

**SPOTLIGHT ON THE 27TH ANNUAL GRAMMY AWARDS**

Vol. IX, No. 4 Feb. 14-Feb. 27

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# *Music* **CONNECTION**®

THE ALTERNATIVE MUSIC TRADE PUBLICATION

**CHAKA KHAN:**  
"...To Hell & Back  
in a Limousine"

**GREGG WRIGHT:**  
From Bar Guitarist  
to Jacksons'  
"Victory"  
Sideman

**GRAMMIES & GOLDFISH:**  
The Wrong Man Goes  
to a Listening Session

**PLUS**  
**Los Lobos**  
**Chet Baker**  
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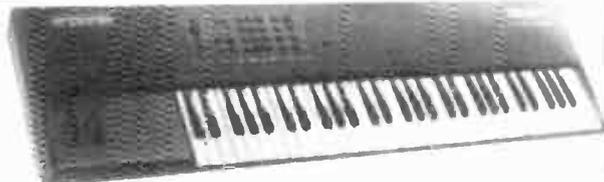
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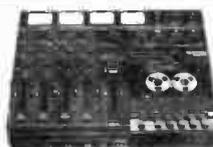
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Cover Photo by Waring Abbott

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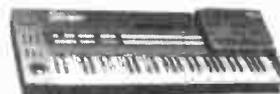
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# Feedback

## Fogerty vs. Fantasy: The Other Side

Dear *Music Connection*:

This office represents Fantasy Records. Your current issue (January 17-January 30, 1985) contains a piece by Bud Scoppa entitled "The John Fogerty Interview." This piece contains, both in the text credited to Mr. Scoppa and in the interview portion, several defamatory falsehoods relating to Fantasy. . . .

It appears from Mr. Scoppa's writing that he perceived Mr. Fogerty's "undiminished bitterness" toward Fantasy. However, Mr. Scoppa apparently failed to perceive, and certainly failed to state in the article, that that bitterness prevented Mr. Fogerty from being a fair and objective source of information about Fantasy or Mr. Fogerty's prior relations with the company.

Thus, Mr. Scoppa reports the falsehood that "it seems that way back on 'Day One' as Fogerty ruefully calls it, the young band-leader had all but signed his life away when he'd inked the contract Fantasy had proffered him; the more successful he became, the more insufferable the terms of that contract seemed."

This falsehood is compounded by the statement attributed to Mr. Fogerty that

*"Basically [Fantasy Records] owned what I would do, and if I was to do it, I would get paid such a pittance it was ridiculous. I had already ensured their great-grandchildren of solvency, and put them in a spot, let's say, where, hence, they have shown they don't deserve to be, 'cause they haven't gotten one other thing off the ground. And I thought it was time for them to reward me now—I'm a mature artist in my middle age—and they hung on like in a death grip with the original contract."*

In fact, "Day One" was January 5, 1968, when the then-unknown Creedence Clearwater Revival (whose name had just been changed from the "Goliwogs" or the "Blue Velvets") signed a contract that was in all respects equal to or more generous than those prevailing in the industry for similar unknown artists at the time.

Then, in late 1969-early 1970, Fantasy offered Creedence ten percent of the company, no strings attached, an offer which the already suspicious John Fogerty turned down for reasons known only to him. Moreover, even though the original contract was still binding, when Creedence achieved success they were given a new contract which increased their royalties very substantially in recognition of their success.

Far from "signing his life away," Fogerty (or entities which he personally designated) collected many millions of dollars as a result of sales of Creedence records on the Fantasy label.

Mr. Fogerty may have suffered from a creative block for a decade or so, as he

claims, but in truth the cause was not unfair treatment at the hands of Fantasy. His brother, Tom, also an original member of Creedence, was on the same contracts as John. Tom is still a Fantasy artist. He has recently gone on record refuting John's "undiminished bitterness" against the company and declaring his trust and affection for the people who run it.

To say that a record company requires an artist to "sign his life away" or is a "Simon Legree" or hangs on "like in a death grip" to a contract which has become unfair as a result of the artist's rise to stardom is to undermine the essential relationships which any record company needs to conduct its business. It is especially damaging to have that kind of malicious characterization appear in a trade publication such as yours.

We will watch with interest your response to this letter to determine whether your publication of the above-indicated defamatory falsehoods, which are essentially repeated throughout the article, bears the same earmarks of malice that Mr. Fogerty's statements obviously do.

Norman G. Rudman, attorney  
Slaft, Mosk & Rudman  
Los Angeles

## Pharmaceutical Prose?

Dear *Music Connection*:

I've been reading your magazine for the last couple months and I really enjoy it. But I especially enjoy the two articles I read by Richard Sassin: "Springsteen in the Autumn" (Dec. 6) and "Elvis Is Not Dead." They were really incredible! What I want to know is: What drugs does he take?

James Gatz  
West Hollywood

*Ed. Reply: Your handwriting, Gatz, compels us to ask, what drugs do YOU take? Just kidding. When told of your query, Sassin replied, "I don't take drugs. I AM drugs."*

## L.A.S.S., Come Home

Dear *Music Connection*:

Since leaving Los Angeles last July, the one thing we miss most (besides the weather), is the L.A. Songwriters Showcase. We can now appreciate even more their outstanding contribution to the L.A. songwriting community. They offer writers inside information, industry connections, valuable advice, and honest critiques, not to mention various seminars, throughout the year. Most of all, they give songwriters an opportunity to get together, exchange ideas, and co-write; in short, they let us know *we're not alone*. Thank you Len Chandler, John Braheny, and the staff at L.A.S.S.

Richard Fagant &  
Tom Oteri  
Drexel Hill, PA

P.S.: Thanks also to *MC* for keeping us in touch with the L.A. music scene.

**Music CONNECTION**  
M A G A Z I N E

Published every other Thursday since 1977

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COUNSEL: Donnenfeld & Brent A Law Corporation

*Music Connection Magazine* (U.S.P.S. 447-830) is published every other Thursday except the last week in December. Single copy price is \$1.50. Subscription rates: \$20/one year; \$36/two years. Second class postage paid at Los Angeles, CA and additional mailing offices. POSTMASTER: send address changes to *Music Connection Magazine*, 6640 Sunset Blvd., Suite 201, Hollywood, CA 90028.

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### A FEW GOOD CARTOONISTS



If you have a funny idea relating to music, and the drawing talent to put that idea into cartoon form, *Music Connection* would be pleased as *Punch* to publish it. Simply submit your cartoon or a rough version thereof to Art Director Barbara Pidgeon at our main office.

# Get your act down . . . and We'll get it on!

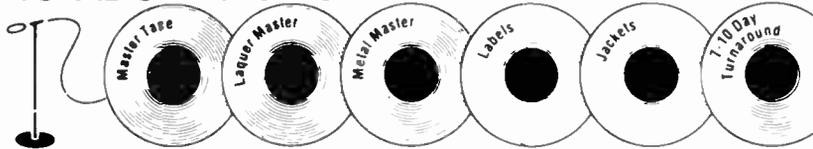
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## Perspective on Video Music 1985

**Saturday  
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51 Kinsey Hall, UCLA**

Learn from video music's most active producers, directors, artists, performers, promoters, and executives about the creative and financial aspects of producing music videos. Illustrated presentations, panel discussions, and exchanges with the audience about current practices and future trends are coordinated by **Theo Mayer**, television producer and President of Metavision Corporation.

Guest Speakers (subject to availability) include:

**Peter Blachley**, Director of Marketing, Picture Music International

**Dain Erick**, Vice President of Programming, Discovery Music Channel

**Ron Hays**, visual music artist and multimedia effects designer

**Peter Inebnit**, video music director; Vice President/Creative Director for Metavision Corporation

**Robert K. Weiss**, film producer; Producer and Director, Weird Al Yankovic videos

**Lanny Ziering**, Director of Programming, KWHY; producer, *Video 22*

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Enrollment limited. Registration at the door only if space permits. For further information, call Ms. Moss, The Arts, UCLA Extension (213) 825-9064, 8:30 am–5 pm weekdays.

## GUEST COMMENTARY

### The NAMM Show: What's It All Mean?

The NAMM show. The idea is for *manufacturers* of musical instruments to convince *retailers* of musical instruments that their product is in fact the one that is going to separate the poor musician from his hard-earned greenbacks. Given that, what sort of qualities do you suppose the manufacturers bestow upon their product to ensure the adoration of musicians? Fine-quality craftsmanship? Attractive finishes that will look pleasing for years to come? In some cases, yes, but the overwhelming trend of the 1985 NAMM Winter Market was gimmicky gaudiness. Lemme tell ya, I haven't seen guitars that *ugly* since the first invasion of Japanese instruments right after the Beatles' initial impact on the guitar market. And, whereas the Japs had the decency to charge \$39.95 for their, eh, craftsmanship, these new makers of the electric phallus charge around a thousand bucks for their products.

I'm talking not just gaudy, but downright ugly. Who *plays* these guitars, heavy-metal bands? I mean, they're so gross and ridiculous that even Tito of the Jacksons would be embarrassed to play them. I was embarrassed to just *look* at them. We're talking about guitars that are shaped like be-headed, maimed, naked women, skull-and-crossbone molded guitars, dragon-monster guitars, blood-splattered guitars, clear guitars with colored stripes inside the plexiglass, guitars shaped like boomerangs, guitars shaped like wrecked Volkswagens, and guitars that have fuzzy carpets on them. How about the Brian Jones guitar, which is chrome-finished and shaped like a cigar box? Brian shudders in his grave.

Drums? Pink with black trim, orange with blue trim. Multi-colored cymbals. It makes you feel like a professional just lookin' at them. Lots of flash, little substance—keep the customer satisfied.

We all know sex sells. Now, sex sells guitars, too. Aria and Dean guitars utilized female models to prance down ramps



Photo/Clear Pond, Make-Up/Laya Saul, Ax/Guitar Center  
Hey, big boy. How'd ya like to strap THIS on?

with their guitars. These foxy mamas are there to give buyers and players alike the subconscious notion that if you play these guitars, you will get to sex slinky bitches like these. The girls themselves have no pretensions as to their function. After one of the hourly "Dean Fashion Shows," one of the young ladies informed me that "I'm no model—I'm a guitar slut." I'm not alone in my observations. As I watched the Dean parade, one onlooker remarked, "The girls are cute, but those are the fuckin' ugliest guitars I've ever seen."

It wasn't all trash, of course. Buried amidst the glitter and spray paint are "old-fashioned" guitar makers like Gibson and Fender. Their beautiful new guitars didn't make as big a bang as the new hot-rods, but I wonder what the musicians themselves were looking at. I mean, how comfortable would you be playing a guitar that looked like a naked, beheaded woman? Speaking of Fender, who are gasping for breath and making guitars out of what were once workbenches in the Fullerton factory (that's a joke, please don't write me a nasty letter), the legendary firm is now making Squire Guitars in Japan. What this means is, if you don't want to spend a thousand bucks on five-cornered purple guitars, you can buy a Squire that is, for every practical aspect, a brand new Fender Strat for a mere \$300. Great, right? Anyone checking it out? Not really.

We've seen now what the manufacturers and retailers think of the taste and intelligence of musicians. The question is, will they be proven correct?

—Screamin' Lord Duff

# Hollywood Closeup



## Master Digital Dubs the Majors

by Lawrence E. Payne

**SANTA MONICA**— Master Digital vice president of sales Paul Addis is a classic example of the individual who can foresee and establish a trend, and then capitalize upon it to its fullest extent. Master Digital is the privileged supplier to major entertainment organizations including Columbia, Portrait, Epic, Arista, RCA, Chrysalis, Warner Bros., Capitol, EMI/America, Columbia Pictures, Paramount Pictures, and others. The impressive range of services available from the company is indicative of an ability to foresee trends along with, or possibly ahead of, their clients. As a result, Master Digital now provides editing, music creation and licensing, duplication, artwork, and packaging in audio cassette, compact disc, and video formats.

Premium quality is, for Master Digital, not simply a catch phrase. It is the basis for their existence.

"The premise behind a premium quality product demonstration can be exemplified with our work for Saab of America three years ago," said Addis. "When a customer purchased a Saab 900 Turbo, he received a Master Digital-produced product explaining the use of the car's audio system, and so forth. Side One was a voice-over, and Side Two was music that we recorded and licensed.

"Because of the nature of what we do for the record and film companies on a day-to-day basis, and as we are entrusted with their masters, it is natural that we be entrusted with the licensing, also. Because of the high quality of our pre-release cassettes, and because we are also a creative marketing facility, it's a natural. We can do everything for them. It's all turn-key, so they don't have to worry about it. We are a service company, and that is most important to us.

The labels know they can pick up the phone, tell us what they need in the way of creative work—even the job of getting cassettes loaded—and they don't have to worry about it."

Addis said Master Digital is the only duplicating service in the country that custom loads TDK SA-X Reference Series tape to specified length. A specially shaped, high-quality shell is used, as well. "We can even typeset and custom-color print labels and cards on a 48-hour turnaround basis," he chimed. "That's pretty impressive, in this day and age."

Because of their expertise in digital technology and their willingness to reproduce their success, Master Digital has entered the video arena. "It was a natural for us to get into video duplication when the timing was right. We had been doing video duplication for a couple of years, but we really got into it heavily when the proper equipment became available. Our new facility has all VHS and Beta hi-fi machines for both ¾" and one-inch formats, all brand new."

For the customer whose intent is to distribute sample product to numerous labels in the hope of garnering a recording contract, Addis believes the choice is obvious. "We honestly do about 75 percent of the pre-release work for the major labels. Therefore, they are used to seeing our product five to eight times per month. They know that if the local artist has gone to the extra expense—and even more important, the effort—to make a class-A product, he's serious. When they see our name on a cassette, it absolutely helps. Plus, it's going to sound a lot better.

"Face it," Addis concluded. "When you're out there competing against 2,000 other bands from the Los Angeles or New York areas, it makes sense to have the edge."

# News

## STUDIO SERVICES

### Local Studios Offer Artist Development

by Dan Malzone

**NORTH HOLLYWOOD**—Artist development, traditionally the domain of record labels, has in recent years become a neglected area, but a number of recording studios in the Los Angeles area are seeking to fill this void by offering aspiring bands a full range of developmental services.

North Hollywood's Prime Track exemplifies the trend toward grassroots artist development by providing—for a per-track set fee—pre-production, song scrutiny and rewrites, and arrangement fine tuning, as well as conventional production/engineering services. These services are geared towards turning out masters of optimum overall quality. Danny Tarsha, Prime Track's owner/producer, explained the studio's newly available package.

"We listen to a band's demo tapes, and if it's something we can get behind, that has major-label potential, we charge a set rate for unlimited studio time. Two or three people are assigned to the project, and they help the band edit and re-

write lyrics to make them stronger, re-do intros, choruses, and bridges—basically rework songs to make them more commercial. The per-song rate includes everything I've just described."

"Fifteen years ago," Tarsha pointed out, "record companies had talent scouts who'd go out to different parts of the country, find the right band, get them equipment, clothes, and so on. More recently, the private sector has taken these tasks out of the record company's hands. Now the labels hardly have to do anything developmentally. They like it when projects are delivered to them essentially finished and ready to go."

In the past, Prime Track has made this range of creative services available to aspiring artists at its normal hourly rate; the set-fee package deal is the studio's new wrinkle. Recently, the hard-rock band Antix enlisted Prime Track's range of services and equipment—including the studio's new Sound Workshop 32-channel fully automated board—in recording an EP, released independently on the

McDon label through Enigma. Earlier, RATT did its first recording at Prime Track, utilizing some of the same features contained in the studio's new package deal.

"What we're trying to do is get a production factory going here," Tarsha said, "whereby musicians know that this end of it is covered. That way, they can concentrate on what they do best. Once they know and trust what we can do for them, they can just write the songs, bring them in here, and put them into the system. Hopefully, this will eventually result in getting a band signed. Obviously, though, we have to be very selective in what bands we choose to work with, since we will be committing between two weeks and a month on a song. As long as the project is done right and everybody's proud of it, that's the bottom line."

As the in-studio artist-development approach becomes more common, bands with strong material and financial resources will have another option to consider in their attempts to grow artistically and to gain the attention of record labels.

## SONGWRITING

### NAS Offers Workshops

by Ben Brooks

**HOLLYWOOD**—The National Academy of Songwriters will sponsor a series of music workshops to begin February 18. Subjects including advanced songwriting, demo production, music theory, composition, lyric writing, voice, and music business, will be handled in workshops ranging in length from four to ten weeks.

Advanced Songwriting is a six-week workshop limited to ten writers, while Demo Production is a five-week course taught by Doug Cotler, the Grammy Award-winning writer of "Manhunt," from the motion picture *Flashdance*. Basic Music Theory and the Composers Workshop—both ten-week courses—will be taught by Jai Joseph. An eight-week Lyric Writing workshop will be taught by Doug Thiele, who will also lead a four-week Business Workshop.

Held at the NAS offices located at 6772 Hollywood Boulevard, beginning February 18, workshop fees range in price from \$55 to \$105 and registration is open until classes begin. For further information, call (213) 463-7178.

## SIGNINGS & ASSIGNMENTS

Jerry Moss, Chairman of A&M Records Inc., announced that the label has sealed a new licensing agreement for Continental Europe with Polydor International, commencing April 1, 1985. The new agreement comes after an eight-year relationship with CBS in Europe. CBS will continue as licensee through March 31.



Mason Munoz has assumed the newly-created position of vice president of marketing for Bronze Records. Formerly director of East Coast Product Marketing at Columbia Records, Munoz will market product by the label's artists Robin George, Motorhead, Bronz, and Kim Mitchell.

Rhino Records has signed demented radio personality Dr. Demento for a five-volume series, "Dr. Demento Presents the Greatest Novelty Records of All Time." Demento will compile and annotate this special collection, which will consist of the most popular, enduring, and most significant novelty songs in the history of recorded music. The man who helped expose Devo and "Weird Al" Yankovic is heard weekly by over one million listeners on radio stations in over 150 cities across the country.

Singer/composer/guitarist Bobby Womack has signed an exclusive, long-term, worldwide agreement with MCA Records. Womack made his initial mark on popular music in 1964 when, at the age of 18, he wrote and recorded "It's All Over Now," the Rolling Stones' first major U.S. hit.

The Los Angeles-based jazz vocal group Perri has signed a three-year, four-record deal with Zebra Records. The sisters, Carol, Darlene, Lori and Sharon Perry, first performed together on a Bakersfield television station in 1968.

San Jose rockers Atlantis recently added Mark Tate to their lineup as lead singer, making the band a five-piece. The band is a former KSJO "Best of the Bay" winner.

Gordon Anderson has been appointed vice president of promotion for Manhattan Records by label president Bruce Lundvall. For the past several years, Anderson has been president of Pinstripe Enterprises, a consulting firm for marketing and promotion in the record, film, and television industries.

Former public relations director for the Recording Industry Association of America (RIAA), Roy Trakin, has been named director of promotions for Audion Environments Inc. (AEI). AEI programs Foreground Music, the concept of using original artist music as a marketing tool for retail outlets, restaurants, and other environments.

Scott Gordon has been appointed the director of music programming for New Grooves, the progressive music video show produced by Black Tie Network Productions exclusively for Campus Network. Gordon worked as a consulting attorney specializing in entertainment and tax law, and as assistant program director for WLIR-FM before coming to Black Tie.

Photo by Chuck Pulin

## COMPANY SALES

### CBS Sells Fender to Chairman Schultz

by Scott Kirby

**FULLERTON**—In a move which delighted most industry observers, current chairman of Fender Musical Instruments, William C. Schultz, has organized a group of investors to purchase the company from parent body CBS. In a recent press conference, Schultz thanked the CBS staff for their past efforts in directing the firm, but stated that new and innovative approaches in instrument design and marketing will be employed to ensure continued success.

Fender was purchased by CBS from founder Leo Fender in 1965, following a history of quality workmanship and innovation. As more exotic and elaborate designs were introduced by competing companies in the mid-Seventies,

Fender's prominence in the American marketplace waned. These events, coupled with rising international interest in keyboard-dominated music, led to the change in ownership.

After denying rumors that the company would relocate to foreign shores, Schultz confirmed that the current Fullerton, California, location would close, and a new, "more efficiently designed" structure would open. "Fender marketing will now gear up to develop and expand the great strength of our brand names," Schultz said. "Their appeal to great musicians the world over will continue for years to come."

Rogers drums and Rhodes keyboards were included in the transaction.

### Superstars Congregate For "We Are the World" All Night Record Date

by Sue Gold

**HOLLYWOOD**—"We Are the World," the single recorded last month by 45 top recording artists, is just one of the many things planned by organizers of United Support of Artists (USA) for Africa.

The song, written by Lionel Richie and Michael Jackson, will be released in March, along with a video and a double album. According to the event's producer, Ken Kragen, the album will consist of the single and previously unreleased tracks by artists who appeared on the single and those who couldn't attend the session but want to donate their songs, among them Prince ("Tears In Your Eyes"), Linda Ronstadt ("Keeping Out of Mischief"), and an as yet unnamed Pat Benatar track. While no label has signed the project, Kragen said CBS and RCA are the most likely candidates.

"CBS and RCA have the largest number of artists on the record," said Kragen. "RCA has artists on a worldwide basis and CBS domestically. So they're prime candidates." He added that they are hoping to sell 10-15 million copies of the album worldwide, which could raise up to \$200 million for needy Africans.

The artists involved in "We Are the World" are: Dan Aykroyd, spokesman Harry Belafonte, Lindsey Buckingham, Kim Carnes, Ray Charles, Bob Dylan, Sheila E., Daryl Hall, James Ingram, Jackie Jackson, Jermaine Jackson, Latoya Jackson, Marlon Jackson, Tito

Jackson, Michael Jackson, Randy Jackson, Al Jarreau, Waylon Jennings, Billy Joel, producer Quincy Jones, Cyndi Lauper, Huey Lewis and the News, Kenny Loggins, Bette Midler, Willie Nelson, John Oates, Jeffrey Osborne, Steve Perry, the Pointer Sisters, Lionel Richie, Smokey Robinsons, Kenny Rogers, Diana Ross, Paul Simon, Bruce Springsteen, Tina Turner, Dionne Warwick, and Stevie Wonder.

One major artist didn't show up. Prince has been the subject of much criticism for his no-show, but his contribution to the album project, "Tears In Your Eyes," should quiet most critics.

Besides a video for the single, Kragen is hoping to put out a home video of the recording event. "We have about 75 hours of tape," he said. "We're looking to maximize on the project. We'll do anything that's necessary. We have one goal, and that's to feed people and save lives."

Other souvenirs that will be available are sweatshirts and 100 posters signed by all the stars who sang on the single. The posters will be auctioned off. Other posters with pictures of all the artists and a book on the recording event are also being talked about. Kragen estimates that all of these things could raise \$350 to \$700 thousand.

According to Marty Rogol, who was involved with the late Harry Chapin's World Hunger activities, all the money raised will go right into the USA for Africa foundation and then be distributed. "The focus

*Continued on page 9*

## BANKRUPTCY

### Chapter 11 Saves Palace: Landmark Bounces Back

by Murdoch McBride

**HOLLYWOOD**—In the wake of a voluntary Chapter 11 bankruptcy petition filed last October, the owners of the Palace in Hollywood report an improved financial picture while operating under the protection of the court.

Under the bankruptcy petition filed October 19, 1984 in downtown Los Angeles, the owners of the Palace gained critical time dealing with Bank Hapoalim, a significant creditor who sought to install a keeper at the Palace offices. Such a move by the bank would have meant virtually all Palace income would be directed to the keeper for relay to Bank Hapoalim against the bank's loan for refurbishing the club prior to its reopening in the fall of 1982. "Having the keeper there would have interrupted our cash flow and made it impossible to do business," explained owner Dennis Lidtke, "and no one would be getting any money except, of course, the bank."

Determined to remain in business, owners Lidtke and his partner Paul Hendison filed for Chapter 11 in order to retain full control of one of Hollywood's most prestigious leading nightclubs, and to provide themselves with time to reorganize their creditor plan. "Everyone gets one hundred cents on the dollar," said Lidtke. "There will be no compromising of debts. The protection we sought was from one voracious creditor. We had a creditors meeting the other day, and no-one showed up. Everyone will get a hundred cents on the dollar, within a realistic time frame."

In the past, the Palace had several owners and had been the home of various industry ventures. From live theatre at its inception in 1927, to fifteen-year leases by both NBC and ABC, the Palace was used for the Jerry Lewis Show, the Merv Griffin Show, and numerous other productions.

After purchasing the aging facility in 1978, Lidtke and Hendison were faced with extensive restoration as the only alternative to re-building. But the renovation schedule was thrown in to a prolonged and frustrating dilemma, which delayed the Palace opening

until 1982, when an initial loan from another bank was reneged on after the partners had already received a large installment to begin restorations. Since then, the Palace has established itself with a record of celebrated parties and industry events, contemporary top bookings, and a popular late night dance format after live shows. More recently it has expanded this format with the opening of an after hours jazz and breakfast club upstairs. According to the owners, there have been several noteworthy dates at the club, including Chaka Khan, Frankie Goes to Hollywood, Frank Zappa, and the Blasters, which have contributed to what the Palace management describes as their "healthy balance sheet" following their Chapter 11 reorganization.

While Bank Hapoalim declined comment, referring calls to their attorneys (who remained unavailable at presstime), Palace owners Lidtke and Hendison spoke about their commitment to the club's success with cautious optimism.

"Since our reopening, there haven't been any peaks and valleys at the Palace," said Lidtke, "because we haven't really begun to peak. We have several profit centers. That means we aren't just limited to film and video production. We host the most prestigious parties. There are fashion shows. And we aren't limited to concerts, either; we also deal with clients such as Adidas, Saks, GQ, Parachute, and so forth. As for the protection of the court, Chapter 11 bankruptcy actually protects the creditors, and Paul Hendison and I are the biggest creditors of the Palace. We have much more tied up in the Palace than Bank Hapoalim does."

Adds Hendison, "We weren't clubowners or saloon keepers to start with, we were businessmen, but we took this on to make the Palace the best club it could be. And we haven't sacrificed all that we have, alone. Our wives and families have suffered right along with us. But in the end, I think the record will show that we hauled everything into the open and acted in the best judgment."



They left their egos at the door. . . .

Photo by Henry Diltz

# Federal Government Sponsors Study of Intellectual Copyright Boundaries

by Brian McGuire

WASHINGTON, D.C.—The federal government is conducting a major study of the effects of advances in technology on intellectual property rights, and is seeking comment from anyone involved in the creation and sale of copyrighted material.

Commissioned by both the Senate and House Judiciary Committees and headed by the Office of Technology Assessment, the study is expected to be an important influence on the formation of copyright law for years to come in the U.S. and internationally.

"Intellectual property is a big issue," says Project Director Linda Garcia of the study, scheduled for completion in September.

Starting in April of 1984 with a budget of \$620,000, the OTA is researching topics as wide-ranging as legal issues resulting from technological change, the impact of copyright law on the development of technology, economic issues arising from the increasing value of intellectual property, international trade matters, and ethical issues in the conflict of public law and private practices.

Garcia explains that OTA is holding numerous workshops with experts and "stakeholders" in the various issues, plus hiring profes-

sional researchers to look into the subjects. For example, the attitude research firm of Yankelovich, Skelly and White has been contracted to do an extensive public opinion survey on consumers' practices and conception of ethics in such matters as home taping.

Pointing out that the Sony Beta-max Supreme Court case was one big inspiration for commissioning the study, Garcia says another important topic is how new technology undermines the enforcement of copyright law, and how it can be dealt with.

Another area under examination is the nature of any economic damages to copyright holders caused by the use of modern copying devices, including VCRs and tape recorders. Even basic issues such as what material should be copyrighted are being covered by the study.

Sources in Congress have indicated that legislators may wait until the study is released to take action on home taping proposals. "That is always a good reason for not doing something, and I know some people will make that argument," a counsel to copyright protection advocate Senator Charles Mathias (R-Md.) remarked. He added that the study will probably be "very useful." And Rep. Don Edwards (D-Calif.), former spon-

sor of royalty compensation bills, is not going to do anything on the matter "until more evidence is compiled" on the harm of home taping, according to a staffer.

At several hearings during the last session of Congress, lawmakers heard repeated testimony from experts and industry figures that the Copyright Act of 1976 is already obsolete because of the increased sophistication and mass acceptance of computer and electronic products. It's possible the OTA study could lead to another complete revision of copyright policy.

"Our primary client is the Congress," Garcia says of the informative function of the project. "It's to raise the level of debate and to provide background for some time to come on these issues. We make no recommendations in our studies. I don't think we provide a direct basis for changing laws, but suggest the factors and data that should be taken into account."

Comment is welcomed from anyone involved in any aspect of dealing with intellectual property. According to Garcia, "When we find a workshop where it would be appropriate for them to have an input, we try to make it available to them." Interested parties should phone the OTA at (202) 226-2247.

## HUNGER

Continued from page 8

will be on medical needs, food, and farm implements," he explained.

The historic recording took place after the American Music Awards on January 28, at A&M Recording Studios. The music had been recorded a week earlier at Kenny Rogers' Lion's Share studio. Both studios donated the studio time. "More than \$1 million has been donated in time and service," Kragen said. "Everyone wants to help. The recording session went from 10 p.m. to 8 a.m. the next morning, and Michael [Jackson] was there about an hour before anyone, getting things started." Kragen explained that, at the beginning, after getting commitments from Michael Jackson, Richie, and Quincy Jones to produce, he real-

ized that he could get the top recording artists in America to contribute to the song.

"We started out with about 10-15 artists, and ended up with 45. About 50-100 artists called to volunteer their services, but we had to cut it at 45."

Quincy Jones added, "In my 35 years of being in this business, this was the most unforgettable and rewarding experience I've ever been involved in. I think that everybody was waiting for this opportunity [to help]."

Bob Geldof, who organized the "Do They Know It's Christmas" project, said, "On one hand [this event] is an historical recording, on the other hand, an awful lot of people will live. It's not enough to give money. You must give something of yourself."

Geldof also explained other projects that recording artists are

working on outside the United States. "Olivia Newton-John is going to Australia to organize a similar thing, and artists in Vancouver are also trying to do something," he said.

Kragen praised the managers of the recording artists and Springsteen for getting the recording session together. "The real heroes are the managers who convinced their acts to contribute to this project," he said. "I think the turning point of the project was getting Springsteen. We thought of having a session going on in New York and in L.A. at the same time, but Springsteen got the other artists to come out here. It made things easier."

Kragen also said they are hopeful about a concert, but couldn't elaborate on it. They are also trying to find a sustaining project that will help raise money for a long period of time.

# RADIO REPORT

by Kenny Ryback

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

**KROQ-FM**  
 Prime Movers\*  
 Tazers\*  
 Wall of Voodoo\*  
 Animation  
 Living Daylights  
 Danny Elfman  
 Untouchables  
 Runner  
 Sparks  
 Second Language  
 Boy Waiting  
**Local Music Show**  
 Black Sheep  
 Bobbo Staron  
 Social Fact  
 Drop in the Gray  
 Rave-Ups  
 Don Dixon  
 SWA  
 Howlers  
 Subterfuge  
 Precious Metal  
 Tupelo Chain Sex

**KLOS 95.1**  
 Danny Spanos\*  
 Dokken\*  
 Keel  
 Guiffria  
 Armored Saint  
**Local Music Show**  
 Black Sheep  
 Eden  
 Day One  
 Rok Steenrod  
 Beret  
 Danny Bravin  
 Nomad  
 Greed  
 Mark Stacy  
 Sixty-Nine  
**Metal Six-Pack**  
 Warrior  
 Brooklyn Brats  
 RATT  
 Black & Blue  
 King Kobra  
 Stryper  
 Alcatrazz  
 Motley Crue

**KNAC 105.5 FM**  
 Beat Farmers\*  
 Animation  
 Living Daylights  
 Danny Elfman  
 Los Lobos  
 Sparks  
 Drop in the Gray  
 Bangles  
 Textones  
 Leaving Trains  
 Rockin' Rebels  
 Prime Movers  
**What's New For Lunch**  
 Whips  
 Squares  
 Pleasure Mask  
 Tomcats  
 Renna  
 Droogs  
 Max Strom  
 Stingrays

**KMET 94.7 FM**  
 Keel  
 Guiffria  
 David Lee Roth  
 Dokken  
**Mighty Metal Shop**  
 Antix  
 Van Halen  
 Motley Crue  
 Leatherwolf

## FINE TUNING:

**RAIOACTIVE:** L.A.'s album radio is definitely on the brink of major change. Hot on the heels of the news of WMMR's George Harris transferring to KMET's program director position comes the equally timely announcement of Tommy Hedges' resignation as PD at KLOS. While Harris will continue to act as a programming consultant to WMMR, Hedges joins the consultancy of Jeff Pollack Communications as executive VP. Rumors have been flying regarding a format shift for KLOS, but for the time being, they rock. With the dropping of KMET's "Mighty Metal Shop," musicians of a heavier persuasion are left to look for airplay on KLOS with the "Local Music Show" (Sundays) and "Heavy Metal Six-Pack" (weeknights). To state the obvious, modern and progressive bands still have KNAC and KROQ as an outlet.

**JUST FOR THE RECORD:** 1985 is shaping up to be a banner year for Los Angeles talent. Current and upcoming national releases from our local bands include Rough Cutt's *Rough Cutt* (WB), King Kobra's *Ready to Strike* (Capitol), Bang Bang's *Life Part II* (Epic), and Jag Wire's *Made in Heaven* (Target). Already out of the starting gate are A Drop in the Gray's *Certain Sculptures* (Geffen), Keel's *The Right to Rock* (Gold Mountain), and Warrior's *Fighting for the Earth* (MCA).

# LOCAL NOTES

Compiled by Bud Scoppa

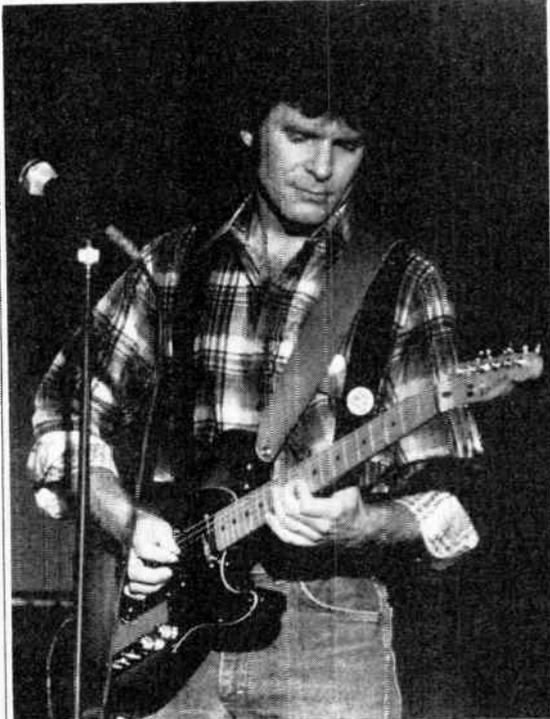
**ODD ROCK LINGO:** The most inspired band name we've come across belongs to the just-formed Free Bass Ensemble, an instrumental group formed by Richie Hass. The torchy Ensemble, according to Hass, consists of "a dozen of L.A.'s hottest bass players attempting to create a major earthquake." Included in the lineup are Ugly Janitors John Trubee and Jack Vees, Tomboy Sally Horton, Jeanne Lind of the ever-popular Severed Head in a Bag, and MC's own Screamin' Lord Duff. Low-frequency frenzy can be experienced by interested bassheads at Bebop Records & Fine Art in Reseda on March 1. Be there or unaware.

**MAPLE (RE)LEAF:** Producer David Foster is calling on Canadian artists to record a song to help feed the hungry in Africa. Foster, who's in Vancouver producing the Payolas, was contacted by Quincy Jones, producer of the "We Are the World" single which features 45 top American artists. Artists being considered for the Canadian project include Anne Murray, Bryan Adams, Loverboy, the Payolas, and Corey Hart. No release date has been set.



Photo by Janet Van Ham

**ROCKUS INTERRUPTUS:** While Grammy nominee Lita Ford (in photo) was doing her thing onstage at the Country Club recently, a pair of apparently luded lovers were doing their thing, too, right there on a table. YES, that's exactly what we mean. When their act began to go well beyond the bounds of even hard-rock propriety, the horny pair was separated by red-faced club staffers. It was kinda distracting, after all. Sorry, kids.



**FOGERTY FEST:** Speaking of the Comeback Artist of the Year, Mr. Fogerty isn't resting on his laurels, no siree. He's put together an all-star band and taped an in-concert special for MTV. So far, he's stuck to his word about not doing any Creedence material in public; in fact, he played just one tune from his new *Centerfield* LP during the whole taping (which took place Jan. 31 at the Chaplin Soundstage). The rest of the program was devoted to R&B classics which inspired Fogerty's own music, and these were ably rendered by the terrific band, composed of Booker T. and Duck Dunn of the MG's, guitarist Albert Lee, sax player Steve Douglas, Tubes drummer Prairie Prince (an unexpected but apt choice—Prairie's one of the best drummers in rock & roll), and four male backing vocalists led by Bobby King (whose biceps were as impressive as his falsetto). The singers lent a black gospel tinge to the inspired performances of "There's a Thrill Up on the Hill" (about which one audience member gasped, "That's a hit!"), "Leave My Woman Alone," and "Mary Don't You Weep." They also romped through Fogerty's "Rock and Roll Girl" and the one contemporary selection, Michael Anderson's "No Love in You," which John had discovered on the recent LP by the Textones, who were all delightedly present. The audience was in heaven throughout, and the desire was widely voiced that this stuff needed to be put on record—waddaya think, WB? Some fun.

**LATE NOTE:** The L.A. Hard Rock Cafe will present the legendary Chuck Berry in a benefit for Ethiopia on Monday evening, February 18, at 9:00 p.m., while the Hard Rock in S.F. will follow suit on the 25th. Call the Cafe for details.

**GRAMMY GRANDEUR:** Not to be outdone by the recent *American Music Awards*, which scored a coup with the appearance of Prince & the Revolution and Cyndi Lauper, the 27th Annual Grammy Awards Show (on 2/26) will gather together most if not all of the several dozen big names who jointly recorded "We Are the World," the U.S.A. for Africa single (see news story on page 8) to debut the song during the telecast. Additionally, Stevie Wonder, Thomas Dolby, Herbie Hancock, and Howard Jones, along with their state-of-the-art electronic instruments, will team up for a kind of synthesizer-symposium performance. Features such as these may help this Grammy telecast shake off the blahs that have long beset it.



**BUNDESWEAR:** While on tour in Arizona, Odin made some new friends. Rob Halford, K.K. Downing, and Dave Holland of Judas Priest attended the young L.A. band's show at Clancy's in Phoenix. Afterward, the members of Odin got together with Judas Priest for... y'know. We know it's true, cuz somebody took pictures. Here are Odin's Shawn Duncan and Randy O with Judas Priest's Rob Halford.

**MAKING HAY AT LINGERIE:** Rhino Records hosted an album release party for the oh-so-hot hayseeds the Beat Farmers the other night. The Club Lingerie, temporarily transformed into a barnyard for the occasion, was packed with scene-sters, players, and assorted rock & roll urchins who swilled chili and beer and stamped to the Farmers blistering live set. As one label honcho was overheard saying, "They are like the Blasters with a sense of humor." Judging from the celeb attendance, we've got a question: How ya gonna keep them down on the farm after they've seen BeBe? (Buell, that is.)—B.C.

**OLD MAN DOWN THE GYM:** What's making WB Prez Lenny Waronker happiest these days? You might think it's the success of John Fogerty's hit comeback LP and single, which is the direct result of Lenny's signing and executive producing—but think again. Waronker is incredibly passionate about USC basketball, and his beloved Trojans are in first place in the PAC-10 as we go to press, having recently beaten both crosstown rival UCLA (in double overtime!) and highly rated Oregon State, considered to be the class of the conference. Right now, he's one happy honcho. How, sweet it is, eh, Len?



**LAW ENFORCEMENT FLASH:** Local notable Jamie Sheriff, whose past work has been predominantly on keyboards, will concentrate on vocals exclusively in the newly formed Dogs of War, whose other members are Steve Dougherty, Ron Murray (both vets of Burning Rome) and Mark Danzeisen of Ashes. Sheriff describes the band's music as "anthemic hard rock."

**MULTIMEDIA MOVES:** Look for a soundtrack LP later this year on MCA from the NBC cult series, *Miami Vice*, one of the few prime-time network shows to use actual rock hits rather than soundalike replications. The series, which has gained popularity through its inventive use of rockvid techniques, recently featured Glenn Frey (pictured here with *MI* star Don Johnson) in a story based on the ex-Eagle's recent song, "Smuggler's Blues." Half the LP will feature hit songs used on the show, while the other half will compile the soundtrack instrumental work of synthesist Jan Hammer, who does the scoring. Will they make a rock video to cross-promote the show and the LP? Is the Pope Polish?

**ROCKING WITH A MESSAGE:** The Red Rockers have been invited by Ireland's U2 to join them on the upcoming leg of their American concert tour, February 25–March 20. Interestingly, the Rockers' *Schizophrenic Circus* LP features the song "Freedom Row," which is about politically torn Northern Ireland. Says Rockers drummer Jim Reilly (an Irish native who previously drummed for Stiff Little Fingers): "My younger brother, Thomas, was shot down and murdered last year by a British soldier in Belfast. It was a senseless act—he was innocently walking down the street." Reilly adds: "I want to see Ireland free of British control. The British are running a country that doesn't belong to them. It's a tragedy!"

Photo by Joe Lopez

**SECONDHAND EMOTION:** Tina Turner, Carmine Appice, and his guitarist Mick Swedo, were a few of the notables who recently dropped by a Yolie Lox & the Bears stint at Club Lingerie. Miss Lox (who also frequently appears, sans Bears, at Adray's on Wilshire) demurely approached Miss Turner with congratulations for her recent American Music Awards. Tina replied, "Thank you," and wished Yolie good luck. Yolie replied, "What's luck got to do, got to do with it?"



**BROKEN HOME, BROKEN BONE:** Speaking of poetic justice (as we do elsewhere on this spread) . . . Just the other night at Club Lingerie, Mike Doman, lead singer of New Orleans-based Broken Homes, impulsively leapt off the stage (as lead singers are often wont to do), and . . . you can guess the rest. Among those comforting the injured Doman was bar-hopper David Lee Roth, who, you may recall, broke his foot awhile back while attempting a similar move. Get him to sign your cast, Mike.

**BETTY BOOP BEAT IT:** Betty Boop & the Beat are now conducting auditions for a new female lead singer. Minimal requirements are a great vocal ability and a striking modern look. The group is currently in the midst of recording their new four-song EP. Applicants can call (818) 760-3209, or send tape, picture, and bio to: Betty Boop & the Beat, P.O. Box 241989, L.A., CA 90024.

**WE'RE GONNA BANG FOREVER:** L.A. band Rough Cutt, whose WB LP has just been released, will get some timely exposure when they appear on the syndicated series *Fame* (on the 18th or the 24th; check local listings). Y'see, *Fame* stars Carlo Imperato and Billy Hufsey are dreaming about being rock stars, and (slow fade) . . . POOF, they are! And here's where Rough Cutt comes into the picture. Clever, eh? In this photo taken during the shooting, the Cutters rave up with the bewigged and tattooed Imperato and Hufsey (wearing matching guitar straps) before they wake up and become plain ol' *Fame* stars again. Oh, well, they can dream, can't they?

**AMPING HAWAIIAN METAL:** Chet Thompson, former lead guitarist of Romeo, has received an endorsement from Laney amplifiers, who also endorse RAFT and Black Sabbath.

**A MISSING KIOS BENEFIT** takes place this very night (Valentine's Day) at the Roxy. Spearheaded by onetime "Hutch" David Soul (or was he "Star-sky?") and rock artist Devin Payne (pictured), the concert will feature these two and a raft of TV and music notables, including Judd Hirsch, Blow Up, Ned Beatty, the Michael McMahan Band, Susan Clark, and Alex Karras, all on behalf of Child Fund. Tickets available at the Roxy box office.

**ROCKCRIT TERMINOLOGY DEPT.:** You may not realize that a number of terms we throw around as a matter of course were invented by rock critics—the words "heavy" and "metal," to cite a significant example, were first joined by the late great Lester Bangs in a (Stooges?) review. The best rockcrit hybrid we've come across of late is "guitarchitect," which was conjured up by the ever-articulate David Fricke in his *RS* review of *Rattlesnakes* by Lloyd Cole & the Commotions (but in reference to Johnny Marr of the Smiths).

**REC ROOM MOVIE BUFFS** will be able to view the Alan Freed-produced Fifties rock film, *Go, Johnny Go*, when it's released in VHS and Beta by Music Media sometime in March. Here we see the flick's principals (from left): Chuck Berry, Sandy Stewart, Freed, and Jimmy ("Just a Dream") Clanton.

**SORRY BEAV! SORRY, WHALLEY:** In our furious rush to deadline last ish, we mistakenly claimed that David Walley's name has been mentioned in regard to currently open A&R positions around town. Wrong. David Walley was a rock writer back in the early Seventies, and we don't know what he's doing now. Tom Whalley, however, is currently an A&R guy at WB, and he, not David, is the guy we were referring to.

**SOUTH BAY ROCK TRIVIA TIME:** What popular fast-food item does Minute-man bassist Mike Watt (pictured) metaphorically mention during the course of an autobiographical number on the band's recent two-record extravaganza, *Double Nickels on the Dime*? First reader to come

through with the correct answer gets one free (the food item, not the record), courtesy Local Notes. Such a deal!

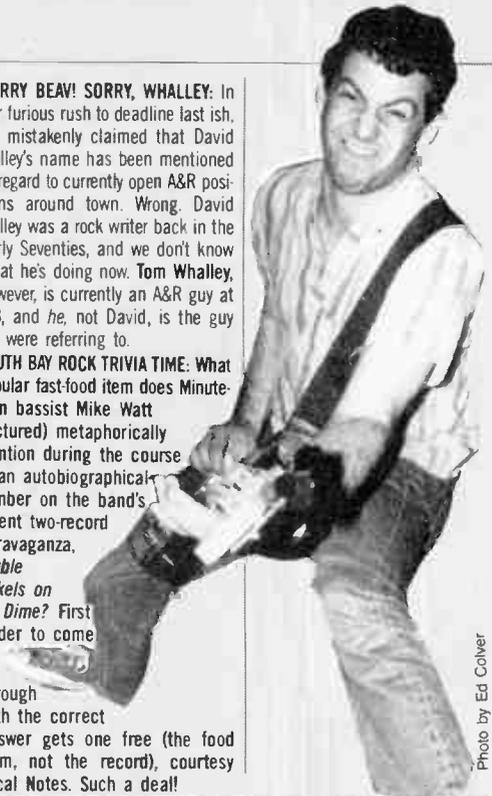


Photo by Ed Colver



Photo by Sherry Rayn Barnett

**SHDWBIZ KIOS:** Wanna work in the entertainment industry? Michael Levine Public Relations has an internship program available to dedicated students interested in a future career at entertainment p.r. Contact Max Green at M.L.P.R., 9123 Sunset Boulevard, Los Angeles, CA 90069, (213) 276-6400.

**CAMELOT ON LA CIENEGA:** Van Dyke Parks and Ry Cooder got together with drummer Jim Keltner and bassist Jorge Calderon to back up legendary calypso singer Sir Lancelot (82) at McCabe's recently. The show also featured percussionist Miguel Cruz and steel drum wizards Robert Greenidge and Michael Gould. For Sir Lancelot, who has lived quietly on La Cienega Boulevard for a number of years, the show ended a twelve-year hiatus. Welcome back, oldtimer.

**ARE THEY EXPERIENCED?** Producers Elliot Geisinger (*The Amityville Horror*) and Joe Allegro have joined forces with Don Kirshner to produce a film inspired by Jimi Hendrix, tentatively titled *Electric God*. The role of Hendrix will be played by left-handed guitarist Jack Hammer. Good luck guys.

**SUBMISSIONS TO LOCAL NOTES** should be written and addressed to Local Notes Editor. DO NOT PHONE IN REQUESTS.

Contributors to *Local Notes* this issue include Sae Gold and Billy Cioffi. Thanks. And hi, Mom.



Photo courtesy of Music Media



Photo by Sherry Rayn Barnett

**HEY, WILD BILL, WAIT FOR ME!** While signing *MC* audio Editor Jeff Janing (headband, grimace) to write songs for the "pop media" film *Born of Darkness*, producer William Conroy (holding weapon) reasoned, "We want to put Jeff on the charts with a bullet!" Uncommitted bystanders include (from left) John Albo (writer/director), James Bird, and lawyer Kent Klavens (who'd do well to caution his client about spouting impulsive one-liners).

**CYNICAL? YOU BETCHA:** David Kahne, staff producer at Columbia and an accomplished musician/arranger, has a chart in his office depicting the commercial continuum of pop music. It goes like this: "Esoteric. . . Subtle. . . Gross. . . Hitbound." He mentioned this at a recent session of *MC* exec editor Mike Delan's Music Career Breakthrough Series (which also featured guest panekists Mike Gormley, Stu Yahm, and yours truly). Kahne may well have the best deadpan delivery in the biz these days.

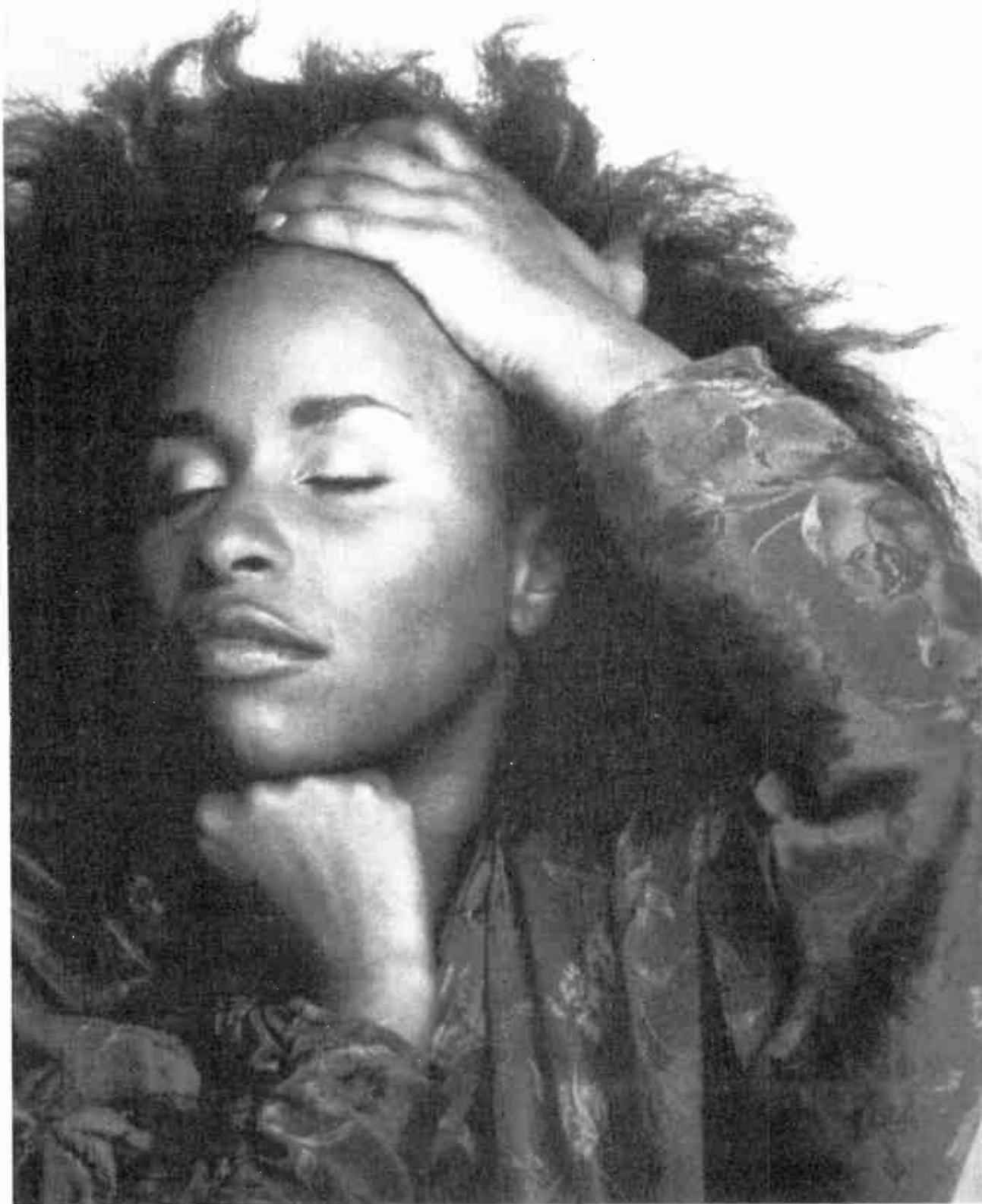


Photo by Waring Abbott

# **CHAKA KHAN**

*The Ups & Downs of Life at the Top*

by David Nathan

**C**haka Khan's music is *everywhere* these days. That majestic voice swoops and soars around you on the dance floors and on the airwaves across the nation and beyond (Ms. Khan hit the Number-One spot in England recently)—it truly is her time. Chaka's been with Warner Bros. Records for a few years, and, although she's had some hits ("I'm Every Woman," "Clouds," and "Whatcha Gonna Do For Me"), the last couple of albums haven't yielded any major hits. But 1984 was a different story: Last year Chaka started hitting home runs, and she shows no sign of slowing down in '85. It's no surprise, given the way black performers are experiencing wider acceptance by pop and rock audiences, with the likes of Tina Turner, Ray Parker Jr., and, of course, Prince, tearing up the charts. But Chaka's no newcomer to the winner's circle: She had a run of hits as lead singer with Rufus throughout the Seventies ("Tell Me Something Good," "Stop On By," and "Sweet Thing," among others). You might say she's experienced the ups and downs of life at the top.

"To hell and back in a limousine!" is the way she laughingly describes how her life has been through the years when we met for an interview on a bright winter day in L.A. These days, Chaka's smile is prettier than ever—she looks radiant. We talk about the change in her demeanor through the past few years, and agree that the best word to describe her current state is "centered." Chaka has a theory about that: "I think life's divided into two parts—one where you get to really learn what life's all about, and the other where you get to *live* it, choosing what you want. I just got tired of being kicked around, learning about life, and, believe me, I've lived it! About two-and-a-half years ago, I decided it was time for me to make some changes, to eliminate some things from life which really weren't helping me any.

"In 1982, I moved from Los Angeles to New York City, and I think what you notice in me has a whole lot to do with the fact that I now live in Manhattan," she contends. "I love it. I'm happier there than I've been in ten years. I think it's because with all the activity that's going on in the city, I'm stimulated. It's like a good kick in the

behind, New York, and I need that. I found Los Angeles just too convalescent, too Cindarella-like. In New York, I can walk down the street and no one bothers me. In L.A., they mob me! It seems that New Yorkers just respect my privacy and I appreciate that—so I'm staying there for a while. I just got me a penthouse on the Upper West Side, and I always look forward to coming home to it."

Photo by Peter Cunningham



Lots of sleep and "quality time" with her kids keep Chaka balanced.

Chaka's a mother and she loves her children. "Yeah. I get to spend good, quality time with Milini [a rebellious 10-year-old] and Damien [five]," who, Chaka says, "feels right at home in the Big Apple." She talks about life with the kids and Albie the schoolteacher, the man she lives with. "I lead almost a 'normal' life!" she claims with a grin. "I get up around 7 a.m. and get the kids ready, make them some breakfast. The housekeeper takes Damien to school and Albie takes Milini to her school, and after they're on their way, I go back to bed 'til two in the afternoon! That's usually 'cause I've been out the night be-

fore, checking out a show, rehearsing, maybe, in the studio. Anyway, after the kids get home, we just hang out together for a few hours 'til it's time to eat and they have to go to bed." Perfectly normal—aside from sleeping into the afternoon.

The woman they used to call "the sex goddess of soul" when she was the dynamic lead singer with Rufus, this same woman a homebody? That's the way it is these days for Chaka. Every now and again, she even entertains thoughts about throwing in the towel on her musical career and "going on welfare, maybe working at a department store, something like that." Fortunately, she always comes back to her senses. "I *have* to sing. It's like a neurosis—you have to be a little crazy to want to do all this stuff! Why do I do it? Deep down, 'cause I love people. There are times when I don't want to be around them, and there's a reclusiveness that comes out where I don't want to be bothered and I just want to be by myself. But if you love people, you can't go off and live in some ivory tower—even though I know there are some stars who've done that successfully."

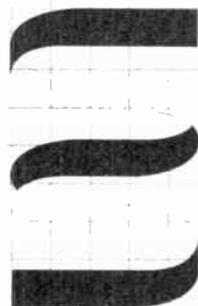
## *Chaka on the rap in "I Feel For You":*

*"I was EMBARRASSED! I asked Arif how he could do that to me."*

So where's this wild woman that has the rapper rappin' about the way she drives him crazy? Chaka laughs: "There are some people who expect me to be in stage clothes when we meet. They don't think I could possibly be philosophical or intellectual." Indeed she can be, as I discover: "I've learned a lot during the years since I went out on my own after leaving Rufus. I had to be self-sufficient and I had to stand back and take stock. There was a certain nakedness which I've had to deal with, and

*Continued on page 14*

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## CHAKA

Continued from page 13

I don't know if I'll ever get over that. But I don't regret anything that's happened since I ventured out on my own. I'm still perfecting what I do and I'm never satisfied—I always feel like there's so much more I can do and that all there is for me to do is keep going up. I don't have some place I want to get to—I just want to keep moving forward and whatever shows up will be fine."

Chaka's been around and she's made an indelible mark in the twelve years she's been in the music business. "But I'm not a household name yet. To get there, I think you have to have the right kind of promotion; it has a lot to do with the way you are presented to the public. Frankly, I don't know if I'll ever have that super mass appeal, because I think I'm more of a cult artist." Well, I say, I'd never have thought that Prince would have become a household name, and look what happened to him! Chaka grins, "Hmm, you're right, and the guy's obscene, too! Although the kind of stuff he sings about the kids just want to hear—you know, incest and all that stuff! I just look at my own kids and what they come out with and it's like they're little grown-up people!" Although Chaka stands a good chance of making it to the Real Big Time, she isn't sure she *wants* that kind of fame. "That's a lot of responsibility and I know I'd have to forfeit something if I did reach that level of success. And I'm not sure I want that."

It may already be too late. With "I Feel For You" (written and previously recorded by Prince), now her biggest hit as a solo performer, Chaka's audience has definitely expanded. "I think it's great that some of the black performers are really making it on a mass level. I used to be bitter about all the stuff, where I was seen as another R&B artist, and my music got exposed just to black audiences on the radio. I hope we are coming to a time when all those categorizations are finally going to be done away with. The color of a person's skin shouldn't determine where their music gets played."

These days, you'll catch all kinds of people at Chaka Khan's shows, "black and white, young and old." Nowhere could you

see that as strongly as in her beloved New York, where Chaka funk'd away to a full Radio City Music Hall last October with 6,000 people jamming the place to the rafters. "It was great, I've got to say. I didn't think so at the time. . . . I felt kinda detached from the audience because that place is so big. . . but it seemed like people had a good time." A member of Chaka's management office interjects that she is being modest about the whole thing: "Those folks went crazy," he says. "You couldn't get a ticket anywhere and people were trying to get through the back stage door to see the show—it was amazing."

Although last year's *Chaka* album did well, and "Ain't Nobody" (her swansong with Rufus) gave her a Top-Ten international hit, Chaka's hotter than ever now. "It's simple. Warner Brothers, my record company, had left my producer Arif Mardin and me alone when it came to working in the studio. We'd "Michelangelo" ourselves out—just coming up with stuff

---

*Of her move from L.A. to New York, Chaka says, "I love it. I found Los Angeles just too convalescent, too Cinderella-like."*

---

that we liked, like the jazz stuff we did—and not thinking too much about the kids that wanted some music to dance to. Well, the company said it's time to come up with an album that's real commercial, and I hadn't had a bit hit in a while, so we agreed."

The hits are jumping off this album, and just maybe it's because for this venture, Arif and Chaka used no less than *eight* producers, including Mardin's son, Joe, who made his debut in the role. "Each producer brought in songs and Arif went through them. The recording took less time than usual, because the whole thing

was mapped out for me when I got in the studio. It almost felt like I wasn't working hard! I liked all the songs and I was pleased with the end result." She has her own favorites: "Caught in the Act," "This Is My Night," and "Eye to Eye."

And the song that's had folks boppin' and droppin' on both sides of the Atlantic? "Well, I'm the one who chose 'I Feel For You.' But it was Arif's idea to put that snatch of Stevie in there and to add the rap with Grandmaster Melle Mel." Chaka met the Grandmaster, but not before he added his part to the song, and just as well. "I was EMBARRASSED! I first heard it, I said, 'Oh my God!' and I turned to Arif and asked him how he could do that to me!" Now when she performs the song onstage Chaka has either her brother, bassist Mark Stevens, or keyboard player Michael Duff do the honors. "I just have fun with it when we perform. We do a little skit where I'm sitting at a table and the guy is supposed to be rapping with me in a club and I'm just sitting there with my nose in the air and saying "Oh, please," like forget it. Then I get up and start singing to him—so we have a good time."

A good time can be expected by audiences in the States and in the U.K. now that Chaka has hit the road for a few months. She handles the rigors of singing her heart and lungs out night after night simply: "I make sure I get eight hours sleep, no matter what's happening around me." Show business, she agrees, is a risky business: "It's anchorless, it's crazy, and, honey, if you don't say when you are going to stop working, they'll work you to DEATH! I figured that out quite a while ago and that's why I'm working less, although right now working less is ending up as working more!"

Is she complaining? "Well. . ." she smiles, with a hint of mischief flashing in her eyes. We bid each other a fond farewell and both agree that it's been a pleasure. "Chaka Khan, Chaka Khan, let me rock you, Chaka Khan. . ." It's great to see the lady moving forward in her career and gaining the kind of recognition that's her due. Reflecting on the changes in Chaka over the last few years, it becomes clear that, in the words of one of the songs on that treasured new album, she is clearly stronger than before. ■

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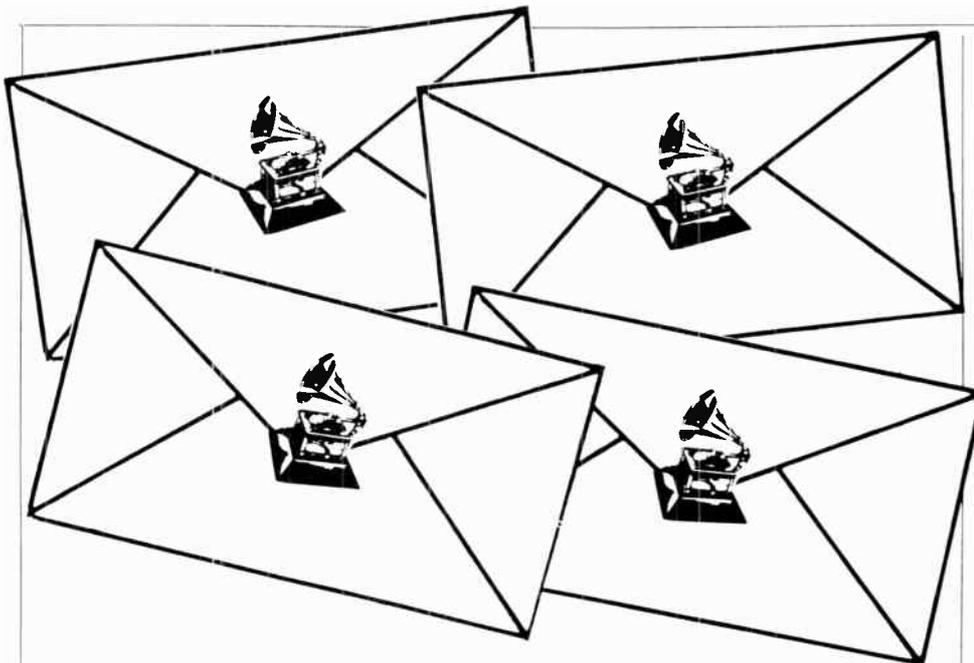


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## KEEPING SCORE ON THE GRAMMIES

by Bud Scoppa

In 1984, more than ever before, commercial success and critical acclaim were aligned, and the nominations for the 27th Annual Grammy Awards reflect this new reality. Springsteen, Prince, Tina Turner, and Cyndi Lauper, to cite the prime examples, are already big winners on the charts and in the media, no matter how the Grammys turn out. It's likely that these gifted pop artists will get what they clearly deserve on the night of February 26.

Although the nominations in the ballyhooed categories are on-target for the most part, there are some notable exceptions. Nominees for Best New Artist, Best Video, and Best Video Album are particularly disappointing in general, while specific nominees in numerous categories seem to be present more for past accomplishments than for current quality work. Beyond that, we'll have to suffer through another year of John Denver, whose presence as host of the Grammys is about as wrongheaded as was his singing of "Rocky Mountain High" in Sarajevo, Yugoslavia, during the '84 Winter Olympics. NARAS needs to retool in the hosting area

—how 'bout David Bowie, or Smokey Robinson and Aretha Franklin, or Hall & Oates, for that matter?

When the smoke clears and the party's over, we hope that some of the following artists will have new Grammys sitting beside them on their limousine seats:

**Record of the Year:**  
"Dancing in the Dark"  
Bruce Springsteen

**Album of the Year:**  
*Purple Rain*  
Prince and the Revolution

**Song of the Year:**  
"Time After Time"  
Cyndi Lauper

**Best New Artist:**  
Cyndi Lauper

**Best Pop Vocal Performance, Female:**  
"What's Love Got To Do With It"  
Tina Turner

**Best Pop Vocal Performance, Male:**  
"Against All Odds (Take a Look at Me Now)"  
Phil Collins

**Best Pop Performance by a Duo or Group with Vocal:**

"Drive"

The Cars

**Best Pop Instrumental Performance:**

*The Natural*

Randy Newman

**Best Rock Vocal Performance, Female:**

Better Be Good to Me

Tina Turner

**Best Rock Vocal Performance, Male:**

"Dancing in the Dark"

Bruce Springsteen

**Best Rock Performance by a Duo or Group with Vocal:**

*Purple Rain*

Prince and the Revolution

**Best R&B Vocal Performance, Female:**

"Let's Stay Together"

Tina Turner

**Best R&B Vocal Performance, Male:**

"Caribbean Queen (No More Love on the Run)"

Billy Ocean

**Best R&B Performance by a Duo or Group with Vocal:**

"Dancing in the Sheets"

Shalamar

**Best Reggae Recording:**

*Anthem*

Black Uhuru

**Best Jazz Instrumental Performance, Soloist:**

*Hot House Flowers*

Wynton Marsalis

**Best Video Album:**

*Heartbeat City*

The Cars

**Best Album Package:**

*Every Man Has a Woman* (Yoko Ono song compilation)

Bill Levy, Art Director

**Best Historical Album:**

*A Golden Celebration* (Elvis Presley)

Gregg Geller, Joan Deary, producers

**Producer of the Year (Non-Classical)**

Robert John "Mutt" Lange & the Cars

Turn the page for more on the Grammys.

Lley Mann

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# NARASisms: Gabbing With the Guys Who Give the Grammys

by Ben Brooks

**R**eady or not, it's time for the record industry's annual debutante ball. Like it or not, the Grammy Awards reveal for all the world to see just what the music business is all about. On the night of February 26, people everywhere will get a concentrated glimpse of the glamour, glitter, and gloss that makes the music industry tick. And for many popular artists, songwriters, and performers, it will be *their* night—a time of sheer excitement and drama.

Yet, apparently, there are those who feel alienated and ignored by their industry's backslapping banquet. They feel uninvolved, excluded, and consequently apathetic about the whole affair. "Inside the pop music culture, there is a strong anti-establishment bent," says National Academy of Recording Arts and Sciences President Michael Melvojn. "Unless they understand fully that the Academy isn't some ivory tower institution that looks down on music, but merely the conglomerate opinion of the artists themselves, they tend to be aloof."

As president of NARAS, the organization that started the Grammy Awards and selects the categories and winners each year, Melvojn has been on a campaign to enlist NARAS members. "One of the hallmarks of my presidency has been an aggressive effort to make sure that people who are creative and hands-on in the recording business are aware of their eligibility to join NARAS," he says.

When it comes to NARAS and the Grammys, many people who are qualified to be voting members don't even *know* it. To be an active voting member, one has to have had hands-on experience as a musician, singer, songwriter/composer, conductor, record producer, recording engineer, arranger, spoken word/children's/comedy records participant, or album jacket art director/illustrator/photographer/album notes writer. These talents



NARAS President Mike Melvojn joins Grammy-winning artists Kim Carnes and Herbie Hancock in announcing nominees.

Photo courtesy of William R. Eastbrook Photography

have to have been utilized in single records and albums that have been released and distributed.

"There are many people out there who are qualified but who don't pursue membership," concurs Ron Kramer, local NARAS chapter president. Like Melvojn, Kramer is anxious to spread the word about the accessibility of NARAS. "We're not the Hare Krishnas, but we're constantly trying to let people know what we're all about," he says.

NARAS is a non-profit business league composed of approximately 5000 active members. Formed in 1957, NARAS is known not only for its Grammy Awards, but also for other endeavors such as scholarships, cultural and educational activities, and a Hall of Fame. There is a paid staff in each of the chapter cities, including an executive director and an assistant, with an executive director and moderate-sized staff at the national headquarters. The national executive director reports to the national board of trustees. The local executive directors report to the local boards of governors and the local boards of governors are elected by the membership. The national trustees are elected by the boards of governors and the national president is elected by the national trustees. The na-

tional trustees meet every year in May for —among other things—the fine-tuning of the awards categories and procedures and occasionally adding and/or dropping or renaming a category. This year, there are new award categories in reggae, classical, and video.

Nominations for the Grammys are picked by the membership except in certain technical categories where general membership expertise may not be sufficient or qualified. There are craft-nominating committees for this purpose in each of the chapter cities, including New York, Chicago, Atlanta, Memphis, Nashville, San Francisco, and Los Angeles. Finally, there is a national screening committee that not only includes expert members of the Academy but expert non-members from record companies and trade and consumer press.

According to Melvojn, entries for the Grammys are made by every record company from the "smallest Mom & Pop [label] to the giant conglomerates," and by all members of the Academy. "There have been some notorious screw-ups where artists assumed that the record company entered their record and vice versa," he says. "Or the record company entered a

*Continued on page 18*

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# GRAMMIES & GOLDFISH: The Wrong Man Goes to a NARAS Listening Session

by Michael Fremer

**'N**o shrimps," I muttered to myself. "That's a bad sign at a record-biz party." I was at the NARAS (National Academy of Recording Arts and Sciences) Grammy Award nominees' listening party at A&M Studios and there were no shrimps. Just popcorn, Pepperidge Farm "goldfish," tortilla chips, and some cookies. White jug wine was available for a buck. An event strictly for NARAS members too poor to buy records, so they had to come *here* to listen, so why waste shrimps on them? This would be a plebian affair, to be sure. So I maintained a low threshold of excitement as I toured the various studios and mixing rooms where one could audition the nominees' music.

The big room had the "refreshments" and the nominated music in the pop categories. A woman explained that there were so many nominees, there wasn't time to play whole songs, so they'd be skipping around. A few minutes of that is about as pleasant as having your air supply cut off, so I left to visit the "classical" studio, which was empty except for the hosts. I groused about my distaste for the current state of digital recording. They agreed, but said that *Bach's Unaccompanied Cello Suites* performed by Korean cellist Yo Yo Ma (not to be confused with the distinguished black cellist, Yo Ma Ma), nominated for "Best Classical Performance—Instrumental Soloist or Soloists" was quite a fine-sounding digital recording. They played it for me and they were right!

By the time I left, 20 minutes later, maybe two or three people had visited the room, briefly. The vast majority of attendees probably check off winners in the classical categories like I vote for judges and school board members: If the name sounds good, vote for it! Except for the most popular music categories, it's safe to say the majority of NARAS members are probably voting blindly.

Some say singers and musicians have an oral fixation, but it's probably a coincidence that there are 69 Grammy Awards given out. That's a lot of categories all right, but there are a number of different kinds of music out there—too bad so much of it is totally misrepresented. The same names appear over and over again. Some people are there out of habit, like Stevie Wonder, whose one syrupy song, "I Just Called to Say I Love You" garnered him *four* nominations. Ridiculous! Some of the categories are so specifically exclusive or inclusive, it's comedic. "Best Classical Record Recorded on a Tuesday" isn't a real category, but it's a possibility.

In an attempt to fulfill my obligation to this magazine, I hurried back to the main room. I dined on some goldfish and did some schmoozing while they continued to play segments of nominated songs. It was hard to hear it over all the other schmoozers.

I ran into my publicity contact from NARAS who gave me some coupons good for a few free drinks (being an important journalist has its advantages). Sipping my wine, I eyed the crowd. More like a P.T.A. meeting than a flashy music crowd, I thought, and, of course, NARAS members are not "biz" executives, the publicist explained to me. In fact, the gist of the eligibility is that you write, perform, or produce music.

I looked for celebrities in the crowd. There were none. I hooked up with Janet Van Ham, the photographer assigned to the story, just in time for her to snap me with soon-to-be celeb (Textone) Carla Olson, who was dressed not to be recognized.

The publicist introduced me to Tom Snow, whose song "Let's Hear It for the Boy" is part of the nominated *Footloose* soundtrack. The singer, Deniece Williams, is also up for "Best Pop Vocal Performance, Female." I pulled Snow aside and asked him about the significance of the

Grammys. "It means recognition by your peers and all the cliches," he replied, without a trace of sarcasm. "Does winning a Grammy mean the same thing to the record business as an Academy Award does to the film business?" I asked. "I don't think so. The film business is much more aggressive in their advertising once somebody's won an Oscar, and they're in a position to advertise it more visibly. I don't think the public is as concerned about whether a pop star has been a Grammy winner or not, it's the music that counts. But you may be lured in to see a film because of an Oscar-winning performance. And, of course, music is free on radio. Films you have to pay for."



The Wrong Man corners celeb Carla Olson and wonders...



Is Andrae Crouch a musician or a fullback?

Snow went on to say that having 69 categories does not diminish the significance of winning a Grammy. "If you win your category, you've done a damn good job and should feel great," he said.

Back in the big room, they were playing Huey Lewis & the News' "Heart of Rock and Roll," just in case a NARAS member was among the three people nationwide who hadn't heard it yet.

Continued on page 19



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# GRAMMY COUNTING: A semi-fictional look behind the seams....

by Tom Sturges

I got this job by lying on my resume. I used to feel guilty about that sort of thing, but I am now a firm believer in creating whatever experiences are required to get the job. For a while I had five different resumes floating around, one no more similar to another than the name and some common references. *Some*, mind you. Would anyone *really* call Edwin Moses to find out if I could type 50 wpm? I don't think so, either.

At any rate, I told the personnel office at Grubman, Schindler, Letofsky & O'Flannigan that I was the guy who had counted the ballots for Academy Awards 46 through 50. They figured I was a natural to fill the then-available post of ballot counter for the 1985 Grammys. I read *Catch-22*—I know how the system works.

A couple of interviews here and there, a little additional fabrication where necessary. . .and here I am, locked in a small-but-well-appointed office in Century City with a perfectly marvelous view of the golf course and the sunset and a prim matron who fetches my coffee every hour or so. She has three kids older than I am, but thinks I might like to meet her daughter. If she only knew about the resume. . .

The powers that be at GSL&OF run—despite what my being hired would indicate—a pretty tight ship. They are paid to make sure the voting is fair and honest, regardless of the character of those counting the ballots. There are three stages; I represent *Stage #1*. I count all the ballots that arrive by February 1. A woman I will never meet counts every ballot that comes in between February 1 and the beginning of the first and only day of *Stage #3*. She is *Stage #2*. Messers Schindler & O'Flannigan take care of everything that comes in on the final day and total it all up (*Stage #3*). The trick, at least as I see it, is to try to keep the salaried employees from get-



ting a true read on what's going on so we can't leak it to the press, etc. etc.

I signed a statement saying I wouldn't leak anything to the press, but I'm a pathological liar, so what do they expect?

But the point of all this is a ballot I counted the day before yesterday. Direct, to the point, to knock the frost from a hoary cliché: a "cinch." Whoever it was only voted in three categories, and none of their choices gave me cause to wonder who let them into NARAS.

**Record of the Year—Cyndi Lauper**

"Girls Just Want To Have Fun"

**Album of the Year—Prince**

*Purple Rain* soundtrack

**Song of the Year—Lyle / Britten**

"What's Love Got to Do With It?"

But there was more. . .on the back of the ballot. They had scrawled what I must assume was their acceptance speech. It read like this: *applause / dies down / Did you really like it / pause / thank mom / dad / say something / fun-ny / smile / thank label / pause / admire award / pause / smile / look around / laugh / pause / leave*

Meanwhile, the sun is setting beautifully into the Pacific again. This is my last day.

I interviewed at a television station this morning. Told them I had written Reagan's acceptance speech for the '84 Republican nomination. They asked how I would feel being their new editorial director.

*Smile/look around/laugh/pause/leave*

*I accepted the job*

*Life goes on. ■*

## NARASisms

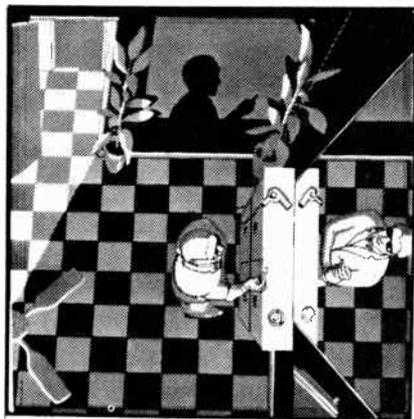
Continued from page 16

record in a category the artist didn't like or entered the wrong song." Though it would appear to be obvious, it is not always easy to enter a record in the proper category, and today it's more difficult than ever.

"There are lots of questions to be dealt with," adds Kramer. "Is it a rock & roll record? Is it a rock & roll song? Is it an R&B record or performance? What are the Pointer Sisters? They're black—but are they R&B? Is Chaka Khan R&B? And sometimes great records get overlooked. If a tree falls in a forest and there's no one around to hear it, it doesn't make a sound. There are obscure records that may be wonderful and they can be submitted. But, unfortunately, sometimes they're not. Human nature is such that more popular records tend to be the ones people are familiar with and submit. What we listen to permeates our emotions not only on a creative level, but also on a commercial level. In this industry we can't avoid commercialism when it comes to subjective evaluation."

Two familiar criticisms heard by Melvoin and Kramer concern the age of the NARAS membership and the organization's supposed insensitivity to rock music. "My experience has been that the people who have been in [NARAS] for a long time are like kids in their musical attitudes," says Melvoin. "They're people who are interested in the newest and most experimental music, and the current popular movements and trends. As far as complaints about rock [needing to be] represented more, I suggest that those people who aren't happy should join NARAS and vote! The organization is very accessible."

In recent years, the Grammy Awards have been rivaled by a new awards show, the American Music Awards. This year's AMA's included appearances by Prince, Cyndi Lauper, Lionel Richie, and other biggies—a lineup that the Grammy-night organizers are hard pressed to equal. "The American Music Awards is not a pure award," asserts Melvoin. "It's a popularity contest based on record sales. There's no question in my mind that they fancy themselves as a competitor, but we don't. I think the AMA's must whet people's appetites in



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anticipation of what the artists themselves think about it—which is revealed in the Grammy Awards. The AMA's are a good opening act."

Given the fact that the AMA's are a popularity contest judged by record sales, and the Grammys are judged by members of the record industry strictly on the merits of excellence and creativity, it stands to reason that the Grammys should be a more meaningful and relevant event to those of us in the industry. And that's why Melvoyn and Kramer are so adamant in their crusade to encourage those qualified to join NARAS. "We're trying to increase and enhance the image of our organization, and the music business at large, as an industry of quality and a provider of an emotional product that gets a lot of people through the day," concludes Kramer. "Without the music and those who supply it, this would be a pretty dull world." ■

## WRONG MAN

Continued from page 17

There was a buzz in the crowd. "Someone" had arrived. A large black man wearing a leather beanie entered the room. It was Andrae Crouch—a familiar name, but he could have been a fullback as easily as a musician, such was my ignorance.

I sauntered over to the video room. Billy Joel was "Live From Long Island," so I quickly sauntered out again back to the main room, where Jeffrey Osborne was about to appear. Janet the photog tells me

that some large manager-type woman had threatened her for trying to take some pictures of Osborne. The publicist had assured us we could take all the pictures of Jeffrey Osborne we wanted. I made an editorial decision: We didn't want any pictures of Jeffrey Osborne.

There was a drawing for two tickets to the Grammy Awards. Legendary producer Bones Howe won them. He could afford to buy them more easily than a lot of other people there, but it's that kind of time, I guess.

After the drawing, the crowd thinned considerably. I wandered off to a room marked "Latin, Ethnic and Raggae" [sic]. The engineer said a Placido Domingo song had cleared the room.

Raggae music indeed! Obviously I'm "ragging" a bit here on NARAS, and this "listening party." But really, looking at the predictable mundane nominees and the glaring omissions, it's obvious that this is more a sales-recognition award than one based on artistic merit. Yet, despite heavy metal's huge sales impact in 1984, there is not one metal song or group nominated. Don't get me wrong, if I've heard one "Hey Baby, I Got a Dick" metal anthem, I've heard—and hated—them all. But when dreck like Frankie Goes to Hollywood (The Village People Go to Liverpool) and Corey Hart are nominated for "Best New Artist" and Pia Zadoa and Wendy O. Williams are in the running for *anything* (and they are), and not one metal act is, something is wrong! The closest it gets is

Van Halen's Who-like "Jump" which, although a great song, is hardly metal.

This situation isn't new. Back in the Seventies, what's now "mainstream" rock was treated much like metal is now. Despite its being the economic backbone of the business, you'd be hard-pressed to find legitimate rock & roll rewarded at the Grammys back then. And if an innovative or hard-rock band with an attitude would be allowed to perform at the awards ceremony, the glitzy host and hostess would come back afterward and act like parents watching their adolescent rebelling—even though the rock & rollers were probably the same age as the hosts.

There are some bright spots among the nominees this year, though. Tina Turner's comeback is reflected in six nominations; and a few years ago, I doubt that an album like Prince's *Purple Rain* would be nominated for "Album of the Year," even if it had sold 20-million copies instead of just ten.

On the other hand, there's still Lionel Hampton's nominator for "Best Rock Instrumental Performance" (!) and there's the dismal "Best Rock Vocal Performance" lineup: Bowie, Springsteen, Mellencamp, Idol, and Elton John. *Boring!*

Well, the party's over, so I leave, thinking the editor has sent the wrong guy to cover this one. As I'm getting in my car, Jeffrey Osborne, like a politician looking for a vote, unctuously waves goodbye to me. He's got the wrong guy, too—I'm not a NARAS member. ■

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# GREGG WRIGHT:

## *Little-Known Guitarist Scores a Major "Victory"*

by Randal A. Case

**T**hirty-year-old guitarist Gregg Wright has an encouraging story for struggling musicians. Determined to make it in music, Wright has faced some lean times, like a year-and-a-half ago, when he was reduced to living out of his van. But if there's a moral to his experience, it's to hang in there: The left-handed guitar player just finished backing the Jacksons on their massive Victory tour.

Wright grew up in Washington, D.C., spent five years gigging in the South, and settled in Southern California in 1980. While he's enjoyed some great professional moments—he was voted best guitarist in the 1979 Louisiana Music Poll and played the New Orleans Jazz Festival the same year—he's basically spent the last ten years "doing the whole starving-artist thing."

Part of that "starving-artist" experience included playing local clubs—the Central, the Troubadour, Sasch, et al.—and boxing records for JEM, which fired him just prior to his Victory audition. Then, before you could say "Success Story," Gregg Wright became a part of the biggest rock tour in U.S. history (Jacksonmania produced an estimated 2.7 million ticket sales in 17 American and three Canadian cities.

MC recently met up with the Hendrix-influenced guitarist at a coffee shop in Encino. Wright, tour-weary and suffering from a cold, spoke, among other things, about his audition for the Jacksons, audiences in L.A., and what it was like nearing 30 years of age before getting his big break.

**MC:** How'd you connect with the Jacksons?

**GW:** I've known the brothers for about three years. I was playing with a band at Madame Wong's in Chinatown and Randy and Marlon and Jackie came in...we got into a conversation and Randy gave me his number and we just kept in touch...

When they were looking at a list of guitar players, they said, "Let's give Gregg Wright a call." But I mean, when it came down to the audition I had to come across, friend or no friend.

**MC:** Tell me about the audition. Did they look at a lot of players?

**GW:** Tito told me they auditioned 20. It was at this place in North Hollywood called Leeds. I went prepared. I learned everything from *Thriller* and back two or three albums; they didn't ask me to do that.

Sugarfoot [aka Jonathan Moffett, drummer on the Victory tour] was sitting on his drums and maybe Randy might play a bass line on his keyboards and then you just had to go for it. In my case, it was "Beat It" which got me the job. That's from

the same school of guitar I'm from—the wall of Marshalls, screaming Stratocaster school. Anyway, I had three auditions and each time the list [of guitar players] got smaller.

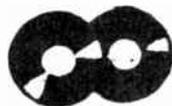
**MC:** I heard that they passed on a guitarist they'd used for a lot of studio work, which is interesting. Sometimes the qualities that make for a good studio player don't always make for an exciting live player.

**GW:** In some instances, yeah, that's true. But there're guys who can do both. [Eddie] Van Halen is great in the studio and great live. I think I can do both. It's all how you orient yourself.

**MC:** What was the rehearsal schedule like for the tour?



Wright "Beat It" his own way onstage with Michael Jackson



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GW: We rehearsed for about two-and-a-half months. *Every day*. The first couple of weeks we figured out who's going to play what and checked out arrangements, and the next two months we hit the soundstage in Hollywood—Zoetrope [now Hollywood Center]—and pretty much did the show the way we were going to do it.

**MC: There's been a lot of criticism that the set was rigidly rehearsed; people said it wasn't very spontaneous.**

GW: Well, there ain't a rock band in the world that doesn't have their set pre-worked out. Everything, *everything* in a rock concert is staged, all the way down to your most feeble Holiday Inn bands.

**MC: The others in the band must have been upset by it.**

GW: Naw, nobody cared. What's one guy with a pencil when you've got 2.5-million people who give their thumbs up: That's the *real* press.

**MC: One of the promoters was quoted as saying the Victory tour was the greatest spectacular the country's ever seen.**

GW: I never got into that. When the tour started, I said, "Okay, my thing is the music." The rest of the stuff, the higher-up office stuff, I didn't pay any attention to. As long as I played guitar the best way I could I was happy.

**MC: Did you copy your solos note-for-note off of records?**

GW: Well, the way we did "Beat It" was we did two solos on the song. On the record there's only one, which is Eddie Van

Halen's. So, when I did the first one I'd use the guidelines that were on the record. The second solo going out of the song I was free to interpret any way I wanted to.

It was ironic. . . . You go into Guitar Center and there're 50 kids doing Van Halen, little pull-offs and finger-tappings.

Photo by Janet Van Ham



Gregg (with his Samurai sword) tried calling room service at home.

I'm not taking away from Eddie, 'cause he created it and it's great. But I thought, *Jesus*, I never want to sound like those kids copping all that; I want my own voice. So, here I am, in front of 50,000 people doing finger-taps (*laughs*).

**MC: You told me you tuned your guitar a half-step down on "Beat It." Was that your idea?**

GW: No, but for metallic-sounding rock I would always suggest tuning down a half-step. If you listen to some old Hendrix, the guy was tuned down. I think Van Halen tunes down a half-step, too.

**MC: There must have been some nervous times for you on the tour.**

GW: I kept waiting to freak out. . . . I kept wondering (about our first date)—Am I going to faint? Am I going to get so nervous I'll freak out and run? I kept thinking, *Jesus*, I must be setting myself up for something later; I'll freak out in the hotel room afterward or something. But it never came.

**MC: Wait a few weeks.**

GW: (*Laughs*) Maybe it's a post-symptom, this cold I picked up. I'm exhausted now. After the tour ended I tried calling room service from home. Now, *that's* tired.

But the talent and abilities of [the Jacksons] blew me away. Those guys are a lot more creative, I think, than the public gives them credit for.

**MC: Come on. In front of 50,000 people, you weren't nervous? Not about breaking a string?**

Continued on page 22

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## GREGG WRIGHT

Continued from page 21

GW: [With a grin] I had one string break on me the whole tour. On "Working Day and Night," the guys let me step out in front. They told me, "We've got a spot for you in the show. . . . Right here it's not even the *Victory Tour* anymore, it's the Gregg Wright Show." And they let me jump out front until I got tired of it.

One night I was doing that particular solo and a string broke. Fortunately, it broke when I'd finished a statement. I was going to make another, but it ended on the period of the guitar phrase, so-to-speak.

MC: I've heard you're a little sensitive about being called a Hendrix imitator.

GW: No, because I'm not. I'm out of the Hendrix-Beck-Clapton-Jimmy Page school; I'm a graduate from the same university. If somebody looks at me and says, "He's doing Hendrix," that's stupid. It just happens I'm left-handed, so that might seem more pronounced.

MC: But you are a diehard Hendrix fan.

GW: Definitely. He's a big influence, I don't deny that. I saw [him] at the Baltimore Civic Center in 1970 and I didn't leave the same person; whoever I was is still stuck to that seat.

That guy defined heavy metal. Other guys were playing a rockier form of blues, but he was the first to push it to the extreme. I mean, how else do you get a

twangy instrument like a guitar to sound like a chainsaw?

If you have *Electric Ladyland* at home, listen to "Voodoo Child, Slight Return." That's the first heavy-metal song I've ever heard. I mean, this is 1968 and this guy's got his fucking guitar sounding like a rattlesnake on acid or something.

MC: I know you're interested in doing a solo project. Has the *Victory Tour* given you a new respectability to record companies?

GW: All that stuff doesn't matter to me, because if you depend on the opinions of others you're dead. You're dead because this business thrives on rejection. I don't really care if I have a newfound respect from record companies. If you believe in yourself, the rest'll take care of itself.

MC: At some point, weren't you worried you were a rock & roller turning 30 and the big break hadn't come yet?

GW: I don't mean to come off like an asshole, but I'm really looked up to in the South; I released a successful album there, remember. I always knew I could go play around there if things got tough here. [Wright's first independently released album did well in the South, but didn't make the player one dime. In fact, the first time the guitarist heard a cut from his LP on the radio, he was sleeping on the floor of a warehouse.]

(Chuckles) I'll tell you, man, sometimes I forget I'm 30. Where did anybody get the idea when you're 30 you've got to hang it up? Rock & roll isn't a personal time bomb,

it's the sound and feeling of the soul of an entire generation, and that's a long time.

I can certainly do all the physical things I could do. I mean, on stage with Michael Jackson will tell you if you're physically fit to get out there and perform.

MC: Were you happy with the Jacksons' shows in L.A.?

GW: I'm happy with what the band did, but the crowd was weird. It was the tamest we've played for. I don't know, it was like nobody wanted to move 'cause they were afraid of getting their Pierre Cardin clothes messed up. *Weird*.

MC: What's your view of the music scene locally?

GW: There are good artists in L.A., some great ones that are getting passed over for too many of the wrong reasons, and all the make-believe posers seem to be having all the luck. There're too many copycats. It's like when the Knack thing was happening, suddenly everybody [was] wearing skinny ties and had short hair and tried setting up like *Hard Day's Night*. Now everybody's wearing chains and studs and leather. I mean, come on.

MC: You're obviously going to be an inspiration for a lot of struggling musicians who read this. What's your advice for them?

GW: Stay true to the music. Practice, play and don't pose. Believe in yourself and aspire to take it as far as you can. Avoid the obvious pitfalls, like the "party till you puke" philosophy. And don't give up. That's about all I can tell you." ■

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# Product Profile

## ► New RS325i Three-Way Loudspeaker System From Community

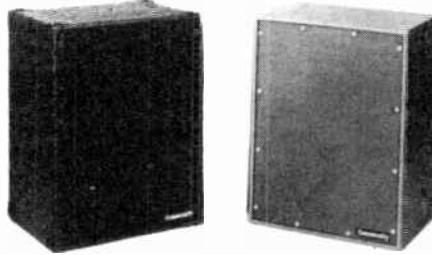
Engineered to deliver high levels of sound pressure and projection from a light-weight and portable cabinet, the new RS325i three-way loudspeaker system from Community is capable of handling 400 watts of continuous program power in an operating range of 60 Hz to 18 kHz.

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For frequencies above 3 kHz, a pair of piezo-electric drivers mounted on a pattern control horn were chosen, while low frequencies are channeled through a 15" driver attached to an exponential coupler with reflex tuning ports on its sidewalls. Like the driver and horn in the M-200, the bass loudspeaker is equipped with a voice coil which is cooled and dampened by magnetically conductive fluid.

To keep from relying upon low-efficiency time-delay crossover networks or complicated electronic delay systems, the RS325i incorporates a one-piece fiberglass faceplate that is the backbone of the unit's coherent wavefront design. By maintaining correct driver positioning and phase

alignment at each crossover point, as well as the precision-molded shape of each of the three elements, this exclusive feature creates optimum alignment that insures the simultaneous arrival of energy transmitted from each driver to the listener's ear.



Enclosed in a rugged plywood cabinet with a textured black finish, stacking corners, and recessed handles, the RS325i comes standard with a black grille. A version without handles and stacking hardware is also available in a medium grey cabinet with a neutral grille. Accessories include an auxiliary woofer (VB990) that boosts low frequency while still maintaining the coherent wavefront design, and a line-level frequency equalizer (320-EQ). For operation without an equalizer, both models are equipped with a midrange pad switch.

The suggest retail price for both the RS325i and the GP version is \$549. From Community Light & Sound, 333 East Fifth St., Chester, PA 19013.

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Now, Mobile Fidelity has introduced a new limited-edition collectors series: *The Rolling Stones*. The collection comes boxed in a special storage container which includes Mobile Fidelity's geo-disc turntable/cartridge alignment kit to optimize your stereo system.

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# Audio/Video Update

## AUDIO

by Jeff Janning

**Ground Control**, Santa Monica, CA: CBS International artist Nina Hagen is in the studio tracking three sides with Adam Kidron, who is both producing and engineering.

**Celebration Recording Inc.**, New York, NY: Studio updating is the prime focus here, as Celebration has added Westlake studio monitors and a Studer 2/4-track half-inch mastering recorder. They have also created a special room for dubbing and editing, with a wide assortment of digital effects.

**New River Studios**, Fort Lauderdale, FL: Word Records artist Dion is in tracking overdubs and mixing his new album. Eric Schilling is engineering and co-producing with Paul Harris and Dion. CBS' Miami Music Machine are working on their new English-language album. Emilio Estefan is producing and Eric Schilling is engineering, with Ted Stein and Teresa Verplanck. Geffen Records artist Ish Ledesma is currently tracking material for a new album with engineer Peter Yanilos. The David Shelly Band is in recording and mixing parts of their new album for Synergy Productions, with producer Alan Blazek, who is splitting engineering chores with Eric Schilling. New equipment updates for the studio include an AMS RMX16 Digital Reverb, a UREI 1176LN, a Gain Brain II, several Kepex II's, and a pair of Schoeps M221B tube microphones. They will also be taking delivery of a Neve Necam 96 automation package to upgrade their system.

**Acrasound Studios**, Los Angeles, CA: Earthshine are finishing mixes on their self-produced album, which is due to be released on the group's own record label of the same name in mid-February. Tony Thijssen and Francois Ellis engineered the tracks.

**Excalibur Recording**, Studio City, CA: Wayfaring Records act Reed & Jackson are completing overdubs on their new, self-produced EP, with Dean Davis at the console.



Philip Bailey and producer/musician Phil Collins work on "Easy Lover" video.

**Brian Elliot Recording**, North Hollywood, CA: Artist Robin Diamondz, whose "Party Animal U" is currently touring the country via the movie bearing the same name, is in with her co-writer and producer Pat Cardoni. Executive producers of the sessions, which turned out this and several other songs, are Kenny Feuerman and Heidi Lukas. David Hine engineered the session. Ms. Diamondz, who will produce her own video to coincide with the song, explained: "Our plan is to produce the first audio/video EP, with 'Party Animal U,' 'Dance Video,' and 'Monkey Man,' which was done with a live chimp."

**Producers Workshop**, Hollywood, CA: Social Fact is in completing an eight-song LP. Mark Eisenstein and band manager Paul Anderson are producing the package for Fun Stuff Records. Tom Peterson (ex-Cheap Trickster) served as production consultant, with engineer Russell Nathan Castillo at the board.

**Fidelity Recording**, North Hollywood, CA: Mike and Brenda Sutton (aka the Suttons) are in tracking four sides, which they plan to label-shop. Joel Soifer is engineering the self-produced project.

**Preferred Sound**, Woodland Hills, CA: Scotti Brothers artist Robert Tepper is current-

ly working on his debut album with producer/engineer Joe Chicarelli. Gary Usher is tracking publishing demos for Merit Music, with David DeVore at the console. Paul Sabu is in producing his new album, which he is engineering. James McNichol and Secret Service are working on several tracks for Management 3.

**Bad Sneakers Recording**, North Hollywood, CA: The Rave-Ups are in tracking demos for their next album on Fun Stuff Records.

**The Complex**, West Los Angeles, CA: The Boys Brigade are in from Canada (where they reside) to track their new album for Anthem Records, distributed by Capitol Records in the U.S. Producers on the project include Verdine White (of Earth, Wind & Fire), Jay Graydon, and *Thicke of the Night* bandleader Tom Canning. Chris Brunt is at the console, with Sharon Rice assisting.

**Juniper Recording**, Burbank, CA: Owner Geoff Levin tells *MC*: "We recently purchased the new MCI/Sony two-track recorder for mastering. The MCI replaces the Otari we've been using. One of the great features about this recorder is the ability to change the head stack. Although it's set up for two-track, the transition to four-track is an extremely simple process."

**Salty Dog Recording**, Van Nuys, CA: Arista's Air Supply is tracking its latest album with producer Peter Collins and engineer Scott Singer. Music Theater Network is mixing concert tapes for Police; Jim Duncan produced the sessions and Brad Aaron is engineering. Capitol Records act Twin Image is tracking a single with producer Victor Flores and engineer David Storrs.



Robin Diamondz is monkeying around at Brian Elliot Recording.

Photo courtesy of Columbia

Photo courtesy of Brian Elliot Recording

## VIDEO

by Iain Blair

**KEEFCO Productions**, whose motto, aptly enough, is "We shoot for the stars," has been doing exactly that. Director Keith Macmillan shot the video for Paul McCartney's hit single, "No More Lonely Nights" from his ill-fated movie, *Give My Regards to Broad Street*. Instead of using mainly movie footage, the pair decided to shoot a lot of new scenes using the rooftops of London as the primary location. Post-production video effects were then completed at London's Ewart Television facility using a video paint box. Macmillan and McCartney have previously collaborated on such successful videos as "Ebony and Ivory" and "Pipes of Peace."

**KEEFCO** also finished a video for "Call to the Heart," the hit single from Camel/MCA artist Guiffria's self-titled debut album. The clip was directed by Joe Clarke and produced by John Weaver, and was shot on location at a restaurant in Westwood and at the A&M soundstage. The film was transferred at the Post Group, and post-production was done at Compact Video.

**Picture Music International (PMI)** is probably the biggest and busiest video production company in the world, and 1985 has already seen a batch of new clips stream from their doors. Director Jim Yukich went to London to shoot "Easy Lover," the hit duet featuring Phil Collins and Phillip Bailey. The clip was lensed by Nick Knowland and produced by Paul Flattery for PMI. Yukich then returned to New York where he shot the new Patty Smythe and Scandal

single, "Hands Tied," on location in Greenwich Village. The performance video was DP'd by Tom Grubbs and produced by T'Boo Dalton.

Obviously not feeling quite busy enough, Yukich also found time to direct the new "2010" video starring Police guitarist Andy Summers. The director first taped Summers' performances with the various instruments required for the song, and then overlaid those sequences with scenes from the film itself. The video also used extensive computer graphics, had Summers suspended from wires, and required the guitarist to age some 50 years. Produced by Paul Flattery, the clip was lensed by Peter McKay.

L.A.'s **Tex & the Horseheads** hosted their own New Year's party on Group W Cable Channel, and featured videos by such popular Big Orange acts as the Red Hot Chili Peppers, Youth Brigade, 45 Grave, and Suicidal Tendencies.

**Action Video** of Hollywood, who recently expanded their post-production facilities, have been busy working on a number of projects, including some commercials for client Sim Sadler of Kurtz & Friends, and Embassy Television's hit comedy, *It's Your Move*.

West L.A.'s **The Complex** has been host to several projects recently, including regulars *Not Necessarily the News*, which is produced by Moffitt-Lee Productions for HBO. Producer Pat Tourk Lee and director/producer John Moffitt taped a series of sequences simultaneously using Stages 1 and 2, which was also used for a recent Texas Instruments spot; and David Copperfield shot some scenes on both stages for his latest network magic special.



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# Reviews

## CONCERTS

### Los Lobos

At the Palace  
Hollywood

Los Lobos' original, eclectic blend of *norteno*, soul, R&B, and rock's bare essentials is classic entertainment onstage as well as on record, as the East L.A. *chicano* rockers proved through a powerful and generous set in the wake of their widely lauded LP, *How Will the Wolf Survive*. David Hidalgo's sweet, soulful vocals and virtuosic musicianship (lead, rhythm, and lap steel guitar, and accordion) were the main focus during the early portion of the set, while Cesar Rojas' guitar and whiskey-graveled singing was the thrust for the remainder. Rojas sang several electrified Mexican folk songs and ballads in his native tongue, sending the crowd into a frenzy (even more so than the more mainstream rock offerings), especially during "Anselma," the 1983 Grammy winner for best folk/ethnic recording.

Although Hidalgo and Rojas fronted the group, the camaraderie among the bandmembers (as well as the audience) was firmly intact. Louis Perez' finely timed percussion with Conrad Lozano's sharp, snappy bass lines kept the rhythm airtight. Saxman Steve Berlin blew both mean and melodic riffs, demonstrating how a versatile musician can work well in the midst of a wide array of musical influences.

One of the most satisfying elements of this band is their undisputed passion for the music they play so unpretentiously. Watching Los Lobos evokes pride, not only because they're a local act, but because they tap into so many cultural roots and create something so easy to embrace.

The last *Chicano* to leave any impression on rock music came from the same part of the world as Los Lobos, nearly three decades ago. It was fitting that the band dedicated "Let's Go" to the Valenzuela family in honor of Ritchie Valens. This affecting moment indicated that after eleven years as a family of artists, Los Lobos are part of living rock history.

—Ronald Coleman

### Chet Baker

At My Place  
Santa Monica

The occasion was the anni-

versary of the birth of Chesney H. Baker, and the execution of each solo excursion seemed to be a glowing, faultless candle on his cake. The evening served to celebrate, too, all contributions down the years by one of the most legendary trumpet artists in the American contemporary music lexicon. Performing with a rhythm section, collaborating on leads, with a tenor saxophone in the front line, Baker did mouth-to-mouthpiece resuscitation in a completely successful attempt to revive the idiomatic warmth of cool jazz. That reference, incidentally, to 1950's California modern sounds should never dissuade today's audience from recognizing his always-compelling improvisation imagination.

Baker executes ballad lines with the same fragile clarity he exhibits on medium-up tempos. But it's his intimate, almost meditative chromatic phrasing that never fails to remind one how much he is the stylistic descendant of either Red Rodney or Miles Davis; Baker also sustains surprising remnants of Fats Navarro note clusters on changes characteristically associated with East Coast hard bop. Don Menza's deep ethereal runs on tenor were fluent complementary angles to each

melodic frame, and Strazzeri's scholarly layers of improvised frosting on the birthday-party piano were admirably defined. Drummer Nick Ceroli always kept the pulse right where it was the most supportive, and bassist DiBartolo straightened all the bottom liens during his solo efforts as well as on the four-trades.

Along with intricately textured versions of bebop evergreens like "Ray's Idea" and "CTA," the catalog of tunes also ranged around familiar Baker-readings of memorial standards like "Blue Room" and "Just Friends." For the latter, Chet turned in three whispery scat choruses, each of which was warm, airy, and as buoyant as an angora whiffle-ball.

Despite legendary status, which makes any jazz history of the California Cool school practically synonymous with his name, you'll not find Chet Baker simply West Coasting. Miles once said that the most important notes to a jazz musician are the notes he leaves out. The silences Baker lays out between bursts of blowing chorus improvisation become like those spaces poets leave between their lines of image-life.

—Michael C. Ford



Los Lobos prepares to work up a cross-cultural sweat.

Photo by Gary Leonard

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# Reviews

## CLUBS

### Trisign

At Wong's West  
West Los Angeles

□ **The Players:** Jody Moreing, lead vocals; Zige Zegarelli, synthesizers, vocals; Scott Frankfurt, percussion, synthesizers, digital drums and sequencers.

□ **Material:** The ultimate outcome is nothing terribly new, but Trisign does an admirable job of combining electronic wizardry with commercial songwriting savvy to produce a sound that is pleasingly slick, danceable, and unmistakably AOR. Their set included stand-out melodic synth-rockers like "In My Imagination" and "Good-night America," as well as weaker numbers like the painfully cliched "Hot Times on the Front Line." A surprisingly different cover of Lennon and McCartney's "Every Little Thing" rounded out the set.

□ **Musicianship:** The members of this trio share the benefits of intensive musical training and years of writing, recording, and performing experience with various L.A. outfits. Their impressive credentials are definitely evident in their performance, which is technically flawless and highly professional. Academics aside, however, such calculated perfection smacks a little too much of predictability, especially when the bulk of their material is obviously tailored with the commercial music market in mind. With such talent at their disposal and Moreing's powerful voice and commanding stage presence to front them, Trisign seem like they could well afford to stray from the beaten path of pop music cliches and still manage to re-emerge with strong, original, commercially viable material.

□ **Performance:** Trisign's stage setup is an overwhelmingly intricate creation. Stacks of synthesizers, sequencers, digital drums, and computer equipment are impressive and, of course, essential to the particular sound that Trisign has decided to identify with. Trisign puts on a tight and lively show, with Moreing's Nancy Wilson-



Trisign: Electronic wizardry and commercial songwriting savvy.

meets-Pat Benatar vocals and high-energy stage maneuvering the focal points. She might want to consider canning the contrived, not to mention distracting, choreography from her performance. It just doesn't help. Zegarelli and Frankfurt look too serious most of the time to make me believe that they're actually enjoying themselves, but with all that STUFF to play with, I guess it wouldn't do to look too casual.

□ **Summary:** Trisign has the talent, professional attitude, technical know-how, and commercial sensibility to do great things. Some creative experimentation and thoughtful revamping of their live approach are just a couple of elements which they should possibly consider as valuable career investments.

—Mari L'Esperance

### So Reveal

At Madame Wong's  
Chinatown

□ **The Players:** Keith Swanson, guitar, vocals; Jay Barnett, lead vocals, guitar; Jack Clayton, bass; George Nelms, drums.

□ **Material:** What they lacked in melody they attempted to make up in riffs and chord changes; in other words, the accompaniments were generally more interesting and musical than the vocal lines they were backing. An example would be their single, "Live This Way," a sort of minor-key Sixties pop song, in which the harmonic

progression was more intriguing than the actual melody. The band picked up the tempo a bit towards the end of their set, and things seemed to gel better. Maybe a more straight-ahead rock sound is better suited for them.

□ **Musicianship:** Like a lot of drummers, Nelms uses a combination of Simmons and, er, normal drums. His Simmons were tuned a little too "techno," causing them to give off that Matel ping rather than that explosive thud. His snare sounded good, though, and he played a solid, even backbeat. The guitars sounded good, with a clear Fender-style ring to them. Swanson played some enjoyable things, and also took a turn at the lead vocals that was quite good. Barnett's vocals, though well intonated, lacked feeling, punch and drive, and simply didn't get the message of the songs home to the listener. Clayton was an average bassist.

□ **Performance:** So Reveal, with their squeaky-clean image and gee-whiz attitude, seemed better suited for a high school dance than a funky Chinatown club. Their show doesn't project to the jaded rock types (like me).

□ **Summary:** The group must concentrate on making their melodies more memorable, their vocals more forceful, and their image more defined, and a bit rougher of an image certainly wouldn't hurt. An audience must be excited, after all.

—Bruce Duff

# Reviews

## CLUBS

### Terry Wollman Band

*At On Broadway  
Santa Monica*

□ **The Players:** Terry Wollman, guitar; Reggie McBride, bass; Alan Axelrod, keyboards; Sinclair Lott, drums; Kirt McGettrick, saxophone; Melanie Jackson, guest vocalist.

□ **Material:** Essentially rooted in the contemporary jazz idiom, the Terry Wollman Band also embraces elements of melodic pop, Caribbean, funk, and dashes of R&B when backing Jackson's vocals. The material offered was fairly routine, at times sounding like a scaled-down version of Spyro Gyra. This fact, coupled with the low-keyed delivery of many compositions, resulted in an average jazz gig with a handful of inspired solos. Wollman's pop-jazz songwriting is accessible, yet too tame to stir a great deal of interest.

□ **Musicianship:** While each artist exhibited specifically polished skills, Reggie McBride's bass guitar blowouts shined brightest. His innovative rhythms spiced up many of the otherwise basic grooves and his solo on "If You Say So" was sizzling. McGettrick's choppy sax solo on "Survive" verged on the hard-bop style of the Fifties. Wollman's flowing, articulate style resembles George Benson's pop phase and some early Pat Metheny work. His solos lacked intensity, preventing striking moments to occur despite his evident talent.

□ **Performance:** The entire set was clean and tight, opening with "Lucky Louie," as Wollman and McGettrick played a sharp guitar/sax harmony. McGettrick's solos were biting during the first few numbers, but as the set wore on they seemed too repetitive and less appealing. On "Reflections," he broke up the pace with a sensuous flute performance in the vein of Bud Shank. Unfortunately, the group limits themselves from



*Terry Wollman: Rooted in the contemporary jazz idiom.*

playing in a more uninhibited fashion, which could be attributed to the pop influence. The most electrifying moment took place during Jackson's guest vocal on "Standing On Shaky Ground." Her powerful pipes brought the place to a boil in this R&B tune about a broken romance. She has a well-defined singing style, much like Angela Bofill, and she works well with the band.

□ **Summary:** Wollman has chosen to take a difficult path by attempting to combine pop and jazz. There are times when he seems to have that formula worked out, yet not often. The talent he and his band possess needs more room to workout and fewer conventions to follow. Their potential for success shouldn't be held back for a homogenized, less creative sound. —Ronald Coleman

### Rave-Ups At Wong's West West Los Angeles

□ **The Players:** Jimmy Prodrasky, vocals, guitar; Terry Wil-

son, lead guitar; Tommy Blatnik, bass; Timothy J, drums.

□ **Material:** A unique blend of country, ska, folk, and rock drive out the tainted lyrics of the band's own cool cowboy. The Rave-Ups' hip sound traverses through what happened in the Sixties, what's happening today, and what's yet to come. Who'd ever think of mod cowboys in a world dominated by Princes and Madonnas? That's exactly what makes the Rave-Ups so new and so appealing. Take for instance their clever ska rendition of the traditional folk song "If I Had a Hammer," or original ballads like "Class Tramp" that twang through the ironic blend of a country sound and the rebellious need to tell a contemporary suburban story. The songs move with the ever-present force of dance and are a tasteful alternative to the mainstream diet.

□ **Musicianship:** Minimalists, their catalog of equipment looks like a garage band's, but don't let it fool you. Prodrasky, a contemporary Gram Parsons, is right on the money both vocally and instrumentally, adding a fullness to the band's guitar-

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## Reviews

### CLUBS

oriented sound. Terry Wilson, whose agile fingers run all over his guitar, delivers ambitious melodic lines with confidence over the band's tightly-knit rhythm section. Playing on an ultra-simplistic drum set (by today's hi-tech standards), Timothy J is the push that keeps up the momentum, while Tommy Blatnik's versatility on bass gives the material a number of forms. I hope that Blatnik explores deeper into his reggae background. The more creative bass-lines prevalent in reggae have a magical effect on traditional American music, and this is where the band so effectively expresses itself.

□ **Performance:** After at least an hour delay into the wee hours beyond midnight, the Rave-Ups managed to keep a healthy-sized crowd bopping throughout their set. Their country sound and appearance somehow felt oddly compatible to a mod crowd of skanksters. Their intention onstage is believable: They have an American message and they share it with a crowd through the familiarity of dance. Attention naturally focuses first on Prodrasky, who has the charisma of a gifted songwriter, but like a good painting, the eye wanders to appreciate the fullness of the entire composition: Wilson's amped-up lead lines, Blatnik's mellow look of enjoyment, and Timothy J's energetic enthusiasm. There's no unnecessary dancing around stage, no flashy looks, just a band blaring out good new music for a crowd that loves to dance.

□ **Summary:** You might think country music is a bygone era. I did, but let me tell you, this band is right in line, if not ahead of its modster peers.

—William Clodfelter

## Zero Stone

At the Troubadour Hollywood

□ **The Players:** Michael James Cha, vocals; Kenny Marsh, guitars; Bart Michael Lewis, bass; Deron Leibow, drums.

□ **Material:** The majority of Zero Stone's material was below standard melodic hard rock. Reminiscent of mid-Seventies heavy rock (bad Led Zeppelin), the seven-song set had no outstanding numbers. Most of the tunes were full of repetitive rhythm section chops and weak, often disjointed grooves and melodies. Their final number, however, "Space Party," held together well, established a groove, had decent solos and upbeat pacing.

□ **Musicianship:** The youthful (all 19 years old) quartet's playing ran the gamut from mediocre and sloppy to great. Zero Stone's greatest overall fault was a lack of unity and cohesiveness. The solos of guitarist Marsh shone in "Space Party," but then were annoyingly droning in "You Left Me Flat." Leibow's drumming often seemed lost and redundant, and his time seemed slow on several numbers, yet on other tunes he was aggressive and steady. While they showed evidence of skill, the band needs to unify musically.

□ **Performance:** Despite their youth, Zero Stone seemed stuck in a 1969-70 time warp. Bellbottoms, beads, and heads bobbing seemed to please the

young audience, but it was usually not hip, just hippie-ish. The performance was not especially riveting, as no one was particularly charismatic, though all four members came across as likable and unpretentious, and Cha's voice was clear and pleasing.

□ **Summary:** These kids need a lot of fine tuning: in image, in material, and in playing together. They simply weren't ready to be reviewed. Practice makes perfect, and Zero Stone showed that they do have spunk and energy on their side, but they need some guidance and updating before they go any further.

—Katherine Turman

## Henry Butler & Milcho Leviev

At the Comeback Inn Venice

□ **The Players:** Milcho Leviev, keyboards; Henry Butler, keyboards.

□ **Material:** Playing originals by Leviev, some jazz standards, and some classical works, both of these musicians are capable of the whole gamut of musical composition and never hesitate to switch back and forth between styles. For example, in the middle of a soaring version of "You Go To My Head," Butler, at his Kurzweil 250 Synthesizer, brought the tempo down and eased into some of Debussy's "Prelude to an Afternoon of a Faun."

□ **Musicianship:** What is there left to say about the prodigious talents of Milcho Leviev? Never-



Zero Stone: Spunk and energy on their side.

# Reviews

## CLUBS

theless, he never fails to amaze, as he goes into more and yet more subtleties. His facility at both the acoustic piano and the Kurzweil (which he was using for the first time) could constitute an entire lifetime of studies for some aspiring keyboard student. Butler, too, has incredible chops, using the keyboard like a running track. With lightning-fast movements, his hands barely seeming to touch down, he has been cited as a latterday Art Tatum, and not without foundation. His inventiveness resembles that of the great jazz master.

□ **Performance:** These two keyboard players complement each other to such an extent that with eyes closed it's almost impossible to tell which is playing what. They traded between the two instruments and never missed a beat. Both of them offered a vocal chorus or two. Butler singing in a sweet gospel-flavored voice, accompanying himself with organ-like chords on the synthesizer; Leviev breaking into a hilarious burst of scat singing, also at the Kurzweiler. They obviously admire each other, and have a lot of fun playing together, which, in turn, is transmitted to the audience, who share in the humorous exchanges.

□ **Summary:** An unusual experiment proved to be highly successful. Kudos are in order to Will Raabe, owner of the Comeback Inn, for presenting this duo, who will undoubtedly be back at the Inn in the not-too-distant future.

—Frankie Nemko

## Pretensions

At Footsie's  
Pasadena

□ **The Players:** Steve Muscarella, lead vocals, guitar, piano, drums; Gregg Miner, lead guitar, vocals; Peter Milio, drums, piano, vocals; Jim Milio, saxophone, piano, vocals; Doug Latislaw, bass, vocals.

□ **The Material:** The Pretensions' basic *modus operandi* is to take rock classics and make them better. Their priceless impressions of Elvis, James Brown, Ted Nugent, Jimi Hendrix, and Frankie Valli are showstoppers. They breathe life into songs like "Wild Thing," "Rock 'n' Roll Music," and "Johnny B. Goode," making them sound brand new. They may change the beat, they may change the lyrics, but they're all changes for the better. One particular highlight is the Pretensions' "battle of the bands," during which they perform "Louie, Louie," "Gloria," and "Satisfaction" at the same time and, incredibly enough, it sounds great. It seems that any hit song is made better just by

having the Pretensions play it.

□ **Musicianship:** If these guys were any tighter, they'd be Siamese quints. Their vocal harmonies are the best I've heard in a live situation. Gregg Miner's lead guitar gives the audience a reason to live, while Doug Latislaw's bass dexterity literally forces you to stomp your feet. Steve Muscarella seems to be able to tame any instrument within his reach, and Peter Milio's drumming is Hall of Fame material. My personal favorite is Jim Milio on sax. I've never, simply never, seen anyone play the instrument the way he does.

□ **Performance:** People write glowingly of Springsteen's four-hour shows, but these guys put out enough energy to power an industrial blender. They give and give and give, and just when you think they are spent, they top themselves. One final warning: The Pretensions are very funny, so if you have a weak bladder, I'd recommend bringing a change of underwear (I wish I had).

□ **Summary:** These guys call themselves "the greatest rock band in the world," but that's an understatement. The only thing they lack is an agent, a manager, a lawyer, a record deal, a video, and a review. I've supplied the latter, now it's up to the music industry to recognize these guys for what they are and give them what they deserve.

—Austin Tasius

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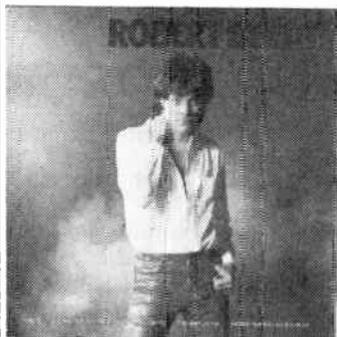
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**RICHARD GILL**

# Reviews

## ALBUMS



### Bob Berry *Back to Back* Big Cheese

Since his days with the syrupy synth band, Hush, this San Jose singer/keyboardist/producer has been knocking it out on his own with music that blends rich keyboard-layered melodies with Berry's own instincts for fluffy Raspberries-like pop fodder. It's obvious with *Back to Back* that Berry has considerably producing talents and can turn a more interesting tune, in a liberated solo setting, than with his former band. Yet, it's also obvious by his pretty-boy image and his love-me-as-a-big-brother lyrics that Berry wants ripe young nymphettes groveling for a piece of his act. His vision is based in a well-worn Seventies parody, but so consistently does Berry betray a desire for his own idolatry that you don't double his eventual triumph. If that time does come though, it'll be through pure professional persistence rather than any pop originality.

—Bonnie MacKinnon

### Bronski Beat *Age of Consent* MCA

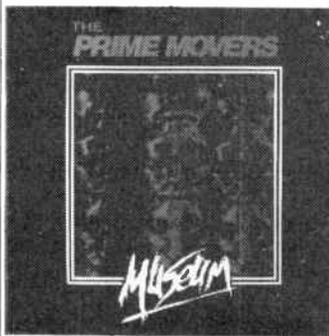
*Age of Consent*, the debut effort from U.K.'s smash-hit electrofunk Bronski Beat, is solid, scintillating, and sensitive. As its title would imply, the record contains a great deal of sexual connotation concerning the gay existence; such soapboxish stances are currently acceptable (even popular) and are becoming mainstream (Frankie Goes to Hollywood) rather than novelty. Bronski Beat's lyrics are a diatribe on the social

misunderstandings of the gay life—the agony, confusion, and hardships experienced by the gay person in a “non-gay” world.

If you can successfully get past all that, just *listen* to the music. Present are a variety of songs ranging from the slow and jazzy Gershwin tune, “It Ain't Necessarily So,” to up-tempo, blood-pumping, synth-laden dance songs. It's all quite elegantly and eloquently simple, extremely tasteful in both music and lyrics. In “Why?” Somerville sings, “You in your false securities / tear up my life / condemning me / name me an illness / call me a sin / never feel guilty / never give in...” and that's about as explicit as the trio gets. Somerville sings in a bluesily *plaintive* style with a purely beautiful androgynous tinge, syncopated by synth work from Steinbachek that stands head-and-shoulders above the usual repetitive doldrums. Background vocals and keyboards melt together into an artistic and musical synchrony.

For all its controversy, Bronski Beat delivers a record that is full of social relevance but isn't a bitter pill to swallow.

—Karen Burch



### Prime Movers *Museum* Birdcage

On first listening, one gets the feeling that there's something strangely innovative going on here, but it took me about eight spins to get into the groove of the thing. I'm more patient than most listeners.

It took a trip to see them live to pull their vision into focus for me. The record is note-for-note what you get live, vocal nuances and all, but the vinyl version lacks the dynamics of the live performance.

In short, there's a major production problem here. The

primary purpose of the producer is to (1) bring out the best in an artist, and (2) to produce a perfect facsimile of the live excitement. Producer Jim Hill fails on both counts.

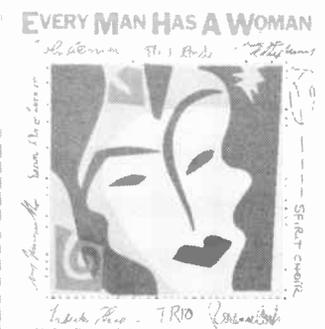
Once you see them live, you'll have to have the record. The Prime Movers are a band to watch, and they do deserve support. With a fresh production approach, the second album could be a pivotal moment in what seems to be a bleak period in rock history.

—Albert Williams

### Steve Roach *Traveler* Domino

Steve Roach is our own local super-synthesist, up there with the likes of Tangerine Dream, Roger Hodgson, and all those Europeans with unpronounceable names. Although this is his first album, Roach has had several cassette tapes available for a while now. *Traveler* is a kind of commercial synthesis of what he does best, and is definitely far more accessible to a wider audience than were the previous tapes. All the programming is done by Roach himself, and all the compositions are his. The music is at once relaxing and dynamic, producing a sense of being on the move while floating gently in place. Sensuous and undulating, this is body music, leaving the mind far behind. Take this one lying down.

—Frankie Nemko



### Yoko Ono *Every Man Has a Woman* Polydor

This is a collection of Yoko Ono songs sung by an odd variety of folks, from Eddie Money to Roberta Flack. Divorced from Yoko's reedy feline voice and placed in more familiar musical hands, the songs demonstrate that Yoko is indeed a fine song-

writer whose quirky rhythms and progressions were way ahead of their time.

Elvis Costello contributes a compelling if hoarse version of “Walking on Thin Ice” that is bolstered by Allen Toussaint's production and horn arrangement. There's the rather lackluster Lennon-sung title song and three sung by old friend Harry Nilsson, whose performance of “Silver Horse” is memorable. Roberta Flack's “Goodbye Sadness” obviously doesn't quite have the raw, personal intensity of Yoko's version, but even unreconstructed Yoko haters will be touched by the woman's guts. Also worth a listen: Rosanne Cash's “Nobody Sees Me Like You Do” and young Sean Lennon's spirited rap song, “It's Alright,” which closes the album on an uplifting note.

One comes away from this collection realizing that rather than being the villain who broke up the Beatles, Yoko was a heroine. She helped John grow into the person who could “Imagine.”

—Michael Fremer

### David Sylvian *Brilliant Trees* Virgin

If it were possible to cradle in the hand the thoughts of another human being, as one would hold a fallen leaf, then it might be possible to perceive the creative depth of a brilliant mind such as David Sylvian's. But such a fantasy as that is nothing more than can be accomplished in our dreams. We should rarely expect more than impoverished evidence of inner turmoil, and not a revelation. David's solo recording, *Brilliant Trees*, bears close examination. It is like a gift of telekinesis, or a dream that blooms in the hand.

Perhaps we have no right to ask what causes another to bear his soul like this. Why should he, when there is no plastic reward? Why does an artist confront his fears in the presence of strangers? Does the fight for resolve herald a personal victory?

We may never have to ask these things of ourselves, and we may never have to discard our lives of mediocrity. Thankfully, there is an artist like David Sylvian, who risks the flowering of further doubt to explore his

personal ethic. What he has in the process created is rich, chord-clustered ambient music fused with a resonant narrative of remarkable beauty. Sylvian's orchestral inquisitions are also more fully realized than in his previous efforts with Japan, for in the company of the incandescent Holger Czukay, Riuichi Sakamoto, Jon Hassell, and Steve Nye, the musical illustrations are propulsive, atmospheric, and unspeakably emotive. This could be considered a new kind of ethnic music, as the purity of the artist's intent brings us so close to shared perception. What is it like to be someone else? We can never really know. But what is it like to aspire to something beyond personal capability, and why do we forever cling to musicians who can only tell us what we already know?

David Sylvian's *Brilliant Trees* is more than another album. It is the work of a genius with a conscience. This music will be live forever in the minds of those who hear it.

—Lawrence E. Payne

## SINGLES

And I thought seven-inch vinyl was obsolete! Yes, new bands still make singles—they're not *all* making videos and elaborate debut albums. Here's a glimpse at some recent independent singles:

Best of the bunch is a double delight by the **Eddys**. Their "A" Side, "Saddle Up," is quite competent and enjoyable if you're into "instrumental medleys of Western themes," as the sleeve describes it. The flip, "Can't Cheat a Cheater," is a pleasing tune with the great vocals of Patty Quinn, who sings the upbeat song with Loretta Lynn-ish vocals that are clear as a bell. Nice backing vocals and playing, too. . . . "Hollywood and Vine," a campy tune from the **Glenn Eric Band**, features some vocals and beats with Lux Interior (Cramps) inflections and probably the most inane lyrics ever written about this fair city. "They've got the girls I like to touch, and they're open all the time." Ugh. The flip side (is this the "A" side??), is average straight-ahead rock, but without any catchy hooks or melody. . . .

**Brave Tears** win the record-sleeve contest for the picture of William Burroughs. What's inside isn't too dismal, either, but nothing special. "Mystery Boy" is bland synth/guitar nu-pop, but the emotive vocals are worth a listen. "The Last Good Time" is a shallow but competent tune in the same vein—MOR pop without much innovation. . . . While on the subject of innovation, here's another band with virtually none—the **Whips**. "My Mistake" is a weak, straightforward

rock/pop tune, heavily influenced by the Monkees. "I Don't Care If It Hurts" ("do it to me"), on the flip side, is a tune with weak vocals and a boring premise that aren't helped by the scorching guitar solos. . . . The **Stingrays**, a trio with a single entitled "Talk To Me Johnry" (though there is no song by that name on the record), have some definite potential that shines through the thin production. "Justice," a Sixties-influenced pop song, is well crafted and intelligent, while the flip side, "Something on the Order of Love," is bland but still appealing in a sweet, mellow way. With some beefing up, the band could have a real contemporary pop/folk sound.

I'm glad to hear some originality out there, even if some of the tunes are *bad* originals! Keep 'em coming.

—Katherine Turman

## CASSETTES

**Modmach: Modmach** (Oddernmart)—From the ashes of seminal San Francisco art-rock bands such as Tuxedomoon, MX-80, and the Units, comes Modmach, a high-tech (and high-powered) modern rock band. Although they seem to have technology at their fingertips, Modmach don't allow their array of synthesizers to get in the way of the raw rhythm guitar of Jerry Heft or the real drums (yes, kids, real drums) of Richard Driskell. Ex-Ur!t Alex Rudis writes and sings the songs, and although he doesn't have an amazing range, he sings convincingly and has a raw, throaty edge to his voice not unlike the Fur's Richard Butler. "Nothing New" starts off with a "Highway Star" groove, of all things, and displays the Mach's smooth synth tones and even-keeled mixes. "On Too Long" features plenty of guitar while the synths purr away in the background. The synth does rear its ugly head in a mighty evil noise solo mid-song. "Security" and "Truth" are more synth-dominated, rounding out the tape with variety. All in all, a great effort from this new band of clever players, so check it out, dudes and dudettes. Order from: Oddernmart, P.O. Box 355, Brisbane, CA 94005.

**Other Geese: Music to Mate By** (Wave Music)—Mating to this music may result in mutated offspring, so attempt at your own risk. This unpowered trio from Kansas is too unproduced for their own good, sounding more amateurish than raw. It's a dryly recorded basement tape, and it sounds like a little assistance from someone on the technical end could have gone a long way. The mixes are often bad, with kick drum muddying up the whole mess. "Isn't Sex Fun" doesn't make it sound fun at all, but instead, rather tedious. "All Around" is a pretty good song despite its dated Gen X influence, but again, the poor production qualities make it hard to generate much interest. Order (if you must) from: Wave Music, Rt. 2, Hoisington, KS 67544.

—Screamin' Lord Duff

## EARMARKS OF QUALITY

**Tubes: Love Bomb** (Capitol)—This venerable S.F. band has followed its worst LP with one of its best, thanks in part to producer Todd Rundgren (who's also responsible for the '79 Tubes classic, *Remote Control*). While the first side of *Love Bomb* offers generally strong material but few surprises, Side Two comprises a kind of hi-tech *Abbey Road*, stringing together eight disparate songs and a bunch of recurring motifs into a seamless and striking 23-minute opus. Through its course, you'll hear seven (!) lead voices, including those of former Tube Re Styles and ex-Squeeze mainstay Glenn Tilbrook. A benchmark work from a long-undervalued American art band.

**Chris Isaak: Silvertone** (WB)—This absorbing first album has one thing in common with *Love Bomb*—terrific Tubes drummer Prairie Prince, whose peerless musicianship really stands out in the stark settings of Isaak's songs. While the punchy but mood-filled tracks often recall Gene Vincent, Isaak's captivating vocals are reminiscent of vintage Roy Orbison, and that's *saying* something. Though he gets more than a little melancholy at times ("Funeral in the Rain," "Unhappiness," "Tears"), Isaak's single-minded concentration on atmosphere, texture, and tempo gives the album an impressive sense of unity. *Silvertone* is a significant debut from an already-mature new artist.

**Bluebells: Sisters** (Sire)—Beatlesque guitars, harmonies, and harmonica spice up this thoroughly engaging batch of songs from a smartly unpretentious young English band. It's not surprising that both Bob Andrews (ex-Brinsley Schwarz) and Elvis Costello have thought enough of the Bluebells to produce them. The uninitiated should start with the pretty "Cath" and the energized "Everybody's Somebody's Fool" and "Red Guitars."

**Tom Robinson: "War Baby"** (cut from *Hope and Glory*, Geffen)—The war referred to in the title is romantic, not military, so there should really be a comma between the two words of the title. This biting monologue from a spurned lover is put across with such urgency that you may feel trapped inside it. But the track's jazzy loveliness makes that a nice place to be, after all.

**Jay McInerney: Bright Lights, Big City** (Vintage Contemporary paperback)—This frenzied, funny, and ultimately moving first novel is best read to the accompaniment of Velvet Underground records. It's a timely and utterly believable story of a guy who becomes his own worst enemy (sound familiar?), set in the steamy after-hours clubs and snowpacked lavatories of contemporary Manhattan. It may sound harrowing, but the book's wittiness and authenticity render it irresistible. My hunch is you'll read it in one sitting.

—Bud Scoppa

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**See Page 37**



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### CLUBS

#### LOS ANGELES

##### ON BROADWAY COMEDY/JAZZ CLUB

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

##### ICE HOUSE

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

##### OSKAR'S CORNHUSKER

975 W. Foothill Blvd., Azusa, CA 91702  
**Contact:** Patrick, (818) 814-2224  
**Type of Music:** Rock, pop. Acts based in San Gabriel Valley preferred  
**Club Capacity:** 450  
**Stage Capacity:** 10-12  
**PA:** Yes  
**Lighting:** Yes  
**Piano:** No  
**Audition:** Call, send tape, pics, bio  
**Pay:** Negotiable

##### BLUE LAGUNE SALOON

4080 Lincoln Blvd., Marina del Rey, CA 90292  
**Contact:** Jimmie Wood, Thurs & Fri 1-6 p.m., 822-9121  
**Type of Music:** All styles, original only, receptive to new music  
**Club Capacity:** 220  
**Stage Capacity:** 15  
**PA:** Yes, with operator  
**Lighting:** Yes  
**Piano:** No  
**Audition:** Send tape or call  
**Pay:** Percentage of door

##### THE SAWMILL

340 S. Lake, Pasadena, CA 91101  
**Contact:** Larry (818) 796-8388  
**Type of Music:** Singles, duos, trios—

#### MUSICIANS & SONGWRITERS

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contemporary music  
**Club Capacity:** 80  
**Stage Capacity:** 4  
**PA:** Yes, partial  
**Lighting:** Limited  
**Piano:** No  
**Audition:** Send tape & bio, or call  
**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

##### TED KWALICK'S TENNESSEE GIN & COTTON

19710 Ventura Blvd., Woodland Hills, CA  
**Contact:** Eric Lamb (818) 347-4044  
**Type of Music:** Originals  
**Club Capacity:** 200  
**Stage Capacity:** 10  
**PA:** Yes  
**Lighting:** Yes  
**Piano:** No  
**Audition:** Call first  
**Pay:** Negotiable

##### SPANGLER'S CAFE

3009 W. Ball Rd., Anaheim, CA 92804  
**Contact:** Eloise or Mary (714) 527-5255  
 Mon-Fri 1-5 p.m.  
**Type of Music:** Originals  
**Club Capacity:** 50  
**Stage Capacity:** 8  
**PA:** Yes  
**Lighting:** Limited  
**Piano:** No  
**Audition:** Call for info  
**Pay:** Negotiable

##### ALLEYCAT BISTRO

3865 Overland Ave., Culver City, CA 90232  
**Contact:** Susan (213) 204-3660  
**Type of Music:** Supper club, cabaret, jazz, standards. Monday Night Variety Showcase 8 p.m.  
**Club Capacity:** 150  
**Stage Capacity:** 2-3  
**PA:** Yes  
**Lighting:** Yes  
**Piano:** Yes  
**Audition:** Showcase every Monday night at 9 p.m., bring music in correct key, photos & resume  
**Pay:** Possible future

##### 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

##### FM STATION

11700 Victory Bl, No. Hollywood  
**Contact:** (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

##### THE STAGE WEST

17044 Chatsworth, Granada Hills, CA  
**Contact:** Beau, 8-10 pm, (818) 360-3310  
**Type of Music:** Rock, originals OK, Top-40  
**Club Capacity:** 350  
**Stage Capacity:** 10  
**PA:** Yes, w/operator  
**Lighting System:** Yes, w/operator  
**Piano:** No  
**Audition:** Send complete promo pack or VHS to above address w/SASE  
**Pay:** Negotiable

##### THE STAGE

10540 Magnolia Blvd  
 N. Hollywood, CA 91601  
**Contact:** Marsha, 8-10 pm, (818) 985-9937  
**Type of Music:** Rock, T40. Originals OK  
**Club Capacity:** 150  
**Stage Capacity:** 4-6  
**PA:** No  
**Lighting System:** Yes, with operator  
**Piano:** No  
**Audition:** Send pics, tape or VHS to above address w/SASE  
**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 WATERS CLUB

1331 Pacific Ave., South Bay/San Pedro, CA 90731  
**Contact:** Mitch Dort (213) 547-4423 or 547-4424  
**Type of Music:** R&R to Heavy Metal, originals  
**Club Capacity:** 900-1000  
**Stage Capacity:** 100  
**PA:** Yes  
**Lighting:** Yes  
**Piano:** No  
**Audition:** Send tape, bio & pic to above address  
**Pay:** Percentage, negotiable

##### LA CABARET

17271 Ventura Blvd., Encino, CA 91436  
**Contact:** Jeff Wayne (818) 501-3737  
**Type of Music:** All styles  
**Club Capacity:** 180  
**Stage Capacity:** 20

**PA:** Yes  
**Lighting:** Yes  
**Piano:** Yes  
**Audition:** Send promo, tape, pics & bio  
**Pay:** Negotiable

##### GOLDEN WEST

14808 W. Western, Gardena, CA 90249  
**Contact:** Jack Nelson, (213) 770-1533  
**Type of Music:** Country-Western  
**Club Capacity:** 1000  
**Stage Capacity:** 25  
**PA:** Yes  
**Lighting:** Yes  
**Piano:** Yes  
**Audition:** Send pics, resume, bio & number of mailing list  
**Pay:** Negotiable

##### TIMBERS

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

##### THE SUNSET

322 W. Sierra Madre Blvd., Sierra Madre, CA 91024  
**Contact:** Doug Huston, (818) 355-3469  
**Type of Music:** T40, R&R, originals OK, dance music, Sun-Jazz  
**Club Capacity:** 225  
**Stage Capacity:** 4  
**PA:** Yes  
**Lighting System:** No  
**Piano:** No  
**Audition:** Send cassette or video, or call  
**Pay:** Negotiable

##### LHASA CLUB

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

##### CLUB 88

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

##### TROUBADOUR

9081 Santa Monica Blvd  
 Los Angeles, CA 90069  
**Contact:** Michael Glick, 2-6 pm, T-F (213) 276-1158  
**Type of Music:** All types  
**Club Capacity:** 300  
**Stage Capacity:** 8  
**PA:** Yes. Must bring own mic, stands, & cords. (Low Impedance)

**Lighting System:** Yes  
**Piano:** Yes  
**Audition:** Tape/Bio/Picture  
**Pay:** Percentage of door & 50% of discount ticket

### ANTICLUB AT HELEN'S PLACE

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

### db SOUND

8217 Lankershim Blvd. #1, North Hollywood, CA 91605  
**Contact:** Dennis (818) 504-4094  
**Type of Music:** Rock, heavy metal  
**Club Capacity:** 300  
**Stage Capacity:** 7  
**PA:** Yes  
**Lighting:** Yes  
**Piano:** No  
**Audition:** Send promo kit  
**Pay:** Percentage of door

### JOSEPHINA'S

13562 Ventura Blvd., Sherman Oaks  
**Contact:** "Hurricane" David (714) 776-4912  
**Type of Music:** All but heavy metal/punk. Tuesday Contest, solo artists, self-contained acts, music, comedy, magic & variety acts.  
**Club Capacity:** 180  
**Stage Capacity:** 6  
**PA:** Yes  
**Lighting System:** Yes  
**Piano:** No  
**Audition:** Call "Hurricane" David  
**Pay:** Bands, negotiable. Showcase acts (\$100 in prizes each Tuesday)

## ORANGE COUNTY

### THE BRICKYARD

1615 E. Lincoln, Orange, CA 92265  
**Contact:** Terry, (714) 974-3030  
**Type of Music:** All styles  
**Club Capacity:** 75  
**Stage Capacity:** 4  
**PA:** No  
**Lighting System:** Yes  
**Piano:** No  
**Audition:** Call first  
**Pay:** Negotiable

### GOODIES

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

### RADIO CITY

945 S. Knott, Anaheim  
**Contact:** Bambi, Mon-Fri, 3-7 pm, (714) 826-7001  
**Type of Music:** Heavy metal, straight ahead rock, modern rockabilly, new wave  
**Club Capacity:** 315  
**Stage Capacity:** 8-10  
**PA:** Yes

**Lighting System:** Yes, w/operator  
**Piano:** No  
**Audition:** Tape or live  
**Pay:** Negotiable

### VIA MARIA

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

## MISCELLANY

**BANDS LOOKING** for exposure: submit your video to Home Grown Videos, a new show sporting 3 hours a day of music videos. Send 3/4" tape to: c/o Home Grown Video, Video 22, P.O. Box 85159, L.A. 90072.

**REAL GEORGE'S BACKROOM TV**—Free exposure of your music video in the New York area. Send 1/2" or 3/4" VHS video for review and inclusion in future episodes. P.O. Box 724, C.P., NY 12065. (518) 465-9690.

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

**WANTED: SALES REP** part time for new vocal service organization. Commission basis. Must have own transportation. Flexible hours. Send resume to P.O. Box 65134, Los Angeles, CA 90065.

**YOUNG & MOTIVATED** band wanted by L.A.-based Management/Production company with U.K. outlets. Send cassette and info to 7310 Melrose Ave., L.A., CA 90046.

**VOLUNTEERS NEEDED** for new vocal service organization. Exchange your time for one year membership—minimum 15 hours required. Call (213) 254-0711 or write P.O. Box 65134, Los Angeles, CA 90065.

**GROUPS, TOP 40**, uniformed for immediate work. U.S. hotel chains. From duos to quartets. Dick (213) 275-1939.

**JAZZ GROUPS**, singers, comedians needed at Hyatt on Sunset. Sunday and Monday 8 pm. Piano player provided. Hyatt 8401 Sunset Blvd. For info, call Skip E. Lowe (213) 656-6461.

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

**CELEBRITY CENTER** Showcase seeks rock, R&B, jazz artists. Contact Teri DeVon (213) 465-3200 for audition. Shows every Saturday with negotiable pay. 5930 Franklin Ave., Los Angeles, CA 90028.

**PRODUCER WITH** major 48-track studio will consider producing acts with local reputation. Send info and cassette to: 1765 N. Highland, Box 717, Hollywood, CA 90028.

## SONG MARKET

### CHRYSLIS MUSIC GROUP

Cherie Fonorow, Professional Manager  
 15th Floor, 645 Madison Ave.  
 New York, NY 10022  
**Expertise:** Publisher.  
**Credits:** "Miracles," by Wildhorn/Benson, recorded by Stacy Lattisaw on Cotillion Records; "Salt In My Tears," written and recorded by Martin Briley on PolyGram; "Come Back and Stay," by Jack Lee, recorded by Paul Young on CBS Records.  
**Looking For:** Rock, Top 40/Pop, Country (contemporary and traditional), Dance-Oriented and R&B.

**Submit:** 2-4 songs on cassette or video-cassette with lyric sheet and SASE.

**Comments:** Reports as soon as work load permits (allow 4-8 weeks). No phone calls please. "Submit only what you consider your most 'coverable' songs for artists currently on the charts."

### SUISSE INTERNATIONAL ENTERTAINMENT CORP.

Robert Stein, General Manager  
 8295 Sunset Blvd.  
 Los Angeles, CA 90046  
 (213) 654-9975

**Expertise:** Publisher/Producer.

**Credits:** "Fly Robin Fly," by Prager/Levy, recorded by Silver Convention and "Theme From Dynasty," by Bill Conti.  
**Looking For:** Dance-Oriented, Easy Listening, Soft Rock.

**Submit:** Arrange personal interview to play demo tape. Prefers 1-3 songs on cassette with lyric or lead sheet.

**Comments:** Reports in 4 weeks.

### SWEET GLENN MUSIC

Steve Odene, General Professional Manager  
 Box 1067  
 Santa Monica, CA 90406  
 (213) 452-0116

**Expertise:** Publisher.

**Credits:** "Mistakes," by R. Feldman, recorded by Don Williams on MCA.  
**Looking For:** MOR, AOR, Progressive ("Spandau Ballet" style) and Rock ("Foreigner" and "Huey Lewis" styles).

**Submit:** Write first about your interest. Submit 1-3 songs on cassette or video-cassette (Beta format) with lyric sheet and SASE.

**Comments:** Reports in 4 weeks. Send any country demos in care of Bob Frank. "Looking for imaginative, not poetic, lyrics and sing-along hooks."

### THREE KINGS MUSIC/LAIR MUSIC

Robby Roberson, Owner  
 Box 660723, Strong Ranch Sta.  
 Sacramento, CA 95866  
 (916) 933-2281

**Expertise:** Publisher/Record Company/Producer.

**Credits:** "Pass the Booze," by Ernest Tubb on RCA (Country), "What Kind of Deal Is This?" by Bill Carlisle on Columbia (Country), and "Heavin' in a Honkeytonk," by the Metheny Bros. on Nugget (Country).  
**Looking For:** Country, Bluegrass, and Top 40/Pop.

**Submit:** 3-5 songs on cassette with lyric sheet and SASE.

**Comments:** Reports in 3 weeks.

### WHISPER MUSIC

Kim Person, President  
 Lana Puckett, Vice President  
 607 Piney Point Road  
 Yorktown, VA 23692  
 (804) 898-8155

**Expertise:** Publisher/Record Company/Producer/Recording Studio.



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

**Credits:** "Heartaches Don't Come Cheap," "Do Right Woman Lovin' A Do Wrong Man," and "Affairs of the Heart," all by L. Puckett and K. Person, on Cimarron/Rainbird Records.

**Looking For:** Country/Country Crossover, Pop, Gospel, Easy Listening and Children's.

**Submit:** 3-10 songs on cassette or video-cassette with lyric sheet and SASE.

**Comments:** Reports in 2-3 weeks. "Use a good quality cassette. Vocal-instrument demos are fine, but be sure your lyrics are clear and out front."

### SADHANA MUSIC PUBLISHING

Wesley Bulla, Contact  
 Box 551  
 Graham, NC 27253  
 (919) 229-0358

**Expertise:** Publishers/Record Company/Producer.

**Credits:** "Everybody Needs a Little Love Sometime," by J. Pendleton and W. Bulla; "Talk to Me," by M. Dawson; "Hold On," by D. Gray and W. Bulla; and "Give It Up," by J. Pendleton.

**Looking For:** Pop, Rock, Dance-Oriented and Country.

**Submit:** 3-6 songs on cassette with lyric sheet.

**Comments:** Reports as soon as possible.

### CRIMSON DYNASTY / GOLDEN HAWK

Destiny Knight, A&R  
 B-271, Cedar & West Aves.  
 Jenkintown, PA 19046  
 (215) 757-8022

**Expertise:** Publisher/Record Company/Producer/Concert Promoter.

**Credits:** "I'm the Greatest," written and recorded by Muhammed Ali on Crimson Dynasty; "Jeopardy," written and recorded by B.J. Coyle on Crimson Dynasty.

**Looking For:** Bluegrass, Blues, Country, Easy Listening, R&B, Rock and Top 40/Pop.

**Submit:** 3 songs on cassette with lyric sheet.

**Comments:** Does not return unsolicited material, but keeps on file for future reference. Prefers submissions via UPS rather than Postal Service. Reports if interested. Looking for songs with a unique chorus.

**PRO PLAYERS**

**NEXT PRO PLAYER DEADLINE  
WED., FEB. 20, NOON**

**SEE PRO PLAYERS COUPON  
ON NEXT PAGE**

**SESSION PLAYERS**

**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, including demos, teaching, production work.

**Vocal Range:** Baritone, second tenor.  
**Qualifications:** 27 years performing and recording including as concert singer throughout U.S. with performance at Kennedy Center, Washington, D.C. Performed and/or studied with: Cannonball Adderly, Al Green, Roland Hannah, George Duke, and others. National pianist awards. Master of contemporary New Orleans sound.

**ANDREW GORDON**

Phone: (213) 379-1568  
Instruments: Oberheim O88 Polysynth, DX digital drums, DSX digital sequencer, Fender Rhodes, Kawai Grand Piano, Fostex 4-track, Korg Poly 6 synth, Yamaha DX-7.

**Read Music:** Yes.  
**Styles:** Versatile in all styles, especially pop, R&B.  
**Qualifications:** Played keyboards for 23 years. Worked in Europe for 10 years in different situations before moving to L.A. 4 years ago. Worked touring Europe and U.S.A. Wrote commercials and music for TV. Contacts with record company in London. Instruction in the techniques of programming synthesizers and drum machines. Reasonable rates.

**Available For:** Session work, commercials, live work, producing and arranging, teaching, songwriting, demos, casuals.

**ROBERT MICHAELS**

Phone: (213) 657-5841, (213) 854-1921  
Instruments: Oberheim System: OB-8 Polyphonic Synthesizer, DSX Sequencer, DX Digital Drum Machine, Acoustic Piano, Electronic Piano, DX-7, two Roland SH-101s.

**Styles:** R&B, Techno, Pop, Rock.  
**Read Music:** Yes, and write charts.  
**Qualifications:** Worked for Phillip Ingram, Gene Dozier, Alan Thicke, Payolas, Terry Jacks, Rocky Swanson, Pepsi Jingle. Playing 16 years, writing and arranging 8 years, expert arranger, sequencer programmer.  
**Available For:** Sessions.

**BOB HOUGHTALING & WILL RAY**

Phone: (818) 761-5430, (213) 876-0443  
Instruments: Smoking, biting steel guitar and sizzling red hot lead guitar.  
**Styles:** All styles of country including punk-a-billy, western rock, modern country, bluegrass, swing, traditional C&W.

**Technical Skills:** Dick Grove schooling, much arranging, recording, producing experience.  
**Qualifications:** Each has 15 years experience on his instrument, both have many years of studio time logged on the East & West Coasts, plus extensive stage and TV work.  
**Available For:** Recording sessions, demos, take downs, lead sheets, song arranging and production, live work. We can add true and authentic country sweetening to your project at a price you can afford.

**JACK FITZMAN**

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

**JOHN POSPISIL**

Phone: (818) 357-0605  
Instruments: Acoustic drums, Oberheim DMX drum machine, Tama Techstar electronic drums.  
**Technical Skill:** Extensive recording experience, drum machine programming.

**Styles:** All.  
**Read Music:** Yes.  
**Vocal Range:** 3 octaves (tenor).  
**Qualifications:** Berkeley graduate, 10 years of studio work in Europe, extensive touring experience, good attitude and team player.

**Available For:** Sessions, live work, programming, instrument rental.

**BUD ALBRIGHT**

Phone: (714) 739-5145  
Instruments: Drums, percussion, lead or background vocals.

**Technical Skill:** Live or studio playing and singing, programming drum machines, producing demos with own 4-track recorder.  
**Styles:** Rock, funk, jazz, Louisiana second line, versatile in all styles.

**Read Music:** Yes.  
**Qualifications:** 10 years professional experience live and studio (demos, albums, jingles, etc.). Worked with G.G. Shinn, Jerry Lacroix, Ace Cannon, Tony Haselton of Leroux. Studied with New Orleans drummer James Black. Demo tape on request.  
**Available For:** Sessions, demos, live work.

**STEVE DANCZ**

Phone: (213) 452-3340  
Instruments: Yamaha DX-7, Linn Drum, MIDI Computer, sequencing and digital recording, 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 theory/composition in progress.  
**Available For:** Sessions, film scoring.

**JAMIE SHERIFF**

Phone: (213) 826-8428  
Instrument: Emulator II, PPG Wave, Oberheim, Roland Vocoder, Linn Drum

**Styles:** All  
**Read Music:** Yes  
**Qualifications:** Call for references.  
**Available For:** Sessions, instrument rental, programming, playing.

**TIM FLEMING**

Phone: (818) 441-3553  
Instruments: Electric bass and fretless  
**Technical Skill:** Music copyist  
**Styles:** Rock, reggae, funk, country

**Read Music:** Yes  
**Vocal Range:** Baritone to falsetto  
**Qualifications:** Concerts, TV shows including Saturday Night Live, Solid Gold and StarSearch with Laura Branigan. Arranged and played bass on many Rhino Records releases including "Wally Wally." Soundtrack work on CHIPS TV show. Many years experience playing casuals, sight-reading on the job.  
**Available For:** Recording, casuals, subbing

**STEVEN MCGILL**

Phone: (213) 484-0666  
Instruments: Congas, bongos, timbales, vibraphone, xylophone, African and Latin percussion instruments.

**Technical Skills:** Percussionist player/performer.  
**Styles:** Jazz, pop, R&B, reggae, rock.  
**Read Music:** Yes.  
**Vocal Range:** Background vocals.  
**Qualifications:** 13 years experience performing, recording, and teaching.  
**Available For:** Sessions, recording, teaching, performances.

**MATT PACINI**

Phone: (213) 835-8930  
Instruments: Oberheim Xpander, Sequential Circuits 6-track, Korg Poly 800, OB-DX drums, MIDI computer sequencer, GR-300 guitar synth, Kramer stick bass.

**Technical Skills:** All guitars, keyboards, bass, lead and backing vocals, drum and sequencer programming, production and sound processing skills, 4-track cassette location recording.

**Styles:** All.  
**Read Music:** Yes.  
**Qualifications:** Extensive recording/performing in Northern California, recently moved to So. Cal.  
**Available For:** Sessions, film scoring, live gigs, complete demo production, showcasting, programming. Very reasonable rates.

**DAVE GALLAGHER**

Phone: (818) 761-0363  
Instruments: Simmons and acoustic drums, Simmons SDS1, LinnDrum machine, available for programming or can be triggered sound source for Simmons or acoustic drums.

**Technical Skills:** Player, programmer.  
**Styles:** All.  
**Read Music:** Yes.  
**Qualifications:** 12 years experience in clubs, studio and radio.  
**Available For:** Demos, sessions, film soundtracks, club work, programming.

**MR. ROGERS**

Phone: (213) 456-2065  
Instruments: Emu II, Jupiter 8, DX7, DX, MIDI, steel drums, Rhodes, 16-track recording studio.  
**Qualifications:** 10 years of recording, film scoring, etc. Many things you've already heard on the

radio. Reasonable rates, call for details.  
**Available For:** Recording, arranging, film scoring, programming and equipment rental.

**NINA PASSANTINO**

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

**BURT SHUR**

Phone: (714) 631-3683.  
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.

**CORNELIUS BUMPUS**

Phone: (818) 249-4409.  
Instruments: Tenor and Soprano Sax, Flute.  
**Technical Skills:** Instrumentalist & Vocalist.  
**Styles:** All.  
**Vocal Range:** Tenor.

**Qualifications:** 28 years of saxophone playing. Member of Doobie Brothers 1979-82. Recording credits include two solo albums, Doobie Brothers, Amy Holland, Moby Grape, Max Gronenthal, Patrick Simmons, Clifford Coulter, Tim Goodman, Taboo Zoo, John Banning, Tom Johnston, and Lucy J. Dalton. Live performances with Doobie Brothers, Jeff Lorber, Lucy J. Dalton, Moby Grape, Cornelius Bumpus Quartet, Bobby Freeman, Ambrosia, numerous club bands.  
**Available For:** Anything.

**PERRY A. CELIA**

Phone: (818) 906-7105.  
Instruments: Simmons Electronic Drums SDSV, Acoustic Drums, Linn Digital Drums.  
**Read Music:** Yes.  
**Styles:** R&B, rock, pop, funk, dance, wave.

**Technical Skills:** Extensive recording and programming experience.  
**Qualifications:** Performed and/or programmed for: The Stingers, (Pleades Records), King Cotton & the King Pins, (Island Records), Test of Time, Frank Stallone, Allen Dyerst, The Curves (EMI, Scotti Bros.), Tuesday Knight (Vanity Records), Dusty Wakeman's Electronic Christmas Album, The Rays, Steven Lee, Robby Benson and Carla Devito (A&M), Revenge of the Nerds (sound track "Right Time for Love"), John Denver and Sylvie Vartan ("Throwing Darts"), David Hallyday (Scotti Bros.).  
**Available For:** Studio sessions, (playing, programming), demos, live performance, video performance, equipment rental, consultation.

**GUY BABYLON**

Phone: (213) 664-7284  
Instruments: Synclavier II, EMU digital drums, Minimoog, Clavinet Roland VK1, ARP Odyssey, Rhodes, Vox Jaguar.  
**Styles:** 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.

**VOCALISTS**

**CAROL WEBER**

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

**JIM MANDELL**

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

**REENIE MATTHES**

Phone: (213) 656-9492  
**Vocal Range:** Alto to soprano  
**Styles:** Pop, rock, blues, R&B, C&W

**Sight Read:** Yes  
**Qualifications:** Extensive live and studio work—skilled in arranging and production. Call for more info.  
**Available For:** Sessions, demos, concerts.

**LINDSEY MERRIT**

Phone: (213) 559-3056 or (213) 393-7709  
**Vocal Range:** G below middle C to C above the staff  
**Styles:** Pop, rock, country, R&B, blues, you name it!  
**Sight Read:** Excellent, also good with "head dates."

**Qualifications:** Eight years live and recording experience including TV, background vocals, solo and group major product commercials. Big, contemporary sound from sensitive melodic stylings to high belt rock and country. Tape on request, plus personal recommendations from studio producers.  
**Available For:** Making your demo, backgrounds, lead live dates, and product jingles come alive with energy.

**JUDY STARKS**

Phone: (818) 505-0577  
**Vocal Range:** A below middle C to E above high C  
**Styles:** Pop, country, Broadway, background or lead

**Sight Read:** Great  
**Qualifications:** Excellent musicianship, 10 years live and recorded work. Balladier extraordinaire, who can also rock out.  
**Available For:** Demos, jingles, record backgrounds and live work.

**MARC LEWIS**

Phone: (213) 305-8097  
**Vocal Range:** Low C to high C  
**Styles:** Pop, light rock, R&B, jazz ballads, standards  
**Sight Read:** Yes  
**Qualifications:** 6 years professional voice instruction, recording experience, commercial ability. Good ear, very flexible, must hear.  
**Available For:** Sessions, jingles, casuals, live performances, TV and road work, band situation, backing vocals, etc.

**SALLY KLEIN**

Phone: (213) 656-7529, (818) 243-8363 (lv mess)  
**Vocal Range:** Alto to mezzo soprano (2 1/2 octaves)  
**Styles:** Jazz, blues, pop, rock, standards, great ballads

**Sight Read:** Yes  
**Qualifications:** 10 years club work in Boston, NY, & L.A.; studio work (background and lead). B.M. at Berklee College of Music. Also do arrangements and lead sheets. Sing with heart as well as technique and will add depth and feeling needed for a ballad as well as the hard fast edge needed for a rocker. Tape and resume upon request.  
**Available For:** Sessions, demos, videos, club-work, casuals.

**DOUGLAS COOPER GETSCHAL**

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

**BLAIR SILVER**

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

**VIC FONTAINE**

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

TECHNICAL

JACK LANCASTER

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

DON TESCHNER

Phone: (213) 469-1892  
 Technical Skills: Sound Engineer  
 Qualifications: 10 years experience live and studio audio engineering. Excellent ear and attitude. Featuring hot monitors and killer drum mix.  
 Available For: Live and studio mixing work.

FRANK MARINO

Phone: (714) 497-6383  
 Technical Skills: Producing, arranging, guitar, keyboards and drums.  
 Qualifications: 12 years producing and fronting Mahogany Rush. Last album *Juggernaut* made *Billboard* Top 100. Call before 3 p.m. or after 8 p.m.  
 Available For: Recording sessions.

ERIC HEINZ

Phone: (818) 506-8295  
 Technical Skills: Sound engineer.  
 Qualifications: AA degree, electronics, 24-track certified, numerous sound reinforcement seminars, touring sound company experience. Formerly with Autograph, references, not deaf yet.  
 Available For: Live work, tours.

TO PLACE FREE AD

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

First, call (213) 462-3749, 24 hours a day, 7 days a week, preferably well before the deadline. Give the category number including "wanted" or "available." Limit: 25 words maximum per ad. All buy and sell ads must have a price. At the end, give your name and phone number (with area code).

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

LONG HAIR ROCKS!

Attention: Band Managers & Band Members  
 We cut Rock—the Exotic & Unusual (in long hair). Cut to your wishes with precision. Will trade cuts for promo considerations.  
 Natural Hair Care—Permanent Waves  
 FREE CONSULTATION

robert p richleigh rocks you!

795-1272

NEXT CLASSIFIED DEADLINE WED. FEB. 20, 12:00 NOON

2 PA'S AND AMPS

- Polytone 104 amp, George Benson model, 200 rms power, 2-channels, reverb, two 12-in spkrs, 4 horns, in one cab w/wheels, 55 lbs. Very good cond \$450. 213-462-4502
- Speaker cabinet w/one 15-n JBL K140 spkr, xlt cond, \$250. 213-462-4502
- Tascam Model 35 or equiv mixer board w/d, have cash. 213-761-1713
- Marshall 100-watt head, xlt cond, \$450 obo, Ronnie, eves. 818-762-3593
- JBL 15-inch wide-range in custommade cabinet, \$150. 213-871-0856
- Tapco 14-channel mixer, xlt cond, \$450 obo. Tom 213-394-4890

- MusicMan cabinet w/our 12-inch Celestion spkrs. Like new, \$350 obo. Eddie 213-838-2776
- Blamp MX2 x-over, mono 2-way, perf cond, \$125 obo. Scott 818-891-1365
- Randall power amp, mono, 100 watts, \$175 obo. 213-663-7097
- Peavey PA system, 16-channel board, 2 spkr cabs w/horns, 800 watt power amp, EQ, snake, \$2500 obo. 814-779-1158
- Sunn bass spkr cab, two 15-inch JBLs, \$275. Leslie full size 147, \$400. Jim 213-863-8843
- Leslie 925 model w/JBL spkr, sell w/vintage custom organ, \$795 obo. 213-838-1398
- Fender SuperChomp w/EV spkr, mint cond, \$250 obo. Gary 213-851-9927
- Yamaha G100, four 12, w/footswitch on casters, non-parametric, xlt cond, \$300 firm. Bill 805-493-2271
- Sunn power amp, 300 watts, Coliseum slave, w/handles & case, \$300. 213-461-5339
- Cerwin Vega B34, 15-inch, full range 3-way spkrs, \$700 pr. Don 818-988-3271
- Acoustic 870 6-channel w/graphic modified, 200 watt per channel, xlt for keyboards, \$350 Don 818-988-3271
- Ladd series L11 power amp w/our 12-inch spkrs, \$300 obo. 818-362-9154
- Sunn power amp, 300 watts, power CM slave, w/handles & case, \$300 obo. Dave 213-461-5339
- Yamaha bass amp head, \$150 w/distortion, \$150 obo. 213-938-7459
- Peavey PA, xlt cond, 16-channel stereo board, CS800 powr amp, Mark II series spkrs, digital delay, snake, EQ, mics, stands, \$2700. 818-810-8558
- Peavey 16-channel stereo board, like new, \$900. Digital delay, \$250. 100-ft snake, \$250. CS800 power amp, \$400. 818-810-8558
- 45M47 mics, stands, cables, xlt cond, \$500. Peavey 27 band EQ, \$200. 818-810-8558
- ElectroVoice B215-M 2-way bass spkr system, brand new in sealed box, never opened, \$550. 213-850-6343
- Marshall 100-watt Mark II hd, \$450. Marshall 4-12 cab, \$425. 213-466-2822
- Ampeg SVT 300 watt hd, 8-10-inch spkr cabs, \$850 obo. Bill 818-893-1029
- Marshall 100 watt hd \$525. Marshall 50 watt hd, \$425. Marshall 4-12 cab, \$425. Bill 818-893-1029
- Full complete PA system w/Phase Linear 400 20-band graphic EQ, Anvil road case, Fender cabs, Tapco board, all \$1000. 818-988-4464

3 TAPE RECORDERS

- TEAC r-to-r bidirectional play, auto repeat, 3-motor, 3-head, 2 speeds (7 1/2-3 1/4), \$305 obo. 818-341-2914
- Nakamichi 700 cassette deck, 3 hds, variable pitch, just serviced & calibrated by factory, w/remote, \$450 obo. Michael 818-993-9486
- TEAC A3340S simul-sync recorder, very gd cond, just serviced, \$550 obo. 213-207-8655
- Otarl 80-8 Tascam w/DBX, \$1800. 818-508-9538
- Otarl MX5050, 8-trk recorder, plus 2 DBX 187 noise reduction systems, plus Yamaha 804 mixer, \$3500. 213-463-4702
- Tascam 80-8 fully-equipped, plus custom 12x8x2 console, all \$2500, one owner. Before 6 pm 213-786-1610
- Tascam model 34 4-trk R-R, new in box, full warranty, \$1400 obo, or trade for DX7 or Mirage. Tony 818-993-2574
- A3300SX TEAC 1/4-trk recorder, xlt cond, \$250. Art 714-623-1753

4 MUSIC ACCESSORIES

- Fender bass case, hardshell, \$45. 213-462-4502
- String bass bows, French & German models w/new hair, \$60-\$200. 213-462-4502
- Neck for Tele or Strat. Music Man Sabre 11 Maple. 3-bolt config, adjustable tilt. Mike 213-665-5460
- Morley power wah-uzz-volume pedal, \$75, xlt cond. Ronnie, eves. 818-762-3593
- Roland SDE3000 8-memory digital delay, 4 sec delay time, dig display, modulation, rack mount, \$650 obo. 818-341-2914
- DOD compressor/limiter, rack mod, model R825, \$125. 818-341-2914
- A&S flight cases, 38x25x21 & 28x28x27, and Anvil trap case, can be used for anything, \$150 each or \$400 all three. Kirk 213-463-8843
- Boss flanger, never used, very clean, \$50 or trade for Boss overdrive or compressor. Steve 213-663-5976
- Drumatic TR606 Roland w/adaptor, \$110. Kathleen 818-953-3581
- Hard cases for 13, 14, 18, 20 & 22-inch drums, \$95 all. Ted 213-392-7301
- Echoplex for sale, oldie but goodie, \$100 obo. Mike 213-665-3855
- Wanted: DDLs & comp/limiters, etc. Will trade for 16-trk recording time. Bill 818-780-3146
- Model 2 TEAC mixer, xlt cond, \$200. Art 213-623-1753
- Roland RE501 chorus echo w/reverb, xlt cond, \$625. Paul 818-509-9659

5 GUITARS

- Stringbass 3/4 w/Thomastic strings, new cover, pickup & bow, big sound, \$800. 213-462-4502
- Fender Precision bass copy made by Hondo, maple neck, sunburst body, \$190 w/case, \$225 w/gig bag, 213-462-4502
- Art Valdez Flying V w/custom zebra finish, hardshell case, mother-of-pearl inlay on neck, gd con. Ronnie, eves. 818-762-3593
- Hammer special, DiMarzio PUs, hardshell case, \$300 obo. Gary 213-851-9927
- Fender '69 Strat, gold-plated Schaller machine heads, \$600, Miguel after 6 pm. 213-651-3876
- 1979 Les Paul custom, natural finish, gold hardware. 213-850-6210

- '64 Fender Precision bass, Schechter neck & gig bag, \$300 obo. Mark 818-716-1424
- Gibson '54 Les Paul goldtop, org cond w/case, literature, xlt cond, \$1050. Scott 213-396-6337
- '59 Les Paul custom, PAFs, new frets, \$675. Scott 213-396-6337
- Les Paul Heritage Elite '80, unreal curly maple sunburst, like new, \$525. Scott 213-396-6337
- Roland GR700 guitar synth, like new, \$1300. Scott 213-396-6337
- Fernandez fretless, exact copy of Jaco's, jazz PU, brand new tweed case, \$700 firm. Bruce 213-399-4486
- Pedulla bass, brand new, fretless w/lines, pearl white, Bartolini P&J PUs, switchable active/passive circuit, beautiful w/case, \$650. 213-850-6343
- P-bass copy, natural finish w/hdshl case, \$150. 213-466-2822
- Les Paul copy, white, blk & gold, xlt sound & cond, \$250. Rick, afternoons only. 213-559-5654
- Guild 12-string guitar w/case, inlay, gold hwr, hardly used, \$450 obo. Kurt 818-796-0552
- 1969 Guild F50, bind on bind, Barcus Berry PU, hdshl case, beautiful tone, \$950. David 213-552-7922
- Gibson Byrdland, mid 70s, blk, round cutaway, 2 DiMarzios wsplit coil mods, xlt cond, \$700. Larry 818-765-8033
- '58 Fender Tele/Esquire, incredible sound & feel, \$750. 213-876-0443

6 KEYBOARDS

- Piano Teachers 5-ft 8-in Conover grand piano. New hammers, keys, action regulation. Warm tone, even action, \$4000. 213-462-4502
- Kawai grand piano, model 350, 5-ft 4-inch, saun ebony, w/bench, perf cond, \$3900 firm. 818-341-2914
- Foster longstrng upright piano, new felt, refinished, \$1500. 213-851-4709
- Roland Juneau 60 digital programmable poly synth, new, xlt cond, \$650 obo. Mike 213-735-3917
- Dyno-My-Piano, custom Rhodes w/ractive EQ, modified action, case, incredible tone & feel, xlt cond, \$900. Rob 213-820-0052
- Rhodes 73 suitcase, gd cond, new amps, owned by piano tuner, \$500. Howard 818-763-5582
- Rhodes Mark I stage piano 73, like new, \$600 obo. Jim 213-463-8843
- Custom organ w/925 Leslie, JBL spkrs, \$795 obo. 213-838-1398
- Helpinstill 88 key acoustic/electric in road case, never travelled, \$1999. Kathleen 818-953-3581
- RMI electronic piano/organ/harpsichord, 5 1/2 octave keyboard, volume & sustain pedal, sturdy foldup legs, \$395. Dan 213-224-8323
- Juneau 106 synth, new, \$800 obo. Mark 818-716-1424
- Ultimate Support Systems electric piano rack, single mount, \$20. Ted 213-392-7301
- ARP Odyssey w/Little Brother, 6 oscillators, both for \$500 obo. Don 818-988-3271
- Yamaha CP70 electric grand, \$2800 obo. Lisa 818-793-7397
- Prophet 600, used twice, mint cond, \$850. Eves. 213-202-6610
- B3 Hammond, \$1300, plus one Leslie. Rick 213-392-3185
- Prophet 600 w/Anvil case, \$850. Rick 213-392-3185
- Hohner D6 clav, \$300 w/Anvil case. Rick 213-392-3185
- Rhodes 88 stage piano, \$1000 w/2 satellite spkrs in case. Rick 213-392-3185

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 QUALIFICATIONS \_\_\_\_\_  
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• **Bassist avail.**, 10 yrs exper. fluent all styles, skng comm rock proj. 213-838-9908  
 • **Bassist/keyboardist/lead vocalist** w/degree in voice. Steve Perry image. have headlined at Harrah's Tahoe, skng L.A. rock band w/gd connections & direction. Joe 714-658-1734  
 • **Rhythm section** sks w/kg T40 band, drummer & bassist w/lead & BG vox. xlt equip Randy 213-869-8921  
 • **Rock bassist** avail immed for already est'd rock progressive rock band. infl RATT, Scorpions, Van Halen, Travers. Very dedicated. gd image, att, trans. Pros only Jeff 714-688-5623  
 • **Rock bass plyr.**, 24, platinum business oriented, dbl on keys, sks pro solid plyrs or band for full phase concert recording prod Mark 818-705-2617  
 • **Bassist avail.**, xlt voice, lead & BG, pro stage equip, xlt image & att, sks arena-type hard rock or metal band Timmy 714-861-8818  
 • **Hard rock bass plyr.** infl Scorpions, Do, YNT, exp'd, lks, image, stage presence, att & equip, sks pro band w/mgmt & financial backing. HJ 213-472-7152  
 • **Bassist.** high BG vox, pro equip w/gd solid chops, image & drive, avail for marketable product ala Van Halen, Zepp, RATT, Riot, Ron or Slick 213-426-5187

**10 BASSISTS WANTED**

• **Bassist w/vox** wtd for orig American R&R band, infl Springsteen, Creedence, Petty, etc Kevin 213-657-5550  
 • **BIG SOUND** skng female or male bassist singer/songwriter infl Tina Weymouth, Sting, Noel Redding, Carly Howard (nyuk-nyuk!), Abe 213-876-2862  
 • **Bass player** who plays bass (& sings) Do you recognize these names? Cogbiil, Wyman, Gradney? Preston 12noon-8pm 213-654-1440  
 • **Two-handed bass plyr** wtd for new orig band. Stupidity helpful, not required Jeff 213-933-0878  
 • **Bassist wtd** to form orig rock band infl Springfield, Scandal Age 20-25, vox preferred, no smoking, drinking or drugs 213-479-8942  
 • **Bassist wtd** for forming org rock band to perform socially relevant new music C 213-839-1490  
 • **Skng synth/kybd plyr,** bass plyr, guitarist & drummer for writing & recording. RMF 213-850-7281  
 • **Are you ready** for the inal ascent? Do you have exp, att, equip to make it in hd rock? No one under 25. Red Room Productions 213-923-0231  
 • **LEZANGS** now interviewing bass plyr Serious only, high energy a must 213-396-5665  
 • **NEW WORLD** sks hot bassist, pros only, w/hgh reaching goals Have xlt mgmt & 24-trk studio Steve 213-373-7984  
 • **Vocalist** sks talented bass plyr, vox & songwriting ability a must Band now forming. David, evgs 213-657-3127  
 • **Amazing improv** bassist wtd by jazz/rock guitarist Dale 213-942-7944  
 • **Bassist wtd.** M-F, strong definition for ultra pop wave all org band Image, att, play w/a pick, Reading helpful Granada Hills area Steve 818-360-0507 Sunny 818-368-2981

• **Bassist wtd** for orig jazz fusion funk pop grp, ala Ritenour, Weather Report, Spyro Gyra, Yellowjackets Bob 213-820-0052  
 • **Bassist wtd** for orig comm hard rock band, vox a must Jeff 818-362-4525  
 • **WOODSTOCK**, '60s revival band, sks super dependable bassist, prefer '60s image Must know Cream, 10 Years After, Santana, Hendrix, Doors, Butterfield Blues, etc Bill 213-672-1823  
 • **Wanted** for female singer/sngwrtr w/own 8-trk studio, forming new group. Ruth Hatchel 818-848-8066 818-843-4772 / 919-842-7752  
 • **Bassist wtd** by guitarist to form org hvy rock band w/unique & varied sound & image. Eric 213-418-7541  
 • **Wanted** for orig pop rock R&B infl recording & showcase proj w/record co. interest. BG vox a plus. D 213-874-8758  
 • **Hard rock** band sks bass plyr willing to work to be the best Kevin 818-787-2737  
 • **Guitarist/singer/sngwrtr/publisher** w/4-trk studio & video co. sks hot dance rock band. Have grt equip & 21 yrs exp. Dana, evgs 818-796-5174  
 • **Skng bassist** for hard rock hvy met band, rehearsal space avail, jam 3-4 times per week for 2 hours. Miguel after 6 pm. 213-651-3876  
 • **Upright bass plyr** wtd to add to existing blues jazz country duo. Immed gigs, EP forthcoming. Dave 213-666-7041  
 • **Bassist wtd** for orig comm hard rock band, have producer Vox a must Jeff 818-362-4525  
 • **Female bassist** w/vox wtd, image important, for all female fusion rock studio proj Jeff 213-936-8054  
 • **Bass plyr wtd** for orig mel rock band Must be serious, dedicated, ready for clubs. Band has mgmt. Ralph 818-789-6950  
 • **Female singer/sngwrtr** sks orig rock grp Will travel, prefer hard rock, have demo tape Please no bozox Lee 213-379-6561  
 • **Aggressive bassist** w/gd stage pres, modern lk, reliable equip, pos att, wtd for est'd rock band TRAUAMATIX M-F, BG vox 213-274-3936 213-874-1114

• **Wanted** for T40 org band. If you're Westside musician w/degree of dedication, do apply 213-936-0200  
 • **Female bassist** wtd who dbls on lead vox. Power soprano register & image a must Recording soon, some pay Jeff 213-936-8054  
 • **Young pro** rock band w/mgmt, backing, label & producer, sks solid bassist w/great rock image, must sing strong tenor. Pros only 213-764-3275  
 • **Wanted** for orig pop rock band, infl Scandal, Springfield. Team player, no superstars 20-25, no smoking, drinking, drugs 213-479-8942  
 • **Bassist wtd** by new music band. 213-850-7593  
 • **Modern bass plyr** wtd for dynamic org new music grp, bg sound, image, strong material, infl Bowie, Jdol, lvey, Gary Numan, Ultravox. 818-908-9035  
 • **Bassist, 18-26,** wtd for all org modern band w/roots rock infl We have songs, are dedicated 714-996-7609  
 • **Country rock** bassist/vocalist wtd for one of L.A.'s most est'd country bands. Must be xlt at BG vox. 213-222-1011  
 • **Seeking able** musicians Joseph 213-394-8054

• **KEY OF A**, multi racial R&b org music band now forming, sks fusion jazz funk bassist w/BG vox. Send tape, bio, other info to P.O. Box 480044, L.A., CA 90048 attn: Key of A.  
 • **Wanted** for org high energy techno pop act, strong material, must be serious & reliable. Roberta 818-990-0342  
 • **Straight ahead** rock band, orig mat, grt demo & top label conns, sks reliable bass plyr to grg. Must be under 25 & serious Jonathan 213-208-0416  
 • **Singer/sngwrtr/guitarist** sks exp'd bass plyr for gigs & recording, infl R&R, soul, R&B, blues 213-939-6236  
 • **QUANTUM LEAP** wts funky versatile bassist for org pop rock dance infl Talking Heads, Joe Jackson, stage exp necessary, serious only Steven 213-850-1660  
 • **Bassist wtd** for forming unique energetic socio/political band. We enjoy U2, Furs, REM, Heads, but don't imitate Creativity, dedication, humor, style, intelligence important, no egos. Larry 213-466-3641  
 • **LAZENGÉ** now interviewing bassists 213-396-5665  
 • **Bassist wtd** by ROTOSONICS, led by Billy Gibbons' cousin Send cassette demo & bio to Buccaneer Productions, P.O. Box 314, San Gabriel, CA 91778  
 • **Rock group** w/mgmt, org concept & songs, sks solid rhythm oriented bassist desiring gold singles & platinum albums Police, Prince, Idol 818-506-5297 213-207-6321  
 • **Local working** rock group sks bassist w/gd harmony abilities & mature att. Rick 213-894-5590

**11 KEYBOARDISTS AVAILABLE**

• **Piano accompanist** w/extensive credits avail for singers Herb Mickman 213-462-4502  
 • **Female keyboardist,** grt sounds, Prophet V & Orchestrator, much exper, BG vox, sks gd org band, S.M 213-829-1508  
 • **Keyboardist** sks tight modern org outfit, have extensive stage & recording exper. Dan 818-345-0768  
 • **Keyboardist/guitarist** avail for estab new music rock band, high vox & grt image. 818-352-0013  
 • **Keyboardist** sks T40 sit or duo Juneau 60, Kong CX3, Wuritzer piano, Moog Source, left-hand bass, sing lead. Pros only Tim 213-539-8874  
 • **Keyboardist avail,** some vox, gd stg pres, played 20 yrs, sks w/kg band, T40, '50s/'60s, country, soul/funk. Steve 213-379-0428  
 • **Hard rock** keyboard wizard avail for org bands w/mgmt. Have pro equip, chops, total rock image, infl Dio, Bon Jovi 714-645-0531  
 • **Pro keyboardist** w/degree in theory & composition, Rhodes, Prophet, Moog, stage/studio exp, all styles, read or by ear, gd taste, att, solos, rhythm, sks steady w/kg sit. Tom 213-377-8056  
 • **Keyboardist/synthetist** w/gd quality equip, playing/recording exp, sks w/kg band w/gd paying gig. George 818-896-0933  
 • **Multi keyboardist/sngwrtr** w/vox sks orig pop rock 213-466-9157

grp or indivds Well connected pros only Richard 213-273-7266  
 • **Pro multi keyboardist/vocalist** w/modern image sks working T40 band. John 213-898-7348

**11 KEYBOARDISTS WANTED**

• **Multi-keyboardist** w/Eurythmics/Berlin style wtd to form pop/rock band. Age 20-25, vox preferred, no smoking, drinking, drugs 213-479-8942  
 • **Composer/lyricist** sks collaborator w/piano skill & arranging ability Include music tape. Don Kirkpatrick, 1621 N. McCadden Place, No. 201, Hollywood, CA 90028 213-466-6217  
 • **Keyboardist wtd** by female group, pro att, serious only, funk rock 213-724-4086  
 • **Skng synth/kybd plyr,** bass plyr, guitarist & drummer for writing & recording, RMF 213-850-7281  
 • **Keyboardist wtd** by vocalist/sngwrtr for studio/stage. Must be exp'd in R&B & country-pop Phil 714-775-3306  
 • **Swirl of sound** keyboardist who wants to be felt, not just heard, wtd for org big music band, infl Water Boys, Talk Talk, No Duran or elitists. Larry 213-466-3641  
 • **Keyboardist wtd** to join unusual band w/definite romantic tendencies, pretty yet strong Dedicated pros only w/strong harmonic sense. Lise 818-793-7397  
 • **Top notch** keyboardist wtd by amazing guitarist to form ska R&B funk latin blues band Doug 213-466-2974

• **Simmons** drummer sks poly synthetist into London new wave & pop scene Recreate org melodies. Frank 213-478-2341  
 • **Keyboardist wtd** immed for power pop band currently plying circuit, infl Roxy Music, Bowie, ABC Great work, hit radio material. 818-980-7967  
 • **Dedicated keyboardist** wtd by band w/strong mat & vox, gd gigs & contacts BG vox helpful, infl Little Steven, Motels 818-996-2611  
 • **Pro keyboardist/synthetist** wtd to join w/kg band w/strong representation. Developing orgs, w/kg concerts, casuals, T40 etc No drugs Ken 714-653-5353  
 • **Keyboardist wtd** for intown T40/lounge grp, must sing & play left-hand bass Gd equip, versatile, appearance essential Tommy 213-828-8966  
 • **Wanted** for female singer/sngwrtr w/own 8-trk studio, forming new group Ruth Hatchel 818-848-6066 818-843-4772 / 919-842-7752  
 • **Keyboard plyr** wtd by sincere bassist & guitarist Jazz, pop, funk, soul oriented. 818-906-1933  
 • **Wanted** for org pop rock R&B infl recording & showcase proj w/record co interest BG vox a plus, D 213-874-8758  
 • **Keyboardist wtd** w/harmony vox for strong org prg w/mgmt, currently showcasing local circuit. Must be self-sufficient. Stanley 818-769-9790  
 • **Pianist** w/extensive knowledge of blues wtd on spec for new act w/female singer Jonathan Page 213-466-9157

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- Keyboard plyr wtd for mod comm rock band. Must sing, strong harmony. Frank 213-838-1174
- Guitarist/singer/sngwrtr/publisher w/4-ark studio & video co. sks hot dance rock band. Have grt equip & 21 yrs exp. Dana, eves 818-796-5174
- Multi-keyboardist w/equip for prog comm rock band. Reading & vox helplul. We have EP & video pending, serious only. Greg 818-998-5924
- Keyboardist wtd for totally orig mod music dance band production featuring highly inspired mod jazz music & choreographed danced theatrics. 818-957-7472
- Pro dependable motivated innovative multi-kybdst wtd for all ong funk wave proj w/EP, female vocalist, comm hit potential material, label interest, for show-cases/videos/recording. Jo Alice 818-901-1488
- Keyboardist/BG vocalist wtd for orig contempo guitar-dominated dance rock band. Also have cover repertoire, T40, oldies etc. Monte 213-661-5300
- Female singer/sngwrtr sks ong rock grp. Will travel, prefer hard rock, have demo tape. Please no bozos Lee 213-379-6561
- Seeking very funky keyboard/synth plyr for soon-to-be working band. Herve after 2 pm. 213-651-1632
- Keyboardist/synth composer wtd for ongs by female vocalist/lyncist/composer. Infil Thompson Twins, The Spell, Blondie 213-258-3521
- Female keyboardist/synthesist wtd who doubles on lead vox. Power soprano register & image a must. Recording soon, some pay. Jeff 213-936-8054
- RAMSES II needs multi-keyboardist for college perfs, rehearsals & recording. Financially secure only need apply. We prefer reliable. exp'd musicians. Thomas 213-827-5380
- Have good equip & BG vox. styles R&B, techno, pop rock. Call 7 pm-11 pm 818-892-4488 / 213-938-0549
- Multi keyboardist w/Eurhythms-Berlin style wtd for orig pop rock band. Team player, no superstars, instrument helplul, 20-25, no smoking, drinking, drugs. 213-479-8942
- Keyboardist wtd for dynamic ong new music group, big sound, image, strong material. Infil Bowie, Idol, Iggy, Gary Nueman, Ultra Vox. 818-908-9035
- Guitarist & keyboardist wtd for T40 band, must sing & have xlt equip. Have rehearsal space. Randy 213-869-8921
- KAY of A, multi racial R&B orig music band now forming, sks 2 keyboardists. Send tape, bio, other info to P.O. Box 480044, L.A., CA 90048 attn: Key of A.
- Keyboardist w/BG vox wtd for T40 sit by rhythm section. We are serious & desire to make it work. JP or Jim 818-786-1061
- Synth plyr wtd for ong high energy techno pop act, strong material, must be serious & reliable. Roberta 818-990-0342
- Sking keyboardist w/innovative eclectic ideas, versatile & ability to take direction a plus. Infil Talking Heads, Eno, Patty Smith, Laurie Anderson, Clash. All orig, now recording. Kelso 213-376-7471
- Keyboardist wtd for interesting rock proj, must have gd equip, BG vox. Rolf or Greg 213-398-7394
- Intense multi kybdst sought by same to complete two person techno band, ala Human League. Ultra Vox. B52s. Seasoned pro team plyrs only. 213-935-0518
- Female keyboardist wtd for visually oriented pop band. Must have OB-Xa or equiv, infl H&O, Prince, Bowie. Xlt appearance w/flash. 213-552-1204
- All female band sks female Farfisa organ plyr/BG vocalist, infl Monkees. 213-271-2464
- Multi keyboardist wtd for orig jazz rock fusion band. Must be able to read and improvise. Chris 213-267-1830
- Female keyboardist wtd to complete forming ongs rock band. C 213-839-1490
- Keyboardist wtd, vox a plus, wking T40 213-322-3528
- ROTONONICS sks keyboardist who can play any style from R&B pop to country cover, reggae etc. Write Buccaner Productions, P.O. Box 314, San Gabriel, CA 91778.
- Organist wtd for acid psychedelic biker Peter Fonda grp. Have new release on minor label. Skng B3 Leslie sound or similar 213-874-6081
- Keyboardist wtd for pop new wave grp, readying for tour. Mona 213-938-7121
- Young aggressive synthesist wtd, digital & analog equip, to join band w/strng direction & star potential. Tim 213-463-7343
- Exp'd male lead vocalist w/power & pres sks wking T40 rock cover band. Will travel Joe before 10 pm. 818-980-3580
- Attractive female vocalist w/dynamic range, stage exper, sks pro T40 oriented band ready & willing to work. Some booking contacts. Pros only 818-845-0216
- Dedicated, devoted & destined-to-make-it-sks sks non-metal band w/same att. Pros only, infl U2, Idol, Doors Les 213-329-3130
- Male vocalist & harp plyr, former Capitol & RCA recording artist, sks wking band. Oz 213-669-2991
- Top flight session singer/published sngwr avail for quality recording/stage projects. No metal or punk, prefer w/label interest. See Blair Silver, Pro Player ad, call 9-11 am. 213-545-4369
- Lead singer, rock image, skng all ong hard rock band, infl RATT, Van Halen Rick 213-538-0176
- Female pro vocalist w/powerful voice & range avail for sessions & demo work. Suzy 213-372-9318
- Female vocalist w/rock image & strong voice sks pro minded band, infl Larue, Saga Eddie 714-635-7028
- Lead male vocalist/lyncist w/strng comm rock direction & image sks est'd band at recording/touring level, financial backing a must. 818-997-3269
- Female singer, pro, exp'd, sks pro wking band, So Bay area. 213-379-0461 / 213-670-9091
- Male tenor BG vocalist to enhance live & recording gigs. Nathan 213-465-9961
- Attractive female singer sks only orig band w/Springsteen, Cougar style. Laura 213-527-2552
- Female vocalist, grt lks, powerful voice & range, exp'd all fields, sks intown wking band. Have keyboards, formerly w/Steve Vai B&A. 818-896-8381
- Male lead vocalist, grt stage pres, avail for wking sit, T40 or studio work. Have road/studio exper, double on guitar & drums. Mark 818-716-1424
- Male lead vocalist/sax/flute sks wking band. Kevin 213-313-3237
- Female vocalist, 6 yrs exp. dbl on bass & keys w/image & pro att, sks wking T40 &/or orig band. Reliable Anne 714-848-8197
- Pro exp'd male vocalist avail for session work, no bands or spec sits. Very wide range, vers, strong voice. Read, xlt ear for lead & BGs. Promo mat, tape avail. John 213-467-2646
- Male vocalist w/7 yrs exp avail for demo proj, mellow music or hard rock. Can also produce & arrange. Tape furnished upon request Jonathan 213-208-0416
- Xlt front person, singer/sngwrtr sks active est'd band doing orig pop rock dance material Tammy 213-661-9955
- Female vocalist w/powerful voice & range skng T40 wking band. 7 yrs exp, gd stage pres. Claudia 818-956-5222
- Eves 213-629-4974
- Female lead vocalist, model type, exp'd w/session work, sks T40 casual band, pros only. Dawn 213-207-5196
- Male lead vocalist/sngwrtr sks modern pop or new wave dance/rock band w/strng hit tunes Doug 213-820-7992
- Pro male vocalist w/road & studio exp avail for mature band or demo work. All styles, pop rock, R&B, soul & jazz. No hvy rock. Pros only Wayne 213-452-8600

## 12 VOCALISTS AVAILABLE

- Female vocalist, lead, T40, standards, show tunes, great face, personality, repertoire, TRW rating, PA, rehearsal space, synth. No punk or hvy met, pros only. Ronnie 213-255-1628
- Male lead vocalist/lyncist w/dynamic stage pres sks musicians for Celtic rock band, infl Cianard, U2, Big Country. Mature, goal-oriented only. Collin 818-788-0101
- Female vocalist avail for demos, pro only. Record credits. Sara 213-874-2938
- Female vocalist/lyncist sks creative musicians to form new prog rk band. Infl Doors, Yes, Who, Serious only. Ethina 213-376-4752
- Vocal range 3 octaves, R&B, pop, blues, jazz, reggae, exp'd studio/TV-radio commercials. Avail for videos, sessions, demos, casual & some club wk Harold 213-850-7455
- Pro male vocalist w/road/studio exper avail for mature pro band. Strong voice, all styles, prefer pop rock, soul, R&B, jazz. No hvy metal. Wayne 213-452-8600
- Female vocalist sks exp'd T40 band or players 5 yrs exper, dedicated, attractive. "E" below middle C range to high "G", play guitar, learn keyboards, little equip. Cheryl 818-509-1833
- Hot male lead singer/guitanist skng hot pop/rock band to front, infl Springfield, Police, Doug 213-820-7992
- Lead singer/sngwrtr skng AC/DC, ZZ Top-type org band or musicians. Sam 213-665-9730
- Female vocalist, 6 yrs exper, double on bass or keyboards, w/image & pro att, sks wking T40 &/or orig band. Reliable Anne 714-848-8197

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• **vocalist** skng band w/pro gigs, making money Butch, days 213-545-9768  
 • **Male vocalist** sks financial proj, parttime wking sts, studio gigs Very good, very exp'd Tom S 818-763-4006  
 • **Male lead vocalist** sks grt T40 band, grt voice, exp'd Mike 818-764-1444  
 • **I can sing**, Andy 213-306-2128  
 • **Strong sultry R&B pop singer** w/10 yrs exp studio & live, skng pr band, orgs only Wendy213-874-2062  
 • **Female vocalist** avail, reads, dbls on flute & keys, T40, country, oldies Pro, no drugs Janet213-397-5526  
 • **Male lead singer/sngwrtr** avail for studio demo wk Exp'd, can imitate pop singers w/R&B pop & jazz flavor Teddy 213-641-4036

12 VOCALISTS WANTED

• **Male vocalist** frontman wtd for twin-guitar metal band, must have high range, image, & good attitude Butch 213-652-1438  
 • **Lead vocalist** wtd for R&R band, must be gd lking w/long hair, have gd midrange voice w/feeling, & good att Infi Hanoi Rocks, T Rex, NY Dolls, Mott, Bowie 818-353-8915  
 • **Are you ready for the final ascent?** Do you have exp, att, equip to make it in hd rock? No one under 25 Red Room Productions 213-923-0231  
 • **Female vocalist** w/folk background wtd Must have lks, xlt harmonies, for Celtic rock band Collin 818-788-0101  
 • **Female vocalist** wtd for Beach area T40 band Skng exp'd attractive & dedicated singer who is tough & sensitive Gigs pending 213-376-6238  
 • **Pretty girl singer** w/exp, energy, youthfulness Exp'd attorney w/resources skng talent to promote Send photos, bio, cassette, SASE to Mr Sinti, Ste 700, 9454 Wilshire Blvd, Beverly Hills, CA 90212  
 • **Male lead** wtd for all org club band, inlf Zepp, U2 Pros only Jim after 6 pm 818-767-1738  
 • **MATRIX**, hvy met band, sks pro male vocalist for gigs & recording Metal image important. 213-393-7919  
 • **Top notch** vocalist wtd by amazing guitarist to form ska R&B funk Latin blues band. Doug213-466-2974  
 • **Lead or BG** vocalist wtd for recording sessions Pros only Call AQT, ask for RT 213-752-6431  
 • **Vocalist** wtd for T40 org rock band soon to be wking & showcasing Billy or Bruce 213-396-5165  
 • **BG female** vocalist wtd for org rock band Lou 213-874-1703  
 • **Pro studio** singer wtd for recording of album Technical ability & control a must. Mark818-761-8482  
 • **Male lead** vocalist wtd by explosive high energy org rock band Must have lks, stage pres & range from ballads to hard rockers Limited rehearsal space & projs pending Jim 818-908-0645  
 • **European-style** metal band sks male lead vocalist

w/technical ability & musical training. Mark 818-761-8482  
 • **Melodic rock** band sks vocalist inlf by melodic rock, pop, hard rock elements Kevin 213-452-5533  
 • **Skng vocalist** for hard rock hvy met band, rehearsal space avail Miguel after 6 pm 213-651-3876  
 • **Singer/sngwrtr** w/mat wtd by producer/ranger/guitarist for record proj, rock wave sound Send tape to Suzanne P., 1154 S Barrington, L.A., CA 90049  
 • **Vocalist** wtd for totally org mod music dance band production featuring highly inspired mod jazz music & choreographed dance theatrics 818-957-7472  
 • **Female vocalist** wtd, image important, for all female fusion rock studio proj Jeff 213-936-8054  
 • **Male lead** vocalist 18-24 wtd for British hard rock band ala Def Leppard, Judas Priest Pro rec'ding proj, Christopher 818-843-4897  
 • **SARDONYX** skng multi-talented vocalist. Must be serious, dedicated, ready for clubs Ralph818-789-6950  
 • **Melodic rock** act sks aggressive male vocalist, charisma & exper a must Currently recording master, xlt opprt 213-657-7802  
 • **Powerful melodic** rock band w/creative material & outstanding plyrs skng exceptional male lead vocalist w/strong stage pres, 24-30. Only the best, recording immed Joe 818-966-6296  
 • **Lead vocalist** front, M-F, wtd for fulltime wking T40 band 714-995-5563  
 • **Female vocalist** wtd for org pop rock band inlf Scandal, Springfield, must lk like a 10 & sing even better, 20-25, no smoking, drinking, drugs. 213-479-8942  
 • **L.A.'a premiere** metal band skng lead male vocalist Must have full range & proper image, Johnny 213-656-8770  
 • **Melodic rock** band sks vocalist/frontman ala Night Ranger, Scorpions Pro wking stt, recording & rehearsal space provided 818-249-7305  
 • **Male lead** vocalist wtd for est'd hard rock band. Gd image, ready for gigging, inlf Def Leppard. Mark 213-346-4322  
 • **Hot singer** for hot band w/hot mgmt 714-845-2032  
 • **Male vocalist** wtd by pro comm hd rock act w/long hair rock image, monster gear, xlt att & financial backing, gd lks & vox a must. No screamers 805-496-2275  
 • **Lead vocalist** wtd for mel R&R band. Must play backup instrument, image & style a must, no hvy met screamings Leigh 714-750-6262  
 • **Elvis Costello** soundalike wtd for title song of low budget feature film Send cass immed to Progressive Film Productions, P O Box 3652, Hollywood, CA 90028  
 • **Multi keyboardist/songwriter** sks tenor vocalist for org pop rock pop. Tape required, pros only Kent 213-273-7266  
 • **Commercial hard** rock band sks vocalist w/wide range & equip, orgs only, 16-17, inlf RATT, Scorpions, SF Valley-based 818-349-7359

• **Male vocalist** wtd for all org rock act w/mgmt, gd range a must Guy 5-9pm 818-810-9307  
 • **QUANTUM LEAP** sks black female vocalist for org pop rock band inlf Joe Jackson, Talking Heads, stage exp necessary, serious only Steven 213-850-1680  
 • **Male vocalist** wtd to complete comm met proj w/mgmt & solid connections. Power, image, own style a must, pros only 213-871-8065  
 • **Male vocalist** wtd for pro org proj, high energy prog rock, high range only, frontman Bill Sat 10am-9pm or Wed. 6-9pm 818-912-6442  
 • **Male vocalist**, high tenor or soprano, wtd for est'd pro rock band w/mgmt & 5-night per wk rehearsals Kevin 9am-9pm 818-446-1469  
 • **Vocalist** wtd by ROTOSONICS, led by Billy Gibbons' rousin, Send cass demo & bio to Buccaneer Productions, P O Box 314, San Gabriel, CA 91778  
 • **Vocalist/frontman** wtd w/wide upper range & much control. Xlt lks, warm stage pres, for org marketable product, ala Steve Perry, Graham Bonnet, Dave Coddell, Rick Emmitt, Sick 213-426-5187

13 DRUMMERS AVAILABLE

• **Pro drummer** avail, high energy, hard hitting, melodic, highly creative, xlt timing & showmanship, good image, eclectic in styles. Herbert213-933-6897  
 • **Drummer/vocalist**, solid, steady, dependable, all styles, avail for wking band, Jim 213-374-1412  
 • **Solid drummer** w/xlt gear avail for pro org melodic hard rock band, pros only John 818-788-1698  
 • **Drummer/percussionist** avail for T40 wking band, Walter 818-760-8678  
 • **Buddy** Helm, 213-650-2033  
 • **Drumist skng** band or individuals w/mod sensibility. Have acoustic & Simmons, gd image, recording/touring exper, avail for sessions also, David 213-876-9822  
 • **Drummer/percussionist**, exp'd all styles, can read or play by ear, has played w/lot artist, skng wking grp sit. Also avail for sessions, fill-ins, Jeff213-370-2258  
 • **Plays jazz**, R&R, call Doc Sticks 213-634-4055

• **Drummist**, inlf Police, Springsteen, skng wking T40 band or org band w/wedge Have stage/studio/video exp per Tom 213-394-4890  
 • **Simmons** drummer sks poly synthesist into London new wave & pop scene Recreate org melodies Frank 213-478-2341  
 • **Drummer** avail, punk, funk, junk, high energy tight pro skng org outfit Great sound & gear, exp'd Barry 818-995-3786  
 • **Skng wking T40** band, prefer wking 5 nights a week Carlos 213-962-0045  
 • **Drummer/vocalist** avail for gigging Westside grp. Gd listener, steady meter, gd feel. 15 yrs exper Prefer jazz, rock, country 213-558-8277  
 • **Drummer** sks total trash glam R&R band, inlf Dolls, Hanoi Rocks, etc Serious only 213-467-3797  
 • **Female drummer/vocalist** avail for right stt Solid, creative, versatile w/pro att, xlt equip, image, trans Debbie 818-905-8293  
 • **Drummer** sks wking or soon-to-be R&B blues soul band Matt 213-473-8003  
 • **Drummer** w/a brain sks the right new music pop stt Chris 818-506-1477  
 • **Pro drummer** sks R&R R&B band 818-881-4273  
 • **Experienced, versatile**, vocalist Mark213-666-9444  
 • **Young drummer**, inlf Hanoi Rocks, early KISS, Sex Pistols, sks glam rock band or musicians to form Eric 818-787-2737  
 • **Solid drummer** sks steady wking stt, T40 or funk rock jazz Read, trans, dependable Randy213-851-4285  
 • **Drummer** aks rock band, 15 yrs exper, double bass, inlf Zebra, ELP, RATT, Yes Serious only, no BS Andy 818-761-3847  
 • **Solid exp'd** drummer w/equip & trans avail for wking band, T40, casuals, oldies Well versed in country, rock, R&B and jazz Michael 213-390-9334  
 • **Drummer** avail, exp'd, versatile, vocalist, Mark 213-666-0444  
 • **Rhythm section** sks wking T40 band, drummer & bassist w/lead & BG vox, xlt equip Randy 213-869-8921  
 • **Drummer** skng melodic rock band, inlf Terry Bozio, Steve Smith. Serious only Mike or Fred818-249-7305  
 • **Drummer** avail immed for already est'd rock-progressive rock band Double kick, brains, fire, taste Will tour Mike 714-684-3078

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•Drummer w/brain sks new music pop rock sit, electronic & acoustic drums, infl Beatles meet Duran, Chris 818-506-1477  
714-639-1358  
•Pro metal drummer avail  
•Drummer, formerly w/Jethro Tuil, skng band. Have extensive stage/studio exp. Rick Lord 602-941-2235  
•Pro drummer skng w/king or soon-to-be T40 band, have solid timing & xtl equip, pros only. Paul 213-851-7553  
•Drummer, 30, sks ong or copy R&B sit. After 5:30 818-352-9326  
•Drummer, 12 yrs exp, have Simmons, Linn, Gretsch drums, exp'd in studio & clubs 818-761-0363  
•Pro drummer/vocalist, steady, reliable, all styles, sks w/king sit, w/ travel Jim 213-374-1412  
•Drummer sks ong pro rock band Have studio/video exper, gd image Bob 818-912-1106

## 13 DRUMMERS WANTED

•Drummer wtd for twin-guitar metal band, must have image, good attitude, & big drums Butch213-652-1438  
•Drummer wtd for punk/funk new music group ANIMAL DANCE Band ages 17-25, R&B/Third World background a plus 213-851-7977  
•Skng synth/kybd plyr, bass plyr, guitarist & drummer for writing & recording RMR 213-850-7281  
•Wtd for forming ong rock band to perform socially relevant new music C 213-839-1490  
•Drummer wtd by female group, pro attitude, serious only, funk/rock. 213-724-4086  
•NEW WORLD sks hot drummer, pros only w/high reaching goals XII mgmt, 24-trk studio Steve 213-373-7984  
•Heavy metal drummer wtd w/big drums, for dbl lead guitar metal band Butch 213-652-1438  
•Drummer wtd to join unusual band w/def romantic tendencies, pretty/strong Dedicated pros only w/strong

harmony sense Lise 818-793-7397  
•Amazing Improv drummer wtd by jazz/rock guitarist. Dale 213-942-7944  
•Top notch drummer wtd by amazing guitarist to form ska R&B funk latin blues band. Doug 213-466-2974  
•Drummer wtd for T40 orig rock band soon to be working & showcasing Billy or Bruce 213-396-5165  
•Energetic drummer wtd for forming ong comm rock band, infl Springfield, Benatar, Scandal 20-25, vox preferred. Serious career-minded only, no smoking, drinking, drugs 213-479-8942  
•Drummer wtd by guitarist to form ong hv rock band w/unique & varied sound & image Eric213-418-7541  
•Wanted for ong pop rock R&B infl recording & showcase proj w/record co interest. BG vox a plus. D 213-874-8758  
•Female country rock band w/work & following sks female drummer. 818-906-4482  
•Melodic rock band sks vocalist infl by melodic rock & pop & hard rock elements. Kevin 213-452-5533  
•Guitarist/singer/sngwr/publisher w/4-trk studio & video co sks hot dance rock band. Have grt equip & 21 yrs exp. Dana, eves. 818-796-5174  
•Drummer wtd for 3-pc rock band, infl ELP, ZZ, Police, Rush, Deep Purple Must be pro & hard w/king, will be recording. Ms. Hawkins 818-785-4332  
•Female drummer sks drummer w/looks & talent Have producer & upcoming video 213-710-8530  
•Hard edge pop rock grp sks pro drummer Cat 213-465-7269  
•Female singer/sngwr sks ong rock grp Will travel, prefer hard rock, have demo tape. Please no boxes. Lee 213-379-6561  
•Wanted for ong pop rock band, infl Scandal, Springfield, Team player, no superstars 20-25, no smoking, drinking, drugs. 213-479-8942  
•Seeking able musicians Joseph 213-394-8054  
•KEY OF A, multi racial R&B org music band now forming, sks hot drummer/percussionist Send tape,

bio, other info to P O Box 480044, L.A. CA 90048 attn: Key of A.  
•Band sks world conscious female drummer to help build a major social act. Must be able to play w/meaning & understanding. 213-384-6095 / 213-652-6269  
•Wanted for orig high energy techno pop act, strong material, must be serious & reliable. Roberta 818-990-0342  
•QUANTUM LEAP wtd vers drummer for ong pop rock dance, infl Joe Jackson, Talking Heads. Stage exp necessary, serious only. Steven 213-850-1660  
•Drummer wtd for forming unique energetic socio/political band We enjoy U2, Furs, REM, Heads, but don't imitate Creativity, dedication, humor, style, intelligence important, no egos. Larry 213-466-3641  
•Drummer wtd for prog metal band, image & dedi ca must Must be exp'd, willing to travel 818-792-1757 213-856-9816  
•Drummer wtd by ROTOSONICS, led by Billy Gibbons' cousin Send cassette demo & bio to Buccaneer Productions, P.O. Box 314, San Gabriel, CA 91778  
•Tony Richards, please contact Rudy.714-821-9109  
•Female drummer wtd for new group, some vox required 213-273-5391 / 213-658-8638  
•Female rock band sks drummer, all ongs, infl Aerosmith, Alice Cooper Mgmt, studio, ggs avail. Lisa 213-856-4205

## 14 HORNS AVAILABLE

•Sax/flute plyr sks live/studio work. Album credits, good soloist, grt sound Forte. R&B, funk, Andrew 818-576-0752  
•Rock funk jazz blues sax plyr w/keyboards/synth/vox/perc, high energy, xl stage pres, avail for live or studio work. Lincoln, nights. 213-466-5877  
•Sax/flute plyr sks live & studio work. Album credits, gd soloist, grt sound for R&B & funk. Horn section also avail. 818-576-0752  
•Sax/flute w/poly synth sks band & creative playing sit. Billy 714-670-8826  
•Sax/flute plyr, can read or jam Say213-466-3018

## 14 HORNS WANTED

•Top notch sax plyr wtd by amazing guitarist to form ska R&B funk latin blues band Doug213-466-2974  
•Top notch trombonist wtd by amazing guitarist to form ska R&B funk latin blues band Doug 213-466-2974  
•Horn ensemble wanted by ROTOSONICS, led by Billy Gibbons' cousin Send cassette demo & bio to Buccaneer Productions, P.O. Box 314, San Gabriel, CA 91778  
•Sax/vocalist for pop rock band w/EP & video, currently playing local no pay clubs Keyboard doubling helpful Rick 818-508-0690

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•Independent producer/sngwr sks sensuous female vocalist for orig proj & poss video. Slight nudity may be required. Serious only, infl Madonna, Lauper, Tina Marie, Turner. Quartz 818-891-5167

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•Violinist/fiddler/guitarist/vocalist avail for grp, casuals, orig proj, Tom 818-716-5632

•Arranger/composer avail for bands, singers, clip-dates, demos, small grp to full orchestra exper, reliable. Lee 818-769-8725

•Female singer/sngwr sks orig rock grp. Will travel, prefer hard rock, have demo tape. Please no bozos. 213-379-6561

•Songwriter avail for pro projs. Will custom or co-write futures to standards. Serious only need reply. Have LP & staff wrng credentials. Joe 213-659-9525

•Complete arrangement/orchestration. Many credits, NARAS member, extr versatile & aware. Session work only, no spec. Promo mat, tape avail. See "Studio Trax," current Songwriter, J. Edward 213-467-2646

•Roadie for hire, exp w/local clubs & many local bands, willing to work any hours for any band. Lawrence 213-826-9080 / 213-305-7584

•DELLETANTE, comm rk proj, skng mgmt &/or financial backing. Have ded, image, grt sngs, upcoming gigs. Tony after 6 pm 213-346-6856

•Paul Hansen, cousin of Billy Gibbons of ZZ Top, has orig country demo, sks representation. Write Buccaneer Productions, Box 314, San Gabriel, CA 91778. 818-794-3314

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•Fusion jazz & funk players w/td by keyboardist & drummer for fun & recording. Skng bassist, guitarist, winds, horns. Tony 714-539-4578

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•All musicians w/td for demo tapes, recording contracts & connections. Nadine 714-984-0264

•Wanted Immed: Attractive female singer w/band, prefer ferns, to be featured in & do cover song for rk video produced by Zorba Studios. 213-857-0245

•Producer avail. Credits, tape avail upon request. NARAS member, publ author of music production techniques, Songwriter mag. Serious pros only, no spec. Extremely versatile J. Edward 213-467-2646

•WOMANIZER, video rock band, animated videos, sk top mgmt, backing &/or producer. Piper 213-874-8228

•Singer/sngwr/arranger, 4 yrs studio exp, avail for demo projects requiring assistance w/production, arrangement, &/or lead & BG vox. Jonathan 213-208-0416

•Male lead guitarist & female vocalist sngwrng team skng pro rock grp, great equip & chops. Prefer to work w/responsible & dedicated musicians to create high energy hits. Chris 714-848-8197 / 213-827-9080

•Seeking roadies. Engineer avail for recordings, showcases, performances. Exp'd in top studios, sound stages & venues. Kevin 213-390-0580 / 213-397-7771

•Wanted: housecleaning in exchange for 16-trk recording time. Bill 818-780-3146

•Arrangements for singers & bands, all styles, any size band or orchestra. Lou 818-884-9178

•California jazz guitarist uses slide & creativity, sks interesting country proj. 213-876-0443

•Newly signed rock band sks road crew. Serious career minded roadies only, no frustrated rock stars or druggies. Will train. 213-466-2822

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•Wanted: rock artist to add to roster for shopping to major labels. Send bio, pic, tape or 1/2-inch videos to Sarman Co., 25422 Tribucco Rd. No. 105, Suite 297, El Toro, CA 92630, Mr. Brosnan.

•Investor skng bands w/td styles orig music. Poss record deals, serious only, w/marketable material. Tony 818-909-7605

•Strong classy business-minded female, Kenny Rogers style, singer, sks producer/mgr. Info & tapes avail. Anna Marie 818-762-9962

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•Producer w/td R&B funk material for production & publ projs. Send best material to Silver Arts Music, P.O. Box 16316, Long Beach, CA 90810.

•Paul Hansen, cousin of Billy Gibbons of ZZ Top, has orig country demo, sks representation. Write Buccaneer Productions, Box 314, San Gabriel, CA 91778. 818-794-3314

•Xit versatile composer avail for collab on pro intelligent projs. Writing music my second nature. NARAS member, credits, tape avail J. Edward 213-467-2646 / 818-782-8779

•Singer/sngwr sks same for orig pop act.

•Rock songs needed for background of low budget feature film. Grt opportunity to be heard. Send tapes immed to Progressive Film Productions, P.O. Box 3652, Hollywood, CA 90028

•Female vocalist skng orig R&B tunes ala Jareau & Khan, for recording deal. Send tape to Dick Grove Music, 12754 Ventura Blvd, Studio City, CA 91604 c/o Jana Brown

•Material available for bands currently recording. Butch 213-545-9768

•Lyricist w/td, comm rock style, xit sit, band, studio, etc. Tom 818-763-4006

•Songwriter w/music & words wks collaborator w/td contemporary chord progressions & guitar rhythms. Michael 213-828-4283

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