
Last Issue
Cumulative '84

1	10	2	Beverly Spaulding
2	—	1	Haden, Higgins, Butler*
3	—	5	Richard Elliot
4	—	2	The Experience
5	6	11	Don Randi & Quest
6	—	1	Mike Miller
7	—	1	Toote Heath & Friends
8	—	3	Michael Ruff
9	—	1	Spanky Wilson
10	—	2	Matt Catingub
11	—	1	Charise
12	—	2	Dee Barton
13	—	1	Rockomatics**
14	12	2	Phil Upchurch
15	—	2	Capp, Pierce, Juggernaut
16	—	4	Bob Florence Ltd. Edit.
17	—	4	Moacir Santos
18	—	3	Bill Holman Band
19	7	12	Billy Vera & The Beaters
20	—	1	Bob Dorough

Keep An Eye On

- 1 Beverly Spaulding
- 2 Blues Caravan
- 3 Wayne Johnson Trio

Non-Local

- 1 Jackie McClean/Bobby Hutcherson
- 2 Norman Connors

*Rock Crossover **Jazz/Blues Crossover

Showcase

by Frankie Nemko

Dusan Bogdanovic

There is an exquisite, almost unbearable ecstasy in the playing of guitarist Dusan Bogdanovic. It is at once delicate as a butterfly wing, and deeply intense like a dark thundercloud. Artists of this caliber are few and far between.

With the release of his first U.S. album, "Early to Rise," on the Palo Alto Jazz label, Dusan Bogdanovic is beginning to reach the wider American audience he deserves. Since his arrival in Southern California in 1981, he has been slowly but surely ingratiating himself into the Los Angeles music scene. His is not an easy road, for he fits into absolutely no category, having chosen to forsake his career as a highly acclaimed classical guitarist in Europe.

"I'm switching to another image now," he told me. "That of 'no-image.' But it's very hard to market a person that way because there is a need to identify you with a particular stream, and my music is precisely not that—jazz, pop, classical... it's really *my* music."

At age 28, Bogdanovic is self-assured and true to his ideals. Born in Yugo-



Dusan Bogdanovic

slavia, he studied classically in his hometown of Belgrade, completing his musical education at the Geneva Conservatory, where he later held the post of professor while still in his early twenties. His compositional skills are no less formidable than his guitar playing, and his "Toccatà" was performed in London and pronounced "brilliant" by a respected British publication.

He won many international competitions in Europe, and performed extensively throughout that continent, always as a classical guitarist. In 1979 he made an appearance at New York's Carnegie Hall in a solo recital. However, a chance hearing of a record of African pygmy

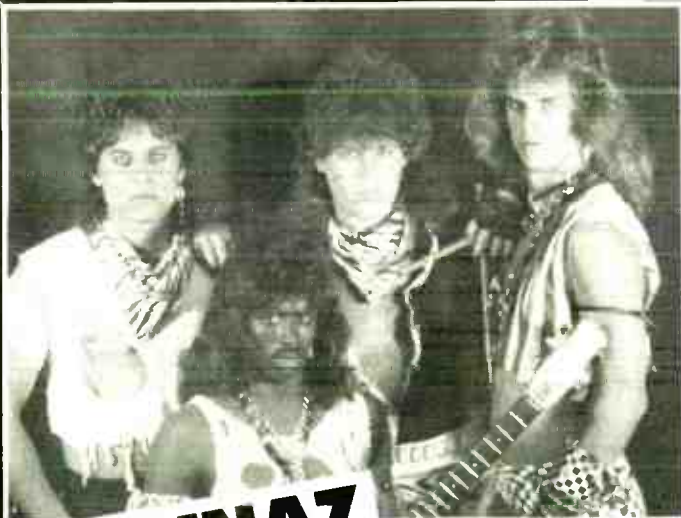
music "really opened my spirit... I felt that a lot of formal restrictions I had—especially in composing—couldn't give me the kind of expressive freedom I felt with this music."

He said, "When the music is *you*, when it comes out of the essence of you, you just cannot predict what is going to happen."

Although still not a household word in the United States, Bogdanovic has a sense of equanimity about his future. "I'm hoping that I'll be able to survive and eventually have people like me for what I am, that they will respect the individuality. I believe there is much more to life than enclosing yourself in one particular system or belief."

It is this attitude that takes Dusan Bogdanovic out of the realm of the good-to-excellent musician, who can earn a comfortable living in the studios, or tour with a middle-of-the-road band. He knows it's a risky business, this idealistic stance; however, he feels that "If you have a really deep belief in what you are doing, you know beyond a shadow of a doubt that you're doing what you're supposed to be doing."

Coupled with this is a strong sense of the reality of his life, and he says that "to a certain extent our inner influence is crucial. But we are like fine instruments ourselves—we put out, we receive... or we don't." ■



MAHNAZ



XERON

PARTY TO L.A.

Premier Orange County Rockers **XERON** along with heavy metal monsters **MAHNAZ** will be playing *The Country Club* on Saturday, June 23rd. **PARTY BUSES ARE AVAILABLE IN THE O.C./SOUTH BAY AREA** with transportation to and from the concert, admission and free beer included.

For more information on the **XERON** party bus, call Fredi at:

(714) 642-1403 or (714) 786-8765

For more information on the **MAHNAZ** party bus, call Brian Smith at:

(714) 581-0929

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

LOS ANGELES

OFF SUNSET

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

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

Club Capacity: 350.
Stage Capacity: Max. 12.
PA: Yes.

Lighting System: Limited.
Piano: No.

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

THE BETSY

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

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

Club Capacity: 175.
Stage Capacity: 4.
PA: Yes.

Lighting System: Yes.
Piano: Grand.

Audition: Send photo, resume, tape and SASE.
Pay: Negotiable.

TODD'S

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

Contact: Carol Jae Scott, (213) 347-8900.
Type of Music: Comedy Night Monday, Thursday Night variety showcases, music or comedy. Weekly winners called back for final competition. Originals OK.

Club Capacity: 80.
Stage Capacity: 3.
PA: Yes.

Lighting System: Yes.
Piano: Yes.

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

THE GRAND STAR RESTAURANT

943 N. Broadway, Los Angeles
Contact: Michael James, (213) 463-5016.

Type of Music: Friday Night Showcase, "Comedian's Night Out" starring Michael James. Singers, comedians and self-contained acts. No drum sets. No heavy metal, punk. Pianist available—performers provide charts. Originals OK. There is dress code.

Club Capacity: 60.
Stage Capacity: 3.
PA: Yes.

Lighting System: Yes.
Piano: Yes.

Audition: Call for appointment.
Pay: No.

PIPPIN'S MUSIC EMPORIUM AND CHILI PARLOR

814 Broadway, Santa Monica
Contact: Katia Tenka, (213) 451-3241.

Type of Music: Rock, new wave, heavy metal, R&B. Reggae on Sundays. Originals OK.

Club Capacity: 200.
Stage Capacity: 10.

PA: Yes. Band provides mics, stands and cords.

Lighting System: Yes.
Piano: No.

Audition: By tapes and appointment.
Pay: Negotiable.

THE SILVER SADDLE

801 N. Beach, La Habra, CA
Contact: Joni Foster, (213) 694-8404.

Type of Music: Country, originals OK.
Club Capacity: 210.
Stage Capacity: 7.

PA: Yes.
Lighting System: Yes.

Piano: No.
Audition: Live.

Pay: Flat rate.

TRISTAN'S

16109 Vanowen, Van Nuys, CA 91601
Contact: Myrle Winn, (818) 781-3810, M-F 7-9 pm; Sat. 11-6 pm.

Type of Music: Easy listening, jazz, soft R&B, comedy; basic drum sets only.

Club Capacity: 50.
Stage Capacity: 5.

PA: Yes.
Lighting System: Limited.

Piano: No.
Audition: Send cassette, bio, pics, SASE to club.

Pay: % of door.

ON BROADWAY COMEDY/JAZZ CLUB

814 Broadway, Santa Monica
Contact: Perry Hart, (213) 394-1583.

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

Club Capacity: 150.
Stage Capacity: 9 pieces.

PA: Yes.
Lighting System: Yes.

Piano: Yes.
Audition: Caii Perry at 394-1583.

Pay: Possible paid bookings.

FM STATION

11700 Victory Bl, No. Hollywood
Contact: Billy, (213) 769-2221.

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.

CARMELLO'S

4449 Van Nuys Bl, Sherman Oaks
Contact: Ruth Hoover (213) 784-3268.

Type of Music: Jazz.
Club Capacity: 150.

Stage Capacity: 6-18.
PA: Yes.

Lighting System: Yes.
Piano: Yes.

Audition: Send promo with SASE.
Pay: Scale.

COMEBACK INN

1633 W. Washington, Venice, CA 90291
Contact: Will Raabe or Jim Hovey, (213) 396-6469.

Type of Music: Original acoustic jazz, pop, contemporary folk, ethnic.

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.

ICHABOD CRANE'S

2808 W. Sepulveda, Torrance
Contact: "Hurricane" David, (714) 776-4912.

Type of Music: Oldies, R&B, Monday-Talent Search Contests, Wed-Lip Sync Contests.

Club Capacity: 225.
Stage Capacity: 6-7.

PA: Yes.
Lighting: Yes.

Piano: No.
Audition: Tape and pics.

Pay: Negotiable.
Showcase/Contests—\$200 weekly.

SARDO'S

259 N. Pass Ave., Toluca Lake
Contact: Gabriel, (818) 846-5175.

Type of Music: Top 40.
Club Capacity: 150.

Stage Capacity: 4 to 5.
PA: No.

Lighting System: Yes.
Piano: No.

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

A NEW STAR CAFE

1447 Second St., Santa Monica, CA 90401
Contact: Leslie Holmes, (213) 395-2122 after 2:00 pm.

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

Club Capacity: 200.
Stage Capacity: 6.

PA: Yes.
Lighting System: Yes.

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

Pay: Negotiable.

GIO'S RESTAURANT

7574 Sunset Blvd., Hollywood, CA
Contact: Sam Silvers, 656-6461.

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

Club Capacity: 150.
PA: Yes.

Lighting System: Yes.
Piano: Yes.

Audition: Call 656-6461 for info.
Pay: Half of door.

THE SAGEBRUSH SALOON

7931 E. Firestone Blvd., Downey, CA 90241
Contact: David Brumbaugh, (213) 923-0023.

Type of Music: All country styles.
Club Capacity: 150.

Stage Capacity: 6.
PA: Yes.

Lighting System: Yes.
Piano: No.

Audition: Call for appt.
Pay: Negotiable.

BRASS RAIL

233 So. Brand Blvd., Glendale, CA.
Contact: Louie, (213) 242-2227.

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

Club Capacity: 175.
Stage Capacity: 8.

PA: No.
Lighting System: Yes.

Piano: No.
Audition: Call Lou.

Pay: Negotiable.

CLUB 88

11784 W. Pico, L.A.
Contact: Wayne, (213) 479-1735.

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

Club Capacity: 250.
Stage Capacity: 20.

PA: Yes, w/operator.
Lighting System: Limited.

Piano: No.
Audition: Tape.

Pay: Percentage of door.

TROUBADOUR

9081 Santa Monica Blvd.
Los Angeles, CA 90069.

Contact: Jennifer Perry, 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.

THE STAGE WEST

17044 Chatsworth, Granada Hills, CA.
Contact: Beau or Donna, 6-8 pm, (213) 360-3310.

Type of Music: Rock, originals OK.
Club Capacity: 350.

Stage Capacity: 10.
PA: Yes, w/operator.

Lighting System: Yes, w/operator.
Piano: No.

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

Pay: Negotiable.

THE STAGE

10540 Magnolia Blvd.
N. Hollywood, CA 91601.

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

Type of Music: Rock, T40. Originals OK.
Club Capacity: 150.

Stage Capacity: 4-6.
PA: No.

Lighting System: Yes.
Piano: No.

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

Pay: Negotiable.

CATHAY DE GRANDE

16090 N. Argyle, Hollywood.
Contact: Michael, (213) 461-4076.

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

Club Capacity: 200.
Stage Capacity: 8.

PA: Yes.
Lighting System: Yes.

Piano: No.
Audition: Send tapes.

Pay: Negotiable.

THE TAPESTRY ROOM

Cal State Northridge
University Student Union A117
1811 Nordhoff St., Northridge, CA 91330
Contact: Miles Oslan or Jim Martin. (818) 885-2491.

Type of Music: R&R, R&B, Reggae, Break, Country Rock, Pop.
Club Capacity: 150.
Stage Capacity: 8.
PA: Yes, w/operator.
Lighting: Yes, w/operator.
Audition: Send tape and resume, including size of mailing list to above address.
Pay: Call for info.

CASH LANDY'S SHOWCASE

P.O. Box 320, L.A., CA 90053
Contact: Cash Landy, (213) 465-0905.
Type of Music: Originals, Pop or R&R.
Club Capacity: 300.
Stage Capacity: 16
PA: Yes.
Lighting: Yes.
Piano: Yes.
Audition: Send tape and bio to above address, include phone.
Pay: Possibility of expenses.

DIMPLES

3413 W. Olive Ave., Burbank
Contact: Rick Unland or Clyde Lucas, (213) 842-2336.
Type of Music: All styles except heavy metal and punk. Originals OK.
Club Capacity: 200.
Stage Capacity: 5.
PA: Yes.
Lighting System: Yes.
Piano: No.
Audition: Showcase Mon.-Sat., 10 p.m. 400 soundtracks available for appointment.
Pay: Complimentary cassette of performance. Call for details.

COMEDY STORE ANNEX

8430 Sunset Blvd., Hollywood, CA 90069.
Contact: Debbie Dean, (213) 650-6268.
Type of Music: Jazz, jazz fusion, pop, pop rock. Originals OK. Bands with following. Wed.-Sat.
Club Capacity: 75.
Stage Capacity: 6.
PA: Yes.
Lighting System: Yes.
Piano: Yes.
Audition: Call above number.
Pay: Half of door.

SAWTOOTH TUESDAYS

5138 Zelzah Ave., Encino 91316
Contact: Alan Carl Eugster (12-5 pm), (213) 996-7224.
Type of Music: Any original new music. Dance-oriented or electronic preferred.
Club Capacity: 200.
Stage Capacity: 7.
PA: Yes.
Lighting System: Yes.
Piano: Yes.

ICE HOUSE

24 N. Mentor Ave., Pasadena, CA 91106.
Contact: Steve Hibbard (213) 681-1930.
Type of Music: Original rock only.
Club Capacity: 210.
Stage Capacity: 10.
PA: Yes.
Lighting System: Yes.
Piano: Yes.
Audition: Tape, live showcase.
Pay: % of door.

ORANGE COUNTY

RADIO CITY

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

VIA MARIA

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

GOODIES

1641 Placentia Ave., Fullerton 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.

THE POMONA VALLEY AUDITORIUM

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

THE FRENCH QUARTER

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

FIREFLY

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

OUT OF TOWN

WHISKEY RIVER

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

BRANDY'S

238 N. Palm Canyon, Palm Springs
Contact: Jerry Lynn, Starpath Prod., (619) 325-7515.
Type of Music: Top 40 Rock & Roll
Club Capacity: 200.
Stage Capacity: 5.
PA: Yes.
Lighting: Yes.
Piano: No.
Audition: Send photo, resume or VHS.
Pay: Negotiable.

SONG MARKET

LOOKING FOR MUSIC to surf by. For surf movie. Must be good production and have strong lyrics. Please send tapes to: 256 S. Robertson Blvd., Suite 7595, Beverly Hills, CA 90211, Attn: Ear Vision.

VISUAL RECORDS seeks lyricist with great melodic talent, influenced by the Police. Send tapes and SASE to: Visual Records, 344 S. Rexford, Beverly Hills, CA 90212. Pros only.

MISCELLANY

FEMALE SINGER/DANCER needed for music video. Will front positive Nu Music band. Must be visually striking with strong musical chops. Auditions coordinated by KHS Communications. Call (213) 461-3030.

CAREER OPPORTUNITY for live sound engineer. Some lights. Require 7 nights a week. Salary open. 2-5 years experience required. Heavy metal showcase club. Call Tues-Fri from 2-6. (213) 276-6160.

BOWTIE RECORDS is now accepting master demos from new-music oriented bands for national and international distribution. Send tape, bio and pictures to: Bowtie Records, 16820 Mt. Hutchings, Fountain Valley, CA 92708, Attn: A&R.

EAST COAST management company seeks bands who are ready to make a deal. Send tapes and promo pack to: Jerad Daley, c/o Artists Management and Development, 44 Peachtree Ave., Suite 4, Atlanta, Georgia 30305.

MANAGER/PRODUCER seeks all types of entertainment. Will help to develop a more professional act, get more gigs and make more money. Must be ready now and have some stage experience. If you deserve to be the best, send material to: Guarente Management, 14220 Burbank Blvd., Suite 102, Van Nuys, CA 91401. Immediate response will be given.

ROCK MUSICIANS wanted by producer. Ages 15-21. Great image and showmanship a must. Send photos, resume and tapes to: Management, 8033 Sunset Blvd., #5013, Los Angeles, CA 90046.

TALENT SCOUT/PRODUCER seeks female soloists, 18-30 years old, and pop oriented bands for major recording deal consideration. Send pic, bio, cassette, and VHS, if possible, to: Snugglesh Music Co., 9901 Durant Dr., Beverly Hills, CA 90212. Include SASE. No phone calls please.

SINGER/SONGWRITERS wanted. Looking for individuals or groups to be considered for management. Primarily interested in mainstream rock music (i.e. John Cougar, Kenny Loggins, Hall & Oates, etc.) Send tapes, albums, bios, tour itineraries to: Full Tilt, 12021 Wilshire Blvd., Suite 113, L.A., CA 90025.

PRODUCER SEEKS female vocalist for recording project and possible record deal. Existing music is original, danceable rock. Send tape, resume and pic to: John Crosson, 6101 Summer Lane, Culver City, CA 90230.

MUSIC PRODUCTION company specializing in ad jingles seeks a sales rep. Must be reliable, professional and ambitious. Creative and musical skills an asset. Could lead to involvement in writing and producing commercials. Commission basis—potential unlimited. Call 989-7067.

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

IMMEDIATELY WANTED OVERSEAS by major English recording and promotion company: All types/styles (rock/pop/R&B/Jazz/Country/folk/instrumentals, etc.) of American, label-ready, artists/groups for recording contract/international distribution. Submit complete promo (leave off address and phone #s, except on cover letter) (video preferred, 3 song minimum) to: London Star Promotions & Film Productions, Div: Eng/Rec, 7131 Owensmouth Ave., #C116, Canoga Park, CA 91303-2092, U.S.A.

WANT TO CUT a record? Guaranteed release in Canada and European market for right artist. Call 871-8054.

NEOPHONIC PRODUCTIONS is looking for reliable, energetic part-time help, join a growing team with a love of the music business. Call 213-466-8776.

REAL GEORGE'S BACKROOM is Albany, New York's own music television show. We are looking for music videos from west coast bands to present in upcoming episodes. Send video (1/4") to: Real George, P.O. Box 724, CP, NY 12065, or write for more info.

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.

PRO PLAYERS

**NEXT PRO PLAYER DEADLINE
THURS., JUNE 14, 12:00 NOON**

**SEE PRO PLAYERS COUPON
ON NEXT PAGE**

SESSION PLAYERS

IVO ECKMAN

Phone: 453-6351
Instruments: Prophet T-8, Oberheim-OB8, Synergy, Yamaha DX7, Prophet 5, Moog, Clav, Dyno-my Rhodes, DMX Drum machine, DSX Sequencer, Piano
Styles: All
Available For: Sessions, arranging, DMX & DSX programming, complete demos in my own 4-track studio gigs
Read Music: Yes
Qualifications: Recorded and performed in various situations around the globe for past 12 years

HENRY BUTLER

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

ROBERT MICHAELS

Phone: (213) 657-5841
Instruments: Oberheim System OB-8 Polyphonic Synthesizer, DSX Sequencer, DX Digital Drum Machine, Acoustic Piano, Electric Piano
Styles: R&B, Techno, Pop, Rock
Read Music: Yes, & write charts
Qualifications: Worked for Phillip Ingram, Gene Dozier, Alan Thicke, Payolas, Terry Jacks, Rocky Swanson, Pepsi Jingle. Playing 16 yrs., writing and arranging 8 yrs., expert arranger, sequencer programmer
Available For: Recording sessions, \$25 per hour and up

FAT CITY RHYTHM SECTION

Phone: (213) 463-4525
Instruments: Drums, bass, keys, synth, guitar, horns, percussion. Any or all
Styles: All
Qualifications: All members are working pros with extensive live and studio experience. Credits include Ladd McKintosh, Rickie Lee Jones, Ronnie Laws, Shelby Flint, Bill Watrous and others.
Available For: Sessions, demo producing, live gigs, lessons, arranging and contracting

STEVE DANCZ

Phone: (818) 508-6368
Instruments: Yamaha DX-7, Linn Drum, Roland Micro-composer. Access to and experience with Prophet 5, JP-8, OB-8 for studio work
Styles: All
Read Music: Yes
Technical Skills: Arranging, recording, producing and composition
Qualifications: Arranging, recording and performing in Europe, Asia, South America, Africa and U.S. Bachelor of Music, Masters Degree in the theory/composition and progress
Available For: Sessions, film scoring

DE RENEE

Phone: 299-4228 or 970-8085
Instruments: Fender Rhodes and Acoustic
Styles: Classical, R&B, Gospel, Cross-over, Jazz
Available For: Evening work and weekend
Vocal Range: Four octave
Qualifications: Songwriter working on own Demo
Read Music: Yes

MIKE LAWRENCE

Phone: (213) 506-0935
Instruments: Emulator OB-Xa, Linn drum
Styles: Rock, Techno pop
Read Music: Yes
Qualifications: Credits include the Driters, Chambers Brothers, Pointer Sisters, Ambrosia, Grant Goodeve (Eight is Enough), Zimng Cheese and United Airlines commercials, single and album credits, B.M. Univ of Texas. Other credits on request
Available For: Sessions, shows, and fill-ins

MONTY EDWARDS

Phone: (213) 874-5316
Instruments: Drums/percussion
Technical Skill: PIT Graduate, excellent reader
Styles: All styles
Vocal Range: Baritone to low tenor
Read Music: Yes
Qualifications: 20 yrs experience, everything. Have recorded 5 albums in a wide variety of musical styles
Available For: All types of recording, live, originals, casuals

PERRY A. CELIA

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

CARY G. PARK

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

MARTIN FREDERICKS-HALL

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

WILL RAY

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

RYO OKUMOTO

Phone: (213) 789-6670
Instruments: Yamaha DX-7 and CE-25, Roland Jupiter-8, Moog Liberation, Fender Rhodes, Midi Interface, effects, Drumulator digital drum machine, Roland Micro Composer MC-4
Vocal Range: Baritone to tenor
Styles: All
Read Music: Yes
Technical Skills: Playing, arranging, and composing (all styles) programming
Qualifications: Several solo LPs in Japan, recorded with Jeff Porcaro, Jay Graydon, Steve Lukather, David Foster, etc., Dick Grove graduate, synthesis and programming expert
Available For: Paid playing and recording situations, programming DX-7s, rental and programming of above equipment

BURT SHUR

Phone: (714) 539-2802
Instruments: Drums
Styles: All Rock, Pop, R&B, Jazz, Funk, Reggae, Country
Read Music: Yes
Qualifications: 20 years of experience, from stage shows to clubs and studios. College of hard knocks, hard-hitting. Solid time. Don't drink or smoke. Good listener
Available For: Recording, tours, demos, shows, concerts, videos and possible club

GARON RICHEY

Phone: (213) 461-6013
Instruments: Rhodes/Polymoog Synthesizers
Styles: R&B, soul, funk, jazz, pop, country, new wave
Read Music: Yes
Qualifications: 20 yrs piano, 1] yrs studio work. David Clayton-Thomas, Luther Ingram, Leon Haywood, James Gat Gadsen, Carol Kaye, King Errison, John Klemmer, Rita Graham.
Available For: Studio, club, recording.

PAT RODGERS

Phone: (818) 764-4557, (805) 529-7337
Instruments: All drums, Simmons, percussion
Styles: All styles, new rock to pop
Qualifications: 12 years playing, major label recording experience, touring U.S., Canada. Videos, demos, endless club playing. Call for credits
Available For: Sessions, touring, live playing, casuals

JOHNNY J. CASTANEDA

Phone: (213) 259-8147
Instruments: Acoustic drums
Styles: All styles, specializing in fusion, R&B, jazz
Read Music: Yes
Qualifications: Recording and performing in Los Angeles for 16 years. Extensive club, studio and road work
Available For: Sessions and club work, recording, demos and casuals

CLARK GARMAN

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

BLAKE LEWIN

Phone: (213) 661-7107, (213) 656-6878
Instrument: Chapman Stick
Technical Skills: Stickist? , orchestration, arranging, transcriptions
Styles: Rock, new wave fusion
Read Music: Yes
Qualifications: BM Composition, BS Music and Audio Technology—Indiana University, Associate Instructor of Electronic Music, IU, Director of Indiana University Electronic Music Ensemble, considerable playing and recording experience. Transcribe for Allan Holdsworth
Available For: Sessions, scoring, lessons, transcriptions

REEK HAVOK

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

ANDREW GORDON

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

GUY BABYLON

Phone: (213) 664-7284
Instruments: Synclavier II, Emu digital drums, Minimoog, Clavinet, Roland VK1, ARP Odyssey, Rhodes, Vox Jaguar
Style: Rock, pop, fusion, hi-tech dance
Qualifications: B.A. Music composition, album credits, film, commercial and dance scores. Conscientious, creative and tasteful
Available For: Sessions, pre-production, and film scoring

SHELLY SCOTT

Phone: (213) 534-2679, (213) 827-9064
Instruments: SDS-5 and new SDS-7 Simmons drums with all seven modules including cymbal and hi hat module, Oberheim DMXB with memory expansion and complete Trigger interface system available, and any other drum equipment desired. Simmons claptrap with audio and video studio equipment available
Style: All styles
Read Music: Yes
Qualifications: Credits include Eric Clapton, Air Supply, Mohammed Ali, Grace Slick & Paul Kantner, Les Brown, Jr., Tom Jones, Billy Burnette, Tim Bogart, Dorsey Burnette, the Knack, Bay City Rollers, Lowell George (Little Feat), Steven Stills, JoJo Gunne, Bobby Whitlock and recordings with MGM, Elektra, Brunt, Rolling Stone, ABC and RCA
Available For: Sessions, demos, casuals, live performances, movie sound tracks. Equipment also available for rental

VOCALISTS

CAROL WEBER

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

JIM MANDELL

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

BRUCE ROBERTSON

Phone: (818) 906-1550
Vocal Range: Baritone to tenor
Technical Skills: Sight Reading
Instruments: Percussion
Styles: R&B, Soul, Jazz, and Funk/Pop
Available For: Recording Sessions, Casuals and working band, Will Travel
Qualifications: Attractive, soulful vocalist extraordinaire. 15 yrs professional recording and stage experience with many well known artists. Versatile style and quick ear create producers studio dream. Hot dance moves and tremendous stage presence is guaranteed to thrill any audience. Accomplished arranger and published songwriter with feature film credit. Tape and bio on request

SALLY KLEIN

Phone: (213) 760-2748
Vocal Range: Mezzo with 3 octaves
Styles: Blues/jazz, pop, folk, show and soft rock
Sight Read: Yes
Qualifications: B.M. from Berklee College of Music. Studio experience as lead singer, backup and arranger. 8 years stage experience singing lead and backup. Can do leadsheets and recently released single, Region 36

MARR NEALON

Phone: (213) 273-7001
Styles: Pop, rock, wave, MOR
Range: Alto to mezzo
Sight Read: No, but quick study
Qualifications: 7 years clubs, 1 year demo
Available For: Demos, commercials, casuals

TECHNICAL

JACK LANCASTER

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

TO PLACE FREE AD

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

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

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

- Two Musioman 50 RD heads for sale, all cond \$550 for both Jim 213-399-3078
- Standel amp, two 15s. 100-watts vintage cond. \$175 213-851-8914
- PA system for sale. Tapco 6-channel mixer Phase Linear 400 20-band EQ all in Anvil road case, pushes two Fender cabinets \$1350 818-988-4464
- Carvin AFG-500 amp. \$450 obo 714-842-1062
- Biamp 6-channel mixer 6702B w/verb & balanced inputs xlt cond \$250 213-856-918C
- Mesa Boogie head. 160-watt switchable all extras xlt cond w/Anvil case \$575 Also two Boogie spkr cabinets w/12" Celestions 80-watts each w/Anvil case. \$175 a piece Call after 2 p.m. 213-461-5888
- Peavey SP2 PA cabinets w/15" Black Widow spkr & horn Extra diaphragm & wires, good cond. \$400 213-856-9180
- Bass amp. Sunn bass cabinet w/two 15" spkrs, \$225 Vic 213-763-8318
- Vox 1964 AC50 head, beelied up w/Vox 2-12s spkr cabinet. \$425 or trade for Marshall Slant cabinet w/30-watt 213-542-2903
- Fender Princeton reverb amp. pre-CBS 30-watts rms. pre amp. 80 watt Celestion spkr 6L6 tubes, mint cond many extras, \$300 obo 213-659-8755
- One Celestion G-12 spkr 16 ohms, 80 watt brand new in box—never been used. List \$110 sell for \$70 213-659-8755
- Altec Voice Of-The-Theater spkr system w/horns & crossover network, xlt cond. \$700 obo 213-391-2609
- Fender Champ amp. 2-channel 6-watts. \$100 obo 619-942-1191
- Two 12" Fender special design spkrs never used, both \$100 213-397-4016
- Yamaha G-100 one 12. parametric channel switching. \$280 213-392-8160
- Roland Jazz Chorus 120 .er, good cond \$500 obo 213-652-5843
- Bass amp. Ampeg SVT weight 10" spkrs for sale \$550 Max 213-761-0303
- Mesa Boogie Mark I blonde, xlt cond \$600. 805-646-6643
- Carvin PA for sale. beelied Ampeg V 4. 120-watt amp w/four 12" cabinet \$500 Extra Marshall four 12" spkr cabinet. \$300 Richard before 6 p.m. 213-822-2116
- Musicman HO 130 amp, xlt cond. 130-watts rms. \$250 213-578-0560
- Ashley C-40 bass pre-amp. \$175 obo Empte one 15-inch bass cabinet \$15 Dennis 213-506-2961
- Marshall. early model 100-watt modified \$500 818-448-5146

- Wanted: Vox spkr cabinet in good cond 213-665-1050

3 TAPE RECORDERS

- Teac 2340 reel-to-reel plus Tascam 5A & 5EX mixer xlt cond \$2000 obo Call Bob after 5 p.m. 818-902-9914
- Technics 1500 2-trk reel-to-reel recorder perfect cond \$850 Ron 213-278-4700
- Teac 35-2 pro mastering machine 2 & 3-trk 7. & 15 ips w/integrated DBX noise reduction. \$950 John 818-788-1896
- 7140, \$325 obo Jason 213-662-3184 or 213-660-2578
- 23-40 simulsync 4-trk recorder still in box. \$600 818-988-4464
- Selling Tascam 34 4 channel 10" reets, plus Teac 2A mixer Brand new both \$1375 213-395-7130
- Fisher Studio Standard cassette deck w/Dolby S150 obo Phil 213-466-4211
- Tascam 34 4-track recorder. \$950 213-876-0482

5 GUITARS

- Gibson Flying V copy, says Gibson at top, walnut finish plays & sounds great early 70s model. \$175 obo 213-256-0340
- Gibson ES 335, xlt cond w/hardshell case, dark wood finish \$600 213-931-8421
- 1975 Gibson 335 pro electric guitar w/stud tail piece & dot neck Perfect cond. \$450 Ron 213-278-4700
- 84 Fender Strat, brand new, arctic white, maple neck, vibrato warranty new case, Christmas gift never played beautifully mint. \$500 firm 213-342-1104
- 1971 Gibson Les Paul Custom, black beauty, xlt cond xlt rock tone w/case \$495 213-578-0560
- Gibson LGO steel-string acoustic, xlt cond, hardshell case. \$185 818-989-0211
- 1938 National jazz electric guitar, exquisite, hardshell case \$450 1960 Supro Les Paul, mint & rare, hardshell case. \$275 818-989-0211
- Left-handed Rickenbacker, vintage electric guitar, \$250. 213-473-1703
- Gibson Les Paul Custom, black beauty w/hardshell case strp & xtra pickup included, orig owner, brand new cond. \$450 firm 818-793-3937
- Black Gibson Les Paul for sale. Deluxe model w/case mint cond, pre-amp built-in, \$500 firm. Richard 213-822-2116
- Schecter Telecaster w/63 Fender Strat neck, Duncan Humbucker & Strat pickups, great action & sound. \$650 obo Eves only 213-874-9730
- 12-string Takamine blonde mahogany acoustic/ electric, rich resonant sound, case included. \$250 nbn. 819-942-1191
- Gibson electric guitar, VM2 model, dark sunburst, bought new, never used, case included. \$300 obo 619-942-1191
- Aria Pro S2 guitar, grey, very good cond, \$400 or reasonable offer 818-765-4254
- Alex Axe doubleneck, white w/Anvil road case, great cond. \$800 213-397-3237
- Left-handed Fender Strat mint cond w/tremolo & hardshell case, see to appreciate. \$375 obo 213-856-0465
- Gibson ES 350, 1958, tobacco sunburst w/orig case, xlt cond. \$700 213-931-4953
- Gretsch 1958 anniversary model, all orig, xlt cond w/case \$750 213-931-4953
- BC Rich Eagle w/case, full electronics, mint cond. \$475 obo Stu 818-763-8057

4 MUSIC ACCESSORIES

- Led Zeppelin collectors, one of 4 awarded gold Shure mikes mint cond. \$1000 Carol 213-656-7283
- MXR digital delay \$300 Sennheiser 441 mike \$200 Boom mike stand \$25 Ron 213-278-4700
- HME wireless mic system new, lists for \$2600, asking \$1200 obo Greg 213-324-4341
- Rockman II-B, new \$120 orig 60s Vox Wah Wah w chrome \$40 213-353-3790
- Two Sunn spkrs, \$400 pr 818-760-8719
- Tapco 2200 stereo graphic EQ. \$230, JBL stereo electronic crossover 500 Hz & 800 Hz cards \$250 Ellectron Jr Model 1050 digital delay unit. \$225 Vic 213-763-8318
- Peavey KM4 keyboard mixer, 4-channel w/ reverb hi & lo inputs, 5-band EQ, very good cond, \$90 213-856-9180
- Wanted: studio compressor EQ compatible w/Tascam 234 reasonable 213-874-2032
- 2-inch Ampex 456, 2-inch Scotch 250, \$35, xlt cond Peter 213-671-0854 x F3
- Boss analog delay, DM 2 w/AC, xlt cond in box. \$90 213-856-9180
- Used 24-trk 2 tape, Ampex 456, Scotch 250 Agta 468 \$30 per reel 213-657-5841
- Wanted: Ibanez multi-effect model UE405, best deal Allen 213-460-2990
- Mike stand & boom, British hvy duty, xlt cond, tripod base, \$45 714-978-1258

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NAME _____ PHONE _____

INSTRUMENT(S) _____

TECHNICAL SKILL _____

STYLES _____

AVAILABLE FOR _____

VOCAL RANGE _____

QUALIFICATIONS _____

READ MUSIC: YES NO (check one)

FREE CLASSIFIEDS

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6 KEYBOARDS

- RMI 368-X electric piano harpsichord organ & lute fully portable sounds like acoustic piano \$400 John 213-996-1740
- Odyssey synth. monophonic xlt cond. \$200 obo. 818-765-4254
- Farfisa organ 2 keyboards, combo band & pedals. Need external PA. Brand new cost \$3500 sell for \$850. 213-470-3781
- Sequential Circuits Prophet 5 synth rev. 3.3 perfect cond. still in org box w/hardshell Anvil flight case included. \$1995. 818-703-5150
- Fender Rhodes bass keyboard. xlt cond. \$225. 818-989-0211
- Korg Poly 61. \$700 3 mos old new professional programs
- Yamaha electric grand CP 70B immaculate cond never moved. \$2400. 213-823-0504
- Baldwin electric piano 88-keys sounds acoustic w/Anvil case almost new. \$1000. 213-657-3841
- EMU emulator 8 voice keyboard w/additional software user multi samples sequencer sync analog interface. xlt cond. \$4800 619-566-3850. 619-486-4734
- OB-Xa 8-note polyphonic synthesizer. xlt cond. footswitch & pedals. \$1850 obo or trade for? 213-932-0445
- Rhodes electric piano 73 stage model good cond. \$450 Jo. 818-901-1488
- Yamaha CP-30 electric piano \$500 Roland strings-organ combo \$300 Vox organ \$200. Mark. 213-462-3926
- Custom 73 suitcase Fender Rhodes w/bottom sprk amp. built-in direct box. like new w/two Anvil cases. \$700 obo. Peter. 213-509-8725

- Yamaha SK-20. 6-voice polyphonic organ strings/horns. Works perfectly. \$800 213-993-1375
- Yamaha CP-80 electric grand never used on gig. flawless cond. Includes 2 vinyl covers lined w/Dacron. \$3400 obo. Tim. 213-892-6608
- Yamaha CS-60 8-note polyphonic touch sensitive synthesizer. \$700 obo. 213-376-4321
- Fender Rhodes 88 Stage Model. like new. \$475. 714-529-8813
- Yamaha CT-80B electric grand w/hvy duty road cases. stays in tune & plays great. \$2800 obo. Sam. 818-769-8889
- Yamaha CP-70 electric grand piano. like new. \$2700. 213-865-8707
- Hammond M2 organ. good cond. \$200 obo. TBS 1A Oberheim single-note synthesizer. \$250 obo. 714-842-1062
- Fender Rhodes electric piano. 73-key. xlt cond. \$595. 818-705-5150
- Korg CX-3 organ xlt cond. \$650 213-392-8160
- Oberheim OB-Xa. perfect cond. \$2000. 213-876-0482
- Yamaha CS-60 polyphonic synthesizer touch sensitive. xlt cond. \$700. 714-642-5412
- ARP Quadra. fully polyphonic synthesizer w/pedals effects & more. \$650. 818-763-8057
- Wurliitzer electric piano good cond. \$275. 213-397-3237
- Roland EP09 electric piano. like new. piano & harpsichord modes. sustain pedal & Krumpholt stand included. \$250. Mari. 818-509-1455

- 20" China-type cymbal mint cond. \$80 obo. John. 213-845-4370

9 GUITARISTS WANTED

- Keyboardist/vocalist/songwriter seeks guitarist/songwriter for collaboration. You must have a sense of humor. M/F. 20-35. into Thompson Twins, Talking Heads. \$525. Call 314-916-1100 am 10 pm. 213-651-3298
- Pedal steel player w/modern concept & gadgetry. 213-463-4359
- Looking for lead guitarist. pay avail. Susunah. 213-464-0101
- Lead/rhythm guitarist w/vox & looks wanted by American rock band w/producer. Infl. Petty, Springsteen Pretenders Stones. 213-851-8734. 818-344-6645
- All orig band seeks guitarist. pros only. 213-891-4866
- Female guitarist wanted for T40 orig duo. John. 213-667-0228
- Guitarist wanted for band w/modern sound, have video & top flight contacts. Org stylist w/pro ability & attitude. Infl. Cure, Echo, Stones, Dee. 213-851-2546
- Guitarist wanted for career oriented hard pop rock funk band w/EP. Dedication & exper a must. 213-452-0649 or 213-452-2563
- Female lead guitarist wanted for all girls band, must have pro attitude & be totally into her instrument. Must have kick-butt, die-hard attitude. Into Sound Barrier. Van Halen Judas Priest. Jean. 213-874-1994
- Guitar player wanted for signed band, must sing strong backup & have hard rock image & preferably write. Style in same vein as Michael Shanker & Gary Moore. Send picture, tape & bio to Box 896 N Hollywood CA 91603.
- Guitarist wanted for orig act, home recording & showcasing. Styles. Dolby to Elton John. Marc. 213-306-5188
- Female guitarist wanted for working T40 band. John. 213-667-0228
- Guitarist wanted for hvy metal act out of East LA., must have good equip & attitude, serious only. Tim. 213-223-3650
- Guitarist wanted, hip, simple style for modern band. International possibilities. Infl. B52s & Stones, pro caliber Barry. 995-3786
- Female guitarist wanted by female rhythm section, no exper needed, infl. Talking Heads, English Beat. Stacey. 213-752-4446
- Lead guitarist/vocalist wanted by working show band. Must travel. 818-363-9181
- Guitarist/singer wanted for band, orig & some covers, infl. Beatles, Byrds, Badfinger, Rundgren, Simon & Garfunkel, Cheap Trick etc. Major label interest, must be honest, responsible. amiable. 213-665-1050
- Guitarist wanted who can lay some tasteful funk riff. also into rock for studio project. Must have Strat & acoustic guitar. pro attitude a must. 213-388-7718
- Lead guitarist w/taste, chops & exper wanted immediately by modern hi-energy rock band for recording projects & showcasing. Curt. 213-851-6781
- Female guitarist/vocalist/songwriter seeks same for collaboration. Blues to rock. 19-26. Must love to rehearse. Maggi. 213-858-7892
- Guitarist/vocalist wanted for pro showcase band w/backing & mgmt. Infl. Van Halen, early Cream, NY Dolls. Send snapshot & tape to P.O. Box 955, Anaheim, CA 92805.
- Guitarist needed in backing band for composer/producer/frontman, must be willing to take direction & 100 percent committed. Jon. 818-705-8708
- Guitarist wanted for estab progressive aggressive country band w/single, for impending record & club dates. Org & copy songs, must prove strong country & rock exper, must sing. 818-982-5432 or 213-394-5390
- Lead & rhythm guitarist wanted, infl. by Gerald & Schon for orig R&R band ages 22-25 no smoking, drinking or drugs. 213-479-9942

8 PERCUSSION

- King congas. xlt cond. \$275. Peter. 213-871-8054 ext F3
- Ludwig 12-15 power tom chrome/wood finish. \$80. Mark. 818-761-8482
- Want to trade: Ludwig boom stands for Tama multi clamp cymbal setups. Mark. 818-761-8482
- Ludwig snare drum, black 8x14-inch, \$150 obo. John. 213-845-4370

10 BASSISTS AVAILABLE

- Bassist seeks pro group. has stage & studio exper. pro equip & trans. Call after 8:30 p.m. 805-499-5252
- Bassist seeks studio/casual/rock/T40 bands w/mgmt. Xlt equip. 15 yrs exper. plays all styles & reads strong vox doubles on guitar & keyboards. Serious pros only. 213-214-2175
- English bass player reader & vox seeks full time working band. Glyn. 818-341-0277
- Bass player, hvy metal. Def Leppard style, seeks band. George. 213-392-6746
- Bass & Chapman Stick player avail to complete rock act, into Saga, Rush, Police. Great equip & trans. Jeff. 213-465-1762
- Hard rock metal bass player seeks to join or form orig band. 213-854-0237

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• **Phily bassist** looking for working band, has good time sound, sense of rhythm, reads, & is well versed in all styles. Larry 818 355-3669

• **Bass player** avail w/equip, exper. good player w/image. Songs, some backups. Seeks energetic visual/melodic/metal band. Serious quality musicians only. Available 5/21/84. 213 341-7591

• **Bassist w/rock** image, vocal ability, pro equip looking for estab working rock group. Pros only. Joe 213-257-0454

• **Bass player**, strong vox, doubles on guitar seeks country, rock or gospel pro situation. Michael 213-384-1522

• **Bass player** in late 20s w/pro credentials, good attitude, xlt equip, trans, dedication seeks like minded two guitar hvy metal or hard rock band. No garage or party bands. Pros only please. Call Brian after 5 p.m. 213-780-0113

• **Bassist seeks** casual or recording group. Sleadies, pro only. Equip & trans 213-461-7836

• **Bassist, pro**, 30, reads, writes, transcribes prefers country crossover, free to travel. Call Chuck before 7 p.m. 818-784-1830

• **Pro bassist**, 35, looking for show group. Reads, writes, DeKlee grad. Travel OK. 213-769-7913

• **Bass player** avail for working or orig band, sings backup vox. Infl rock & funk. 213-756-9086

• **Black hvy metal** R&R bassist w/pro image seeks pro working band w/mgmt & backing. 16 yrs exper. Infl Priest, Crue, Leppard, Hendrix, Bonatar, Police. Serious & determined, ready to work. Hershey 213-667-0505

• **Bassist seeks** jazz musicians. Paul 213-392-9061

• **Bassist, 30**, 15 yrs exper, transcribes. Prefers C&W crossover, R&B. Travel OK. 818-784-1830

10 BASSISTS WANTED

• **Bassist w/background** vox wanted for avant garde rock project, all new material, must be solid strong technically, have good image. 213-501-7061

• **Bassist w/good** vocal ability & good image wanted for new forming orig metal band. Robert 213-659-8189

• **Bass player** wanted for PREY OF WOMEN orig new wave band. Long Beach rehearsals. 213-423-0934

• **Bassist** wanted for orig 3-pc hvy rock band w/production & mgmt, infl Van Halen, Hendrix, RATT & Quiet Riot. Eric 213-418-7541

• **Christian bass** player w/vox wanted by singer/songwriter/guitarist w/great orig to form R&R band w/fresh image. 213 748 5518

• **Phenomenal bass** player w/strong vocal ability & good looks wanted for recording band. Major label, top notch mgmt. Carmen Productions 213-873 7370

• **Bass player** needed for melodic rock new wave band to do orig music something very unique. 213-848 6066 or 213 842 7752

• **Versatile bassist** wanted for orig band w/sense of humor. Infl Who, Kinks, Police, Holdsworth. Xlt improviser. A must. Mike 818 767 3202

• **Pro guitarist** seeks compatible bass player to complete orig cover R&R act. Many jobs, studio projects etc. Richard 213 935 4230

• **Bassist** wanted ASAP for full-time road band covers & orig. Tour Hawaii, Japan, Europe. Keston 213 874 1631

• **Young bassist** w/good presence & personality wanted for hi energy orig concept. Infl Police. Clash. East SFV area. Sean 213-954-9454

• **Bass player/singer** wanted for orig rock band. Must be serious. Have tape wanting to gig over the summer. Call even after 7 p.m. Elliott 818-342-5208

• **Bass player/vocalist** wanted for very commercial new music band. Prefer female. 18-26 good looking. Band playing major clubs. Has mgmt & label interest. Pros only. 213-456-7309

• **Bass player** wanted for T40 project, vox a must. Tony 213-990-9418

• **Bass player** wanted for orig rock rhythm band. Gigs scheduled. Pros only. 714-689-6968

• **M/F bassist** wanted by lead vocalist/producer/composer & guitarist. Infl by Prince, Hendrix. Call M/W before noon. 213-582-4440

• **Bass** wanted for career oriented hard rock pop funk band w/E.P. Dedication & exper a must. 213-452-0649 or 213-452-2563

• **New pop group** from England w/strong major label interest seeks European bassist w/new wave pop image or other with same qualities. Completing 10 song master, have financial backing exclusive 16 trk studio in SFV area. Ages 23-27. 213-462-4229

• **Looking** for bass player, pay available. Susannah 2123-464-0101

• **Need male** standup bass for rockability band. Infl Hank Williams, Wanda Jackson. S.M. area. Call Kristen btwn 3-10 p.m. 213-828-4067

• **Female bassist** wanted for all girl band. Must have pro attitude & be totally into her instrument. Must have kick butt die-hard attitude. Into Sound Barrier. Van Halen. Judas Priest. Joan 213-874-1994

• **Bass player** wanted by rock band. Must be willing to showcase. 213 651 4390

• **Hot bassist** needed immediately for commercial hard rock band. Must have long hair. Xlt stage presence. Young. Xlt attitude. Pros only. Major record deal pending. Chuck 213 763 8057

• **Bassist** wanted for orig act. Home recording & showcasing. Style of Dolby to Elton John. Marc 213 306 5188

• **Bass player**, M/F for power pop dance band w/rehearsal space in L.A. Infl Romantics, Plimsouls, Vapors. 20-20. Beatles. Scott. 213 318 3208

• **Bass guitarist** wanted for working T40 orig rock band. Must be exper & have decent equip. John 213-667-0028

• **New pop group** from England seeks English bassist. Age 23-27. W/style ala McCartney & Sting. Must be fashion oriented. Thin physique. w/new wave image. Have exclusive 16 trk studio & major label interest. Now completing 10 song master. 213 788 9221

• **Bass player** wanted to travel. 60s shows. T40 dance set. 818 363 9181

• **Solid bassist** wanted for orig R&R band. Ages 22-25. Vox & rehearsal space helpful. No smoking. Thinking of drugs. 213-479-8942

• **Bass player** wanted, 60s/70s rock. Some R&B party band. Ted 213 450 9369

• **Bassist** wanted immed for commercial hard rock band. Major deals pending. Must be young. Long hair. Image & high backups a must. Chuck 213 763 8057

11 KEYBOARDISTS AVAILABLE

• **Organist** looking for hvy rock band. Steve 213 391 7014

• **Synthesist/guitarist** into Ultra-Oz, Bowie seeks pro band. Simple & heavy. Jerome. 213-851-8914

• **Keyboardist** w/Yamaha grand & polysynth & own rehearsal & recording studios seeks working 50s-60s country or soul band. No rock. T40. Steve 213 379 0428

• **Experienced English** piano keyboardist, accompanist seeks pro situation. Rehearsing new material? Need a pianist for club or show dates? Martin 818 788 8504

• **Multi keyboardist**, 21-15 yrs exper. pro equip. attitude. metal image. seeks orig signed or soon to be signed band ala Alcatraz or Nightcrazer. Call after 6 p.m. 714 759 1345

• **Pianist/synthesist/singer/composer** avail for sincere various situations. No hvy metal or image types. Marc 213 306 5188

• **Dynamic female** keyboardist seeks pro working situation only. Can travel 3' octave range into rock hvy metal jazz T40. Good solo chops also. 213 388 7718

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• **Keyboardist** w/Prophet 5 or other synth to play nightclub twice a week. Fernando. 213 269 6157

• **Looking** for keyboard player. Top names. Also looking for pro dancers men & women. Carl 213 461 8439

• **Looking** for keyboardist. pay available. Susannah 213 464 0101

• **Keyboardist/synthesist** w/good equip. trans. vox. wanted for T40 & lounge work. Have booking agent. 213 821 7690

• **Keyboard player** wanted for orig funk rock band w/mgmt & strong record interest. Dedicated, doubting on winds preferred. Call Jerry after 5 p.m. 213 259 8900

• **Keyboardist** needed to become partner w/female singer/songwriter who has records in England. now has guitarist & studio. Material is rock/modern/new wave. 213 848 6066

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- **Keyboardist** wanted by rehearsal band w/guitar violin, bass & drums to play tunes by Dregs, Bruford, Pony etc & orig for fun 213 763 9368
- **Working band** needs keyboard player w/backup vox in Upland area 213-352-1717
- **Multi-keyboard player** needed for all girl band, must own equip Michael Mon-Fri 5-8:30 p.m., Sun 2-7 p.m. 213-733 1283
- **Female keyboardist** wanted for T40 orig rock band John 213-667-0228
- **Keyboard** wanted for hvy metal act out of East L.A. Must have good equip, attitude, serious only Tim 213-223-3650
- **Creative multi-keyboardist** wanted, infl by Berlin Eurythmics Vocals & rehearsal space he pfud! No smoking drinking drugs 213 479 8942
- **Keyboardist** wanted for T40 band w/orig, good personalities welcome, no freelancers Duran Duran/Rick Springfield image preferred 213-208-2275

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- **Keyboardist** wanted for career oriented, hard pop rock funk band w/EP Dedication & experience a must 213-452-0649
- **Female synthesist** needed for orig rock band 818 346-1075
- **Estab T40 group** needs multi keyboardist, vox helpful, steady work, good pay Paul 714-989-2583
- **Multi-keyboardist** w/lead vocal ability wanted for orig rock project for recording showcase & concert work Good attitude, rehearsal & recording space available 213 985-5485 or 213-989-3098
- **Keyboardist** wanted w/inventive rhythmic classical style, interested in arranging & writing for SNAKE ASCENDING Progressive, orig groove music, forming band Vance 213-463-4359
- **Synthesist** needed immed for orig new wave band w/top industry mgmt & immed exposure to major labels Must be great player, committed easy to work with No drugs Barbara 213-826-6022

- **Female keyboardist** wanted by female rhythm section, no exper needed infl English Beat Talking Heads Stacey 213 752-4446
Indiana 213 293-2212

12 VOCALISTS AVAILABLE

- **Male vocalist/arranger**, experienced very pro very polished all styles xlt sightreader available for session work lead or backups Good range & falsetto Call anytime, lv message for J Edward 213-467 2646
- **Enthusiastic female vocalist** w/infl from Sire, sand to Chaka Khan looking for backup or lead singing Call Girl Shirt 213 766 6464
- **Attractive female vocalist** w/strong soulful sound avail for T40, lounge R&B work Have PA & charts booking agent Helena 213 821 3690
- **Female vocalist** exper in T40, rock looking for working T40 situation Willing to travel 213-465-0867
- **Hot female vocalist**, 3'10" octave range, seeks working or soon to-be band, infl Journey, Night Ranger, Bonafat, Missing Persons Dedicated & serious only Have own PA & trans Call evs 213 763 5605
- **Looking for T40**, lounge, or casual work looking to join band Susan Mathis 818-896 8381
- **Versatile male vocalist** operatically trained w/keyboard & writing abilities can sing anything Guy 714-650 4822
- **Samba/jazz vocalist/writer** avail for studio & songwriting projects Xlt ear 10-yr performance credits Cyn 213 978 0775
- **Female**, 24, 3'10" octave lead vocalist better, jazz, blues, rock show Exotic looks, seeks working hi-energy pro groups only Pro dancer, will travel Judith 818-787-5253
- **Lead vocalist/guitarist/songwriter** w/unique distinctive pipes & much stage & studio exper seeks image conscious modern pop rock hard-to-hvy metal act Other axeman welcome Pro situation only Stique 213-654-9543
Message 213-650-9586
- **Lead vocalist**, just arrived from NYC, have toured U.S., Canada, U.K., 24, looking for R&B, R&B or any other groove-oriented band Not interested in money but band must be gigging Strong vox, image & stage presence Serious pros only Call Ron after 7 p.m. 213-463-5965
- **Male vocalist** looking for serious band Chris 213-470-4048
- **Lead vocalist/drummer**, 30, 19-yrs exper, seeks orig casual or steady T40 band Pros only Jay 213-765-3076
- **Female vocalist**, energetic, zany & outside, seeks working T40 band Infl Donna Summer, Cindy Lauper Zena 213-733-5553
- **Aggressive female vocalist** w/current T40 reper toire seeks working or soon-to-be working rock/pop band Pros only Michelle 213 785 2192
- **Female vocalist** looking for already together orig hvy metal R&B band w/good image, pro attitude Call after 6 p.m. 818-980-4828
- **Male frontman** screamer, vocal infl Krokus, looking for last paced band w/good image Jim 213-222-6816
- **Country singer**, mezzo soprano avail for sessions demo or club work I read Monica 818-284-8503
- **Female frontperson** seeks R&R T40 act &/or hvy metal orig band firecracker stage presence, young image Motels to Crue, no saints, no flakes Call after 5 p.m. 213-956-0291
- **Tenor vocalist** specializing in high falsetto as well as usual tenor, avail for any studio work & demos Extremely cooperative & intelligent Phil 213-3889-5213

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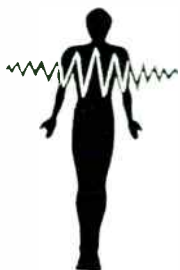
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- Auspicious/trained female vocalist looking to join or create orig band w/serious career aspirations Kimberly 213-738-7573
- Country-oriented lyricist/songwriter desires collaborator who is strong musically & in composition, preferably w/existing band Carni 818-447-9956
- Male vocalist/lyricist, 17 yrs exper w/family group seeks professional promo assistance or working/recording situation Strong 3' > octave range Serious positive image does most styles Richard 714-827-7596

12 VOCALISTS WANTED

- Female rock and roll singer wanted Must be attractive w/star potential Powerful emotional expressive voices dirty Material, record label & promotion avail Send tape pix, resume & SASE to MRM Enterprises 21115 Devonshire St Ste 250 Chatsworth CA 91311
- Dynamic male frontman/lead singer w/good range, good image for orig rock band Producer & backing together, call after 6 p m 018-502-4525
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- Established hard rock band seeking male vocalist in style of Ian Gillan, Joe Lynn Turner Serious only 213-650-1215
- Need black female singer & two white male singers Calvin Hodge, Love Groove Productions 213-460-8877 213-467-4364
- Female vocalist wanted for orig & cover rock, funk & R&B band, must be wild, sexy & versatile! Have recording studio for rehearsals 818-989-0211
- Need bass singer, first & second tenors for vocal group Call Michael Mon-Fri 5-8:30 p.m., Sun 2-7 p.m. 213-733-1283
- Female vocalist wanted for quartet, T40 & only Must be able to travel John 213-667-0228

- Male lead vocalist wanted w/rock voice intl Prince, Darryl Hall, gospel music Must have powerful melodic ability that riffs & screams for intense band w/xt dance material Call btwn 6-8 p.m. only 213-705-2602
- Creative male singer/songwriter intl Thompson Twins, Wang Chung, to front band w/top producer, mgmt & label interest Charisma & modern image a must Fine Line Mgmt 213-760-7330
- Looking for attractive, charismatic woman who knows enough French to speak in a song Exceptional voice not necessary Terry 213-874-1672
- Female lead vocalist wanted for working 50s/60s dance band Must be very ambitious & a lively performer Steve 213-379-0428
- Female vocalist wanted to share singing in very commercial new music band Prefer 18-26 good looking Band playing major clubs, w/mgmt & label interest Pros only 213-456-7309
- You are a trained singer & play at least one instrument well! You have some pro performing & writing experience You like country/pop, pop/rock blues, ballads Me too! Let's write together! Preference for female keyboard player Scott 213-820-0663
- English pop vocalist/frontperson needed for pop group w/strong major label interest & airplay Smooth voice, Beatles, Spandau Ballet, Bowie intl No long hair Must have new wave image Currently completing album 213-462-4229

- Vocalist/guitarist wanted for pro showcase band w/backing & mgmt, intl Van Halen, early Cream NY Dolls Send snapshot & tape to P O Box 955, Anaheim, CA 92805
- Vocalist wanted for career-oriented hard pop rock funk band w/EP Dedication & exper a must 213-452-0649 or 213 452 2563
- Vocalist/keyboardist wanted for established band Energetic stage presence a must Band intl by Duran Duran, Police Oingo Boingo Serious & talented only Pat 213-399 0551
- Female vocalist wanted by very creative new music band Local gigs recording now Christopher 213-874 1293
- Lead singer w/various intl prefer rock Diversified style no equip necessary, Valley area Dave 213 886 5240
- Female vocalist needed for pop/funk dance projects & jazz duo-trio 213 874 4367
- Female vocalist wanted for T40 orig band Exper & stage presence a must John 213-667-0228

- Male vocalist wanted for orig metal band Must have equip & image head bangers only Call George after 6 p m 213-392 6157
- Band w/great orig rock sound looking for exper lead vocalist for demo tape & gigs Pros only call for audition 213-385-7777
- Wanted: male vocalist 3-octave range for pro progressive Yes or Rush type band w/mgmt 818-446 1469
- Instant band for vocalist w/exper image ideas presence Estab hi-energy melodic group w/own studio & great connections must replace vocalist We're very open to your input 818-982-5432
- Lead vocalist/frontman wanted for R&B band Must have talent energy looks instrumental ability PA or rehearsal space helpful, ages 22-25, no smoking drinking or drugs 213-479-8942
- Two black female singers to do 50s/60s tunes, steady work in club 213 363-9101
- Singer wanted, must have equip, R&B & rock Ted 213-450-9369

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- Drummer, pro seasoned player, looking for working top rock band or act Willing to travel 714-359-7350
- Pro drummer, extensive exper, available David 213-667-8768
- Good solid drummer looking for org group to share drum & writing chores Much exper drumming recording writing singing Serious pros only Mark
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- Drummer available for org rock group w/key-boardist Hit hard work hard, have great meter Steve 818-382-5432
- Pro drummer looking for session work & paying gigs John Cowsill (of Cowsill Family) 213-459-2579

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- Looking for percussionist, pay available Susunah 213-464-0101

- Creative hi-energy drummer wanted for R&R band. Must have good equip, trans, vox & rehearsal space helpful, age 22-25, no smoking, drinking, drugs 213-479-8942
- Drummer wanted for T40 orig R&R band, John Hank Williams, Wanda Jackson, S.M. area Call Kristen blwn 3-10 p.m 213-828-4067
- Drummer wanted by rock band, must be willing to showcase 213-651-4390
- Drummer wanted for hvy metal act out of East L.A. Must have good equip, attitude, serious only, Tim 213-223-3650
- Drummer wanted, 2 kicks, big sticks, incl Aldridge, Glocker, Phillips 213-284-5837
- Drummer needed for org new wave band. Need pros w/studio exper & ability to create Call Silver Moon studios 213-659-0688
- Versatile drummer wanted for org band w/sense of humor, incl Who, Kinks, Police, Holdsworth Mike 818-767-3202
- This is it! Killer drummer needed for org progressive hard rock band. Must have megatalent, great looks & presence Jell 213-997-0860
- Drummer/singer wanted for band, org & some covers, incl Beatles, Byrds, Badfinger, Rundgren, Simon & Garfunkel, Cheap Trick etc. Major label interest, must be honest, responsible, amiable 213-665-1050
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- Drummer needed for org pop band Dee Dee 213-665-2926
- Female percussionist wanted, creative, professional, lots of toys. Artist has video & single. Jimmy 213-970-9755
- Drummer wanted for European-style metal act w/recording project & mgmt Professional head bangers only Toxik Shok 213-894-1972
- Drummer to complete new music band, must be interpretively creative, into modern dance groove, totally committed, goodlooking, clean cut, style conscious, modern image Call only if you really are all of the above 213-500-7223
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- ROADIES NEEDED by modern dance band playing L.A. club circuit Must be hardworking, have own transportation Some pay w/job potential 213-224-8323
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TR/mc

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•**PRO VOCALIST/keyboardist/songwriter** into punk wave seeking quality dependable musicians for recording & European touring, eventually video Have some minor label interest Jo 818-901-1488

•**ANYONE KNOWING** the whereabouts of David, tour mgr for the Hughes-Thruw Band, please contact Damian, the drummer 714-639-1358

•**KURT JAMES**, please call Loretta 213-461-9592

•**LOOKING FOR** guitar, bass, drums Must sing soul, country music 213-794-7491

•**FEMALE GUITARIST** seeks musicians w/exper or familiarity in roots-reggae to form Christian reggae band Prefer So Bay or Long Beach area 213-834-2416

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•**WANTED: LEAD** singer, bassist, lead guitarist for orig rock project Male singer—tenor, bass & lead, must be able to read charts Mark 213-463-7248

•**AMBITIOUS LYRICIST** seeks composer/collaborator to form writing team 213-591-8226

•**DRUMMER** w/infl of Peart, Bozzio, Brutord, sought by orig ultra progressive group w/mgmt 818-694-0543 or 818-446-1469

•**KEYBOARDIST** w/extensive classical background needed, infl Jobson, Wakeman, Emerson, Moraz 818-694-0543 or 818-446-1469

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•**MULTI-KEYBOARDIST** wanted for progressive classically infl rock band w/EP & contacts Must read, sing backup, have good equip & rock image Must be easy to work with Mark or Greg 213-986-7114

•**SONGWRITER/MULTI** keyboard player wanted by songwriter/guitarist/keyboardist to create techno/R&B music for orig band & to pitch to record companies Age 22-25, no smoking drinking or drugs 213-479-8942

•**CHROMATIC HARMONICA**, *harp percussion pro player Call for tape or list of acts, all styles* 213-980-0004

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•**Male singer/songwriter seeks male singer/songwriter** for orig pop act 818-782-9779

•**Songwriter/multi-keyboardist** wanted by songwriter/guitarist/keyboardist to create techno/R&B music for orig band & to pitch to record companies Ages 22-25 no smoking drinking or drugs 213-479-8942

•**Crazy John Duran** Chicano humor P.O. Box 2415 Pomona CA 91769 Call after 6 p.m 714-629-6166

•**Ambitious lyricist** seeks composer/collaborator to form writing team 213-591-8226

•**Producer**, looking for Newton John/Brammingan Euro-pop/dance songs for female singer Brian Smith Music Inc 8861 Sunset Blvd L.A. CA 90069

•**Composer/lyricist** w/hot new torch love ballads ala male Ronstadt seeks nrgmt comp any w/young Vegas type superstar Danny Williams 714-645-5533

•**Songwriters needed for working T40** band w/large following Fred 714-996-5563

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•**Lyricist wants** to make it to the top seeks composer w/same attitude to form songwriting team Wide variety of music Call Warren early mornings 213-591-8226


•**Female vocalist** w/Teac 4 trk studio avail to help w/your demos Musicians avail 213-874-2032

•**Production company** looking for Arabic lyricist for recording project Michel 213-662-6136

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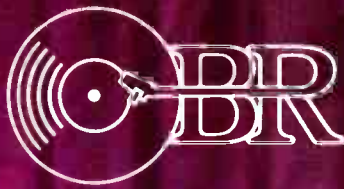
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