

Music CONNECTION[®]

THE ALTERNATIVE MUSIC TRADE PUBLICATION

A LIVING LEGEND DOWN THE ROAD

JOHN FOGERTY

Opens Up About...
Losing It & Getting It Back,
Why He'll Never Play
'Front Man' Again
& Signing His Life Away

Between the Pavement & the Penthouse:

COUNTRY'S NEW BREED

Dwight Yoakam

Jo-El Sonnier

Bob Regan & Bobcat

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In This Issue

FEATURES

The John Fogerty Interview

by Bud Scoppa

What a stroke of luck! After a ten-year self-imposed exile, this singular American artist granted his *very first* in-depth interview to our senior editor (who'd last spoken to Mr. Creedence way back in 1970). Silent for so long, Fogerty was loaded for bear, verbally speaking. You'll find him at his most unguarded a few pages hence **12**

Between the Pavement & the Penthouse: Country Without Compromise: Dwight Yoakam, Jo-EI Sonnier, Bob Regan & Bobcat

by Judy Raphael

While Nashville country has become increasingly antiseptic and Hollywood has given birth to the "cow-punk" hybrid, a number of other L.A.-based country artists are quietly and determinedly juxtaposing the idiom's hallowed traditions with their own intensely personal perspectives. But does an audience still exist for the authentic country music of Dwight Yoakam, Jo-EI Sonnier, and Bobcat? **16**

Little Richard Revisited: An Audience With the King of Rock'n'Roll! The Emancipator of Soul!

by Lawrence E. Payne

This issue boasts revelations from not one but two living legends. With so much attention having been given to rock & roll tragedy, it's time we heard from the survivors. Little Richard may be 51, but he's *still pretty*, and he can talk a blue streak, as the still-blushing Mr. Payne found out recently **18**

COLUMNS & DEPARTMENTS

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Cover Photo by Dennis Keeley

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Feedback

Clive's Finger

Dear *Music Connection*:

I was leafing through Richard Sassin's interview with Clive Davis (Nov. 8) expecting the usual bullshit about Barry Manilow and Air Supply. Well, I gotta admit, I was surprised—this is the first recent interview I've read with Davis in which he seems to really have his finger on the pulse of music today. His comments on Springsteen, Dylan, Prince, and Lou Reed's current radio airplay showed some real insight into the current music scene. So Sassin just may be right when he talks about Davis' passion for music—it does give us all hope.

Rocco
Marina del Rey, CA

Good Housekeeping

Dear *Music Connection*:

L.A. musicians and clubgoers alike would love to thank Madame Esther Wong for the nice new carpet in her Westside club. I think somebody changed lightbulbs and dusted a bit, too! Now, we can again invite following and friends to the once-classy venue without being ashamed. (That's provided they *do not* use the men's restroom!) Thank you Esther, keep it up!

Danny-O
Los Angeles, CA

Image Frustration

Dear *Music Connection*:

After being in L.A. for just over two years for the intricate purpose of exposure to the music biz... [because] my hometown (Salt Lake City) will never appreciate the original cries of my metal soul, I am drowning in the obsessions of those who place their ads in your

mag: "Image a must."

Exactly what does that mean? And where are these musicians coming from? Stupidity is my guess. However, I fulfill my obligation to myself and respond to ads from those who say they have label interest and are pros, clipping onto the end of the ad that infamous cliché, "image a must." First of all, which image? When I call and ask lately, it is Twisted Sister's frontman. Last year it was Motley Crue. My wife laughs when she hears the ultimate question I am asked: "Will you wear makeup?"

From now on, I hope, the musicians of L.A. will think a bit more intensely about exactly what kind of image they are looking for and *why*. And maybe they ought to be a little more open-minded about it, because they could be losing the voice and/or drummer they've been wanting or needing...

David the King
Sepulveda, CA

Promotion Commotion

Dear *Music Connection*:

First off, I am a faithful reader of *Music Connection* and an ex-concert promoter who still keeps up-to-date on the concert-promotion business. I want to thank you for the article on the legendary Jim Rissmiller (Jan. 8). I think it's about time the concert-promotion business and concert promoters start getting some attention for their contributions to the industry and public. I feel it would be of great interest to readers to find out about other current L.A. concert promoters such as Avalon Attractions, Zamparelli Attractions, and newcomers Pacific Coast Concerts, Vince Oley and Burn'n'Sun. There's also Goldenvoice, a concert production company which has cornered the punk market. Without them there would be no *live* music!!!

Joe Quimin
Los Angeles, CA

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PUBLISHERS
J. Michael Dolan
E. Eric Bettelli

GENERAL MANAGER / ADVERTISING DIRECTOR

E. Eric Bettelli
EXECUTIVE EDITOR
J. Michael Dolan
SENIOR EDITOR
Bud Scoppa
NEWS EDITOR
Ben Brooks

REVIEW EDITOR / CLUB REP.
Bruce Duff

ADVERTISING / PRODUCTION MANAGER
Gary Allen Shay

ADVERTISING / PROMOTION MANAGER
Jeffrey Jampol

OFFICE ADMINISTRATOR
Laura Ramos

ASSISTANT TO THE PUBLISHERS

Karen Burch
RADIO EDITOR
Kenny Ryback

AUDIO / VIDEO EDITORS
Jeff Janning, Iain Blair

PRODUCTION

Barbara Pidgeon, *Art Director*
Elaine B. Farris, *Typographer*

CONTRIBUTORS

John Bitzer, Randal A. Case, Billy Cioffi, Todd Everett, Michael Fremer, Pleasant Gehman, Sue Gold, Bruce Kaplan, Melinda Lewis, Murdoch McBride, Lawrence E. Payne, Richard Sassin

EDITORIAL ASSISTANT

Sheryl Ingber

PHOTOGRAPHERS

Lesley Campbell, Ed Colver, Kristen Dahline, Glenn Gross, Janet Van Ham

CORRESPONDENTS

Bonnie MacKinnon (S.F. Bay), Brian Mc Guire (Wash.), Laine Medina (Orange County), Andy Schwartz (N.Y.)

FIELD AMBASSADOR: Guy Babylos

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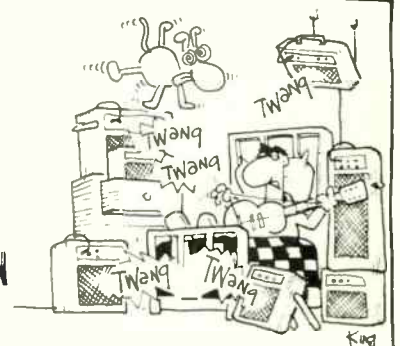
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GUEST COMMENTARY

The Moment

I was once informed that Bruce Springsteen thinks that at the end of the universe, beyond space and time, there is a '57 Chevy convertible and "Be My Baby" is playing on the radio. This, I gather, is the Boss' concept of eternity. There are those of us who feel the theory is correct in principle but different in detail: that it's a '66 Mustang and the selection is "Satisfaction." Still other cultists hold that it's a Chevy Van ('72) and "Stairway to Heaven" is in rotation. The song and vehicle at the end of time are up to the listener.

I like to think of it as The Moment. Did you ever ask anyone whose age corresponds where they were and what they were doing the night the Beatles first appeared on *The Ed Sullivan Show*? People whose consciousness and imaginations are stimulated by any type of music never forget these magic times. *Our song!* I have many personal experiences of The Moment, and, in each case, the song or piece of music always said just exactly what was needed to be said at that time, making verbal communication unnecessary. It really doesn't matter if the lightning bolt strikes one in a solitary situation or in communion with countless others (examples: attending the US Festival, watching MTV)—The

Moment is what matters.

The Moment seems to have reached a kind of perfection in the American Popular Song. The Top-40, the museum *au courant* that spews out both disposable and indispensable memories. How does one measure the difference between, say, Van Gogh's "Self Portrait" and Hank Williams' "I'm So Lonesome I Could Cry" in terms of the empathy one feels when exposed to either?

What we refer to as *standards*, be they past or present, are the most prominent purveyors of The Moment. It could be "Just the Way You Are" by Billy Joel or "God Save the Queen" by the Sex Pistols—does it really matter? Sinatra or Cyndi Lauper, who cares? Isn't it enough to know that our weathered and worn human spirits can still be moved and that the embers of organic emotion still flicker in a technological society dominated by machines and numbers?

Maybe I take this pop-music stuff too seriously, but sometimes I can't help but think that it's one of those fail-safe devices we accidentally invented to keep our knuckles from dragging on the ground. If we are all destined to be blown back into the Stone Age, let's hope a juke box and a quarter make it back, as well. My personal wish is that the survivors drop the coin in the slot and slowdance to Dion and the Belmonts doing "Where or When."

—Billy Cioffi

Photo by Steve Fritz & Bob Babincsak, provided by the Museum of Contemporary Art, L.A.



"Pegasus: Some Loves Hurt More Than Others" (1982), by James Croak

News

RECORD DEALS

Local Singer/Songwriter Gets Break Overseas

Photo by Janet Van Ham



Nemzo finally gets a deal.

by Ben Brooks
HOLLYWOOD—After years of playing the local club circuit and failing to impress domestic record labels, Lisa Nemzo has inked recording deals with PolyGram in Europe and CBS/Sony in Japan in a matter of weeks following a solo showcase at West Hollywood's Fellini's nightclub. "It's kind of a fairy tail," remarked Nemzo, a singer/songwriter managed by John Raatz. "but I deserve it. I've worked for a really long time and paid my dues. I feel like somebody should give me a shot."

The series of events that led to Nemzo's foreign album deals began in February, 1984. Following a performance at the Los Angeles Songwriters Showcase, she was referred to international publisher Christian DeWalden by showcase co-producer John Braheny. "John told my manager that he knew the perfect person to hook me up with," said Nemzo. DeWalden, who has numerous songs in the domestic country charts, has far-reaching international contacts who were eventually convinced of Nemzo's hit potential.

Nemzo sent DeWalden a demo that initially sparked his interest, but it wasn't until she sent him finished masters that he became certain. DeWalden's overseas partner Michael Holm, who produces the popular European TV show *Pop Rock Music Hall*, was in town in October and attended Nemzo's performance at Fellini's. He immediately decided to cast her in the show as a "newcomer." "There were three record labels interested in Lisa," said DeWalden. "but when you get a TV show, then

everybody goes crazy. We probably could have done a singles deal with an album option, but when we got the show, everybody jumped in on the album."

Nemzo has already departed for Munich, West Germany, to tape the show and complete two videos. In the meantime, her album will be released in Europe this month and in Japan in March. "Hard for a Girl Like Me" is the first single in both territories. "I'm in contact with several labels domestically," said DeWalden. "but I want to make the right move. She'll definitely be signed domestically in 1985."

Nemzo was signed to Portrait Records in 1979, but the album recorded was never released because the label folded. "I felt burned—I just had to get away from L.A.," Nemzo recalled. "So I toured the country for three years. But, in the last year-and-a-half, I've really put my nose to the grindstone. L.A. and I are like oil and water," she said. "But all the things that they don't like about my music or me here, they love over in Europe and Japan. They're much more open-minded." Another pleasant surprise for Nemzo has been the selection of one of her songs for a *Flashdance II* soundtrack in Japan that also features Toto and Kenny Loggins, among others.

"It seems like everything has happened at once," Nemzo concluded, "but it's always that way. Have you ever noticed that as soon as one person comes into an empty store, suddenly a whole flock of people come in and it's jammed? It seems like that's the way it goes. Weird analogy—but it's true."

News

PERFORMANCE

Acting Coach Lends Talents to Musicians

by Ben Brooks

HOLLYWOOD—Veteran acting coach Suzi Harris is offering her talents as a musicians' acting coach to the local music community. With extensive background in theater and film, Harris recognizes the increasing importance of performance visuals in music.

"From the stage to video and film, artists and musicians are feeling an increasing responsibility when it comes to performance," Harris surmised. "They know their musical talents have to be augmented with an equally proficient stage or video/film presence. Ultimately the goal should be that the eyes see what the ears hear."

Harris, an alumnus of the Estelle Harman Actor's Workshop and a Cal Stage Northridge acting coach, has worked as a production assistant for Paul McCartney and lent her talents in a number of film and video production capacities in the 14 years she has been teaching acting. Her expertise with musicians comes from three years of specialized work with bands, ensembles, and soloists here and abroad. "I've worked with a solo classical violinist, punk bands, country bands—you name it. I can appreciate the things that are moving about each particular style of music."

Harris stressed that her role in working with musicians is one of sympathy and support rather than authority or dominance. "The most important part of my job is to assess the personality and statement of the artist. I perceive what is trying to be said and then work on enhancing that, so that it doesn't come off contrived or formulated in any way.

Harris said that there are four different viewpoints musicians must address: one from the audience, one from the camera, one from the interrelations of the band, and how they relate to their instruments. "You don't want a bass player who's only looking at the neck of his bass because he doesn't know where else to look," she said, "or a singer who's clutching at the mic as opposed to making it an extension of his personality. It has to do with presence and relaxation

and the ability to control what you're doing so you don't have the fear that something's going to show that you don't want the audience to see."

Having worked in the past with local acts like Commuter, Pretty Poison, and Apple, Harris is currently involved with Icebreaker, Veda Vaughn, Bret Thompson, and others. Her most frequent clients



Harris helps acts perfect their performance visuals.

ARBITRATION

Traveling Musicians Aided in AFM Decision

by Ben Brooks

NEW YORK—In order to speed up the settlement of contractual disputes, the American Federation of Musicians has eliminated its lengthy arbitration process and will provide free legal help to musicians working traveling engagements. The decision takes effect this month.

"The AFM was the only union still attempting to act as final arbitrator in disputes between members and those who purchase their services," said president Victor W. Fuentelba. "While that process worked well for many years, there

include managers who see the urgent need for their acts to spruce up their stage presence or prepare for a video taping. "The people I work with are mainly acts that are just about to be signed to a label or in the artist-development stage," said Harris.

Harris reiterated that her expertise is in helping acts to realize their full performance potential in a comfortable setting. "I think a lot of bands are initially fearful that they're going to be changed in some way that's uncomfortable for them. They're going to go in and get some sort of standard poodle hair cut and come out highly polished and alienated from themselves. That's not what I do. I help them to better express what they're trying to do in the first place."

Suzi Harris can be reached at (213) 651-5625.

SIGNINGS & ASSIGNMENTS

McDon Records has signed an exclusive world-distribution pact with Enigma Records. The debut EP by Antix, *Get Up, Get Happy*, will be the first release by McDon under the new distribution arrangement. The EP was produced by Don Dokken of the group Dokken. McDon is represented domestically by attorney Ted Gerdes.

Scott Goddard, former Surf Punk, Dickies' songwriter, and 818 label owner, embarks on a tour of Western states with his four-piece band this month. The Scott Goddard Band will play a dozen cities where Goddard's single, "Cow Punk" (from his *Your Fool* mini-LP), is still in radio rotation.

JBL Incorporated has hired four engineers to work on the design and development of new professional sound products. Drew Daniels was hired as applications engineer for JBL and UREI, Roy Cizek came aboard as JBL senior engineer, Henry Martin assumes the post of senior engineer at JBL, and Paul Apollonio has been hired as an acoustical engineer for JBL.

Singer/songwriter Robbie Nevil has been signed to Manhattan Records in New York. Nevil has written songs for the Pointer Sisters and George Benson, among others. This marks his recording debut.

Landslide Records has acquired the distribution rights for the debut record release from T. Lavitz, former keyboardist with the Dregs. An EP, *Extended Play*, produced by Lavitz and noted producer/engineer Eddy Offord, will be manufactured by the artist's Macon Records label and released this month by Landslide.

The Krashtones have just finished their debut EP for Bemisbrain/Enigma Records. Produced by Earle Mankey, the EP is set for release in February.

A&M Records and Word Records have jointly announced the signing of a new agreement between the two labels. Effective January, 1985, A&M will manufacture, distribute, and market Word's musical product in the mainstream marketplace. The first product under the agreement will include albums by two of Word's most successful artists: Petra and Amy Grant.

Bob Skoro has been promoted to the newly created position of director of professional activities, U.S., for the Chappell/Intersong Music Group. Skoro, who has been Chappell/Intersong creative manager, West Coast, for the past three years, will relocate from Los Angeles to the company's New York headquarters.

News

LOBBYING

Little Change Expected on Home Taping Issue as 99th Congress Meets

by Brian McGuire
WASHINGTON, D.C.—The word from sources on Capitol Hill is not to expect much action on the matter of home taping in the 99th session of Congress getting under way this month.

While there are still many advocates of copyright owner protection, the low-key attitude this year is the result of "a question of what's politically possible," in the words of one Congressional staffer. The battle over royalty compensation for home taping of records and video products was intense and expensive last session, but the damper put on it by the Supreme Court's pro-taping decision in the Betamax case is apparently still in effect.

In the House of Representatives the agenda of royalty compensation advocate, Rep. Don Edwards (D-Calif.) will "probably not address the subject of home taping," according to a staff member. "I think we need to develop the case a little bit better. We need to wait for the evidence to be compiled on the harm to the industry by home taping."

Over in the Senate, Sen. Robert Mathias (R-Md.) promised last year to re-introduce his royalty compensation bill in the new session. "That is his current intention," according to a staffer, "but he has not yet looked at the whole package and decided what his priorities are going to be." The same source indicated the record industry is pushing especially hard for new legislation. "The audio people feel they have a very strong case, that there's no organized opposition, and that they have a fairly good chance of getting legislation enacted this year."

That opinion is echoed by Dale Snape, a spokesman for the Motion Picture Association of America. "The music industry is more mature and more politically attractive than the video business," he said. "The retailers understand the problem, where the video retailers seem to be more concerned with selling VCRs and renting tapes than

they are about people copying tapes."

Meanwhile, Allan Schlosser, a lobbyist for the powerful pro-consumer Home Recording Rights Coalition, pointed out that along with the burden of having to initiate action, the copyright holders have to contend with a business boom. "The recording industry has enjoyed a stunning recovery and I think it may ring a little hollow for them to ask for a subsidy in the form of a royalties tax on audio recording products and blank audio tape."

"That's beside the point," countered Recording Industry Association of America president Stanley Gortikov. "The fact that our industry is doing better than it was when this legislation was first introduced is a cosmetic negative, but not a substantive one," he said. "Why shouldn't payment flow for such uses whether there are good

times or bad times at any given point?"

Nevertheless, the Home Recording Rights Coalition promises an "aggressive defense" in the 99th Congress. The group flexed their muscles when they recently reported spending over \$160-thousand in the final months of the previous session, placing them among the highest spending lobbying organizations.

27th Grammy Awards: Selected Nominees

Here are just several of the nominees for this year's awards:

Record of the Year: "Dancing in the Dark," Bruce Springsteen; "Girls Just Want to Have Fun," Cyndi Lauper; "Hard Habit to Break," Chicago; "The Heart of Rock and Roll," Huey Lewis and the News; "What's Love Got to Do with It," Tina Turner.

Album of the Year: *Born in the U.S.A.*, Bruce Springsteen; *Can't Slow Down*, Lionel Richie; *Private Dancer*, Tina Turner; *Purple Rain*, music from the motion picture. Prince and the New Power Generation; *She's So Unusual*, Cyndi Lauper.

Song of the Year: "Against All Odds (Take a Look at Me Now)," Phil Collins; "Hello," Lionel Richie; "I Just Called to Say I Love You," Stevie Wonder; "Time After Time," Cyndi Lauper and Rob Hyman; "What's Love Got to Do with It," Graham Lyle, Terry Britten.

Best New Artist: Sheila E., Frankie Goes to Hollywood, Corey Hart, the Judds, Cyndi Lauper.

CONTESTS

Music Category Added to Home-Video Contest

by Ben Brooks
HOLLYWOOD—Visions of U.S., a home-video competition, has announced that Music Video will be an added fourth category in their second annual contest, to be judged by Francis Coppola, David Byrne, and Shelley Duvall, among others. The other three categories include Fiction, Non-Fiction, and Experimental.

Last year, hundreds of entries were submitted by videomakers ranging in age from elementary school students to senior citizens. The grand prize winner was 17 years old. Jean Firstenberg, Director of The American Film Institute (a co-sponsor of the contest with Sony Corporation of America), said, "Home video is a medium for

artists and amateurs to expand and enrich our vision of what the film and television arts can be."

Open to anyone, Visions of U.S. accepts entries that are made for non-commercial purposes, recorded and submitted on a home video system and no more than 30 minutes in length. The tapes are judged on all around originality, but performance and technical quality are a consideration. Winners will be awarded top-of-the-line Sony home video systems, including the newest Betamovie and Beta Hi-Fi.

For entry forms or details phone (213) 856-7745 or write: Visions of U.S., P.O. Box 200, Hollywood, CA 90078. Deadline is June 30, 1985.

RADIO REPORT

by Kenny Ryback

Every time you turn on the radio there's something new, so we put together this pocket guide to L.A.'s Rock Radio featuring jock line-ups, dial positions, request-line phone numbers, and specialty shows.

With the tremendous success of L.A. artists in the past few years, this access guide will come in handy whether you are listening for your own soon-to-be-platinum album or checking out the best air personalities around. (As always in the radio biz, the info is subject to change.)

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10:00 pm - 2:00 am	JACK SNYDER
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6:00 pm - 10:00 pm	DUSTY STREET
10:00 pm - 2:00 am	WILD BILL SCOTT
2:00 am - 6:00 am	FREDDIE SNAKESKIN/ SAM FREEZE

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IMPORT SHOW — Mondays at 8:30 pm
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10:00 pm - 2:00 am	DOC PHILLIPS
2:00 am - 6:00 am	LYNDA CLAYTON

METAL SHOP — Fridays at 12:00 midnight
HARRISON'S MIKE — Sundays at 10:00 pm

FINE TUNING:

The real Don Steel returns to Boss Angeles radio via KRLA—really!... *Purple Rain* makes its SelectTV debut on January 16th at 9:00 pm. You can hear it simulcast (and semi-censored) in stereo on KCRW (89.9 FM)... San Francisco's KRQR appoints Chris Miller as new program director to rock the Bay Area in '85.

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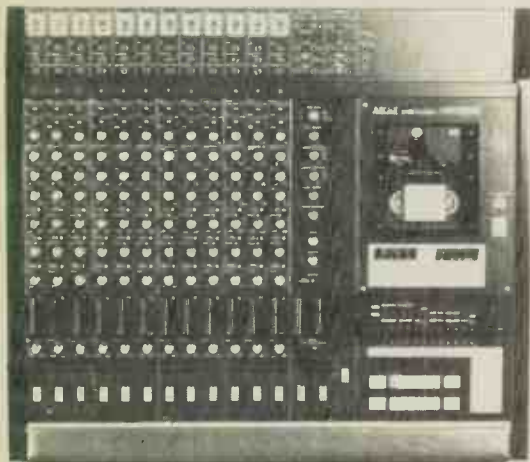
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LOCAL NOTES

BEYOND THE CALL OF DUTY:

After delivering an invitation to our offices, Kevin Barr, manager of San Diego's So Reveal, stepped off the curb onto a rain-soaked Sunset Boulevard. That turned out to be a big mistake as Barr was hit by a car and thrown some 20 feet. Dazed by the collision, he waved on the driver of the car—his second mistake. Minutes later, Barr realized that his injuries were worse than he'd thought at first—he wound up in surgery with a broken left knee and a broken right ankle, which will keep him out of action for at least six weeks. Got well, Kevin... and be careful out there, folks.

KNOCK OUTA YOU: The Living Daylights' 12-inch single, "Colleen," which is getting airplay around the metro area, is being nationally distributed by Greenworld. On top of that, the boys have acted and played in the upcoming film *Fall Forward*, which was directed by Sidney Portier.



FRANKIE LEFT HOLLYWOOD, but not before providing Nina Hagen (left) and the ubiquitous Angelyne (center) with some indelible memories. Holly Johnson has at least one beautiful leg, don'tcha think?

RUMOR MILL: Has Dream Syndicate broken up, and, if so, was it the result of a delayed sushi rush? ... Was A&M forced to scrap and re-record the debut LP by Legal Weapon? ... Has Ike Turner finally found his "new Tina" in the person of Debra Davidson? ... Have the Runa ways re-formed? Maybe.



WHAT'S IN A NAME? MC Pick of the Players winners V.V.S.I. (shown here with short-haired manager Mike Sikkas receiving award from MC publisher Eric Bettelli) have let it be known that their initials stand for "Very Very Slight Imperfection." This, trivia buffs, is a term jewelers use to describe an all-but-perfect diamond, which—the members point out—is both the world's hardest rock and a girl's best friend. And, while we're on the subject, England's Bronski Beat took their name from Gunter Grass' contemporary classic novel, *The Tin Drum* (now in paperback, VHS, and Beta). Now you know.

Industry heavies led by our own Radio Editor Benny Ryback recently impersonated teenage rivetheads on national TV. Calling themselves the Big the group (which also included artists Jeff Lewis, Album Medwork's Johnny Lee Nash, and screenwriter Chasno Wagon) flailed its air guitars to "You Really Got Me" (the Van Halen version, not surprisingly) on the program *Puffin on the Hot*. You missed it, silly—shoulda checked those local listings.

NEPOTISM? Six O'Clock News bass player Jeff Hall has a song on the new REO Speedwagon album. Said song, "Through the Window," was the result of a collaboration by Jeff and his brother, REO bassist Bruce, who sat in on the song during a recent Six O'Clock News show at Madame Wong's Chinatown.

HI, MOM: Musical groups needing a low-cost video demo can now get it at Via Vision Productions in Hollywood. Each Sunday the studio will produce a three-camera, half-hour video variety show with four acts and a host sharing the costs of the production. Each act gets six minutes and a copy of the tape. Call 460-4864 for details.

SERIOUSLY, FOLKS: Two members of Chic and another pair from (gasp!) Duran Duran have joined forces with the marvelous singer Robert Palmer (one of our all-time faves) to form a group they call the Power Station, with an album of the same name due out on Capitol in February. This unlikely combo is a part-time venture for all concerned for the time being, at least. The initial single "Some Like It Hot" is imminent, and Palmer's presence makes it a must to check out.

Missing Persons: Charlie has his own LP, *Lie Down in the Grass*, and he produced the latest by labelmates the 77s, *All Fall Down* (which has a cool cover). And the National Academy of Songwriters and Musicians will be sponsoring a Christian Songwriters Conference on Feb. 16 at the Proud Bird restaurant in L.A. You're right—there was a fire there recently, but it's open for biz once again.

DON'T TOUCH ME THERE: Motorhead's chief metallurgist, Lemmy, recently took time out from his busy schedule to appear in a TV commercial for Tracey Ullman's new LP, *You Caught Me Out*. That's Tracey with her legs wrapped around Lemmy's engine. Have her home by midnight, Lem—you promised.



CHRISTIAN CORNER: Enigmatic Stryper may be the first metal band to break into the Top 20 of *Billboard's* Inspirational Chart. The Stryper LP is the fastest-selling in the history of Enigma. Exit artist Charlene Peacock & band have been opening numerous shows for big timers the Fox, Let's Active, and

BELINDA SMELLS A RATT: Schmoozing at RATT's platinum party are famous frontpersons Stephen Percy and Belinda Carlisle. After comparing the plunging necklines, take a look at the dramatic but tasteful use of accessories. Hey, Belinda, give that earlobe a rest!

FIRST THE BAD NEWS: Motley Crue's lead vocalist, Vince Neil, is out on bail after having been charged with vehicular manslaughter and drunk driving. If convicted, he faces a maximum prison term of eight years in the aftermath of an auto accident in which his passenger, Hanoi Rocks drummer Razzle (Nicholas Dingley), was killed. Rumor has it that Motley Crue is now auditioning new lead vocalists. A number of questions still remain unanswered.

Elsewhere, in Sheffield, England, Def Leppard drummer Rick Allen was involved in a New Year's Eve auto accident when his Corvette collided with a wall. Allen's left arm was completely severed below the shoulder. A ten-hour operation was performed to reattach the arm, but, due to the significant infection which had developed, the arm was subsequently amputated. Following the operation, Allen's condition was stable. At the time of the accident, Def Leppard were on a break from recording a new LP in Holland.



source for the top-hatted dollar sign on page 13 of the same issue. That image originally appeared in Rubin's book, *Amusing Arrangements*, and we couldn't resist "borrowing" it. Replication is the sincerest form of flattery.

CALLING ALL WEALTHY JAZZBOS: Carmelos Jazz & Supper Club is up for sale, hopefully to a jazz enthusiast who continues the club's policy (otherwise it'll become just another restaurant on Van Nuy Boulevard). Please call Ruth Hoover at (818) 784 3268 if you're interested.

LOCAL VOTES: Legendary L.A. slide guitarist Ry Cooder has a fat wallet these days thanks to a series of movie soundtracks he's composed and performed of late, but the dough hasn't made him apathetic. The influential player endeavored to influence some voters during a pre-election benefit for city councilman Denny Zane at Santa Monica's At My Place. Cooder bopped 'til he dropped, and Zane won. That's Ry at right, with piano player "Juke" Logan and bassist Jorge Calderon.

AIRWAVE GOODBYE: One dank winter's night, an L.A. radio legend left the air without a chance to say farewell. We'd like to share an open letter from Jim Ladd. "After ten years my role at KMET has come to an end. I am writing this message to convey my most heartfelt appreciation to everyone who spent their late night and early morning hours with me during this past decade... Bob Dylan once said, 'To live outside the law you must be honest,' and in my way I did try to be an honest outlaw. For me this meant fighting to



Photo by Steve Heard



BEVERLY HILLS COUP: While signing autographs recently during her party at Osko's, Columbia artist and celebrity sister Rebekah Jackson was greeted by a very famous and very wealthy admirer. While Eddie Murphy does not play for the Baltimore Orioles, he does indeed have a homerun swing, as evidenced by the staggering box office for *Beverly Hills Cop*. Rebekah, meanwhile, hopes to follow in the steps of her siblings with her debut LP, *Centipede*.

OH, NO, NOT AGAIN: Joyce Silverstein should've been credited for the Holly Johnson photo in Local Notes last ish. Sorry Joyce. And cartoonist Leigh Rubin should've been mentioned as the

THE AFFECTIONATE BEAT GOES ON: Artist Tom Kidd has signed a management contract with Rich Terkel's Utopia Talent, and he'll be needing one (a manager, that is) with all the work he's lined up for the next few months. First, Tom's currently tracking a later song LP for spring release. Then he's gonna produce a record for Bad Actor. Finally, he'll be joining fellow Utopia artists as producer and songwriter on Terkel's *Overnight Angels* project. By the time he's done, it'll be soggy again.

BILLY VERA & THE BEATERS were honored between sets at the Central recently with a plaque commemorating them as *MC's* number-one Live Action attraction of 1984. Representing the mag at the presentation is contributor Billy Cioffi (far left), who couldn't figure out how to erase "Vera" off the award. Billy V was touched and completely surprised by the prize and assured us he would treasure it. (Shucks, Billy! You did it the old-fashioned way. You earned it.)

keep FM radio an open channel of individual creative expression as opposed to a pre-packaged form. In doing so, I know that at times I both angered and frustrated some of you who listened as well as my employers. Please know this was never done with malice, but a result perhaps of too much determination to stay true to my beliefs.

The reason I was fired was because of creative differences between myself and KMET's management. This happens, and for my part I hold no animosity toward anyone at the MET. What I do want to say is that I consider myself the luckiest man in the world for having worked at KMET... Thanks for listening and being my friend.

—Jim Ladd



A HOST OF MUSIC INDUSTRY artists and VIPs turned out for agent Richard Lee Emler's annual holiday party this year held at the home of Diane Bennett. Left to right: Richard Lee Emler, Andy Landis, Richard Paglia (record producer).

THE JOHN FOGERTY INTERVIEW

His Bad Moon Vanquished, the Fortunate Son Goes Chooglin' on Back to Green River

by Bud Scoppa

Fifteen years ago, John Fogerty was on top of the world—literally. His band, Creedence Clearwater Revival, had come out of nowhere with a startling series of smash singles—"Suzie Q," "Proud Mary," "Bad Moon Rising," "Lodi," "Green River," "Fortunate Son," "Down on the Corner," "Who'll Stop the Rain," "Travelin' Band," "Up Around the Bend"—establishing the band as America's belated answer to the Beatles. Just as astonishing, these records had all been released on small, Berkeley-based Fantasy Records, previously known as a jazz specialty label.

It was a rock & roll Horatio Alger story: A young lower-middle-class guy gets out of the army, forms a band with his buddies, signs a record contract, and—KAPOW—zooms to the top of the charts as his group becomes the World's Biggest Band. Improbable it may be, but it all happened to John Fogerty.

His deceptively simple songs housed concepts and images of extraordinary expressiveness, put across by Fogerty's tough/tender rasp and a guitar band that operated without gimmicks or pretense, right on the money. For several years, it seemed like practically everyone in America—from hippies to rednecks, from teenage hotrodders to grizzled truckers—was tuned in and singing along with Creedence. And the rest of the world followed suit.

But then a couple problems surfaced. It seems that way back on "Day One," as Fogerty ruefully calls it, the young bandleader 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. As if that weren't enough, the other members of Creedence, whose parts Fogerty had taught them, became rankled

by their frontman's iron hand, and they threatened mutiny, demanding a more democratic approach that would include spreading around the writing and singing chores. Eventually, the effects of these two problems destroyed Creedence by separating Fogerty from that part of himself out of which sprang those wondrous songs. By 1972, Creedence was broken up and Fogerty was trying to figure out where the inspiration went.

After a pair of solo albums, the first updating country chestnuts and the second by his own admission a halfhearted attempt to rediscover the source of his own expressiveness, Fogerty simply stopped altogether. For several years, he spent his time accumulating bitterness over the Fantasy situation—damned if he was going to put more money in their pockets—doing some hunting, fishing, and jogging, raising a family. Exiled from the source of his inspiration, his "Green River," so to speak, Fogerty turned to his preoccupation with technique to perfect his chops, not only on guitar, but on drums, bass, keyboards, and sax (the Creedence arsenal), as well—a driven personality needs something to sustain it even in the worst of times.

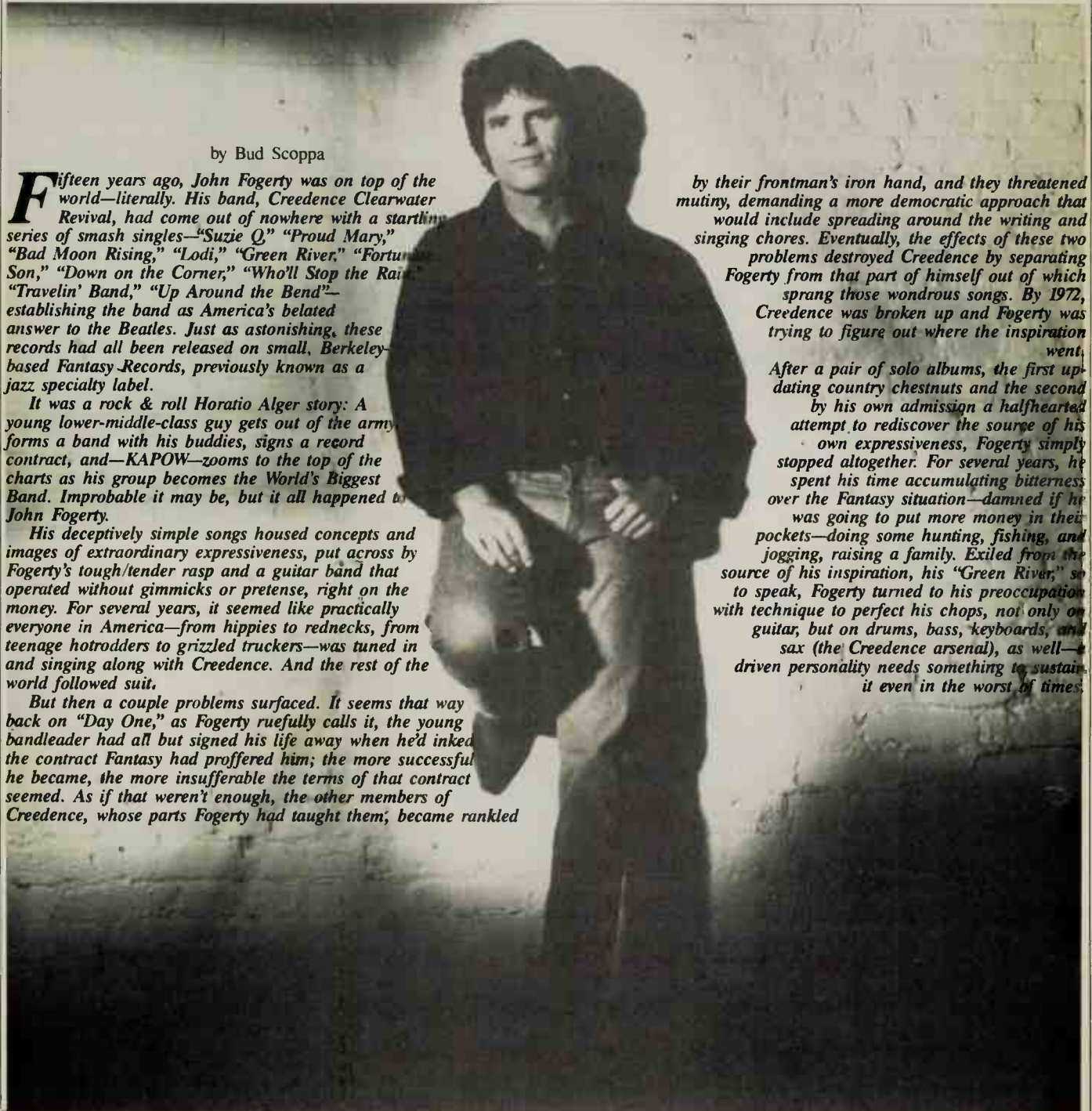


Photo by Aaron Rapaport

By the time Fogerty's litigation with Fantasy was at last resolved in 1980, he'd become a one-man band, and he'd also become adept at operating the recording console. But now what? Could he rediscover the ability to write songs? And if he did, was there anyone out there who'd be interested in hearing them? Meanwhile, in Hollywood, A&R men were scratching their heads wondering what had happened to the legendary auteur of the East Bay. But only one, Warner Bros. President Lenny Warnoker, thought to actually call and find out. That phone call was all it took to put John Fogerty back in business: Centerfield, Fogerty's first album in over nine years, has just been released on WB.

In Los Angeles to shoot a video clip of the single "Old Man Down the Road," (albeit reluctantly—he isn't wild about video), Fogerty made himself available for what amounts to his first in-depth interview since the early Seventies (a subsequent interview recently appeared in the L.A. Times Calendar). Silent for so long, Fogerty all but exploded in a verbal torrent that raced between the poles of extreme elation (at his treatment by WB and radio's immediate receptiveness to the single) and undiminished bitterness (toward Fantasy, Fogerty's own Simon Legree). There was also a tension—largely positive—between the artist's "good ol' boy" demeanor and the shrewd, cerebral perfectionist beneath the flanneled persona. Ultimately, John Fogerty is a paradox within whom apparent simplicity and charged complexity meet in a willful and compelling two-step on the banks of Green River.

MC: To draw on mythic Americana, as you often do, this strikes me as a Rip Van Winkle story.

JF: I've called myself that—Rip Van Fogerty—a couple times, only recently; not while I was in, my travails, of course. Comin' out the other door is kinda cool, I gotta tell you. It's been great. This is a great place. I gotta say that, first and foremost. I coulda landed maybe anywhere, but I landed here [at WB]. 'cause some people just inquired. *Anybody* coulda called me.

MC: I'm interested in that period of time before you started working on anything. Was that a particularly difficult time?

JF: Sure. This was *not* my life plan, to say, "Okay, I'm gonna drop out for ten years." It happened because I was *forced* to. This was not my idea. It's a pretty simple thing to understand,

but it's harder than hell to say. 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-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. It was just gross. And I couldn't create anymore. . . . Basically, that solo record [John Fogerty, 1975] shouldn't have come out; I made a record after that which *didn't*.

MC: My impression of you was that you were the shrewdest—in a business sense and a practical sense, of any of the frontline rock musicians that I had run into. You gave that impression pretty distinctly, but maybe the thing was swirling around at such a rate that there wasn't time to stop.

JF: No, it was *all* covered except for Day One, where it started. It's a shame, yeah. We were doomed. I'm a lot older guy now, and the bummer of the whole thing is it's such a waste. I mean, I look at myself and go, *This guy had some talent, and yet was restrained from using it for a lot of years of his life—some may call it the best years. It's all because of one day, one signing of one stupid piece of paper. So many things were covered so cool and thought out, and yet this one thing undercut it all.*

MC: Do you think it eventually broke up the band?

JF: Yeah, that was a big part of it. That's where all the big infighting and bickering evolved from. It was really a source of discontent.

MC: What do you think the most positive aspects of this enforced exile have been? You're obviously healthy, you're lucid, you've pulled back from the whole Hollywood thing.

JF: That's a really cool question, Bud, 'cause with the other part out of the way, probably the number-one best thing is I raised a family under pretty normal circumstances; it's wonderful, it's great. I've got a fairly well-along family now and have not had to put up with all the baloney. We take normal vacations, we have family life and school-board life and all the rest of it. And my kids have seen normalcy. They know what allowances are.

MC: I submit that your exile could be—despite the obvious bitterness and resent-

ment on a subjective scale—this could be the most *positive* thing that's ever happened to you. Maybe if you'd gone on tinkering through the Seventies and turned into a Hollywood guy, you wouldn't have the leverage and momentum and the perspective that you've gained from this exile.

JF: I totally agree with you there. I could've been one of the casualties, just like so many of 'em. I got to take some credit for that part—that's when I made the decision to go: *I don't want to sit here and bleed all over everybody. I'll go away 'til I got it together.*

MC: You once said, "I had a feeling that 'Suzie Q' would turn out to be our 'I Wanna Hold Your Hand.' I was certain that one would do it." Do you feel that way about "Old Man Down the Road?"

JF: I do today. When I started this, and particularly when I had the tune that is the single, I went, "Oh, I like that." But then I got busy doing it, over and over. When I got to the end of August, I had six things completed—mixed and done, as they are right now. And three other ones were giving me a problem. And I was getting low on energy—I was suffering burnout. I didn't wanna go in and start three songs all over because I wasn't that convinced that what I had already was gonna be acceptable. I thought, *I gotta go down and talk to Lenny [Warnoker]. He hasn't heard a thing, he hasn't seen me in a year. I'm just this guy who's now on his label.* But he'd said, "If you're in trouble, play something for me." So I made the decision [to go see him]. This was a tough time for him, 'cause suddenly, he's confronted with, "What if it's awful?" And that's the whole reason I'm comin': What's he expectin' to hear from me? I hadda know if he liked these six or is it trash? I literally didn't know. I thought I had done *somethin'* here. But, I mean, he's down here in Hollywood, and the stuff on the radio is like the same band, over and over. I got used to it bein' that way, and maybe *that's* what he wants me to do. Instead, he put on a personal display of emotion right in front of me. I was tryin' to tell him, "Maybe this is too dated." And he's goin', "John, what a song!" We played the six songs and it seemed like he was comin' unglued. I went away and about three days later I began to have doubts: "What if he's just a fan and he didn't really *listen*?"

MC: Artists are so insecure.

JF: I'm usually not, but I had to be, 'cause I've had my embarrassments. Years ago in the

Continued on page 14

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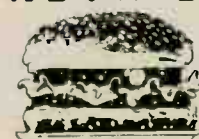
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JOHN FOGERTY

Continued from page 13

studio when I couldn't cut it—it was *bad*. I knew it was *bad*...

MC: There's something unusual in your writing and in your sound: Both give off a sense of roots authenticity, but in fact it's not "authentic" but a product of your imagination. You're a suburban kid with an active imagination. And you created this little world—this sort of mythic version of America, this "swamp" thing, which "Old Man Down the Road" is a continuing part of.

JF: Most definitely. But I gotta admit, when I got my burnout time and people asked me, "Do you like the record?" I'd say, "I won't know 'til I hear it on the radio. I mixed the sucker in my truck, by the way. It was parked outside the studio. We'd do a mix, and I'd run out and play it. I said, "It's gotta sound this way out there." And, when I heard it on the radio, I knew we got back all that effort. I got the buzz [like it was] some other guy.

MC: You could actually transcend all that self-consciousness and self-absorption?

JF: Sure. Because it sounded good. It was a rush. I've had a few of 'em: "Givin' It Up for Your Love," the Delbert McClinton record—great. A few years ago it was Robert Palmer doing "Bad Case of Loving You." That one *honked* for me. And there ain't enough of 'em. I'm sorry, but they seem to be further and fewer... I call it organic music. When's the last time you heard an *acoustic* guitar on the radio? I'm willin' to wait five years 'til a record like "Bad Case of Lovin' You" comes along, 'cause that one's so head-and-shoulders above. I'm just not gonna get excited about all this stuff [on the radio today].

MC: That's what's great about Springsteen and Prince: They're going for something else.

JF: I don't always agree with other people's vision of music, obviously, but I gotta say, Prince's persona... he created a great one. I know just what that is. My boots weren't purple, but I stood in very similar footsteps. And Springsteen: I have not. I confess, always been a fan of his records, but the new one is a really fine record. I keep hearin' new ones [on the radio], and everything I hear. I like. I did not think I would be saying that. He seems to be a heck of a neat guy, but I hadn't been won over by the music, the art.

MC: Your record would fit next to any of those singles more comfortably than any-

thing else on the radio right now. The reason I brought up Springsteen is because he's almost acknowledged picking up the mantle that you left there—timeless American music and imagery. When I saw him in concert, he started with "Born in the U.S.A." and then he went right into "Who'll Stop the Rain," a very powerful, heartfelt version of the song. It meant the same thing, I think, to him that it was intended to mean when you wrote it.

JF: All right!

Photo by Victoria Pearson



"I knew I could always go to Vegas and sing tunes—yecch!"

MC: On other nights he did "Travelin' Band." But both songs sounded like they belonged there.

JF: That's nice of you to say that. I did try to make records that they'll keep playin' in ten years, that would still have something.

MC: You used to talk about the value of simplicity.

JF: That's still there [for me].

MC: That's obvious, from your new album. There's real clarity to every element in every song. It's almost like a sketch rather than a painting: you can see all the little lines in it. Even the introduction of the Simmons drums and the synthesizer here and there.

JF: The point is, don't be a snob. You seemed surprised that I had a digital watch rather than an analog, but it blew my mind how accurate it was. I mean, my heart: kinda wanted analog, but the [digital] things are so functional. Some people fight computers—sorry, pal, you

can fight 'em, but you're not gonna keep 'em away. It's the same with the new musical instruments: If it's valid, if it sounds good, don't ignore it just because you're a snob. What a limiting view of the world. If it sounds good, go for it.

The Simmons was one that really turned me on. I was hearin' these electronic drums on stuff maybe a year ago, and that was a *good* sound to me—I didn't know it was electronic. "What is that? That's *swampy*." I could hear that the way it got used in "Searchlight." Whereas, keyboards I been keepin' up with all along. I reject chorded layered stuff—when I hear that on the radio, it's almost an automatic reflex to push the button. I gotta admit I have a bit of a problem with drum machines—I'm not into that robot rhythm. I doesn't bend, it doesn't move, it's so goddamn clocklike.

MC: In your own mind, do you hear differences between what you're doing now—or the way you are now as an artist—and the way you left off?

JF: No.

MC: Your voice, to me, on this new album, sounds, if anything, younger than it did. It's less ratty. Maybe that's running and not smoking cigarettes anymore.

JF: Yeah, it's true. It may be the type of material. I'm not any more worried about [aging] than any guy my age. I don't have orange hair—put it that way. It wasn't the youth thing so much as when I finally connected inside to where it went (*snaps his fingers*)... I wish I could think of a non-cliche... That place where it *has* to come from that I was working to find again for so long—which got obliterated by the struggle with Fantasy. I mean, when all that stuff got so rotten, the ability left me. I *lost* it—I didn't *have* it anymore. It was *gone*.

MC: That must've been scary.

JF: It was more *maddening*. I always knew, look, I could always go to Vegas and sing tunes. And the spectre of that was just—*yecch*. I didn't want that. I had to have the *entire* thing. I had to have an understanding, and I had to *know* what made it work. So I went through that long time of workin' on it, and when I finally found whatever it is again, I went, *That's the place where you write tunes from, where you conceive from*. I recognized it when I got there, 'cause I'm *there* now. But this place really doesn't know about responsibilities, like payments at the end of the month. The music, the vision of it, doesn't know about these things. It's much younger than that—it's aloof from that.

MC: It's the innocence and imagination of a child that I mentioned before.

JF: Yeah. And I couldn't *tell* you and you'd



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go away and it would work. Any more than I could've had somebody say, "Make yourself feel like you felt when you wrote 'Proud Mary.'" You find it yourself. Comin' out of that, I realized it's because that place doesn't know anything about all this baloney. I can't even talk about trivial love relationships, as in rock tunes—I mean dumb ones. For me, in my spot that I found, when I'm in there, I can't even think in those terms.

MC: It's paradoxical that you're an organized, structured guy—your records display that—but all this structure, organization, and reason is in the service of unlocking this childlike place, this little world that you inhabit. You have to be a grownup to recapture the child in you, or something like that.

JF: I tried to explain this to a hunting buddy of mine. I'm gonna be in my forties eventually, and what am I? A rock & roll musician! How trivial! If I'd applied myself with the same energy level every day for ten years to something serious, I'd be a *brain surgeon* now.

MC: At least it provides meaning for people in some way. It unlocks something in a way that may be parallel to your internal unlocking of that place you spoke of. Maybe it's the source of rock & roll, the thing that raises the goosebumps.

JF: Well, you know it when you hear it. I'm a fan, too. To me it just seems real simple; I found my spot, anyway, and I'm able to fairly easily plug into it now. I know when I hear it in me or something else whether it's genuine or not. When it is, you get such a *rush* out of it.

MC: The only song on the album that strikes me as being rather light is the second track, "Rock and Roll Girl." We were talk-

ing about avoiding cliches before, and that title is essentially a cliché. How does that jive?

JF: Well, everything doesn't have to be *filet mignon*. But there is actually a little more depth than your initial thought of it. There's some good things in it.

MC: Do you start with lyrics?

JF: No, I start with sound. Most of the time. Sometimes conceptual things. "I Saw It on TV" is totally the other way. It's fun when it comes from a thought first. That particular one I'm very proud of, because it was so hard, it took so long to get right. I might've been workin' on that four or five years.

MC: So there's all this complexity of process that culminates in something that seems very simple; that's another paradox, I guess.

JF: Yeah, true, that's as complex as I get. A lot of rewrites. You know, that phrase comes out real smooth, like it was the first way I ever thought of it... *sorry*. (laughs)

I was workin' on the music for this album, and one day, I said 'I'm gonna work on 'TV.' Come on, rewrite—*finish* it.'" So I sat in the car first, made an outline. I'd been kinda sputtering this stuff for years, not the phrase, just the idea. So after I made my outline, I went out on the lake, fished, started at maybe ten in the morning. At six that night I had the chorus, the melody, and enough verses that it would flesh out. I went to the car, put the pole in the back door, got in the front, and I thought, *I can do this. I wrote a song!* The confidence rush just... I haven't looked back since.

From then on, every weekend I'd just sit in the car by the Bay up there, with cars zippin' by, with my little writing case. On the Bayshore Freeway there's a little frontage road. Emory-

ville. And somehow I'd just zoom in on each tune and it would happen, [amid] all this activity. "Searchlight" was pretty well done sittin' there. For the final versions, I went out on a houseboat, at Eastertime, for about a week, and apparently me and water get along really great, 'cause I nailed 'em.

MC: You also expressed a real fascination with the color green at one point. Does that still click for you?

JF: I think by that I meant living things, which I still relate to a lot. How the song "Green River" evolves is a whole 'nother childhood story. Certainly two or three cuts on this album could have been on *Green River*, which is my favorite place of Creedence, it's my favorite album of Creedence. That was the place, it's pretty well in there: The way the cover looks, the way it sounds, the topicalness of the tunes. Somehow, what those are about was closer than the rest of 'em for me.

MC: There is one other thing that I was curious about: "You've talked about learning all the instruments and getting really adept at playing the parts, the same parts I imagine were conceived with Creedence that you showed the other people how to play. But it struck me that the two solo albums that you did, didn't you play all the parts on those? So you weren't satisfied with your craft on the various instruments at that point?"

JF: No. It isn't that I learned, you know, the past nine years; it isn't like I just started. I mean, I'd been playing sax before, I did some sax on Creedence stuff. And that was okay, but the drumming around those was awful, just hor-

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Illustration by Barbara Barnes

COUNTRY WITHOUT COMPROMISE

... a recurring series focusing on bands and artists who are neither at the bottom nor the top of the rock hierarchy but rather in the vast gray area between.

by Judy Raphael

Since the demise of the urban cowboy, the split in the L.A. country scene has been ever-widening: On the one side, the Valley two-step taverns and their Alabamized Top-40 crowd. On the other side of the hill, the Hollywood cowpunk set, raiding the country archives to come up with tin-star music and ten-gallon twangs, and *sometimes* a lot more style than substance. The second exists, perhaps, as a back-lash to the first.

In the middle of the spectrum, between the poles, are the serious, non-compromising country artists. Their tasks have been to stick to their ideals and yet still find ways to be heard. It ain't easy. Unlike the newer, country-punk musicians, they mostly have their roots in country music and, as frontmen, have been playing a decade or more. In common, they seem to have turned away from the Top-40 clubs. If not eclectic, they're all original and unique bands, who perhaps can be defined by a song currently sung by performer Lonnie Allen: "I Ain't No Human Jukebox."

Whatever their marketing strategies, all agree that the showcase circuit on the coveted "Hollywood side of the Hill" is a huge road to a break. In fact, it's regarded as nirvana. All these bands have tried it with varying degrees of success, before (or after) turning to Nashville—the

traditional holy grail for country bands.

The three bands we're focusing on have only been together for two years apiece. Perhaps that's the optimum time before a band breaks—or goes another way. Here are three authentic country bands at the crossroads of their careers.

DWIGHT YOAKAM

Dwight Yoakam calls his music "hill-billy so pure it's hip." Doing the same hard-edged bluegrass and Appalachian honky-tonk he's done for years, Yoakam has accomplished a singular feat: He's penetrated the coveted L.A. club scene and is now making huge waves.

Here since 1977, Yoakam has had to make changes in his act, however, to pull it off—and to leave behind the disco-ized country-club scene forever.

"We were getting fired every two weeks, 'cause they just didn't want to hear unadulterated country in those places—so we turned our backs on it. The timing was right. Lone Justice was making a splash over in Hollywood. Thank God for those kids. I give them credit for accepting the music's purity. They opened up a door, and we walked through it."

These days the Kentucky-born, Cincinnati-raised Yoakam shares bills with the Knitters and Lone Justice. His personalized mountain laments are heard not just on KFOX, but on hard-core punk station KXLU!

Instrumental in the turning point has been guitarist Pete Anderson, who's also Yoakam's producer. The Detroit-born,

R&B-influenced Anderson joined the band in 1982 and put together a new, young configuration: Brantley Kearns, fiddle; J. D. Foster, bass; Jeff Donovan, drums. ("You can't get peacock feathers and belt buckles down in front of these kids," says Yoakam.) Anderson felt "The songs and voice were *there*, but it was like a diamond in the wrong setting. We needed arrangements." He helped re-focus Yoakam's vision—toward Hollywood: "I'd felt for a long time there was a *spot* open for someone real, in gabardine. That scene gives high marks for authenticity. If you set Bob Wills down in it, they'd go for it. And the beauty of it was, we got a real country band in on the cowpunk thing."

Giving itself roughly a year to showcase ("They say it takes about that long," says Yoakam), the band was aided by some powerful breaks: Writer Bill Bentley got them booked with Lone Justice at the Palomino, and a spot in his Lingerie Texas Twist-off. A real turning point came when Yoakam got a tape to Nick Lowe's manager. Lowe heard it in flight on the way to play the Palace, and on arriving in L.A., requested that the band open for him. "It was that date that got people talking on the right side of the hill," says Yoakam. "It planted a potent seed in people's minds."

But the real art and craft of their grass-roots climb involved making their record, strung out over a year's time due to finances, but started at the outset of showcasing. Finding backers to share their vision and concept resulted in road-blocks. Says Anderson, "A lot of deals



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Yoakam: From hillbilly honkers to personalized mountain laments

fell through, signings didn't happen. But we kept marchin'. We never stopped."

Guitars, Cadillacs, Etc., Etc. (Oak, Tab/Rex Enterprises) combines Eighties recording techniques with venerable country sound. Styles range from boogied-up hillbilly honkers to fiddle-embellished ballads. Anderson calls it "a new mix—rocky-country." "It's Buck Owens revisited," says Yoakam. "It's that early Bakersfield sound, not that *Hee-Haw* bullshit. It's Bill Monroe with drums. . . if you put a drummer and an electric bass

on Bill Monroe right now, you'd have a similar sound."

As hot as Yoakam is locally, Nashville, which Yoakam found to be "a brick wall" in the Seventies, still hasn't bitten. "It's gonna take someone with the intestinal fortitude to step out of *here* and sign us, and not be afraid of the music's purity. Life would be easier if they came forward from Nashville, but we chose a long time ago to stay out here and not give in to them. So they gave us no choice!"

JO-EL SONNIER

L.A. music and L.A. musicians have given Jo-El Sonnier's career the shot of adrenalin it needed (and he's returned the favor). The irony of it is, although it took L.A. to put his career back into motion and although he's made a stir here, he'll have to go through Nashville to solidify his gains.

Sonnier, 38, known as a French accordion master in his native Louisiana, is also an R&B/country/pop singer who made some Mercury singles while in Nashville in the Seventies (Lefty Frizzell's "Always Late" is a cult favorite). But, hitting L.A. two winters ago, with contracts ended, Sonnier found his career at an impasse. He'd come out on the advice of legendary guitarist James Burton and to appear in a film, but nothing was transpiring.

"My wife sent out hundreds of tapes and we got no response. It was real hard. There was a Catch-22 situation in the clubs, so I was playing Palomino talent nights to make money."

But a group of scenemakers literally banded together to help him, and they've stayed behind him. Writer Stuart Goldman recognized Sonnier as he guested at an Asleep at the Wheel show and contacted musical heavies Garth Hudson, David Lindley, Sneaky Pete Kleinow and bassist Greg Humphrey. By

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Photo by Otto Felix

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LITTLE RICHARD REVISITED

An Audience with the King of Rock'n'Roll! The Emancipator of Soul!

by Lawrence E. Payne

In the second half of this two-part interview (Part 1 appeared in the January 2 edition of MC), the legendary Mr. Penniman turns from childhood reminiscences and his ongoing legal battle with ATV music to give us his views on the stars in the rock galaxy, from the Beatles and Jimi Hendrix to Prince and Boy George. He also opines—in his inimitable manner—on religion, racism, and that star on Hollywood Boulevard he has yet to receive (Paul Anka's got one, fer chrissakes). Take it away, gentlemen:

MC: What about those artists you may have come to know fairly well?

LR: Would you like something to eat?

MC: No, thanks. Could you tell me something about John Lennon?

LR: John was a good guy. He was my buddy. He was a different type person from Paul. He reminded me of myself when I was younger. He was kind of a little mischievous. *Oh-ho!* Some things I won't say, because he's dead, you know. . . . He's nice. The Beatles, who are still my friends today, they almost worshipped me, you know. Paul just wanted to rub on my arm. The same was when I met Keith and Mick. They liked to *died* when they met me! They were sleepin' on the floor in a room with Bo Diddley. 'Cause they didn't have no money to get no room. And Gerry and the Pacemakers and the Swingin' Blue Jeans. . . . So, the Beatles went to Hamburg with me, and they was makin' \$50 a week per person.

MC: Well, wasn't that pretty fair money to them in those days ['61]?

LR: Oh, it was pretty fair to them, but it wasn't enough for them to eat on, then. I had to buy their food.

MC: How were you getting your money?

LR: Oh, I was getting way more than them. You know, I was in a different thing. I was famous. But that's all I ever got. That's the reason I worked so much. That's why my name got so stuck in people's minds, because I traveled so much. It benefited me in other ways. But, the record companies have never been fair to me.

MC: Is there still a color distinction in music?

LR: God, yes!! You know, R&B doesn't mean rhythm 'n' blues. It means "real black." Paul McCartney had recorded my cuts. He recorded my cuts, and broke the ice in foreign countries. Paul is a good guy; he knows what's



The Beatles worshipped at Little Richard's altar.

Photo by Peter Kaye

goin' on. That's why he did it with Stevie, too. He was a day overdue for it. He knew what was happenin'. He didn't need to record with them. He don't need the money. He don't need the popularity. But he did it, 'cause he's a minister of peace. He's fantastic. I've never met nobody like him. Last time he was on television, I felt like cryin'. He and Linda, you know, they're sweet. God bless them. And he will be blessed for what he does. He knows what the system is.

MC: What about Jimi Hendrix. Did you get to know him well?

LR: Ooh, did I. Too well, sometimes! Jimi's sweet.

MC: He was mischievous, too?

LR: Oh, yes. He would masturbate onstage. But, he was a good guy. He was so big, though. He was a huge person.

MC: Too much talent?

LR: No, I'm talkin' about his penis. You know, he would take it out onstage. You saw books of him doin' it, haven't you? When he took that big whopper out, everybody was looking on the stage. But Jimi, he was a good person. He was one of the nicest people I ever met. He was a good guy, and one of the best musicians that was ever in my band. He reminded me of myself. He was *real*. He wasn't phony. But a lot of people went,

"Ooh, you did that!!" "Ooh!!" And they'd do worse than that. "You masturbate? Ooh!!" And they'd get five or six a day. If their hands were razor blades, they would have died that mornin'. If it was sandpaper, they wouldn't have nothin' left.

I think you should be for real about things, you know? It gives you freedom, when you tell the truth. It frees me. I feel free! I ain't holdin' nothin' against nobody! And, I ain't holdin' nothin' on myself, neither!

MC: What about James Brown? Did you know him, as well?

LR: I was raised with him! He was something else. Oh, James. I discovered James Brown. He was in prison, in Toccoa, Georgia, in a work camp. He and Bobby Byrd and the Flames. And I came in there, and he came up and sang a tune with us: "Please, Please, Please." And I wished afterward that I hadn't let him walk on, 'cause he sang for a half an hour. I couldn't go back on the stage. Jimmy kept singin' "please!" I said to myself, "I hope they get what he's talkin' about, you know." And so, we was practically raised together. Otis Redding is from there, too. Lena Horne and Barbara MacNair.

MC: How did you finally react to your superstardom, when it dawned on you that you were living a life that

most of us would never have?

LR: I couldn't believe it. I had to pinch myself. I said, "I'm the King of Rock 'n' Roll! The Innovator, Emancipator of Soul!" I had to pinch myself again. And then I screamed, real loud. I was in tune, though. I never got out of tune. It was beautiful! Sometimes I used to scream like a white lady. White lady go *Whooo*, woo! Black lady go **WHUU!**

MC: Is that a special gift, to you?

LR: Yeah. Yes, it is. It's a gift from God. I don't have to tell jokes to make people laugh, they just laugh. It's a natural thing, you know? The same with my songs. I don't have to write songs, I never do. I just go in the studio, sit down at the piano, and the song comes. I don't have to have a plan. Just natural. But with James Brown—with Billy Preston, who was my organist at the age of 16, Joe Tex, who was with me... oh, my God. When I think about the whole field, like the whole, entire thing came from me! It's very—it's mind-boggling! And I think about I didn't get *nothin'*! It just kind of shakes your mind a little bit.

MC: Do you still experience personal conflict with regard to spirituality and sexuality?

LR: No. After you get to a certain stage, your desires change. I enjoy companionship, you know, just talkin' to people, company, and sharing the past, that they don't know about, 'cause I was here and they wasn't. I would like to be an entertainer/counselor, counseling new entertainers. I'd tell 'em how not to sign bad contracts. I'd bring 'em to know how to watch the bulldogs, 'cause that's what it is. There's a lot of bulldogs out there! They haven't been tamed, and they will *bite your rump!* I'd let them know not to let nobody hook them on drugs so they can take their money, 'cause a lot of people do that, too.

MC: Is that what happened to Jimi Hendrix?

LR: I believe Jimi was hooked on drugs, and I believe that Jimi was used and abused, and used and used over and over again. He was makin' upwards of \$100,000 a night, I think he said. I'm sure he wouldn't count it, 'cause Jimi was a carefree person. I knew him personally. Jimi was the kind of person that if you gave him some money, he wouldn't count it. He was in love with music, not dollars.

MC: Is that kind of person rare?

LR: No. There's a lot of them still, today, that are being stuck so bad—they're payin' the price.

MC: How do you view your personal contribution to the rock story?

LR: My contribution is an important one. And I thank God for allowing me to be alive today, to see it. Most legends like myself are *dead*. And it's good to see a book come out about your career.

I've noticed they haven't even put a star on the Walk of Fame for me. I saw 'em put one up on Paul Anka, and he used to *open* my shows. You know I was the headliner at the Paramount Theatre in Brooklyn. Alan Freed was just a beautiful person. I saw his [star] the other day when I went out walkin'. They've got Olivia Newton-John, and everybody. And, I think it's so unfair. My name has went up, but they always push it out. When I die, they'll do it. But I want to see it. I'd like to walk on it, and look down at it....

MC: Are your goals the same now as when you were at your peak of popularity?

LR: No, they're different. My goal now is to stay well, not to overcrowd myself, even with the book or whatever. Because you can lose so many things in life.



Photo by Larry Williams

"Most legends like myself are dead!"

MC: What does the future hold for Little Richard?

LR: A whole lot. If the Lord spare my life, I'll travel and talk about Him. That's what I want to do. I want to use the same energy that I used, that He will let me muscle up from "Tutti Frutti" and "Long Tall Sally" and "Rip It Up" and "Lucille" and "Slippin' and Slidin'." I would like to use that same energy in His service.

MC: Do you still feel the effects of racism in your life?

LR: Yes. I don't believe ATV would do this to a white person. I don't. I believe if it was Elvis Presley, they'd pay him.

MC: Does the apparent lack of integrity disturb you, and what can be done to clean up the music industry?

LR: I think that the record company or publishing company—I think that it should be a family situation. They should have that much care. They know this is new to you. You see, instead of some people showin' you, they take ad-

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PENTHOUSE

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summer, Humphrey had assembled a series of all-star dates involving those musicians, as well as Albert Lee, Ian Wallace, and Sid Paige, to play McCabe's, the Palomino, and the rock scene. Goldman wrote an *L.A. Times* advance. According to Humphrey, "There's no denying that audiences *came* to see Albert and Garth, but they walked *out* raving about Jo-El."

Says Sonnier, "The timing was there. They all just happened to be free. And once they heard the music and what I was trying to do, they were willing to put their names on the line for me—although I'd never heard of *any* of them." He describes the new sound as "Cajun soul music. It preserves the roots, but because you have such innovative players, there's an art to it. It's Cajun-rock, which I think is long overdue." The new brew has had the advantage of making Cajun music accessible to a diverse set of fans—from rock, blues, folk, and country.

Still, a roots sound is hard to market, and Sonnier had difficulty getting a record project going, with several efforts and aborted attempts, until Greg Humphrey found a backer and took him into Enactron/Magnolia, owned by Emmylou Harris' producer, Brian Ahern. Humphrey made a decision "to accentuate Jo-El's *country* roots—he'd had songwriter cuts by John Anderson and Emmylou Harris—so we decided to go through the Nashville country establishment. I didn't feel rock & roll people would know how to market Jo-El at this point."

At the outset, Brian Ahern, who used Sonnier's accordion work on a Johnny Cash album, jumped in. "I'd been a fan of his for five or six years," Ahern claims. "My concept [for Sonnier] had been to merge Cajun and pop and take off where reggae left off. But Humphrey had a country project going, so rather than wait, I elected to join that. It's still a merge of the two musics, only it's Ca-

jun and country. I feel his high-energy Cajun has an explosive potential." The tag-team producers went for a live-in-studio feel to satisfy both programmers and themselves. Says Ahern, "We took it to Nashville and saw about 30 people. Almost to a man, they said, 'It's sure been getting boring around here! This is really exciting and fresh!'" Ahern says a showcase, probably in L.A., will happen shortly.

But Sonnier says it's been frustrating: "The club situation in L.A., with all those comp tickets and the low pay, makes it degrading and almost impossible to earn a living playing here. We're trying to break that, but it's hard."



Photo by Kristen Dathine / JAI

Sonnier: Cajun soul man plays a mean squeeze box.

Sonnier, however, plans to continue basing from L.A. His band, Jo-El Sonnier & Friends, continues on a slightly reassembled (and modular) but committed core of musicians. "I hope Nashville will see the light. Until you get a record situation, it's hard to try and build au-

diences, especially when you're trying to preserve your identity. But I've found people to believe in me. And I've stuck to my path."

BOB REGAN & BOBCAT

Although Bobcat seems to be every other L.A. country musician's favorite band, it's hardly a common word on any circuit. The band, an eclectic, all-originals band of seasoned musicians in the mode of the late Amazing Rhythm Aces, simply doesn't play around much. Too unique for the Valley, too conservative for Hollywood, Bobcat has truly been between two poles (all that may soon change, though).

"We don't do two-step music," says Sneaky Pete Kleinow, the band's steel wizard (and founding member of the Flying Burrito Bros.), who calls it "the most interesting band I've worked with in my whole career." He describes the band as "pop-oriented, with enough traces of country to be satisfying to my instrument. There's no other band that sounds like us, [but] we don't fit into any mold without spilling over the edges."

Frontman and lead guitar player, Bob Regan has booked the band at both ends. He formed Bobcat in 1982, with fellow musicians from the Shutouts (a band featuring Garth Hudson, which did R&B, blues, old-time country, and rock). It consists of Kleinow, honky-tonk keyboardist/singer Dave Fraser, drummer Steve Duncan, and bassist/singer Mark Thorsell.

"We played the ultra-trendy Hollywood circuit, playing everything 170 beats a minute, that high-energy trip, but it didn't ring true and it didn't represent what we do best. So we're back to the two-or-three midtempo ballads in a row," says Regan, a singer/songwriter who came here with a CBS/Curb singles contract, and has been in rock bands since he was a teenager in Northern California. "We use synthesizers, but we don't feel obliged to beat you over the head with them."



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Regan, unlike trendier country locals, is admittedly *not* a purist. "I'm country, and so are Pete and Dave, so it shines through. But it's *pop* country, and there's been good things from that, as well as a lot of garbage. You can sit around and moan about it, or you can take advantage of a new audience. Every day you hear songs on the radio that are commercially successful and yet artistically valuable. That's what I'm trying to do."

Yet finding audiences *can* be hard, despite the band's seeming universal appeal. Luckily, Regan makes his living as a sideman in the Jerry Freeman band at the Forge. He writes 75 percent of the band's material (Thorsell and Fraser write the rest), and in 1984, he took time off to pitch it. "If I've tended to place less emphasis on the band aspect, it's because I've always felt the basic common denominator was the song." So did Nashville, where, on several trips, Regan got glowing feedback for his heart-songs and honky-tonkers. He planned to move there.

This got Kleinow on the ball. "That would have been an action of last resort for Bob," he says, "so I made an all-out effort to get the band off the ground." They co-produced a 24-track demo of the showstopper, "L.A. Moon," and Kleinow is currently talking to four major labels and management companies. "People do get tired of beating their



Regan has pulled back from 170 beats a minute.

Photo by Kristen Dahline / JAI

heads against the wall, and even though you have a product that's artistically great on every level, you still have to deal with politics." But he feels they're on the verge.

Regan, whose smoky, mature vocal chops and hot, hip, lead guitar style have been acknowledged as among the best around, agrees it would have been

wrong to leave "without exploring every avenue and just assuming nobody would want the band." He's hopeful, although in the past he has described the process of getting a deal as "chasing a mirage." Regardless, he says, "Whether we get signed or not, I want to feel good about what we do. When they come see us, they may not want to sign us, but they're gonna say, 'Goddamn, that's high quality!'" ■

Laboring in the Vineyards

Some acts just find showcasing too hard, or a bad strategy, so they're choosing exposure by record: **Garland Frady** sings and writes hard-edged Haggard-like honky-tonk. **Michael Richards** has a buoyant, rockabilly-edged roots-country release, "Walkin'" (Skipper/Allegiance). **Rosie and the Screamers** is on hold for economic reasons while Rosie Flores makes a record on Enigma with the cowpunk **Screamin' Sirens**.

Straddling the Top-40 club scene and yet managing to showcase are **Re Winkler** (second in our country poll), **Ed Hill**, the **Eddys**, and the **Cheatin' Hearts**.

Last, the **Jon Wayne Band** has us mystified. Are they cowpunk or satirizing cowpunk?

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LITTLE RICHARD

Continued from page 19

vantage of that. So, they take advantage of people—not all of them, now. There are a lot of legit companies that are fair to people, too. Mo Austin at Warner Bros. was very good to me. I'll never forget him, 'cause he was a brother, and a friend. He was real. He went to bat for me with Warner Bros. He and his family, I love 'em. He and Randy, Kenny, and their mother: they're beautiful people, you know. He treated me like an artist. And he's one of the few people that I can really say that about. He's beautiful.

MC: Is Prince ripping you off?

LR: In what way?

MC: Is he copying you a little too closely?

LR: No, I like Prince. It's an honor to me, to see Prince be me in *this* generation. And if anybody went to his movie, they'd see *me*. He's totally me. Michael is me in this generation. His flamboyance. David Bowie is. Boy George is. It's an honor to see that you have something that somebody wants that bad, and who does a great job of it. It's not enough to say they're great in performance. They have to remember their gift came from God, and not from them. God gave it to them, and I want them to thank God for it.

MC: Do you ever consider working with young talents? How would you involve yourself?

LR: Well, I don't plan to do any of that type of thing at all. I would like to counsel them, and help them to know what drugs will do to you. 'Cause I've been on cocaine, I've been on heroin, I've been on alcohol. I'd like for them to know it's not the best way to go through it.

I'd like to tell the young people this:

You can make it if you try. You know—think positive. Throw out all negative thoughts, because you are what you think you are. The Bible says, "So if Man think it in his heart, so is he." That is the truth. I want to tell you this: You don't need to have no coke, you don't have to have no smoke, you don't have to have no heroin, and no alcohol, no folk! I want to say this: The grass may be greener on the other side, but it's just as hard to cut. ■



"I just go in the studio, sit down at the piano, and the song comes."

Photo courtesy of Dr. Rock Archives

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JOHN FOGERTY

Continued from page 15

rible. My bass playing certainly was not definitive or distinctive; it was just adequate. What I've been doing all these years—my idea was to be valid. My dream was to be a real band. It was to be real, tough, tight—make *that* sound. I had to wait for that to happen. It didn't happen overnight, folks. And since I'd *lost* it, I needed to find a way to understand it again. You gotta keep workin' on all of it 'til you know.

MC: So you focused on technique and craft?

JF: Yeah. As I'd go along and the stuff wouldn't be right, I thought, *When you are, it's gonna be so much better, 'cause as soon as you think of it, you'll be able to do it.* So, if something doesn't work, I know it immediately, and I go on to the next thing. I didn't want any mystery. That's why, when I heard it on the radio, I went, *That's all that work.*

But I don't know if I'd wanna produce somebody else. I'd probably be so heavy-handed that I'd screw 'em up.

MC: You are opinionated, I'm sure.

JF: Oh, yeah. But I'm hard on *me*. By the time I get to the studio, I already *know* what I want; I'm not gonna sit there and waste time *trying* things.

MC: Did you learn in your home studio?

JF: It's not at home. You do that in your home, you'll never get out of bed.

MC: One of the problems I'd imagine a truly self-contained artist would have in rock & roll, which is traditionally a collaborative medium, is that you don't have that exchanging of opinions as you go along—that it's all internalized. Is there anybody you rely on as you work?

JF: Not musically. [Rock critic] Greil Marcus once said the reason that one-man things don't happen [in rock] is because you don't have the conflict and tension [caused by the musicians] bouncing off each other. But I've actually toyed with this idea since I was twelve years old; musically and conceptually, I thought the same way I do now when I was twelve. I thought in terms of like a twelve-track tape recorder: I saw music that way, which I've come to realize is unusual, but at the time I thought everybody did it. When Greil wrote that, I thought, *Hey, that ain't what's happenin' in my band. If it would be exactly the way I want it, it would be WONDERFUL!* Usually, I had a clear idea: "I want it JUST LIKE THIS." And I'd get it as close as everyone's temper would allow. So, to me, this [process] is natural. If you were Julia Child preparing some dish, there'd be a certain right way of doing it. She's not gonna put ten grams of salt in it now just for the hell of it, to see what happens. It's clear to her how you do it. I feel the same way. . . .

MC: Do you intend to put a band together and tour?

JF: Eventually. Not tomorrow.

MC: That would put you right back into the situation you were in with Creedence, where you'd teach the guys the parts. . . .

JF: Yeah, but now there's a record there. And I wanna get really good guys—guys who'd blow *me* off the stage. I want a *bunch* of guys like that. I don't mean the music is gonna be out of control 'cause it won't. I demand that it sound like what that record sounds like. But I'd sure love 'em to just be pumpin'. We'll find 'em.

MC: And do you feel comfortable doing the Creedence classics as well as the new ones? Does it all fit together in one whole—

JF: No. You may never wanna ask this question, but I'll answer it anyway, since you're the first one to have broached the subject. I may never—probably *will* never—do those songs again. . . . except in Oregon. It all has to do with my treatment at Fantasy. I mean, it's horrible that this wonderful—I call it a gift, almost—this little repertoire of 50 songs or something, this very special little group of stuff, this work I did. . . . and *they* own it. And what they did to me is so distasteful—why should I help *them*? To sing "Proud Mary" is not of as much benefit to me as it is to them. It is so much more bitter to me in memory than it is in any good way. I just won't do it. All I can relate to is what a pain in the rear it was having given them all that stuff, and what they did to me in return. I am since *finally* free. I never have to give them another record. But even when I hear those tunes on the radio, I don't really enjoy 'em.



Fogerty, with trademark plaid shirt and "Acme" Rickenbacker, onstage with Creedence at Madison Square Garden in 1970.

MC: Well, that's a darn shame, I must say.

JF: Sure, I know what [Creedence] meant to people. It'll be great if Phase Two can be anywhere like that. I'm older, wiser, and [the business] is also all straight—FIRST.

MC: One other thing: It's uncanny how closely the various parts resemble the parts on Creedence records. And the rhythmic sense is completely there, as well.

JF: Oh, that's great to hear. Yeah, if I had to go to my desert island with one thing, I'd go with that sound.

MC: That stuff was just made for the radio. I'll never forget the first time I heard "Suzie Q." I was driving my Mustang through Lower Manhattan heading for the Holland Tunnel, and this eerie, haunting sound came through the speaker. It's an indelible moment for me. And there are a number of Creedence songs that do that for me.

JF: See, that's much better than a video! ■

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Audio/Video Update

AUDIO

by Jeff Janning

Sunswept Studio, Studio City, CA: Owner John Hoier tells MC: "We recently moved our facility across the street from our old location. The main studio has been in use for some time now and our attention is focused on completing our synthesizer lab and the parking lot. The lab will be ready in a week or so and is equipped with the 360 System, Prophet 5, DX7, Poly Korg, OB8 and an assortment of other keyboards. We also have the Commodore 64 computer which can store 16 tracks. We are also looking to add the SMPTE reader and generator package for movie scoring when it becomes available. We feel this kind of room, in addition to the regular recording facility, allows Sunswept to step into the future. More and more musicians and songwriters are building small home recording facilities which include sequencers, synthesizers, drum machines, and computers. We just have more equipment being that recording is our stock in trade. Anyway, the bottom line is people can walk in with their pre-programmed floppy disc and put it into our computer and use our array of equipment." Current clients include artist/producer Lamont Dozier, who is in with engineer Reggie Dozier developing tracks for various projects, and producer Ron Coleman, who is tracking an album on artist Shirley Jones with engineer Elliot Peters.

Record Plant, Los Angeles, CA: Producers Pat Griffith and Ricky Delena are in tracking an EP on the local band Brad Wilson & the Episodes. Ricky Delena engineered the project which is to be label shopped.

Phase One Studios, Toronto, Canada: Capitol Records act Helix are in tracking their new album under the direction of producer Rodney Mills.

Prime Track, North Hollywood, CA: Owner Danny Tarsa tells MC: "Vinni Lauria and his partner Chris Shayland, who is an escape artist like Houdini, were in remixing tracks they originally recorded here some 18 months ago. It

seems that K.C. (ex-leader of the Sunshine Band) liked the tracks and signed the duo to his Mecca Records label. Chris and Vinni are going under the band name of Boys Loving Girls, which is also the name of the song that landed the record deal. The tracks are going to be sent to Florida for sweetening and then the group will come in here to do a final mix."

Skip Saylor Recording, Los Angeles, CA: Tom Greenough is in producing Steelbridge Records act Tommy Rocker's album with engineer Skip Saylor at the boards. Producer Mark Chess is in tracking a single on Ragamuffin for his own Mark Chess Music. Tom McCauley is at the boards. Louis Lee is in with singer/songwriter Michelle Morey laying tracks for an EP. Skip Saylor and Tom McCauley are sharing the engineering. Artist Kelle Rhoads is in tracking an EP with producer Harold Sherrick and engineer Skip Saylor.

The Sound Solution, Santa Monica, CA: Neophonic Records artist Zamp Nicall is in finishing his debut album. Steve Barncard is producing and David Blade is engineering. Carol Duboc is self-producing four tracks which are being engineered by Keither Wechsler. Keith is also at the boards for Tierra, who are currently between labels. They are tracking a new album, with Rudy Salas producing.

Producers I, Los Angeles, CA: Formerly Producers Workshop, the studio is under new management and block-booked through January. There have been cosmetic changes as well as equipment updates which, according to Edgy Lee, are ongoing. Ben Rodgers, Russ Castillo, and Rick Hart from the old staff are still working at the studio. The mixdown room which was part of Producers Workshop is owned by AVI and in a separate facility. Recent clients include David Pack, cutting demos with keyboard wiz James Newton Howard. Andrae Fisher was in producing tracks on artist Howard Smith for Maurice White Productions. Rick Hart engineered the sessions. Rick was also at the board for Paul Rothchild who was in producing one song on Sonny Charles for A&M Records.

Music Annex, Menlo Park, CA: Ronnie Montrose is in tracking an EP for the band

Lion, who are with BGP Productions. Montrose also produced an EP on Mae West for Nelson Productions. Roger Wiersema engineered the two projects as well as two albums for producer Steve Halpern. One is a new set of relaxation tapes and the other is artist Laura Allen, who is on Halpern's new label, Hear & Now Records. Artist Paul Horn was in mixing his new live album, *Paul Horn in Concert*, recorded by Keith Hatschek. Engineer Russell Bond is in Studio C tracking a self-produced demo on the Kids.

Time For Music, North Hollywood, CA: Joe Seta engineered and produced a demo for the songwriting team of Paldi, Peeples & Cohen. Cheryl self-produced three songs, with Rob Sweet and Mutt Bloomfield engineering the sessions. The Uptown Rockers were in tracking an eight-song demo with engineer/producer Haim Conrad Glaeich.

VIDEO

by Iain Blair

Melrose Video recently completed shooting a video for the Rayvens. The second video for the tune, "Raised on the Radio," was directed by Melrose Video chief Jack Gorton. The cut was originally a part of the soundtrack of the movie,

Fast Times at Ridgemont High, and Gorton resurrected the track, believing in the song's potential so much that he produced, directed, and financed the video.

Following the incredible if somewhat belated success of *Eddie and the Cruisers* thanks to its re-release on HBO, **John Cafferty & the Beaver Brown Band's** video of the hit, "On the Dark Side," has also undergone a miraculous resurrection. Directed by Bill Parker for Bill Parker Productions, the clip was originally released a year ago, and promptly went nowhere. In fact, when the movie bombed, the video was dropped completely by most playlists, including MTV's. But now, with the success of the film, the soundtrack and the single, the video has shot back up the charts to become one of the most requested clips of recent times. It was originally shot in a club in Boston in November, 1983, before a live audience, and using two Arri 16mm cameras. Producer was Peter Allen and the DP was Austin Debach.

The band's "Tender Years" video, which was shot at the same time, will now be released as the follow-up single and video.

Roxy Petrucci of Madam X nearly joined Michael Jackson on the growing list of special-effects victims recently. It appears that while the band was shooting their video for the title cut of their newly released Rick Derringer-produced album, *We*



Melrose Film crew on location for Rayven's video "Raised on the Radio" (from left): director of photography Paul Lohmann, director Jack Gorton, producer Brad White, actor Brandon Goldstein, and crew members.

Photo courtesy of Melrose Film



Photo courtesy of Triplane Films

Jane Simpson directs Chaka Khan on set of "I Feel For You" clip.

Reserve the Right, the lads decided that some pyrotechnics were a must. However, drummer Petrucci's hair was slightly burned in the blast—although fortunately not enough to interfere with their current headlining club tour.

Orphan Records artist Jimmy Lifton recently signed a contract with HBO for his first video, "I Wanna Talk to You." The clip will air regularly on the cable service through March 1985.

General Public, featuring ex-English Beat members David Wakeling and Ranking Roger, recently completed a video for "Tenderness," the first single from their I.R.S. debut album, *All the Rage*. The piece was shot partly on location at I.R.S. Records in Hollywood and partly at a soundstage, and was directed by C. D. Taylor, chief of C. D. Taylor Film Design and veteran of clips for the English Beat, Hall & Oates, the B-52's, Paul Simon, and King Crimson. David Naylor produced the video for Fusion Films.

Mobile Video Productions of San Francisco recently videotaped "Saxophone Summit," an all-jazz program held live at San Francisco's Keystone Korner club featuring performances from jazz greats John Handy, Sonny Stitt, and Richie Cole. The multi-camera shoot was switched live by Mobile Video Productions' director Danny B. Walker, and the video special was produced by Rod Rucker of National Video Productions for cable, videocassette, and videodisc markets worldwide. "Saxophone Summit" is being distributed by Victor Musical Industries and is already a big hit in Japan.

Chaka Khan's "I Feel For You" is her biggest hit in years, and the feisty singer recently completed a companion video clip that's also hogging the airwaves everywhere. Triplane's Jane Simpson combined music, high fashion, and street dancing to great effect in a colorful clip that showcases Khan's considerable talents as well as the stylistic breakdancing of **Shabbo Doo, Shrimp, Pop 'n Taco**, and **Anna Sanchez**. The video was directed by Simpson, produced by **Sandra Harper**, edited by **Bee Ottinger** and choreographed by **Joanne DiVita**.

Columbia Records has been very busy, completing videos for a wide range of artists on the label. British director Duncan Gibbons has scored big with his clip for Wham's current hit, "Wake Me Up Before You Go Go," which was produced by industry veteran Jon Roseman. Herbie Hancock's latest video, "Hardrock," was produced by Peggy Pierrepoint and directed by Peter Sellars, using the New York/Brooklyn subway system as a backdrop. Miles Davis also has a video, "Decoy," which was directed by Anabel Jankel and Rocky Morton for Cucumber Products Ltd. (the company responsible for the highly acclaimed Donald Fagen "New Frontiers" piece). The clip uses animation combining some of Davis' own artwork and computer-generated graphics.

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Reviews

CONCERTS

Patti Labelle

At Universal Amphitheater
Los Angeles

Although she recently signed with MCA Records, Patti Labelle doesn't yet have any new product on the market. Regardless, her loyal fans turned out in droves to pay homage to the lady, who wailed, stomped and sweated her way through a close-to-two-hour extravaganza that included many of her most popular songs. Backed by a tight ten-piece band and a trio of angelic voices (known as the Sweeties, consisting of the cream of Philadelphia's background singers), Patti interspersed vocal performances with her customary warm and witty comments to the audience, who loved every minute of her down-to-earth chit-chat. But it was Patti's energy, reflected in her music, that kept the evening moving. Her brief tribute to Marvin Gaye on "The Bells" (a song he wrote for the Originals in 1970, which Labelle recorded on the classic *It's Gonna Take a Miracle* album with Laura Nyro in the early Seventies) featured some heavenly vocalizing between Patti and the Sweeties, and throughout the show the ladies complemented the soulful singer perfectly.

Patti opened the second half of the show with her dramatic version of Prince's "Purple Rain" and moved into a stunning rendition of the standard "Lover Man," which she sang on her back! "You Are My Friend" (a Labelle staple), "Lady Marmalade" (with breakdancers on hand), and a version of the Cocker-Warnes smash, "Up Where We Belong" (with full gospel choir), led to an all-out, no-holds-barred version of "Over the Rainbow." Hit records or no, at the ripe old age of 40, Patti

Labelle has clearly got what it takes to win the hearts of audiences wherever her rainbow shines.

—David Nathan

The Bangles

At the Palace
Hollywood

You can often notice a solid line between music that moves you and music that entertains you. The ideal is obviously a combination of both, but more often than not, we're left with one or the other. The Bangles are firmly planted in the latter category, and they are presently covering the entertainment turf with charm and gusto.

After touring the country with Cyndi Lauper, they came home seemingly relieved of the pressures of winning new fans to let their hair down in front of their old ones. Guitarists Susanna Hoffs and Vicki Peterson, along with bassist Michael Steele, crisscrossed the stage frenetically, and during their cover of "Live" they even climbed platforms in the rear of the stage to give drummer Debbi Peterson the spotlight while she sang lead. Other memorable clips include Hoffs charging and twisting around the stage, strumming a kinetic version of "Going Down to Liverpool"; Steele quietly shrugging one shoulder to the beat of each song; and each guitarist sharing and trading mikes with the other. Later, to wind things down, a cellist appeared in the corner to accompany "Dover Beach" and the finale, a semi-*capella*, first-ever live performance of "More Than Meets the Eye."

It became increasingly apparent, however, that such playfulness would not have been possible without the anchoring presence of Steele's bassman-

ship. Vicki's leads were often stiff and sloppy, and Debbi's drumming was relatively simple, leaving only Steele's authoritative driving—along with the band's varnish of vocals—as the chief source of musical interest. Not only that, but her lone lead vocal, a cover of "I'm Not Talking," was the most ferocious song of the set, and served to verify that she does indeed provide the guts behind the band.

Which brings us to the only real disappointment of the evening—that the serious side of the Bangles was not effectively projected. Maybe the constant set repetition had numbed them, or maybe they were in too joyous a mood. In any case, the several songs which contain intriguingly bitter lyrics—"Hero Takes a Fall," "James," and "All About You" among them—lacked that biting sense of spontaneous combustion. If the Bangles can communicate these mood swings in the future, they might then move their audiences as well as entertain them. But for now, you can at least walk out pleased.

—John Bitzer

Hall & Oates

At the Forum
Inglewood

Hall and Oates have sold more records than any other duo in the history of rock; their ability to produce hit after hit so

consistently over the last few years is remarkable. The extent of their repertoire was made very apparent during the course of this show, which really took the form of a greatest-hits package, with a couple of songs from their recent album thrown in for good measure.

The concert was extremely slick, which means several things. First, the pacing was perfect. The market researchers must have done their homework as the wildest reactions were for the songs at the end of the set. There is no apparent reason why "Maneater" or "Private Eyes" should be more popular than "Family Man" or "Kiss on My Lips"; they are not that much apart musically, but the reactions were vastly different. The second key ingredient was the superb lighting, which, at times, seemed able to elicit a surge of enthusiasm all by itself, and always enhanced the music. The musicianship was fine if undemanding: Some good bass work and pleasant sax touches are certainly worth a mention, and the vocals were as good as they will ever be in the Forum.

The one problem with slick shows is that there is no emotion. There was very little contact with the audience other than the obligatory "whoa" and "Are you having a good time?" and overall, the show lacked spontaneity and soul. In the final analysis, this was an entertaining concert in a very sterile, detached way: impressive, yes; memorable, no.

—Martin Brown

Photo by Janet Van Ham



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Field Day

At Wong's West
Santa Monica

□ **The Players:** David Kaufman, lead vocals, guitar; Daniel Nolton, lead guitar; Freida Woody, vocals; Gary Ryan, drums; J. B. Severin, bass; Steven Reid, bass.

□ **Material:** Field Day should change their name to "Everything but the Kitchen Sink." This irresistible six-piece plays African, calypso, funk, reggae, new wave and you-fill-in-the-rest to create some of the most danceable, sparkling sounds to ever come out of the L.A. club scene. And these guys have got soul, too! The sound is reminiscent of Bow Wow Wow, but each song's structure is much more sophisticated. While the emphasis is on percussion, Severin's bass and Nolton's guitar each add their own signature with strong inventive playing. Kaufman and Woody sing straightforward rock and blues. All this might keep people guessing but it didn't stop this crowd from jumping onto the dance floor.

□ **Musicianship:** Despite their lack of exposure, all members display professional expertise

on their instruments. The percussive-heavy songs leave room for funky bass lines and grating guitar work, but with so many components thrown into the very structured songwriting, it's hard for any one facet to stand out.

□ **Performance:** Colorful props and anything that can be banged with a stick fill the stage and make for a cluttered but exotic stage show. The percussion is impressive, including everything from electric drums to hubcaps and pots and pans, but unfortunately much of it is just for show and is hardly used. Everyone is decked out in colorful "Indian-American rock-soul garb," as Kaufman puts it, and he and the band members venture into the audience to bang a cymbal or invite the audience to strum a guitar. The lack of space doesn't hinder Woody or Kaufman; they use it to their advantage by dancing amongst the tables and adding to the warm party atmosphere between performer and audience. Woody, the only female, adds the soul to such songs as "Jump," "The Bottom Line," and "Straight Too Straight," but is perhaps underused and never really exhibits her full potential.

□ **Summary:** Their props, costumes, and stage antics shouldn't lead anyone to believe that Field Day is purely theatrical. A sure bet is that they'll sound even better on

record. They are a relief from heavy-metal and angst-ridden bands so common on the scene today. The many cultural influences *do* make it a little difficult to detect if Field Day has a sound of their own, but the songwriting is good. What's more, they delighted a racially mixed crowd. Any record company who gets them will be lucky.

—Libby Molyneux

The Louvre

At Wong's West
Santa Monica

□ **The Players:** Stephen James, vocals, acoustic guitar; Paul Lauer, guitar, vocals; Tristen Beamon, bass, vocals; Cliff Martin, keyboards; Greg Garcia, drums.

□ **Material:** Playing powerpop with unusually keen vocal harmonies, the vocals are perhaps this group's strongest point. Without question, the best tune of the set was the simple, straightforward, nearly all acoustic "By Your Side," which smacked of Sixties folk-rock at its most poignant. None of the earlier tunes ("By Your Side" was the band's encore number) were as powerfully affecting in delivery nor so memorable in detail.

□ **Musicianship:** Drummer Greg Garcia maintained a steady beat; Cliff Martin's key-



Field Day: An exotic stage show.

Reviews

CLUBS

board work was largely under-volumed, with his atonal efforts on the haunting "Stupid Stories" his most audible and most effective; Paul Lauer, despite some technical problems, laid out some marvelously phrased guitar lines, and; nimble-fingered bassist Tristen Beamon was superb.

□ **Performance:** This group's perky, puppy-eyed boyishness seems of the type that makes younger women want to swoon (the vast majority of the crowd was female). Lead vocalist Stephen James, while a self-assured, exuberant and agile performer, still has room for improvement. It would be in James' best interests to slow his hurriedly paced gestures, as the net result now is that they lack impact.

□ **Summary:** The Louvre have a commercially exploitable "pretty boy" look, a nicely polished sound, and incredible vocals, but they need to upgrade their material before they fully satisfy. Then again, that's just an opinion, and I'm sure one with which the crowd of cheering girls at the foot of their stage would disagree.

—Randal A. Case

Alive!

At My Place
Santa Monica

□ **The Players:** Rhiannon, vocals; Stacy Rowles, trumpet & flugelhorn; Janet Small, keyboards; Suzanne Vincenza, bass; Barbara Borden, drums.

□ **Material:** Lots of dynamic originals by one or another of the quintet, the inclusion of a very old Duke Ellington piece, "Alabama Home," added a marvelous bluesy touch. Rowles is impeccable on flugelhorn, giving "Alabama..." a poignant flavor, even though it was taken at a fairly fast tempo. Rhiannon and Janet Small contributed several totally unauthentic songs, with lyrics and/or vocals with a "crazy" tinge. There were a couple of instrumentals, giving ample opportunity for everyone to demonstrate their jazz chops.

□ **Musicianship:** Alive! has been together for quite a few



Alive!: One of the current scene's most lively and delightful groups.

years now, although Rowles has only been added during the past year. They all know each other well, and are able to interact and pick up each others' vibes when most needed. Particularly impressive is drummer Barbara Borden, who swings with the heaviest of the heavies. Small's keyboard work tends to be a little lighter than the rest of the group's members, but she displayed a delightful sense of adventure in her and Rhiannon's composition, "No Pricetag." Rhiannon's voice is—not to be pedantic, but how else can you describe it?—an instrument, and she delights in running the full gamut of her range, which is quite extensive. Her duets with Rowles' trumpet are particularly effective, as was demonstrated on an old Charlie Parker line, "Donna Lee."

□ **Performance:** From the rousing opener, right through to the "all hands on percussion" finale, Alive! commands total audience attention. The club was packed, and the enthusiasm was carried back and forth between musicians and listeners without any letup. Rhiannon's is an impressive presence onstage and although everybody else is superb, it is the vocalist's charisma that fully lights up the stage.

□ **Summary:** The alchemic mix of jazz, old standards, intelligent original songs and the wherewithal to pull it off make this group one of the most lively and delightful on the current music scene.

—Frankie Nemko

Loudness

At the Country Club
Reseda

□ **The Players:** Akira Takasaki, lead guitar; Minoru Niihari, lead vocals; Masayoshi Yamashita, bass, vocals; Munetaka Higuchi, drums.

□ **Material:** As their name proclaims, and their window-rattling sonic assault attests, this band is definitely not new wave. Although Loudness launched into progressive territory ("Butterfly") and shout-along head-banger heaven ("Satisfaction Guaranteed" and "Crazy Night"), they also sprinkled some complex changes reminiscent of early Rush throughout the set, and even closed with the meditative solitude of "Ares' Lament." The main thrust, however, was on supersonic speed-metal. Songs like the aptly titled "Speed" and "Loudness" hit with all the quietude of an A-bomb. The unrelenting multi-megaton attack, combined with the fact that Loudness only know the rudiments of the English language, made it nearly impossible to discern any melody or lyrics from the barrage. Aside from a couple of songs like "I've Got Real Love" that had harmonies and weren't too fast to grasp, Loudness had little to offer anyone besides the supremely satisfied hordes of headbanging heavy-metal heads.

□ **Musicianship:** Very impressive, both collectively and individually. Loudness is surely in the running as the world's tightest band, and all four players had heavy musical firepower. Takasaki managed to stand out, probably because he is one of the world's top heavy-metal guitarists. He may not yet have an immediately recognizable style, but he did have the humor and class to

Photo by Irene Young

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readily acknowledge his inspirations in his guitar solo when he played snippets of Van Halen's "Eruption" and Hendrix's "Star Spangled Banner." Occasionally Niihari proved that he could *sing*, but he mainly just screamed and shrieked over the din, which was a pity.

□ **Performance:** Despite the difficulty of the material, the playing seemed second nature to these players, especially Yamashita and Takasaki. Niihari could have done more during the songs, but he was a confident frontman in between songs; surprising considering he barely knows English well enough to be understood.

□ **Summary:** Japan has been the reliable stronghold for heavy-metal for years (remember the response Deep Purple and KISS got a decade ago?), so it was only a matter of time before it produced a Van Halen of its own. Loudness is not quite ready to conquer the world (they've just recently begun singing in English and still need to come up with more accessible material), but they do have the talent to pull it off if they continue to Westernize. At this

point Loudness is a curiosity for the rock fan and a must-see for the metal-goer.

—Stu Simone

The Halibuts

*At the Music Machine
West Los Angeles*

□ **The Players:** Rick Johnson, lead guitar, vocals; Pete Curry, rhythm guitar, vocals; Kevin Daley, bass; Randy Haskins, drums; Bruce Paddy, keyboards.

□ **Material:** The Halibuts' music is a mix of Sex Pistols energy with a dash of Jan and Dean and a touch of ska. After hearing 14 songs in one set, some songs sounded similar as they were at the same tempos, same rhythms, and same instrumentation throughout. Highlights of the set included a version of "Exodus" (which is on the Halibuts' album, *Halibut Beach*), "Jet Stream," and "Double Shot." Also deserving mention is "Queen of My Load," which starts out as a slow C&W song and turns into a fast, funny takeoff of "King of the Road."

□ **Musicianship:** The Halibuts are definitely into their music. Kevin seems to be able to play and stay relaxed at the same time, whereas the other mem-

bers have to concentrate a bit more on their parts but still have a good time. Randy gets a workout and has chops to spare. Pete's ska rhythms on guitar hold the songs together. Rick Johnson's vocals keep improving, and this could be heard on the song "Double Shot." Bruce's Farfisa was barely audible out front.

□ **Performance:** There was a fun party atmosphere, as the Halibuts have a large following and the audience was very enthusiastic. The Halibuts are also enthusiastic, energetic, and good-time oriented, which could be witnessed by them throwing beach balls, play money, and other things into the audience. The surf movie that played before the band performed was a good way to get the audience's attention directed to the stage area. The audience seemed to come alive when the band played more recognizable and familiar songs. More vocal songs could also help the rapport between the band and the audience. The excitement that was created by the band inviting the audience onstage for the last song was infectious to the rest of the audience that stayed out front.

□ **Summary:** The Halibuts could take a lesson from the Ventures (who they opened for) by varying their dynamics,



The Halibuts: A fun, party atmosphere.

Photo by Cheryl Lynn

Reviews

CLUBS

rhythms, tempos, and instrumentation. This would offer a distinct sound from song to song. For instance, Bruce or Rick could play percussion on some songs or *gradually* add their instruments to change the sound of the songs. The pacing of their set has improved since I heard them last. With their own first album out on What?/Rhino Records, other songs by them on the soundtrack of the movie *Longboarder* by Hal Jepsen, and still some more of their songs on a compilation album, the Halibuts are definitely somebody to watch out for.

—Jeff Fish

The Que

At Madame Wong's Chinatown

□ **The Players:** David Lear, bass, lead vocals; Paul Sercu, guitar, vocals; Billy Shaw, drums.

□ **Material:** The Que's music doesn't fall neatly into one category. It's certainly danceable, but it's not exactly dance music, with the lightness and fluffiness that that term usually conjures up. Their music is dark, powerful and explosive rock & roll, laced with stark, urgent guitar work and balanced with melodic bass and vocals. Dark, moody songs like "Call Me," "Dream Palace" and "Rave Review" (with its pulsating, ethereal guitar work) are interwoven with lighter, more danceable numbers like "Fountain of Lovers" and "Great Society"—all of which have thoughtful, intelligent lyrics.

□ **Musicianship:** Lear, Sercu and Shaw are all good, solid players, and make a tight, cohesive unit. Lear and Sercu both have strong voices, well-suited for both the powerful growls and the melodic, Beatlesish harmonies. The band as a whole particularly shines on songs with complex, layered arrangements, such as "Inside You, Inside Me," "Rave Review" and "Fountain of Lovers."

□ **Performance:** The set was taut, energetic, and well-paced. The band keeps movement to a minimum, but the energy

level onstage was consistently high. Although they already turn in a good performance, more movement and extroverted energy might make for an even more dynamic, intense performance.

□ **Summary:** A very talented band, both in terms of songwriting and musicianship. The Que has tremendous potential for commercial success as well as for breaking new ground artistically, and their performances are well worth seeking out.

—Melinda Lewis

If you would like your band reviewed in the club review section, please follow these guidelines:

1. Submit to us, by mail, a request for review to the *Music Connection* office, attention Bruce Duff. Your request should be at least two weeks in front of your appearance, and if you have more than one upcoming date, list them all.
2. Include with your request a list with the band's name, the names of all the players, and the instruments they play. This should be typed or written neatly.
3. Also include a contact name and phone number for guest-list information.
4. As best as possible, try to give us a rough idea of the style of music you play. This helps us send the most qualified reviewer.

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The Que: Tremendous potential for commercial success.



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Reviews

ALBUMS



Laurie Anderson *United States Live* Warner Bros.

Who's going to drop 25 bucks on a five-record set? Who's going to sit down and listen to four and one-half hours (edited down from four seven-hour performances) of a multimedia performance piece, minus the multiple media? Certainly, in L.A., anyone who attended last year's Shrine concerts or Palace performances will want this set, as well as those who admired Anderson's two previous albums, both of which contained excerpts from *United States*. Even art-world attendees of her gallery exhibit (here at U.C.L.A. last winter) will pick this one up.

Here is as complete and satisfying a representation of Anderson's sprawling "pop opera" as one could hope for. Four years in the creating, commissioned in sections by musical and fine-arts foundations alike, and partially performed at various venues around the country before this complete 1983 performance, *United States* is a dreamlike ride through America's sociopolitical and cultural terrain, presented in a form that might be described as sort of an intellectual's version of Disneyland's "Pirates of the Caribbean."

There are unforgettable images formed by brilliantly conceived lighting. Slides and short films punctuate the visuals, which serve as a backdrop for Anderson's unique combination of sound effects, storytelling, and singing. Using a vocoder, a harmonizer, and devices of her own design, such as a violin fitted with a tape head and bowed with a length of

quarter-inch recording tape, she delivers her wry observations in a seemingly hypnotic state and sings her songs accompanied by a distinguished ensemble including sometimes Talking Head percussionist David Van Tiegham. The overall effect might be described for convenience sake as what you'd get if you crossed Brian Eno and Charles Kuralt with Mr. Rogers.

Even without the visuals, *United States* is always entertaining, frequently hysterically funny, and occasionally extremely moving.

United States is a fascinating document, meant to be listened to, not merely heard. It was brilliantly recorded live at the Brooklyn Academy of Music, whose acoustics have been successfully captured. On a good turntable arm cartridge, the "air" in the hall will be reproduced quite convincingly. And aside from a Grand Canyon-like gouge on side eight of my copy, Warner Bros. surfaces are absolutely silent—on a par with the Japanese. And to think I used to call them Warnout Bros.! Congratulations to all! Now, where's the video?

—Michael Framer

Timothy B. Schmit *Playin' It Cool* Asylum

Even though latecomer Timothy B. Schmit sang lead on only one Eagles song ("I Can't Tell You Why"), his voice evokes memories of the defunct supergroup, as do many of the arrangements and the rich vocal textures on this, his debut solo album. Within a somewhat narrow dynamic range, there's good variety here; that, and the overall quality (only two songs, "Wrong Number" and "Take a Good Look Around You," really go nowhere), make it an album you can listen to repeatedly, and if you do, many of the songs grow more likable. The title cut leads off strongly—it's the best single bet on the album. Next is "Lonely Girl," which sounds like it should be Beach Boy Carl Wilson's song, and sure enough, there he is on background vocals. "So Much in Love" is Schmit's nice remake of the ancient Tymes hit; it's one of two almost a *capella* songs ("Voices" was an

old one he brought to the Eagles which they foolishly rejected—it's a gem) that are worth the price of the album. "Something's Wrong" sounds like a Joe Walsh number (guess who plays slide?), rounding out a very satisfying Side One. The flip side ends well but falters after "Voices," but that's such a gorgeous 1:38 (try it l-o-u-d) all you'll care about after that is when the next album's due.

—Charles Andrews



Dwight Yoakam *Guitars, Cadillacs, Etc., Etc.* Oak

Now that L.A.'s thrash-for-cash trendies seem to have abandoned R&B and decided to pillage country in a futile attempt for hit singles, there is a danger these sloppy little "wild things" will obscure some of the more important new local country personalities who are now emerging. Dwight Yoakam's first LP is a solidly crafted effort that carries along with it an aura of real authenticity as well as integrity.

The six-song record, well-produced by Pete Anderson, is a no-frills affair that accurately captures the honky-tonk feel of true country music not often heard these days in Nashville, much less Los Angeles. Yoakam's seasoned band plays confidently enough to be appreciated while allowing the songs to hold the foreground. While well-written, the material deals with the same old country subjects without providing any new insights or expressing these clichéd albeit universal issues with a unique perspective. "Miner's Prayer," dedicated to Yoakam's grandfather, comes closest to a truly personal statement.

While Yoakam's material is as yet unfulfilling, his voice is

another matter. Yoakam's tone is richly evocative and plaintive in the classic tradition, more than a little reminiscent of a young Merle Haggard. I would venture to say that with the right tune there wouldn't be a dry eye left in the house nor a record left in the store. Dwight Yoakam is one of the local country scene's most talented newcomers; his roots purity and recorded sound show great potential. Hopefully, this debut is just the beginning for him. If one wants to hear what the real thing sounds like, this fine new country artist is a good example.

—Billy Cioffi

Miles Davis *Decoy* Columbia

Miles is joined here by two other stellar jazzmen—saxophonists Bill Evans and Branford Marsalis (each appearing on different tracks), as well as the formidable guitarist John Scofield. All four musicians say their piece more than eloquently; however, the overall impression of this 40-or-so minutes of electronic overlays is hypnotic repetition, mainly devoid of any melodic or lyric content. The synthesizers and electronic drum programming by Robert Irving III are sometimes inventive and interesting, but mostly you've heard the same kind of thing on dozens of other albums. Miles, as ever, shines through like a determined orange sun on a second-stage smog-episode day in Los Angeles.

—Frankie Nemko

Clannad *Legend* RCA

Legend is a series of musical pieces from the British TV series, *Robin of Sherwood*. It is an album of textural, highly melodic, modern folkish pieces as opposed to a compilation of "songs." The digital production is crystalline and the orchestration is lush without being overdone. Flute, harp, mandola, and guitar are layered with synthesizers to create a modern aspect to the overall sound. The vocal harmonies are impressive on "Robin, the Hooded Man," "Together We,"

and "Now Is Here," with Marie Brennan's pure soprano adding a beautiful color to the lead vocals. This is visual music. Upon first listening, pictures of Dark Forest, noble knights, and windswept moors come into view. If a magic Irish night had a sound, this would be it.

—Mindy Farrell



Heaven 17

The Way Men Are
Arista

Of British origin, this highly talented group of musicians and singers have produced a superbly crafted album, with intelligent orchestrations by David Cullen. The trend these days seems to be more toward full orchestral sounds, such as can be heard in new Deep Purple, Project P, and others. Here it is used to great effect; supplemented, of course, by the ever-present synthesizer. Lead singer Glenn Gregory has an excellent voice, with good range. The backup group, Afro-diziak, also offer expert vocalizing. The most significant aspect of this work, however, is the poetry-set-to-music quality of the lyrics, all of which are written by Gregory, Martyn Ware (Linndrums) and Ian Craig Marsh (Fairlight). The European influence is predominant. The use of a horn section, with several solos, also adds sophistication.

—Frankie Nemko

SINGLES

What will 1985 have in store for us, I wonder? Will I uncover any masterpieces in this column? Maybe the whole future of music will be shaped from singles I receive in the mail. With these positive thoughts circulating around my head, I return to the top of the pile.

"Best of Me" by Neecey Dee is low on originality but reasonably high on effectiveness, its punchy beat is definitely danceable and the uninspiring (and irrelevant?) lyrics are delivered strongly. . . . "Changes (We Go Through)" from Divine Sounds sounds remarkably like an extension of "Best of Me" to begin with, then the vocalist takes over with his best Grandmaster Flash impersonation. The singing rap is the usual hard-luck story but is delivered with some humor and great force. The arrangement is good and the usual rap style is broken by some guitar breaks and strong female choruses. The B-side, "Dub," is more evidence that no one in this country knows what dub means.

"Top Down" from Teenage Head is power pop, and while there will always be a place in my heart for this genre, the Ramones are the only band to have remained commercially successful playing it. The beat is driving and the vocals satisfactorily razor-edged, but where's the market? "Picture My Face" has none of the appeal of the A-side—it is slower and much more ordinary. . . . "Let Your Heart Be Free" from the oddly named Fraunie would seem to be a country song judging by the predictable beat, insipid lyrics, and the nose clip that she seems to be wearing. I can take country if there is at least some attempt at originality, but this kind of record is why country has such a bad name in certain circles. There is another side too! . . . Bad Brad Cagle would seem to have a Bowie fixation with "On the Edge": the drums are dominant and the vocals are intense. The arrangement is okay and the overall effect isn't too bad, but again, not much originality. "Time to Heal" is slower, moodier, and ultimately less appealing; it is again well-produced and sung with conviction.

See you again before Bruce covers "Two Tribes."

—Martin Brown

EPs

Vivid Image: Secret Lover (Harrox Records)—This four-song EP is not likely to appeal to anyone whose tastes rise above the level of a Valley girl. Although the musicians are capable players, they have squandered their talents to create pure-pop product designed to please bunheads and dingbats. There are occasional flashes to remind us that these are capable musicians, such as the guitar solo on the title track and the keyboard solo on "Blackheart." Guitarist Harold Hawthorne rips out solos which sound like Holdsworth-meets-Van Halen.

Unfortunately, Hawthorne's talents do not extend into his songwriting. These are flat, generic frameworks with insipid lyrics which could only be relevant to pre-teens and the mentally impaired. Maybe he has better material elsewhere and decided to make this "the commercial

record." Singer Kim Phelps lacks the charisma to instill the listener with any belief that these people actually think this music is at all important or worthwhile. A pedestrian effort.

Tyrants in Therapy: Tyrants in Therapy (JDC Records)—Side One of the *Tyrants in Therapy* EP is a seven-minute scratch-rap tune called "Three People (Nude Below the Waist)." The wacky, fragmented lyrics are percussively pumped into the mix by the Knights of the Furrtables, who add a vast array of technoflash studio sounds. Great for break dancing. Side Two contains "Underground Girl of the World," a kinky little romp tune, and "In the Shadow of Hitler," a whimsical waltz including a rap in which the female singer impersonates a German fascist. This got them banned in San Pedro, so someone obviously feels threatened by this band, but their message, as expressed in "Three People," is "Happy Birthday for the Welfare of this Nation."

—Tom Kugler

CASSETTES

Einsturzende Neubauten: 2 X 4 (Roir)—They're German and their name means Collapsing New Buildings. They use conventional instruments such as guitars and bass, but also use such axes as cement mixers, power tools, jackhammers and large steel springs. If this sounds noisy to you, you're right. But, it is not necessarily unmusical, as the Neubautens have arranged their music quite logically. Things pass through definite moods, from frantic to detached to desperate and back again, all with complete control on the band's part. They originally became notorious via their live shows, so Roir had the good sense to release these live recordings from concerts in Holland, Belgium and Germany. It is actually one of the most musically and artistically successful of the many Roir live tapes, seeming more like an intentional release than a throwaway.

Besides the extensive use of rather, uh, untraditional instruments, these guys also make sharp use of electronic outboard gear such as echo, phasing and the like, which surprisingly softens their sonic attack. The overall musicality of these songs is a product of the band's clever arrangements and use of interesting sound generators for unique musical effects. Although the end result might not be for everyone, most players could learn something by checking this stuff out and seeing just how far a band can go on instruments that are manufactured not by Yamaha or Fender but by Black and Decker.

Order from: Roir, 611 Broadway, New York, NY 10012.

—Screamin' Lord Duff

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Club Data

by Bruce Duff

The booker-go-round continues to turn, with Westside clubs, as usual, the most volatile. Both **Madame Wong's** and the **Music Machine** hired new booking agents. Both were nabbed from other clubs, both are musicians in their own right, and both are very optimistic as to their respective club's future bookings. At Wong's the **Immortal Jimmy Wood** will be booking the three stages, fresh from his booking gig at the **Blue Lagune**, which he leaves "with a tear in my eye." Wood says he took over the bookings finding much confusion and disarray, which probably won't be straightened out until the end of the month. Wood is looking to make the **Chinatown** stage more eclectic, and plans to carry the success he had with reggae and Third World music over to Chinatown on Wednesday nights. Also, coming to Wong's Chinatown, look for the **Minutemen** and **Saccharine Trust** on February 16th. Wood also says to keep an eye on **Black Patty**, which features former members of the **88s** and the **Hot Rods**. He says they play punk-funk-blues, and they'll be doing just that with **Los Illegals** on January 19th.

Beachy, former leader of **Beachy and the Beachnuts**, began booking the **Music Machine** at the beginning of '85, and besides this chore, he will also continue playing with **American Patrol** and the **Apaches**. He reports that previous booker **Allison Hamamura** was let go due to a "difference in philosophy with the owner." Beachy is still booking the **FM Station**, but figures he'll be all through there by the end of January. He claims to be "getting along famously" with the Machine's owners, and says that his bookings will concentrate on developing younger, up-and-coming bands to help revitalize a scene that he sees as "very stagnant." He will be bringing in bands that are proven house faves at the FM such as the **Splitters** and **De Rigueur**. The Machine will continue to be the outlet for shows by the **Los Angeles Blues Society**, and Beachy is pushing for more local blues acts on those shows. Although bookings will go more mainstream in general



Fibonacci at Music Machine on Jan. 26th

at the club, one can still see *avant garde* bands like **Kom-munity FK** on the 17th, **Eek-a-Mouse** on the 19th, and **Shadow Minstrels-Fibonacci** on the 26th of January.

Ms. **Michelle Myer** is no longer booking the **Country Club**. The reason for her departure was unavailable to us, but the new booker is club owner **Chuck Landis**.

The **Lhasa Club** in Hollywood is undergoing some changes, too, according to owner **Jean Pierre**. The club is still vying for the liquor license that has eluded it for so long, and the method is to become established as a restaurant/cabaret. Since food is served from 6:00 p.m. on, soundchecks have become impossible, causing Jean Pierre to eliminate rock groups from the booking schedule. They have been featuring jazz, blues, acoustic music and some synthesizer music as an alternative. Many of the rockers who have frequented the Lhasa are now doing acoustic sets there, including **Patrick Mata** of **Kom-munity FK** (who sang a *capella*) and **Rozz Williams** of **Christian Death**, who performed on January 11th. Other rather unlikely acoustic sets will feature the **Unforgiven** on Feb. 1st, and **Redd Kross** and **Nip Drivers** on the 2nd. Redd Kross will also headline an **Enigma**-booked metal show at the

Country Club with **Leatherwolf** and **Poison** on the 26th.

Improvements: The **Troubadour's Michael Fell** announces that the club's dressing rooms have been remodeled to increase band comfort, and there are now three dressing rooms behind the sound-booth area, with headliners still using the large dressing room on the other side of the club. Look for rockers, hairstylists and winners of the '84 **MC Pick of the Players Poll**, **V.V.S.I.** at the **Troub** on Jan. 25th, along with **Martial Law**, featuring a revamped lineup minus former lead vocalist / lead guitarist **Greg Leon**.

In jazz, the **Comeback Inn** in Venice will feature an adventurous show with New Orleans pianist **Henry Butler** playing and native American poet **John Trudell** performing individually and closing the show with a series of piano-poetry duets on Jan. 24th. Also look for the all-star lineup of **Charlie Haden**, **Horace Tapscott** and **Billy Higgins** with a surprise guest guitarist. All three players were in the jazz **Pick of the Players** poll, with Tapscott at Number-One. At the **Palace Jazz Court**, **Joe Farrell** appears on Jan. 18th-19th, and **Freddie Hubbard** on the 25th-26th. At **My Place** in Santa Monica will present **Jeff Lorber Fusion** for the first time on the 18th and the 19th.



Country Club top draw Armored Saint

Music Connection Exclusive

Live Action

CHART

In a continuing effort to make the *Music Connection Live Action Chart* more accurate, we have revamped it entirely. Instead of looking at it as an all-inclusive top-twenty or top-ten, divided into three categories (rock, jazz, country), we will now use it to display top draws at specific venues. We will survey five to six venues an issue, and list their top three draws for the two-week period that the survey covers. Besides being more accurate, this format will also show which venues are doing well with what talent, as well as providing information for bookers and artists alike. We appreciate any comments you may have about this. Please feel free to write the magazine, attention Review Editor.

Reporting Date
December 3-January 7

Comeback Inn, Venice

1. Wayne Johnson Trio
2. Charlie Haden
3. Milcho Leviev

Golden West, Gardena

1. Tex Williams
2. Reunion
3. Susanville Stage

Country Club, Reseda

1. Armored Saint
2. White Sister
3. Arkenstone

Madame Wong's, Chinatown

1. Dickies
2. Jones
3. Broken Homes

Troubadour, Hollywood

1. Poison
2. Allie
3. London

Showcase

by Bonnie MacKinnon

Yanks

Enthusiasm and persistence are vital to the success of any rock band. Yanks, a four-man unit comprised of singer Owen Masterson, guitarist Jack Johnson, bassist Steve Aliment, and drummer Paul Zahl, have been fueled by these qualities. Their two-year career has seen two EPs out on DTI Records and a strong appreciation from the Bay Area club scene. It seems their hungry pioneering is paying off.

A band formed for the passion of playing straight ahead, rhythmically rich four-on-the-floor rock & roll, Yanks was initially the result of combining two San Francisco bands. One was called Das Blok (the breaking ground for Masterson and Johnson), and the other was a short-lived underground band, SVT, which featured Paul Zahl and ex-Jefferson Airplane bassist, Jack Casady. Eventually though, Casady left the former Yanks, and that's when Aliment stepped in.

"A lot of people thought I'd be intimidated filling Casady's shoes," the



Photo courtesy of ORB Management

Yanks (from left): Johnson, Masterson, Aliment, Zahl.

25-year-old blond recalls. "But, I never was into the Airplane so I only had a vague familiarity with who Casady was. There was never any problem taking his place." Aliment smirks, looking at his shoes, "It's pretty snug in there, I'd say."

No problem, indeed. The new Yanks jelled magnificently, and after just three weeks in the present lineup, they were picked up and signed by DTI Records, an independent label in San Raphael.

Yanks' excellent 1983 debut, *Only Lovers Left Alive*, is still a strong radio and record store item. Nationally distributed by Jem, it has songs riding the airwaves from the West Coast to New York to Toronto. Also, on the strength of Yanks' sound, DTI has just signed a

French record deal. The deal is aimed at pressing the debut and the band's brand new EP, *Made in the States*, into a ten- or twelve-song compilation EP, and re-releasing it as a French import.

"We're getting a lot of radio attention in the last week," he explains. "Coast to coast, we're getting a lot of add-ons and 'Tell Me No Lies' (a mesmerizing cut off *Made in the States*) has been designated a dance hall pick in New York."

Radio-ready, Yanks' music propels their career strides. Accessible for its simplicity and pure high-energy rock & roll soul, their music, like their name, is quintessentially American. *Only Lovers Left Alive* showcases it beautifully. ■

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

LION D'OR

11849 Lakewood Blvd., Downey, CA 90241
Contact: Ron (213) 923-1181
Type of Music: R&R, R&B, original techno/pop
Club Capacity: 200
Stage Capacity: 6
PA: Yes
Lighting: Yes
Piano: No
Audition: Send tape 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: Barbara Matteson (213) 204-3660
Type of Music: Supper club, cabaret, jazz, standards, Greek vocalists only
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: Billy, (213) 769-2221
Type of Music: Original new music, pop, reggae. No heavy metal
Club Capacity: 500
Stage Capacity: 12-15
PA: Yes. Complete JBL Alan Heath 16 channel console
Lighting System: Yes
Piano: No
Audition: Send tape, promo pack, SASE
Pay: Negotiable

CARMELLO'S

4449 Van Nuys Bl, Sherman Oaks
Contact: Ruth Hoover (213) 784-3268
Type of Music: Jazz
Club Capacity: 150
Stage Capacity: 6-18
PA: Yes
Lighting System: Yes
Piano: Yes
Audition: Send promo with SASE
Pay: Scale

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

FOOTSIE'S

34 N. Mentor Ave., Pasadena, CA 91106
Contact: Heide Hibbard
Type of Music: New wave, R&R, T40
Club Capacity: 250
Stage Capacity: 8
PA: Yes
Lighting System: Yes
Piano: No
Audition: Send tape, photo & playlist; live auditions possible
Pay: Negotiable

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

BABA'S

1917 N. Bronson, Hollywood, CA 90028
Contact: Barbara Soltani 464-5039 or 462-5890
Type of Music: Originals
Club Capacity: 250
Stage Capacity: 8
PA: Yes
Lighting: Yes
Piano: No
Audition: Send tape
Pay: Percentage of door

CRAZY BURRO

8082 Adams Ave., Huntington Beach
Contact: Fritz (714) 964-2564, 12-6 pm
Type of Music: Top 40 dance, variety, showcase, lookalikes
Club Capacity: 250
Stage Capacity: 5
PA: No
Lighting: No
Piano: No
Audition: Send tape, picture, resume
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 Gluck, 2-6 pm, T-F (213) 276-1158
Type of Music: All types
Club Capacity: 300
Stage Capacity: 8
PA: Yes. Must bring own mic, stands, & cords. (Low Impedance)
Lighting System: Yes
Piano: Yes
Audition: Tape/Bio/Picture
Pay: Percentage of door & 50% of discount ticket

THE STAGE WEST

17044 Chatsworth, Granada Hills, CA
Contact: Beau, 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

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

P. T. BILLY'S

870 S. Citrus Ave., Covina, CA. 91702
Contact: Cliff (213) 254-3349
Type of Music: Orig. R&R, top-40, heavy metal
Club Capacity: 200
Stage Capacity: 6-8
PA: No
Lighting: Yes
Piano: No
Audition: Live; or send tape, pics & bio. Call for info.
Pay: Negotiable

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: April 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

MUGSY MALONE'S

1731 S. Harbor Blvd., Anaheim, CA
Contact: Kathy (714) 947-2051
Type of Music: Rock and roll, new, all types but heavy metal or punk. Originals, Top 40 OK
Club Capacity: 350
Stage Capacity: 15
PA: Yes, w/operator
Lighting System: Yes
Piano: No
Audition: Send press kit w/tape, pix and bio to: Sterling Prods, Unltd., PO Box 1273, Chino, CA 91710
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

SONG MARKET

PRODUCTION COMPANY needs songs for female artist. R&B, rock, ballads. Please limit demos to vocal with piano or guitar accompaniment. Send cassette, lyric sheet & SASE to Plus 5 Productions, P.O. Box 8101, Universal City, CA 91608.

SONGS NEEDED for release in tape compilation. All material will be reviewed. Send tape (non-returnable) to Baker & Hood Entertainment Co., 9035 Topanga Cyn. Blvd., Canoga Park, CA 91304. All publishing must be negotiable.

MATERIAL NEEDED for female vocalist for EP. New wave/rock style with R&B feel. Also wanted music (with or without lyrics) for avant/rock project ala Talking Heads, Gabriel, Crimson. Send tape, lyric sheet, and SASE to Headtrip Productions, 10714 Aqua Vista St., No. Hollywood, CA 91602.

PRODUCER LOOKING for songwriters for professional artist. Material should range from crossover & rhythm & blues. Please forward lead sheets, lyrics, and cassettes to: K-Dove Productions, P.O. Box 5021, Gardena, CA 90249.

LOOKING FOR songs to demo. Gutsy female singer. Send tapes to: BV Productions, P.O. Box 3272, Santa Monica, CA 90403.

PRODUCER OF film star looking for pop songs. Send tapes to Vicki McCarty Personal Management, 4958 Woodman Ave., Suite 208, Sherman Oaks, CA 91423, with an SASE.

HIT SONGS needed for established girl group. Pop, rock. Send tapes to: Bad Girl Music Co., P.O. Box 2635, Hollywood, CA 90078.

ORIGINAL COUNTRY, folk, country rock writer the charted works looking for recording bands needing brand new material. Will custom write for artists exclusively, and write new songs in context with what artist's style and direction is. Send pertinent information to: Alan Perry, Box 2064, Station B, Scarborough, Ontario M1N 2E5, (416) 281-4790.

MISCELLANY

MAGIC CASTING seeks extras, bits, and stand-ins for films and commercials. Currently casting for various productions. Lee Kessick, Magic Casting, 1645 S. La Cienega, Suite 1, L.A., CA 90035. Call to register. (213) 276-8024.

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.

TOP 40 BANDS, show bands, country bands: If you are top professional quality we will producer a 24-track demo tape, video, press kit, and an agent will back you—all at our cost. Send cassette and info to R&R Productions Inc., P.O. Box 6154, Woodland Hills, CA 91365.

JEFFREY ALLEN is offering a free group lesson covering the secrets of singing at his Vocal Arts Center, Sun. Feb 3 at 6 pm. Call now for seats and details (213) 782-4332.

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

LOVE AFFAIR needs two team-oriented, energetic road crew members who live in the Orange County area. Some pay. Call Paul (213) 920-7374.

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.

MUSICIANS & SONGWRITERS

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

PRO PLAYERS

NEXT PRO PLAYER DEADLINE
WED., JAN. 23, 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 OB8 Polysynth, DX digital drums, DSX digital sequencer, Fender Rhodes, Kawai Grand Piano, Fostex 4-track, Korg Poly 6 synth, Yamaha DX-7.
Read Music: Yes.
Styles: Versatile in all styles, especially pop, R&B.
Qualifications: Played keyboards for 23 years. Worked in Europe for 10 years in different situations before moving to L.A. 4 years ago. Worked touring Europe and U.S.A. Wrote commercials and music for TV. Contacts with record company in London. 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.

DAVID J. CARIS

Phone: 213-651-1904
Instruments: Guitar, electric & acoustic.
Technical Skill: Guitarist/arranger/composer.
Styles: Rock, pop, R&B.
Read Music: No, but great ear.
Vocal Range: Background vocals.
Qualifications: Extensive live and studio work. Tape and bio on request.
Available For: All musical situations.

TOM ADCOCK

Phone: 213-455-3334
Instruments: Soprano, alto, electric tenor sax, flute, clarinet.
Styles: Jazz, R&R, funk, pop.
Read Music: Yes.
Qualifications: Solist and arranger on records and TV. Good musical interpretation, 20 years playing experience. Tape on request.
Available For: Sessions, concerts, demos.

FRANK NUTI

Phone: 213-313-1583
Instruments: Roland G-700 & 707 synthesizer guitar unit, Fender Strat, acoustic guitar.
Read Music: Yes.
Styles: Power pop, dance.
Qualifications: 16 years experience, currently playing in "She," power-pop original group, co-writer and arranger of material, accepted to Berklee in Boston but did not attend, preferred to work in studio instead. Extensive touring experience, soundtrack recording, good attitude & team player.
Available For: Sessions and/or parts.

SHELDON REYNOLDS

Phone: (213) 465-5418
Instruments: Guitar, keyboards, drums, electric bass, vocals.
Technical Skills: Vocal arrangements, composing, DMX drum programming, OB8 operation, Linn program.
Styles: Pop, rock, R&B, jazz.
Read Music: Yes.
Vocal range: 1st & 2nd tenor, baritone, falsetto.
Qualifications: Three albums recorded with R&B group (SUN) on Capitol Records, recording jingles, background vocals on Commodores (Motown) album, and tour, touring own band and on tour with Millie Jackson, extensive music studies at University of Cincinnati, recording original material.

Available For: Studio, videos, concerts, demos, recording projects.

MICHEL MAESO

Phone: 818-881-2040
Instruments: Bass guitars, OB-8, Yamaha CP-35, Sequential Circuits, Pro 1, digital drum machine.
Technical Skills: Bassist, keyboardist, vocalist, writer/arranger.
Read Music: Yes.
Vocal Range: Baritone & strong falsetto.
Styles: Pop, rock, jazz, funk, etc.
Qualifications: B.A. in music, 9 years experience as session bassist and background vocalist in L.A. area for various artists. Session bassist, background vocalist for Panamerican Records, distributed in South America. Currently working on project with Private Stock. Further info available upon request.
Available For: Sessions, demos, live work, any quality musical situation.

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.

REEK HAVOK

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

GEORGE BORAVICH

Phone: (818) 799-0402
Instrument: Electric bass.
Styles: All.
Read Music: Yes.
Qualifications: 12 years experience recording and live, including Ann Jillian's live act, TV and film.
Available For: Sessions, live, casuals, teaching.

HARVEY LANE

Phone: (818) 905-6027
Instruments: Bass guitar.
Styles: Rock, funk, jazz-rock.
Read Music: Yes.
Vocal Range: Baritone.
Qualifications: 18 years bass playing and experience. Former band is now Bon Jovi. Performed with members of Clarence Clemons' band, and Frank Stallone's Valentine. Recorded and toured with Bruce Foster (Millenium) and the Flamings. East Coast drive and total pocket player. I came to L.A. to play.
Available For: Sessions, demos, showcases and casuals.

THOMAS GANOUNG

Phone: (818) 763-0699
Instruments: CP70B, Prophet 5, DX7, Mini Moog
Styles: Rock, R&B, movie music, classical
Technical Skills: Keyboard playing, transcribing, chart writing, synth programming, 4-track recording in my studio, positive attitude.
Available For: Paid sessions only.

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

BOB THACKARA

Phone: (213) 459-6143
Instrument: Drums
Technical Skills: Lyric and songwriting
Styles: All styles, interest in diversity of arrangements.
Qualifications: Film, soundtrack and live performance. Tape and references available upon request.
Available For: Seeking showcase band and/or songwriter.

AARON NESBIT

Phone: (213) 465-1684 (home)
Instruments: All keyboards
Technical Skills: Arranging (horns, strings, rhythm), producer
Styles: R&B, pop, rock, country pop, just about anything else
Read Music: Yes
Qualifications: 10 years studio experience. Arranged and played on many albums including LPs for Warner Bros., Moody Blues and Al Green (his last R&B album). Played on, arranged and/or producer masters and demos for A&M and many independent artists. Good taste, creative ear, pro attitude.
Available For: Sessions (masters and demos), arranging, producing, charts, piano lessons, rehearsals, lead sheets.

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, Patck Simmons, Clifford Coulter, Tim Goodman, Taboo Zoo, John Banning, Tom Johnston, and Lacy J. Dalton. Live performances with Doobie Brothers, Jeff Lorber, Lacy J. Dalton, Moby Grape, Cornelius Bumpus Quartet, Bobby Freeman, Ambrosia, numerous club bands.
Available for: Anything.

PERRY A. CELIA

Phone: (818) 906-7105.
Instruments: Simmons Electronic Drums 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, (Pleiades Records), King Cotton & the King Pins, (Island Records), Test of Time, Frank Stallone, Allen Dysert, 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 Varian ("Throwing Darts"). David Hallyday (Scotti Bros.).
Available for: Studio sessions, (playing, programming), demos, live performance, video performance, equipment rental, consultation.

DAVID KITAY

Phone: (213) 476-8164, (213) 471-3975
Instruments: GR707 and G300 guitar synths, TR808 and DMX drum machines, all electric and acoustic guitars.
Technical Skills: Session player, bass player, drum programmer, songwriter, producer.
Styles: R&B, rock, funk, pop, future.
Vocal Range: Three octave, baritone and falsetto to parts.
Read Music: Yes.
Qualifications: Seven years playing experience, extensive recording experience, playing and drum programming. Recorded with: Pointer Sisters, Aretha Franklin, Four Tops, James Ingram, Geoffrey Osborne, Billy Griffin, Sammy Davis Jr.,

Templations. Presently recording an album with R&R act DARWUN on Polygram Records.
Available For: Sessions, rentals, demos, live situations, and programming.

KEVIN M. MILLER

Phone: (714) 546-6229
Instruments: Drums, percussion, vocals.
Technical Skill: Player-performer, enthusiasm plus!
Styles: All rock, pop, fusion, funk.
Vocal Range: Tenor.
Read Music: Yes.
Qualifications: Much stage and studio experience. Solid groove, great attitude, love to play.
Available For: Sessions, demos, live work.

ARNOLD MITCHEM

Phone: (818) 367-6637
Instrument: Bass guitar.
Styles: Groove.
Read Music: Yes.
Qualifications: Call for info.
Available For: Paid showcases.

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.

JIM MCCARTY

Phone: (213) 663-2795
Instruments: Acoustic drums and Simmons SDS-7.
Styles: All, specializing in rock, pop, R&B, jazz-fusion.
Read Music: Yes.
Qualifications: Numerous jingles, some records, recently recording for KBIG contemporary easy listening, good attitude. Easy to work with. Demo tape upon request.
Available For: Demos, sessions, casuals.

WILL RAY

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

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 ex-

perience 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, castals, live performances, TV and road work, band situation, backing vocals, etc.

BETTINA HOLLI

Phone: (213) 823-2254
Vocal Range: 3 octaves

Styles: R&B, pop, R&B

Read Music: Yes
Qualifications: 10 years experience stage and studio. Extensive training and background.

Available For: Sessions.

L.A. VOCAL REGISTRY

Phone: (213) 254-0711
Vocal Ranges: All

Styles: All
Qualifications: We have vocalists of all styles and levels of experience

Available For: Sessions, demos, casuals, everything.

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, & LA, studio work (background and lead), B.M. at Berklee College of Music. Also do arrangements and lead sheets. I 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: 5 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. Composite tape available including original EP.

Available For: Sessions, contracts, songwriting collaboration.

TECHNICAL

JACK LANCASTER

Phone: (213) 851-2084
Technical Skills: Producing and arranging.
Qualifications: Produced various artists in top

London studios, including Rod Argent, Stephane Grappelli, Gary Moore, Brian Eno, Clive Bunker, Phil Collins, Zeitgeist, Kayak, Krisma, The Permutations.

Available For: Recording sessions.

BOB ROMAINE

Phone: (213) 838-7015
Technical Skills: Sound engineer, tour and stage manager.

Qualifications: 15 years experience including 6 years as Billy Joel's sound engineer and tour manager. Experienced in all facets of sound, tour and stage production.

Available For: Tour and local

DON TESCHER

Phone: (213) 469-1982
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.

**NEXT CLASSIFIED DEADLINE
WED. JAN. 23, 12:00 NOON**

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.

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•Bass spkr cab w/one 15-inch JBL K140 spkr, very good sound & cond, \$250 213-462-4502

•Polytone 104 amp, George Benson model w/2 channels, reverb, two 12-inch spkrs & four horns, 200 rms power, 55 lbs, \$450 213-462-4502

•Carver amp for sale, \$750, Janus213-656-7026

•8 Altec compression drivers w/Maria Ray horns, mid 4 each on 2 welded steel frames, concert quality high end, \$450 obo. 213-856-0465

•Spkr box, empty cab w/two 12-in ports & two tweeter ports, on wheels, black mesh grill, \$30. 213-313-2391

•Bass cab w/two 12-in spkrs & tuned ports, \$100. Joel 213-313-2391

•PA equip, misc amps, EQ & echo units, spkrs, monitors, stands, cords, converters, bass bottom, from \$10-\$1000. 858-709-0447

•Cerwin Vega C34, 15-in 3-way spkrs, \$700 pr. Acoustic 870 8-channel w/graphic, modified, 200-wpc, xlt for keys, \$350. Don 818-988-3271

•Shure Pro Master PA w/spkrs, \$995. Chris 213-857-1945

•Yamaha 100-watt guitar amp two 12-in spkrs, \$375. 818-248-8233

•Marshall 100-watt Super Lead head, \$525. Marshall 50-watt head, \$425. Marshall four-12 spkr cab, \$425. Bill 818-813-1029

•Ampeg SVT bass amp, 300-watts, xlt cond, \$850 obo. 818-813-1029

•Yamaha PM430 pro series 8-channel stereo mixer, \$575. Dave 213-374-8385

•Marshall cab, four 25-watt Celestions, \$400. 818-981-5411

•Sunn bass cab, two 15-in JBLs, \$275 obo. Leslie 147 full size, wks perfect, \$400 obo. Leslie combo preamp III, \$100 obo. Jim 213-463-8843

•Ampeg SVT bass amp, 300-watt hd, eight 10-in spkr cab, \$800. Bill 818-893-1029

•Altec A7 bass cab copies, 1 pr w/Eminent 15-in spkrs, incl handles, felt feet. Xlt cond, \$475 obo. Greg 213-540-8354

•Peavey CS800 power amp, 400-watts per channel, into 4 ohms, recently overhauled, \$560 obo. Greg 213-540-8354

•Carvin 90 degree midrange horns, 1 pr model C863 w/onboard passive x-overs, \$325 obo. Greg 213-540-8354

•Yamaha 115B 50-watt studio bass amp, xlt cond, \$300 obo. Bill 818-884-0444

•Two Yamaha hi frequency drivers, brand new diaphragms, 20-watts ea. 213-465-3457

•Fender amp, vintage Vibroverb, one 12-in JBL, \$325 obo. Jack 818-848-0644

•Yamaha PM400 mixer, 8-in, stereo out, two echo sends, EQ, meters, more. Grt cond, \$295. Dennis 818-842-7395

•Sound City 100-watt combo, reverb, master vol, 12-in spkrs, effects loop, monitor send, two echo spkrs, \$35 ea. 818-761-3735

•Two EV 8060-8 cabs, each w/four EVM 12Ls, grt for guitar, bass, keys, PA, \$500 ea. 818-761-3735

•Tapco 6100RA & 6100RE mixer, total 14 channels, reverb, effects loop, monitor send, carpeted road case, \$375. 818-761-3735

•Two Hot Spot mic stand monitors, grt shape, hardly used, gd sound, \$70 ea. Dan213-224-8233

•Blamp MX2 x-over mono 2-way, grt cond, \$125 obo. Scott 818-891-1365

•Yamaha 152 PA avail, 8-channel, \$375 obo. Sunn bottom, six 10-in spkrs. 818-995-3786

•Yamaha G100 112 guitar amp w/parametric EQ, \$300 obo. Joe 213-876-7086

•ProCo snake, 20 channels, \$325. Jessie 818-892-1837

•Peavey mixing board, \$300. EQs, \$100 each. Spkrs, \$200, power amp, \$400. Jeff818-710-8614

•Dean Markley bass amp, 200-watts, brand new w/Anvil case, better than GEK, \$400. Paul 213-392-9061

•EV 12-in spkr in compact tuned cab, \$150. Paul 213-392-9061

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Note: Please use this listing only if you are qualified.

NAME _____ PHONE _____
INSTRUMENT(S) _____
TECHNICAL SKILL _____
STYLES _____
AVAILABLE FOR _____
VOCAL RANGE _____
QUALIFICATIONS _____
READ MUSIC: YES NO (check one)

FREE CLASSIFIEDS

24-HOUR HOTLINE (213) 462-3749 • NEW DEADLINE: WEDNESDAY 5:00 P.M. • GET CONNECTED! • 24-HOUR HOTLINE (213) 462-3749 • NEW DEADLINE: WEDNESDAY 5:00 P.M.

- Peavey bass amp top, series 300, \$175 obo w/Anvil case. Ace bottom stage spkr, 30x30x15, \$295, or \$450 for both. Shure PA column, 6x3, \$75 obo. Lyn 213-313-1076
- Tascam Model 35 or equiv mixer board wtd, have cash 213-761-1713
- Marshall 100-watt amp for sale, \$400 obo. Ronnie eves 818-762-3593
- Marshall JCM 800 lead series 100-watt master vol hd w/EL34 tubes, brand new in box, never used, \$700. Stewart 213-469-9341
- Fender Twin Reverb w/Anvil case, \$450. Roy 818-705-5503
- Musicman 112 RD 100-watt self-contained amp, EV 12-in spkr, reverb, channel switching, \$375 obo. 818-506-8774
- Ampeg SVT bass rig top & eight 10 bottom, \$750 obo. Acoustic 360 bass rig top, four 12 bottom, \$400 obo. Mike 213-735-3917

3 TAPE RECORDERS

- Otari 5050B 1/4-1/2 trk, very low hours, \$1100. 818-980-6220
- Otari 30 lps custom 1/2-trk, factory modified, \$2000. 818-980-6220
- Scully 2-trk w/remote control, nice wood transport on wheels, \$1250 obo. Dennis 818-842-7395
- Tascam Portastudio model 244 in gd cond, \$350. Brent 213-655-8546
- TEAC 144 Portastudio, perf cond, w/manual, orig carton, papers, etc. Always kept up, \$550. 213-399-1908
- Nakamichi 700 cassette deck, pro qual, recently serviced, xlt cond, \$500. 213-938-4077

4 MUSIC ACCESSORIES

- String bass bows, French & German models from \$60-\$200. 213-462-4502
- MCI 416 console, master quality for 8, 16, 24 trk, full patch bay, \$9000. 818-980-6220
- EMT 140 plate reverb, tube, mono, \$2000. 818-980-6220

- UREI 813 time aligned monitors w/Crown DC 300 & White 4001 EQs, \$2500. 818-980-6220
- Roland RE101 space echo, mint cond, w/orig box & 2 xtra tapes, \$225. Joel 213-313-2391
- Roland keyboard cube, 2-way amp w/2 channels & reverb, \$325. 213-313-2391
- One Ampex 456 reel 2-in tape, mint cond, \$90. Kenneth after 5 pm. 213-751-3787
- Roland TB303 Bassline bass sequencer, manual included, xlt cond, \$150 firm. Jim 213-858-7629
- Roland PR808 drum computer, \$500 or trade for synth. 213-935-0518
- Musiclans van for sale, rebuilt engine, reliable, \$750. 818-902-0435 / 818-843-3229
- 28-channel Quantum board, model 168 w/mini patch bay, wired for 24 trk, 8-buss out, echo send & return, phantom power, \$4000 obo. Juniper Recording Studios 818-841-1249 / 818-841-6607
- Barcus Berry acoustic piano PU w/preamp, \$35. Les Barcus acoustic guitar PU w/preamp, \$40. Custommade pedal board case w/vo pedal, \$35. Jack 213-427-3877
- DOD analog delay, \$85 brand new. Cry Baby wah pedal, brand new, \$85. 213-274-7724
- Fender Jazz bass, neck w/tuning keys, needs frets, xlt cond, \$70. 818-891-4866
- Black Widow 15-in cab bass spkr, \$150. Paul 213-392-9061
- Ibanez DM1100 digital delay unit, chorusing, flanging, phasing, doubling, full 2 second delay, \$300 firm. Kestin 714-629-2047
- Morley power wah fuzz & vol ped, \$75 xlt cond. Ronnie eves 818-762-3593
- Anvil cases, Rhodes \$150. Twin reverb, \$100. Roy 818-705-5503
- DOD analog dela ped, \$680 AC plug, \$75 obo. Mike 213-735-3917
- Digital reverb system 5 for sale, \$3000. 213-461-6156
- Aphx 602B Aural Exciter, \$1750, 949 Eventide Harmonizer, \$1750. Moody 213-461-6156

5 GUITARS

- Kramer bass, clean bright sound, 2-pos pickup, natural finish, perf cond, xlt for funk/R&B/new wave/techno etc. \$285. J. Edward 213-467-2646
- Fender Precision bass copy, maple neck, sunburst body, good sound & action, comparable to current Fenders, \$195 (\$225 w/case). 213-462-4502
- String bass, 3/4 American made w/Barcus Berry PU & cover, \$750 (\$800 w/bow). 213-462-4502
- Gibson Byrdland, mid '70s, black, round cutaway, two DiMarzios w/split coil modifications, xlt cond, \$700. Larry 818-765-8033
- Beatles bass, Hofner, model 62, light & enjoyable to play, magic sound, \$300. Peter 213-396-2043
- Alembic bass, John Entwistle model, birdseye maple wood top, xlt cond, \$1200. Frank 213-838-1174
- Performance guitarists of Hollywood: Stripe style guitar, \$475. 818-248-8233
- Epiphone solid body electric guitar w/hardshell case, xlt cond, unique body style, \$250. Russell 213-760-7054
- Incredible BC Rich, dbl neck bass, 4 & 8 string, blue neck, yellow body, mockingbird style, \$1000 obo. Mike 213-735-3917
- Yamaha classical guitar, \$250 obo w/hdshell case. Bill 818-884-0444
- Estrella classical guitar w/case, xlt cond, \$70. Jack 213-427-3877
- 1982 Washburn Eagle Eye guitar, \$500. Cream colored w/ivory trim, inlay. Sharon 213-851-7035
- Gibson Flying V, tobacco sunburst, gold hdwr, xlt cond, hdshell case, \$650 or trade for Marshall plus cash. 818-761-3735
- Hamer Flying V, red finish, DiMarzios, jumbo frets, Shaller tuning keys, new cond, hdshell case, \$600. Gibson Les Paul black beauty, DiMarzios, Shallers, jumbo frets, roadcase, \$500. 818-761-3735
- Fender electric 12-string, pre CBS, sunburst, mint cond, hdshell case, \$475. Gibson Explorer reissue, gid hdwr, all orig, grt cond, hdshell case, \$550. 818-761-3735
- 1959 Les Paul flametop, mint cond, \$5500. 1955 Goldtop, \$1300. 818-342-7163
- 1960 SG Les Paul ong, \$800. 818-342-7163
- Roland GR700 synth w/707 guitar, brand new in unopened box, \$2250. Gibson \$954 Les Paul goldtop, ong, strings, strap, cord, case, literature, xlt cond, \$1100. Gibson 1959 Les Paul custom w/3 PAFs, new frets, plays & sounds great, good cond, \$700 obo. Scott 213-396-6337
- Les Paul sunburst, gd shape, \$200. 213-274-7724
- Chapman Stick in grt cond, case & stereo cable, \$600 obo. Scott 818-891-1365
- Ibanez Sting bass, new, hdshell case, \$325 obo. Paul 213-392-9061
- Gibson J50 acoustic, built-in PU, pearl inlays, face newly refinished, new Grover hds, xlt cond, \$495 obo. Lyn 213-313-1076
- Fender Tele vintage 1952 reissue, perf, hand picked at factory, tweed case, papers, certificate, \$600 or trade for Teac 244 in similar cond. Jeff 213-399-1908
- Gibson ES335, cherry finish w/hdshell case, xlt cond, \$425. 213-397-6408
- Gibson Byrdland, mid '70s, black, round cutaway, 2 DiMarzios, split coil mod switch, xlt cond, \$700. Larry 818-865-8033
- 1969 Guild, S50 blonde on blonde w/Barcus Berry PU, hdshell case, outrageous sound, \$950. Davis 213-552-7922
- Art Valdez Flying V w/custom zebra finish, hdshell csae, \$650. Ronnie eves 818-762-3593

6 KEYBOARDS

- Conover 5-ft 8-in grand piano, copy of Mason Hamlin, rebuilt w/new hammers, keys, action regulation. Warm tone & even action, \$3,900. 213-462-4502
- Roland EP30 electric piano, 61-note touch-sensitive keyboard w/split bass for playing basslines, 32 lbs, \$450. 213-462-4502
- Prophet 600, near new, xlt cond, full updates, 100 custom patches, \$900 obo. Mike 818-994-9317
- Prophet 600, xlt cond, 100 custom patches, 2 sequencers, current updates, \$900 obo. Mike 818-994-9317
- Prophet 5, Rev. 3, incl 120 cassette programs, manual, Anvil case w/swivel casters, release pedal, xlt cond, \$1500. Joel 213-313-2391
- Artists bench, adjust height piano seat w/casters \$150. Tony 213-292-2498 / 213-293-4428
- Roland keyboard, \$500. MT800 Casio keyboard, \$350. Chris 213-462-1238
- ARP Odyssey w/Little Brother, 6 oscillators, \$500. Don 818-988-3271
- Yamaha spinet-sized acoustic piano, model S2MB, \$1400 obo. 213-933-0059
- Wtd: Wuritzer sustain pedal for 2000A electric piano. Will pay \$25. Mark 818-342-5226
- Wuritzer electric piano model 200, xlt cond, \$375. Jack 213-427-3877
- Dyno My Piano, custom 73 Rhodes w/ACTIVE EQ, modified action & case, incredible tone & feel, xlt cond, \$1000. Bob 213-820-0052
- Fender Rhodes, 73 stage, gd cond, \$395. Dennis 818-842-7395
- Hammond Organ model BV, beautiful cond, pedals, spkr, delivered in L.A. area, \$995. Dennis 818-842-7395
- Sequential Circuits Prophet 600, xlt cond, 100 custom patches, two sequencers, pedals, still in box, \$850 obo. 818-994-9317
- Yamaha acoustic piano for sale, model S2MB, spinet upright, xlt cond, \$1300. 213-933-0059
- Roland Juno 60 digital programmable poly synth, xlt cond, \$650 obo. Mike 213-735-3917
- Hammond M3 w/Leslie 147, \$800 obo. Rhodes 73, \$500. Anvil case, \$150. ARP Omni II, \$500. Roy 818-705-5503
- New digital poly synth Roland Juno 60, xlt cond, \$650 obo. Mike 213-735-3917
- Sequential Circuits Pro I lead synth w/Anvil case, mint cond, \$425 obo. Ken 714-796-3470

7 HORNS

- Lyricon II, \$1200 obo. 714-985-7629
- French horn for sale, xlt cond, \$400 obo. Maureen 818-349-2174

8 PERCUSSION

- Simmons SDS7 5-pc kit w/optional cymbal & HH modules, unused in box, \$4400. 213-393-2455
- Simmons SDS5 electronic drum kit & acces, \$1950. 213-857-1389
- Ludwig drum set, huge w/all stands, snare & Zildjian cymbals, mint cond, new skins, \$1200 or trade for Tascam M35 or ? Carl 213-761-1713
- Simmons 5 electronic kit, xlt cond, \$2500. Syn-

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drum quad set w/case, \$600. Linn Drum single unit CM, \$85.
 • **Tama** bass drum, 20-in, metallic w/h w/case, xlt cond, \$220. Rogers black concert toms, 8- & 10-in w/stand & case, \$170. Mark 818-342-5226
 • **1964 4-pc** drum set, white pearl w/hardware & Zildjian cymbals, nice cond, \$675. Wayne 213-803-6356
 • **Ludwig 14x8** chromawood snare drum, \$150 obo. Mark 818-761-8482
 • **Rogers 1984** drum set, black, 10x10, 12x12, 14x14, 16x16 toms, 18x20 kick drum, all cases incl. \$850. Will separate. Jeff evms 213-388-1914
 • **Ludwig drums** incl kick, snare, 3 toms, Oyster Blk pearl, stands, cases, many extras, \$450. Richard 213-671-6108
 • **Simmons SDS5** drum kit, xlt conc. \$1950 obo. 213-857-1389
 • **DMX w/custom** faders & jacks, 14 sound cards incl Simmons sounds, \$1600 or trade for Sims SDS 5, 8, or 7. Doug 818-763-4196
 • **Steel drums**, set of the double pan from Trinidad, recently tuned, great shape, \$480. Dave 818-989-3389

9 GUITARISTS AVAILABLE

• **Multi instrumentalist** featuring electric violin, guitar, bass, mandolin, lap steel looking for orig band w/local & touring gigs. Don 213-469-1892
 • **Guitarist w/vox**, '80s sound & equip, great live & studio, avail for sessions, signed band, or band w/top mgmt. 818-989-3594
 • **Guitarist**, 25 yrs exper, pro lead singer. Ron Jones 714-989-7346
 • **Melodic lead** guitarist sks w/kg hard rock group. Infil Adams, Beck, Scuiar, ZZ. Stage presence, Marshall equip, Les Paul & Strat, will travel. Promo & tape on request. 213-659-8755
 • **Guitar player** skng pro band, pros only. Randy 213-988-1288
 • **Valley's hottest** guitar instructor, 20, now skng very melodic 4-pc rock band w/female singer. Have xlt equip & contacts. 213-981-0491
 • **Monster lead** guitarist, 24, sks mel hd rock hvy met band. Long blonde hair, xlt rock image, two Marshall stacks, strong vox, writing. Infil RATT, Van Halen. Top pros only, call nights. Mike 213-254-9938
 • **Country picker** w/innovative style sks country band or recording project. Will 213-876-0443
 • **Guitarist** sks pro R&B jazz rock band. 818-248-8233
 • **Guitarist/keyboardist**/lead vocalist w/exp & trans, gd image sks w/kg T40 band. 213-534-3897
 • **Lead guitarist**, 23, orig material, exper, image, Marshall equip. Roan 213-469-8505
 • **Guitarist** sks complete orig proj. Age 24, playing 19 yrs, demo on request. No hvy met please. David 213-651-1904
 • **Blues lead** guitarist ala Canned Heat, Mayall, Chicago, blues, avail. Pros only please. Nick 213-823-3844
 • **Country rock** guitarist/sngwrtr interest in w/kg or orig proj. 213-463-0868
 • **Rude aggressive** guitarist w/xlt equip, killer image, sks image oriented met band or musicians to form rock proj. 818-782-3281
 • **Top notch** rock guitarist sks estab artists going on road. Much studio/stage exper. 714-856-4055

• **Guitarist/vocalist** avail for spec & working sits. 213-658-6567
 • **Guitarist w/vox**, '80s sound, grt equip, live/studio presence, avail for recording, signed band or band w/top mgmt. Patrick 818-989-3594
 • **Guitarist w/state-of-the-art** equip & gd image skng w/kg orig R&R proj. Ken 818-763-4006
 • **Female vocalist/lead** guitarist skng bass player & drummer to form orig showcase band. We have songs. Brad 805-643-2139 / 805-654-8221
 • **Guitarist/vocalist** sks w/kg T40, sings lead, knows current metal, reads, avail in Jan. Mark 818-766-9908
 • **Lead guitarist**, British blues infl, sks bassist & drummer for Hendrix-Cream trio. Dan 213-667-0834
 • **Guitar player** skng great band, pros only. Randy 818-988-1288
 • **Ron Jones**, 38, 20 yrs amateur guitarist, exper pro lead singer, rock, country, blues, folk. 714-989-7346
 • **Lead guitarist** sks ultimate mel hd rocky met band. Have xlt tunes, image, equip, chops. Infil Halen, Rhodes, Lee, Campbell. Pros only. Steve 213-839-3278
 • **Exceptional stylistic** ld rhythm guitarist, wired & non-jaded, sks group, qual bottom line players. D 213-876-8417
 • **Jazz rock** guitarist, formerly w/name Swiss recording band, Holdsworth & own infl. Very expressive, grt improv, session & touring exper. Dale 213-942-7944
 • **Guitarist/vocalist** sks w/kg band. Pro equip & att, T40 or orig band w/immed opening. Gary 213-436-1886
 • **Rhythm guitarist/wrtr** avail for orig pop rock band. No smoking, drinking, drugs. Serious only. 213-479-8942
 • **Lead vocalist/guitarist** sks modern pop rock recording band w/mgmt. Exper, infl Crenshaw, Petty, Pretenders. Mod image, material, demos. Barry 714-842-6448
 • **Pro guitarist w/vox** & writing ability avail for group actively playing & recording. New music infl. Steve 818-994-6484
 • **Sizzling melodic** guitarist/songwrtr avail, radical image, no emotional probs, desire to succeed. Have recorded w/name plyrs. Another great Italian. Gary 818-347-0827
 • **Lead & rhythm**, dedi & hd worker, pro not nec, enthusiasm & persistence a must. David 213-657-3127

9 GUITARISTS WANTED

• **BIG SOUND**, orig manic Jump'n'R&B combo now forming. Guitarist/singer/songwriter wtd. Imagine David Byrne, Tom Petty, & Jimi Hendrix collaborating w/Fletcher Henderson & Orchestra. Abe 213-876-2862
 • **Guitarist wtd** for wild new romantic band w/all orig material, connections, label interest, etc. Must have great image, play wild ala Steve Stevens. 213-659-7642
 • **Guitarist w/whispers** of love & screams of terror, come help bring on the new age. Mitchell 818-992-5919
 • **Guitarist wtd** for female band. Michael Mon-Fri 1-4 pm, Sun 2-6 pm. 213-733-1283
 • **Singer/songwriter**, forming orig band, skng serious dedicated individuals. Danny 212-735-6813

• **Pro guitarist w/strong** chops, vox, writing abilities, skng to expand. Greg after 6 pm. 213-461-1582
 • **Female hard rock band w/EP**, mgmt, booking skng female second lead guitarist. Must have xlt equip, own trans, pro att, xlt ability. CBS Mgmt 213-465-7487
 • **Guitarist wtd** for signed hard rock band w/album on charts. Must be pro all areas, image, playing, writing, performing. Send tape & pic to Box 896, No. Hollywood, CA 91603.
 • **Bassist/vocalist** skng musicians. Must be into peace & world togetherness, have natural creative ability & energy onstage. Serious only. Jim 7-10 am. 213-316-0719
 • **MISCHIEF** is now auditioning pro guitarists for hd power pop band ala Adams, Night Ranger. Image a must. Steve 213-854-5555
 • **Bassist** 818-980-8930
 • **Female vocalist/lyricist** w/label interest, well connected, skng guitarist, bassist, drummer to collaborate & begin showcasing immed. Serious pros only. Bettina 213-823-2254
 • **Performance art** band skng bass player, guitarist. Linda 213-851-7647 / 213-871-8054 x L8
 • **Creative musicians** wtd for orig comm rock band. Infil Springfield, Benatar, Scandal. Ages 20-25, vox preferred, serious only. 213-479-8942
 • **Well known** local female rock singer now auditioning. 213-874-3260
 • **Creative lead** guitarist wtd for forming comm rock band, infl Springfield, Scandal, Benatar. 20-25, vox pref, serious career minded only, no smoking, drinking, drugs. 213-479-8942
 • **Second lead** guitarist wtd by aggress met band, 19-23. Must have pro image & equip. 213-465-3330 / 818-703-0326
 • **Creative lead** guitarist wtd for forming orig comm rock band. Infil Springfield, Benatar, Scandal. 20-25, vox pref, serious only. 213-479-8942
 • **Musician wtd** for mel rock band w/material, infl Scandal, Benatar, Journey. Vox a plus, pro att only. Chelsea 213-851-6919 / 818-985-3024
 • **Roland guitar** plyr wtd for orig band. Skng creative orig R&R proj, must be reliable & have no outside commitments, no hvy met guitarists or non-Roland owners. Rehearsal in Huntington Beach. Dave 714-640-0959
 • **Musicians wtd** for forming orig rock band to perf socially relevant new music. C 213-839-1490
 • **Wtd: lead & rhythm** rock guitarist for orig proj,

cross btwn funk & rock. Working soon. Jerry 818-891-7147
 • **Male or female** creative lead guitarist wtd for forming orig pop rock band. Infil Springfield, Benatar, Scandal. 20-25, vox pref, serious only. 213-479-8942
 • **Lead guitarist wtd** for progressive metal band. Must have live & studio exper, image & ded, able to travel. Charles 818-792-1757

10 BASSISTS AVAILABLE

• **Bass player** sks very serious pop funk R&B band, has trans, equip, good att, showmanship. Tony 213-292-2498 / 213-293-4428
 • **NY City** super hot bassist, 7 yrs road exper, T40, jazz, rock, pop, R&B, funk. Vox & studio also. Recording artist/wrtr/producer. Pros only. Keith Silverlash Ferguson 213-460-9562
 • **Christian bass** plyr/lyricist/vocalist avail, infl Steve Taylor, Daniel Amos, Undercover. Mike 213-936-3656
 • **Bassist** sks w/kg band, knows hundreds of C&W songs, 15 yrs exper, no vox, transcribes. Chuck 818-784-1830
 • **Bass player w/extensive** road/studio exper, sks w/kg T40 or casual band. Larry 818-891-0252
 • **Bass player**, electric & acoustic, 15 yrs exper, sks w/kg sit, casuals or clubs. Eddie 213-592-3565
 • **Avail immed**, accomplished rock to prog bassist w/full concert equip & video exper. Extensive recording & performing exper, intel, ded w/own trans. Mike 213-735-3917
 • **Bassist w/xlt** rock image, monster equip, xlt att avail for comm hd rock band w/same. Infil Night Ranger, Scorpions. Complete bands only. 805-496-2275
 • **Female bassist** vocalist sks w/kg country band, 7 yrs exper, good chops, ear, presence. 213-658-5635
 • **Pro country w/Nashville** sound, skng country or country-rock band. Must be pros. Many connections. SF Valley area. 818-891-4866
 • **Bassist, elec & acoustic**, skng w/kg band. Clubs or casuals. L.A. or Orange County. Very dependable. Eddie 213-592-3565

10 BASSISTS WANTED

• **BIG SOUND**, orig manic Jump'n'R&B combo now forming. Lead bassist/singer/songwriter wtd.

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• **Bassist** w/vox wtd to join orig American R&B band, infl Springfield, Creedence, Stones, etc. Kevin 213-657-5650

• **Dedicated bassist** wtd to complete male/female aggressive electric folk/funk sound. We work hard, think smart, have fun. 213-665-3855

• **Bassist** wtd by guitarist & drummer for comm hard rock band. No drugs. 213-466-7239

• **Bassist** wtd for orig rock band rehearsing in Lakewood, ages 25-32. Must have equip, trans, be reliable. Vox a plus. 714-534-1578

• **Bassist** wtd for band in Burbank. Funk, x-over pop, all orig. Have own studio. 818-848-6066 / 818-843-4772

• **Bassist** wtd w/high BG vox, pro equipment & image, for marketable product. Infl Zeppelin, Halen, RATT, Riot. Ron 213-426-5187

• **Band skng** bass player. Randy 213-988-1288

• **Bass player** for duo wtd for Orange County paying gigs. Rehearsal in Huntington Beach. No smokers. 213-434-5420

• **Classical rock** bass plyr wtd for orig music group who can improvise. Infl Beck, Crimson, Floyd. 10 yrs min exper. Patricia 213-876-2405

• **Bassist** wtd for orig mod music proj. Have 45. Ages 18-25, full of youth & life, open minded w/integrity. Mr. Chinery 818-992-5919

• **Bassist** wtd for female band. Michael Mon-Fri 1-4 pm, Sun 2-6 pm. 213-733-1283

• **Working reggae** funk band skng bassist/vocalist for studio & gigs. Band has mgmt. Rocket 213-932-8244

• **Bassist** wtd w/strong interest in rocking wayyyy out. Hard but shifting cross rhythms. Space explorer w/rocky feel. 213-659-9595

• **Melodic rock** band w/EP getting ready to record, sks bass plyr. Vox helpful. Chris 213-640-9576

• **Bassist/vocalist** wtd for road trio w/country emph. Western combo currently wkng resort. Be sober & mature, w/equip, wheels w/sleeping accom, wardrobe & repertoire. Nancy 8 am-9 am Mon-Thurs. 213-388-9984

• **Bassist** wtd for hi-energy hvy met band, ready to record & gig. Must sing BG. Equip, lks, att, chops a must. Pro only. Wolfgang 213-851-7628

• **Bassist** wtd for female band. Must have own equip. Michael Mon-Fri 1-4 pm, Sun 2-6 pm. 213-733-1283

• **Super bassist** wtd to match our super guitarist & drummer. Super orig songs in jazzy pop funk style. BG vox pref. West L.A. area. Wayne 213-479-1735

• **Singer/songwriter**, forming orig band, skng serious dedicated individuals. Danny 2123-735-6813

• **THE REGULARS** are now auditioning. Infl Beatles, Costello, Springsteen. John 213-935-8390

• **Are you ready for the final ascent? Do you have the exper, att, image, equip to make it in hd rock? No one under 25. Red Room Prods** 213-923-0231

• **Bassist** wtd for orig mainstream pop rock proj soon-to-be showcasing & recording. Good conn & material. So. Bay rehearsal, exper only pls. Jack 213-427-3877

• **Female singer** w/orig songs wts bass player. Infl Lena Levit, Dolby, Yaz. Btwn 6:30-10 pm 213-469-4486

• **Bassist** wtd ASAP for soon-to-be wkng T40 band. Craif before 9 pm. 818-706-0774

• **Pro female** vocalist sks musicians for T40 standard gigs. Mature success-oriented individual, must learn quick, read charts. Kathy 213-257-9449

• **Musicians** wtd to form copy band by guitarist/vocalist. Vox a must. 213-658-6567

• **Female bassist** wtd for all female pop T40 all orig pop rock fusion band. Must read chord charts & bass clef, be versatile stylist. Studio wk, paid gigs pending. Angel's Day Prod 213-396-4668

• **Groove-hungry** simplistic bassist wtd for unique rock band w/2 records out. Key knowledge helpful, no mainstream or metal. Eric 818-501-5960

• **Blues bassist** wtd for blues, Chicago, delta style. Nick 213-823-3842

• **Wanted: bassist**, drummer, alto & tenor sax to play Afro & reggae music. Call Leo after 7 pm. 818-506-5578

• **Dedicated bassist** wtd for all orig rock group, clubs, demos, label shopping, etc. Artsy pop, aggressive image. 213-665-3855

• **Female vocalist/lyricist** w/label interest, well connected, skng guitarist, bassist, drummer to collaborate & begin showcasing immed. Serious pros only. Bettina 213-823-2254

• **Performance art** band sks bass player, guitarist. Linda 213-851-7647 / 213-871-8054 x L8

• **AMBROSIA STRIPE** project ready for studio, sks bassist & drummer, especially lead vocalist. Mike 213-484-2566

• **Groove hungry** simplistic bass plyr wtd for unique rock band w/2 records out. No mainstream or met. Eric 818-509-5960

• **Creative musicians** wtd for orig comm rock band. Infl Springfield, Benatar, Scandal. Ages 20-25, vox preferred, serious only. 213-479-8942

• **Bass player** wtd for newly forming hd rock power pop trio, featuring guitarist/singer. 213-387-0511

• **Guitarist** skng bassist & drummer, into Hendrix, Cream, blues rock. Dan 213-667-0834

• **Solid bassist** wtd for forming comm rock band. Infl Springfield, Scandal, Benatar. 20-25, vox pref. Serious career-minded only. 213-479-8942

• **Bassist** wtd for orig comm hd rock band. Vox a must. Jeff 818-362-4525

• **Musician** wtd for mel rock band w/material, infl Scandal, Benatar, Journey. Vox a plus, pro att only. Chelsea 213-851-6919 / 818-985-3024

• **Band skng** great bass player. Randy 213-988-1288

• **Well known** local female rock singer now auditioning. 213-874-3260

• **Bassist/singer** wtd for all orig power pop rock band. Rolly 818-552-9030

• **Top notch** bassist wtd by amazing guitarist forming ska R&B funk latin blues band. Doug 213-466-2974

• **Bassist** wtd for newly forming hd rock power pop trio featuring guitarist/singer/songwrtr. eves 213-387-0511

• **Bassist** wtd for T40 band, lead vox, keyboard bass, chops a must. SF Valley area, call eves. Isaac 818-761-7874

• **Musicians** wtd for forming orig rock band to perf socially relevant new music. C 213-839-1490

• **Ultra funk** pop bassist wtd for recording & performing act. Must sing well, have gd presence. Makr 818-240-9562

• **Bassist** wtd immed for orig new music group currently playing circuit. Infl Bowie to the Cure, grt lk, deadly serious. 818-980-7967

• **Bassist** wtd for hot pop R&B band, all orig & Motown covers. Paul 818-348-7235

• **Vocalist** sks talented bass plyr, vox & songwrting abil a must. Band now forming, call Dave eves. 213-657-3127

11 KEYBOARDISTS AVAILABLE

• **Multi keyboardist** avail, live & studio credits, R&B to technopop, textural melodic rhythm plyr, strong soloist, xlt equip & image, sks orig signed or soon-to-be success-oriented team proj w/strong mgmt. Stetson 213-470-5097

• **Keyboardist**, great sounds, Prophet 5 & Orchestrator, much exper & BG vox, sks good orig band. Melinda 213-829-1508

• **Pianist**, multi talented, 18 yrs exper, skng beginning band. Infl jazz fusion or soft rock, currently at Cal State Northridge. 213-852-9294

• **Pro multi keyboardist/vocalist** w/modern tapes & image, sks wkng rock T40 show or touring orig sit. Jerry 213-399-1916

• **Keyboardist/songwriter**, 30, avail. Much exper, SF Valley, skng creative sits. Prefer R&B & comm music, all styles. Main axes Rhodes & Korg Poly

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61. Jim 818-506-1072
 •Keyboardist w/JXP3 & Yamaha baby grand, sings, writes, plays trumpet, 30, will consider all projects. 213-306-5188
 •Multi keyboardist/vocalist/wrtr sks musicians or estab band into Genesis, Rush. No tenderfoots pls. Christian 818-952-1342
 •Keyboardist/sax/songwrtr, solo vox & grt pres, jazz pop infl, live/studio exper, skng same. CP70, Juno 60, Rhodes, Peavey, Fostex. Dana 818-509-0070
 •Keyboardist/synthesist/arranger w/quality equip, Dick Grove grad, honest, dedicated, w/name trade & recorded exper, sks gd paying job w/wkng band. 818-896-0933
 •Jazz pianist, would like to jam w/other plyrs that have piano. Steve 818-405-1020
 •Keyboardist avail for wkng sit. All styles, skng, read, lefthand bass, gc equip, exper & att. Lynn 818-848-0960
 •Organist skng hvy rock band. Steve 213-391-7014
 •Multi keyboardist, classically trained, xlt technician, skilled in rock, jazz, R&B. Stage/studio exper, sks fulltime wkng rock act. Will travel. 213-599-6070

11 KEYBOARDISTS WANTED

•BIG SOUND, orig manic Jump'n'R&B combo now forming. Rhythm keyboardist/singer/songwriter/clay player pref, interested in creating hybrid new wave/hot swing style. Abe 213-876-2862
 •Dedicated keyboardist wtd by band w/strong material & vox. BG vox helpful. Have good gigs & contacts. Infl Little Steven meets Motels. 818-996-2611
 Seeking piano player for R&B band, traditional blues, R&B, rockin' blues. Need fast fingers, good ear, responsible attitude. Wanda 213-469-7017
 •Keyboardist wtd for funk x-over band in Burbank, all orig. Have own studio. 818-484-6066 / 818-843-4772 / 818-842-4772
 •Keyboardist wtd for orig R&B band, doing some covers. Must be reliable & have trans. No immediate money, rehearsal in Orange County area. Dave 714-640-0959
 •Keyboardist wtd for female band. Michael Mon-Fri 1-4 pm, Sun 2-6 pm. 213-733-1283
 •Keyboardist/synthesist wtd for orig non metal group w/mgmt & producer. Focused goal-oriented performer, well versed in various styles. Other Mgmt 213-374-3733
 •Synthesist/keyboardist wtd. Cosmic improviser to explore further reaches of space/R&R universe. Float atop hard but shifting cross rhythms. Al 213-659-9595
 •Singer/songwriter, forming orig band. skng serious dedicated individuals. Danny 2123-735-6813
 •Pro female songwrtr w/internl album & single EP credits skng pro responsible creative drummer & keyboardist for all orig funk wave proj, incl touring & local gigs, recording. Jo818-901-1488
 •Multi keyboardist wtd for electro pop funk textural & mel w/unusual sounds. Team effort, no egos, emphasis on form, simplicity, fun over complexity, seriousness, stardom. Mike213-465-5677 Carson 818-783-4234
 •Keyboardist/lead singer wtd by bass player w/strong lead voice to form duo for immed lounge work. C&W, oldies, T40. Bobby 213-823-1085
 •Multi keyboardist wtd for hi-energy hvy met band, ready to record & gig. Must sing BG, have equip, lks, att, chops. Pros only. Wolfgang 213-851-7628
 •SCOUNDREL, L.A. based funk rock band, sks add'l multi keyboardist, must have jazz or funk background, pro equip, att. Band has huge follow-

ing, label interest, own rehearsal space, PA. Kevin 213-670-1518
 213-292-2498
 •Female singer w/orig songs sks electronic keyboard player. Infl Lena Levit, Dolby, Yaz. Btwn 6:30-10 pm. 213-469-4486
 •MISCHIEF is now auditioning pro keyboardists for hd power pop band ala Adams, Night Ranger. Image a must. Steve 213-854-5555
 Jimmy 818-980-8930
 •Pro female vocalist sks musicians for T40 standard gigs. Mature success-oriented individual, must learn quick, read charts. Kathy213-257-9449
 •Young keyboard plyr wtd w/modern lk & snd for techno trio currently recording & performing. Pro mgmt & production, new approach to success. Lava Music 213-657-5841
 •Keyboardist w/T40 R&B & MOR variety infl wtd to wk w/serious vocalist preferring clubs. Future pay. Errol Campbell 213-291-4450
 •Musicians wtd to form copy band by guitarist/vocalist. Vox a must. 213-658-6567
 •Rock keyboardist sought by pro rock band. Must have state-of-the-art equip & strong tenor vox, some rhythm guitar helpful. Full time only. 714-494-4582
 •Bassist/vocalist skng musicians. Must be into peace & world togetherness, have natural creative ability & energy onstage. Serious only. Jim 7-10 am. 213-316-0719
 •Classically trained keyboardist wtd, must have own equip & gd appearance. 213-659-6982
 •Pro rock band sks full time exper pro keyboard plyr w/state-of-the-art equip & strong tenor vox. Tapes required. Zeke 714-494-4582
 •Keyboard player wtd w/strong ld vocal ability & gd att for working T40 band. 818-986-0937
 •Keyboardist wtd for orig hd rock band. Must have very gd equip. John 818-342-1977
 •Creative musicians wtd for orig comm rock band. Infl Springfield, Benatar, Scandal. Ages 20-25, vox preferred, serious only.213-479-8942
 •Keyboardist wtd for orig rock proj, live wk & recording. Mon-Fri 6pm-8pm. Allen818-984-2671
 •Multi keyboardist wtd, White Sister, local rock group skng multi talented keyboardist/vocalist w/gd stage presence. MSL Mgmt818-985-3800
 •Well known local female rock singer now auditioning. 213-874-3260
 •SCOUNDREL, L.A. based punk rock band w/label interest, huge following, mgmt, own rehearsal space, recording soon, skng add'l pro keybdst w/soloist chops. pro equip, att. Kevin 213-670-1518
 •Female group sks funk rock bassist, serious only, pro att. 213-724-4086

•Keyboardist wtd for orig band, no T40, skng creative orig R&R proj, must be reliable, have no outside commit, no hvy met, rehearsal in Huntington Beach. Dave 714-640-0959
 •Multi keyboard plyr wtd for orig proj, cross btwn funk & rock, working soon. Jerry 818-891-7147
 •Seeking female keyboardist/BG vocalist, 19-25, possible recording deal w/producer Richard Evans. 213-298-4550

12 VOCALISTS AVAILABLE

•Female singer/sax/flute player w/club exper seeks working rock dance band. Janus 213-656-7026
 •Lead singer & drummer sk to join w/other pros for hard wkng rock act. 213-827-5142
 •Male lead vocalist/lyricist/mid tenor w/lks, charisma, drive, sks glam rock band ala London, Hanoi Rocks, w/sold mgmt &/or label interest. Jamie 213-850-6072
 •English lead vocalist skng pro gig only. Please call mgr btwn 8 am-3 pm weekdays. Have resume, videos, record. Pop rock sty'e. Bob 818-784-7127
 •Pro exper female vocalist/songwrtr sks combo or band for clubs, casuals & sessions. All styles xcpt hv met, pros only. No out-of-state. 818-845-0216
 •Lead male vocalist w/powerful voice, gd rng, strong comm: rock direction, sks est'd band ala RATT, Scorpions. Seasoned pros only. 818-997-3269
 •Pro female singer sks interested parties. 213-850-7583
 •Singer/songwriter skng hi-energy rock band. Much exper, two albums. The best you'll find. 818-908-9164
 •Christian bass plyr/lyricist/vocalist avail, infl Steve Taylor, Daniel Amos, Undercover. Mike 213-936-3656

•Female vocalist, jazz & rock, infl modern sounds like Byrne, Eno, Lyle Mays. Dynamic range, many studio hrs. 213-936-1696
 •Pro female singer sks those connected w/music business. 213-850-7583
 •R&B band US MALE Mike Pierre Terry, this is from Keith. I'm the vocalist you're looking for. 213-936-1519
 •Exp'd full range lead vocalist frontperson w/lt stage presence sks orig fulltime prog band w/mgmt &/or album or tour proj. Infl Rush, U2, Dio, Halford. Write to The Warg, 9419 Yolanda St., Northridge, CA 91324.
 •Pro female singer sks interested parties. 213-850-7583
 •Female R&R singer, 17, w/record release in Jan, skng band w/gd image, talent. Joaquin 818-791-5227
 •Exper female vocalist w/3½ octaves, 10 yrs exper, infl R&B, jazz, pop, avail for lounge, casuals or recording. Papia 818-957-6361
 •Female vocalist returned from overseas engagement sks group or trio to wk with. Prefer Orange County but flexible. Serious only. Donna Marie eves. 714-838-6570
 •Guitarist/vocalist avail for spec & working sits. 213-658-6567
 •Female singer w/personality for local lounge or other paid gigs. Call after 6:30 pm.213-469-4486
 •Male vocalist skng demo work or other paid gigs. 4 octave range, exper. Call after 6:30 pm. 213-469-4486
 •Female pro vocalist w/powerful voice & range avail for sessions & demo work. Suzy 213-372-9318
 •Lead vocalist avail for pro sits only. Much stage/studio exper, great image, gd strong voice. Mark 213-838-1936
 •Female rocker w/big voice skng to front orig band w/Marshall stacks. No T40. Call after 6 pm 818-980-4828
 •Female lead vocalist sks orig hd rock band w/pro image & goals. Ann 213-851-3655
 •Male lead vocalist for all orig club band, infl Zep-

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pein, U2. Pros only. Jim after 6 pm 818-767-1738
 •Female vocalist avail for demos, pro only, record credits. Sara 213-874-2938
 •Male lead vocalist avail, all styles, much exper recording/touring. Also plays Simmons drums, has recording studio. Mark 213-850-7751
 •Vocalist avail, 3 octaves, R&B pop blues jazz, sightread, 15 yrs club exper, studio/TV/comrn/conc-ers/video, avail for w/kgng sit. Harold 213-850-7455
 •Vocalist avail, all styles, male, great image, serious pros only. 213-589-7029
 •Dedicated devoted singer, destined to make it, sks same in band. Pro att, hvy sound, infl U2, Idol. Les 213-329-3130
 •Male vocalist sks casuals or road work, country & T40 preferred. 213-538-9990
 •THE VOSONICS, 5 man vocal group, avail for recordings, video, commercials. All styles, will barter for studio time. Michael 213-671-0950
 •Lead vocalist/guitarist sks modern pop rock recording band w/mgmt. Exper, infl Crenshaw, Petty, Pretenders. Mod image, material, demos. Barry 714-842-6448
 •Pro female vocalist w/grt stage pres sks w/kgng T40 band, rock, country, R&B. 818-985-3024
 •Exper pro female vocalist avail for BG work on major tours & sessions. Cub 818-985-3024
 •Female lead vocalist sks serious producer, avail for demos, powerful vox, orig rock ballads & blues, styles vary. 818-786-3244
 •Exper lead vocalist/rhythm guitarist/songwrtr sks modern pop rock band. Infl Pretenders, Crenshaw, Petty. Mod image, material, demos, a team player. Barry 714-842-6448
 •Female vocalist/songwrtr skg versatile rock band. Infl Beatles, Yes, Pretenders, Heart. Dedicated, have own eqip & studio. After 4 pm, 213-931-8994
 •Male lead vocalist/sax/flute sks working band. Kevin 213-313-3237
 •Top flight session singer/publ songwrtr will collaborate on quality recording projects. No met or punk, skgng mgmt & label interests/contacts. 9-11 am. 213-545-4369
 •Female vocalist avail for demos, sensitive w/strng voice & ears. Lynn 818-848-0960
 •Female vocalist/lead guitarist skgng bass player & drummer to form orig showcase band. We have songs. Brad 805-643-2139 / 805-654-8221
 •Girl singer geared for success w/ht songs, sks band sit. Dance R&B pop on the R&B side. Avail for lead, BG vox, demo recording work. Many album credits. Voices Untld 213-313-3195
 •Exper serious hard working cooperative hi-spirited little cutie pie sks T40 band. Infl Madonna, Lauper, Vanity, Benatar, Cara, Joy 213-664-1494

•Sharp & dynamic singer, success oriented, soul & R&B, loves to move to the groove, infl James Brown, Smokey Robinson, Peter Wolf. Let's collaborate. 5-9 pm. Chaz 213-905-8293
 •Female vocalist w/10 yrs exper & 3 1/2 octaves, R&B, jazz, soft rock. No met. Avail for casuals, lounge, recording gigs. Papa 818-957-8361
 •Tall blonde beautiful 4-octave country vocalist w/origs, was w/Love Records, sks w/kgng band for recording future. BG for Mac Davis & Dottie West. Jamie 818-343-2520
 •Female pro singer, standards, jazz, pop, avail for casuals or steady gig. Piano & guitar also. Marsha 213-478-8828
 •Lead male vocalist/frontman w/grt lks & direction, sks estab met mel rock band at touring & recording level. Pros only. Sean 818-997-3269
 •Female lead vocalist/songwrtr sks T40, casuals, session work. Pros only. Donna 213-313-0069
 •Female vocalist returning to music, BG or lead, belt or sing sweet, into harmonies, good range, att. Prefer country, blues or... MP213-666-5111
 •Lead vocalist, exper, dynamic voice & presence, skgng to front rock band. Debbie 213-837-7731
 •THEE VOCALIST, a very attractive female trio avail for recording sessions, live BG perfis, videos. All styles except hvy met. Mironda 213-382-7336
 Eloise 818-769-1538

12 VOCALISTS WANTED

•Lead singers needed for demo work, all styles. Mail cassette tape to: Nesbit, 1825 N. Wilcox #2, L.A., CA 90028
 •Male vocalist/frontman wtd for dance rock new wave band. Have own studio, infl INXS, U2, Furs, etc. 818-996-8131
 •Vocalist wtd for orig R&R band, doing some covers. Must be reliable & have trans. 714-640-0959
 •THE PRODUCT sks vocalist. Rehearsals in Burbank. Modern music w/edge. 818-901-1215 / 818-240-0274
 •Male vocalist wtd to complete dance rock band. Image & trans a must. We have own studio, infl INXS, U2, Fixx, etc. 818-996-8131
 •Lead vocalist wtd, frontman w/image, pro voice w/control & wide range. PA a must for marketable orig product, infl Zeppelin, RATT, Helen, Riot. Ron 213-426-5187
 •Male lead vocalist wtd for British infl orig pop rock band. Must have high vocal range like Sting. Infl Left Bank, Police, Beatles, Wham. Ken 213-324-0753

•Bassist/vocalist wtd for road trio w/country emph. Western combo currently w/kgng resort. Be sober & mature, w/equip, wheels w/sleeping accom, wardrobe & repertoire. Nancy 8 am-9 am Mon-Thurs. 213-388-9984
 •Need help getting from pro ad singer to employed pro? I can help. Jack 213-295-7247
 •Male lead vocalist wtd for pro hard rock band. Must have good control, ballads to hard rock, rock image & obsession for success. KC eyes 818-886-8460
 •Vocalist wtd for orig R&R band w/small progressive edge. Must be reliable. Dave 714-640-0959
 •Lead vocalist wtd for hvy met band w/connections, ready to record & gig. Must have image, equip, presence, att. Serious pros only. Wolfgang 213-851-7628
 •Bass singer wtd for vocal group. Michael Mon-Fri 1-4 pm, Sun 2-8 pm. 213-733-1283
 •Vocalist wtd for psychedelic punk funk band. Must be able to scream, sing loud, get wild. Lee in Newhall 805-255-2919
 •THE CHEERY GIRLS sk female vocalist 12-16 w/grt lks & gd image & talent. Record release in Jan. Joaquin 818-791-5227
 •Are you ready for the final ascent? Do you have the exper, att, image, equip to make it in hd rock? No one under 25. Red Room Prods 213-923-0231

213-752-6431
 •Lead singers wtd for demo work, all styles. Mail cassette tape to Nesbit, 1825 N. Wilcox, Ste 2, L.A., CA 90028.
 •AMBROSIA STRIPE project ready for studio, sks bassist & drummer, especially lead vocalist. Mike 213-484-2566
 •Creative musicians wtd for orig comm rock band. Infl Springfield, Benatar, Scandal. Ages 20-25, vox preferred, serious only. 213-479-8942
 •Bassist wtd for band into Zeppelin, Rush, for orig proj. Keybd exper for bass perf. Pete 818-339-7126
 •Pop band sks female vocalist w/nice voice, lks not important, for recording & fun. Nicky 213-263-3304
 •Male lead vocalist/frontman wtd for orig rock band doing some covers. Immed club work & studio wk. No metal heads. Bill 818-997-4521
 •Lead singer wtd, prefer w/raspy voice, for local orig hd rock band. Mike 213-920-9108
 •Female vocalist wtd for beach area T40 band. Must be exper attractive & dedi singer who can be both tough & sensitive. Gigs pending. 213-376-6238
 •Pretty girl singer w/exper, energy, youth. Experienced attorney w/resources skgng to promote. Send photos, bio, cassette, SASE to: Mr. Stint, Ste 700, 9454 Wilshire Blvd., Beverly Hills, CA 90212.
 •Vocalist wtd for orig band, skgng creative orig R&R proj. Must be reliable & no outside commit, no hvy met. Rehearsal in Huntington Beach. Dave 714-640-0959

•WOODSTOCK, a '60s revival band, sks vocalist. Must know Cream, 10 Yrs After, Santana, Hendrix, Butterfield, blues etc. Must be super dependable, have other income, prefer vegetarian. Must know all lyrics. Bill 213-672-1823
 •Outstanding male lead vocalist wtd for comm hvy met rock band w/backing, major label. Pros only, send tape, photo, resume to: P.O. Box 5477, Glendale, CA 91201.
 •Lead vocalist wtd by R&R band, must be gd l/kg w/long hair, have gd midrange voice w/feeling, gd att. Infl Hanoi Rocks, T-Rex, NY Dolls, Mott. 818-353-8915
 •Seeking female keyboardist & BG vocalist, 19-25, for possible recording deal w/producer Richard Evans. 213-298-4550
 •MATRIX, pro hvy met band, sks pro male vocalist for gigs & recording. Metal image important. Mark 213-393-7919
 John 213-398-9376
 •SIN seeks lead vocalist w/lks, moves well, infl Dio, Halford, Bon Jovi. Xlt lyricist, understanding melody, arrangement, serious only. Recording, tour waiting. Send tape, pic, resume: Mgmt 3, 9744 Wilshire Blvd., Beverly Hills, 90212 attn Charmaine King.

13 DRUMMERS AVAILABLE

•Pro drummer avail, high energy, hard hitting, melodic, highly creative, xlt timing & showmanship, good image, eclectic in styles. Herbert 213-658-5966
 •Lead singer & drummer sk to join w/other pros for hard w/kgng rock act. 213-827-5142
 •Pro drummer, orig comm rock or T40, Ludwig dbl-bass, trans, perfect timing, sks w/kgng sit. Pete 213-412-7982
 •Pro drummer avail, currently w/Choir Invisible, avail for sessions & showcases. Don Romine 818-359-5951
 •Drummer w/15 yrs stage/studio exper skgng any good situation. 818-880-5479
 •Drummer, studied at Berklee, avail for pro w/kgng

PRO SINGER/FRONTMAN NEEDED

For visually oriented, modern dance-pop band. Infl: Prince, Hall & Oates, Bowie. We have material, tapes, agent, obsessive desire. You must have: A vocal attitude, excellent appearance, dedication, and flash. Send tapes and pictures to:

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For a national tour for the Stanley Clarke produced artist Rodney Saulsberry, singer of the hit single "I Wonder" on Allegiance Records.

Tour Starts in April

Please Contact Manager Peter Brown
 (818) 761-1534

jazz pop or T40 sit, prefer in Orange County. Dependable, talented, have own trans & equip. Steve 714-630-7043

- **Drummer** sks w/kg situation. 10 yrs exper, T40, have equip, will travel. Dave 805-526-4541
- **Drummer**, great meter, sks pop rock orig band w/mgmt & gigs. Jim 213-410-1012
- **Female drummer/vocalist** avail for right sit. Solid, creative, versatile w/pro attitude, xlt equip, image, trans. Debbie 818-905-8293
- **Standup electronic drummer** sks conceptual futuristic electro synth funk tech unit ala Midnight Star, Kraftwerk, Dolby etc. Pro only, prefer w/rec deal. Roland 213-390-1265
- **Unique pro drummer** sks touring or recording act. Age 27, prefer Rockpile/British Band. In No. Cal now, will relocate. Mickie 408-287-8281
- **Pro drummer**, 27 yrs old w/18 yrs exper, sks solid rock act showcase band. Morey 213-827-5142
- **Drummer**, 34, sks musicians/band. Infl oldies, surf, punk, orig. Mark 213-662-6813
- **Drummer** w/16 yrs exper stage/studio, xlt equip, avail for sessions, showcasing, T40, sub work. Bob 818-880-5479
- **Drummer** avail w/14 yrs exper, pros only. New in town. Phil 213-461-4955
- **Drummer/percussionist**, all styles, great meter, vox, good reader or by ear. Dave 818-901-7874
- **Solid drummer**, 20, sks hi-energy mel hd rock band w/upcoming gigs, material direction. John 818-247-6333
- **Drummer** sks clubwork, recording, touring. Top equip, solid & creative, reads, all styles. Lawrence 805-495-7643
- **Drummer** sks pro rock band, orig only. Have studio/video exper, gd image. Bob 818-912-1106
- **Drummer**, hot dbl bass, xlt timing, chops, taste, avail for happening hd rock band. Serious pros only. Richard 818-848-3048
- **Drummer**, exper w/studio/club work, Simmons digital & acoustic drums, avail for w/kg band. Funk, rock, jazz, reggae. Pros only. 714-544-8694
- **Exceptional drummer** avail, female, solid, tasteful funky & versatile in all areas. Will sing lead or BG, l/kg for qual exper pro band. Debbie 213-905-8293
- **Drummer** sks band. Pop rock, no punk or met. Grt meter, tasty player. Plays for the song. Jeff eves 213-388-1914
- **Drummer** avail, pro att, gd solid beats, mod music infl, exper pro att. Barry 818-995-3786
- **Reliable drummer** sks quality T40 w/kg sit. All equip & dependability. Chris 818-506-1477
- **Drummer** skng rock band. 15 yrs exper, dbl bass, infl Zebra, Yes, ELP, RATT. Serious only, no bullshit. Andy 213-761-3847
- **Drummer/percussionist** exper all styles, can read or play by ear, has played w/top artist, skng working group sit. Also avail for sessions, fill-ins. Jeff 213-370-2258
- **Male lead vocalist** avail, all styles, much exper recording/touring. Also plays Simmons drums, has recorded in studio. 213-850-7751
- **Drummer/vocalist**, solid, stady, dependable, all styles, avail for w/kg band. Jim 213-374-1412
- **Solid drummer** w/xlt ear avail for pro orig hd mel pop rock band, pros only. John 818-788-1698
- **Drummer** skng rock sit, have trans, equip, exper. Bob 213-859-9239

13 DRUMMERS WANTED

• Classical rock drum wtd for orig music group,

FLOYD SNEED

Drummer with Three Dog Night for 15 years, is now available for recordings and a new band situation. Acoustic and Simmons Call: (213) 666-9295



must improvise & be infl by Beck, Crimson, Floyd styles. Min 20 yrs exper. Patricia 213-876-2405

- **Drummer** full of thunder & pain, we seek you. New age modern music. Come run with us. Mr. Brantley 818-992-5919
- **Drummer** wtd for orig non metal group w/mgmt & producer. Focused goal oriented performer, well versed in various styles. Other Mgmt 213-374-3733
- **Singer/songwriter**, forming orig band, skng serious dedicated individuals. Danny 213-735-6813
- **Pro female** songwtr w/internl album & single EP credits skng pro responsible creative drummer & keyboardist for all orig funk wave proj, incl touring & local gigs, recording. Jo 818-901-1488
- **Electronic percussionist** wtd for electro pop funk. Team effort, no egos. Emphasis on form, simplicity, fun over complexity, seriousness, stardom. Mike 213-465-5677
- **Creative male drummer** wtd for new romantic band. Must be 15-21, have equip. Dedication, att, lks a must. 818-783-4234
- **Drummer** wtd for modern sounding band, major label interest, mgmt label deal pending, pros only, no bad att. 213-396-4649
- **Female singer** w/orig songs sks electronic drummer, infl Lena Levit, Dolby, Yaz. Btwm 6:30-10 pm. 213-469-4486
- **Pro female** vocalist sks musicians for T40/standard gigs. Mature success-oriented indiv, must learn quick, read charts. Kathy 213-257-9559
- **Musicians** wtd to form copy band by guitarist/vocalist. Vox a must. 213-658-6567
- **Bassist/vocalist** skng musicians. Must be into peace & world togetherness, have natural creative ability & energy onstage. Serious only. Jim 7-10 am. 213-316-0719
- **Serious drummer** wtd for late '60s pop infl rock band. All orig material, female lead vox. Russ or Jamie 818-505-9688
- **Wanted: bassist**, drummer, alto & tenor sax to play Afro & reggae music. Call Leo after 7 pm. 818-506-5578
- **Female vocalist/lyricist** w/label interest, well connected, skng guitarist, bassist, drummer to collaborate & begin showcasing immed. Serious pros only. Bettina 213-829-2254
- **Person** w/ digital drum machine to program for demo sessions on spec. Aarion 213-465-1684
- **Hard rock** guitarist & bass plyr skng drummer, infl Iggy Pop, Bowie, Ramones, Lou Reed. Dave 213-469-2637
- **AMBROSIA STRIPE** project ready for studio, sks bassist & drummer, especially lead vocalist. Mike 213-484-2566
- **Creative** musicians wtd for orig comm rock band. Infl Springfield, Benatar, Scandal. Ages 20-25, vox preferred, serious only. 213-479-8942
- **Drummer** wtd for hit oriented pop rock band. No drugs or personal problems. 213-469-4785
- **Well known** local female rock singer now auditioning. 213-874-3260
- **Guitarist** skng bassist & drummer, into Hendrix, Cream, blues rock. Dan 213-667-0834
- **Energetic** drummer wtd for forming orig comm

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rock band. Infl Springfield, Benatar, Scandal. 20-25, vox preferred. Serious career-minded only. 213-479-8942

- **Drummer** wtd for MIDNIGHT MADNESS, hd pop band w/mgmt. Precision time a must. Jamie 818-996-9061
- **Drummer** wtd for newly forming hard rock power pop trio featuring guitarist/singer/songwtr. eyes 213-387-0511
- **Drummer** wtd for punk funk new music group, ANIMAL DANCE. Ages 17-25, R&B/Third World background a plus. Duff 213-851-0797
- **Musicians** wtd for forming orig rock band to perf socially relevant new music. C 213-839-1490
- **Female** group sks drummer, serious only, pro att. Funk rock. 213-724-4086

14 HORNS AVAILABLE

- **Sax/flute** player available for anything, live and sessions. 818-576-0752
- **Sax/flute/clarinet** player available, can read or jam. Fay 213-466-3018
- **Electric flutist/tenor sax** avail, exper in jazz, R&B, pop, reggae, classical. Pros only. Pic 213-635-7060
- **R&R** sax player willing to record 2 free hrs in 16-24 trk only to meet industry people. Rud Hunt 818-988-5097
- **Male lead** vocalist/sax/flute sks working band. Kevin 213-313-3237
- **Trombone** player, all styles, sks working band. Craig 818-345-0488

14 HORNS WANTED

- **Solid** sax who doubles on keys wtd by band

w/great songs & strong vox. No immed \$\$\$ Gd gigs & contacts, infl Springsteen. 818-996-2611

- **Sax player** wtd by band w/strong material & vox. BG vox helpful. Have good gigs & contacts. Infl Springsteen, Lewis & News. 818-996-2611
- **All orig** prog pop band sks fulltime sax player. Perc & BG vox helpful. 213-207-9607
- **Wanted: bassist**, drummer, alto & tenor sax to play Afro & reggae music. Call Leo after 7 pm. 818-506-5578

15 SPECIALTIES

- **Songwriters & musicians** wanted with demo tapes. 213-859-3412
- **Person** w/synthesizer needed to program for demo sessions on speculation. Aarion 213-465-1684
- **Person** w/digital drum machine needed to program for demo sessions on speculation. Aarion 213-465-1684
- **Indie producer** w/music prod service seeks partner(s) to provide financial backing for business-oriented projects (training films, commercials, seminar presentations, etc.). John 213-467-2646
- **Multi instrumentalist** featuring electric violin, guitar, bass, mandolin, lap steel looking for orig band w/local & touring gigs. Don 213-469-1892
- **Share Hollywood Hills** home. Male drummer & female keyboardist working in Visual/Music Arts seek neat non-smoker (pref female) w/similar interests for room avail Feb. 1. \$343 & util. Abram 213-876-2862
- **Independent producer/engineer** w/strong label & publishing ties on East & West coasts is avail

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- **International ASCAP** songwriter sks investor. Gospel, TV, album, all songs completed. High profit potential, estimated cost \$2500. Publ. & label contacts. Don 213-208-5806
- **ASCAP composer/lyricist** seeks young composer, piano exper. Album proj, top label contacts. Write Don Kirkpatrick, 1067 Gaileya Ave., Westwood, CA 90024. Include tape.
- **Mgmt & development** wtd by hard rock guitarist w/xtl songs, stage presence, image. 12 yrs exper, ready to make it happen. Promo avail. Eric 213-418-7541
- **Roadie** wtd for club act, must be reliable & willing to learn to operate electronic drums & synths. Paul 213-850-1641
- **SEPTEMBER'S GRAY** seeking musicians for now forming mod music group, have single on Passion Records. Now generation. Guitarist, bassist drummer. Mr. Chimery 818-992-5919
- **Very exper** composer/arranger/orchestrator seeks indie or staff affiliation w/ music &/or video production service. Resume, tape, & other info available upon request. John after 2 PM. 213-467-2646
- **Vocalist** formerly of Blind Fury sks orig comm rock band w/pro equip & PA. Pros only. Steve 818-842-0152
- **Singer sks** musical partner to create happy adventurous spine chilling music. Infl New Year's Day, Like A Song, Chance. Edgar, Pasadena area. 818-447-2809
- **Pro female** songwriter w/internl album & single EP credits skng pro responsible creative drummer & keyboardist for all orig funk wave proj, incl touring & local gigs, recording. Jo818-901-1488
- **Multi keyboardist** wtd for electro pop funk textural & mel w/unusual sounds. Team effort, no egos, emphasis on form, simplicity, fun over complexity, seriousness, stardom. Mike213-465-5677 Carson 818-783-4234
- **Mgmt company** sks bands & ind musicians. Send tape, pic & bio to: Royal Rock Prods, 2660

N. Frederick, Ste B, Burbank, CA 91504 or call. 818-841-2794

- **Sking Chris**, male rap artist known as The Sailor. Please call Lyn about demo project.213-465-3869
- **WTD: theatrical** lighting & effects w/creative operator for showcases. 818-506-8774
- **Standup electronic** drummer sks conceptual futuristic electro synth funk tech unit ala Midnight Star, Kraftwerk, Dolby etc. Pro only, prefer w/rec deal. Roland 213-390-1265
- **Orig metal instrumentalist** skng yng male tenor to compose & perform w/. Must be dedicated, use own artistic style & have knowledge of how voice wks. Infl Bach, Kansas, Mozart. Rich213-842-8774
- **Pro female** singer sks competent agent &/or mgr, prefer wellknown, to advance career. 213-850-7583
- **Engineer** avail for local or tour sit, w/or w/o PA. Own 7000 watt system complete. 818-508-9400
- **Live engineer** skng local or tour sit. Will be in L.A. January. Rick 819-461-7714
- **Harold Oliver**, call Audrey. 818-709-0447
- **San Diego** artist sks L.A. record producer for L.A. recording session, let's exchange demos. Gavin 819-695-3056
- **No. 1** recording artist Debra Davidson skng investors for hr shows Feb. 4-5. Attorney negot w/CBS, Warner, Columbia, indies. Quick investment for possibly large return. George 213-275-7995 / 213-679-6092
- **Solid sax** who doubles on keys wtd by band w/great songs & strong vox. No immed \$\$\$ Gd gigs & contacts, infl Springsteen. 818-996-2611
- **Production** co. sks bands & indiv musicians who want to go all the way. Send tape, pic, bio to: Royal Rock Prods, 2660 N. Frederick, Ste B, Burbank, CA.
- **Female R&R** singer, 17, w/record release in Jan, skng band w/gd image, talent. Joaquin 818-791-5227
- **Hot trio** AM/PM, available for opening act sit. 213-734-3028
- **Hot rhythm** section—bass, drums, guitar—avail for singers, studio. 213-734-3028
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- **Commercial** hard rock band w/album & major prod now accepting qualified financial backing for investment. 714-845-2032 / 213-980-6282
- **Percussionist**, mallets, hand drums, latin, classical. Dave 818-901-7874
- **Wtd: A&R** person for production co. Music Mgmt Ent's, Greg Williams 213-656-6512
- **Seeking** musical partner to collab w/singer for light/dark sound, to portray despair/hope for '80s. Infl Sex Pistols, Magazine, '70s Stones. Edgar 818-447-2809
- **WTD: assistant** to help manage & promote new music groups currently recording & performing. Very pro, new approach to success. Lava Music 213-657-5841
- **Paul Hansen**, cousin of Billy Gibbons of ZZ fame, has orig country demo, sks producers, etc. Paul 818-794-3314
- **Top engineer/producer** avail for studio work, major credits, easy conditions. Andre 213-653-9119
- **Ultra hip** funk band w/pro mgr sks immed male or female lead vocalist & keyboardist to complete record deal & tour. 818-761-6408
- **Left image** Music skng demos of dark & unusual nature. Send demos to: Left Image Music, 4670 Hollywood Blvd., Ste 235, Hollywood, CA 90027.
- **Top flight** session singer/publ songwriter will collaborate on quality recording proj. No met or pun, skng mgmt & label interest/contacts. 9-11 am. 213-545-4369
- **Novelty** material needed to air on musical comedy radio broadcast, airing in Honolulu on wknds. Send to: P.O. Box 8827, Universal City, CA 91608-0827 or call for info. 818-508-7994
- **Male** vocalist sks trio or band sit. Jazz, standards, MOR, grt balladier. Have tax, will travel. Ron Gavin 213-659-3877
- **Balkan boogie**, multi instrumentalist on Eastern European folk instruments, sks other musicians to form ethno rock pop group. Jon818-901-1488
- **Pro** songwriter/keyboardist/performer w/album credits skng backup band—keyboards, guitar, drums. Into mod funk wave sound. Joe 818-901-1488
- **Music video** producer avail for innovative music videos for bands & solo acts w/ltd budgets. Gd lk for gd price. Mark 818-881-1049
- **Wanted:** person w/synth to program for demo sessions, on spec. Aarion 213-465-1684
- **Person** w/ digital drum machine to program for demo sessions on spec. Aarion 213-465-1684
- **Rock** band skng pro mgmt, ready to tour, currently recording LP. Mark after 5 pm.213-428-8768
- **Need** three pro sharp lknng female musicians—drummer, bassist, lead guitarist—who play current T40. Must have gd equip, trans. Good money potential. Randall 805-984-7460 / 213-462-8938
- **Kim**, call Zoey. Vinyl heaven. 213-313-3195
- **Drummer** w/Simmons SDS7 digital drums, avail for demo or master recording session. 714-544-8694
- **Musicians** wtd by singer, partner to create orig, moving music. Infl Dixie & '30s jazz, Marley, early '70s Stones, John Lennon, Magazine. Pasadena area. Edgar 818-447-2809
- **Wtd: theatrical** lighting & effects w/creative operator for showcases. 818-506-8774
- **Indie** producer/songwrtr sks female & male

vocalists for video & upcoming 45. Ron 213-891-5167

- **Daring** musicians want to form funky dance band. Reggae, dub, experimentation. Noel & Owen 213-455-3386
- **Musical acts/solo** singers wtd for video by Apollo Video Prods. Act must be able to lip sync & dance. Ptty 818-509-9886
- **Blues** harmonica plyr, BG & lead vox, sks wkng band. Craig 818-345-0488
- **Indie** record & marketing co sks girl Friday for phones, typing, computers. Must have dependable car, partime 20 hrs/wk, work w/major label acts. Scott Mon-Fri 9am-6pm. 213-558-1554
- **Female** vocalist skng exper producers w/recordng proj aimed at Top 1] chart. Kaya 818-704-6706
- **Guitarist/singer/songwrtr** avail for demos, videos, other proj. Creative, dependable, willing to share ideas, 10 yrs exper. Joe 213-876-7086
- **R&R** band forming for album proj, summer touring, showcasing, ambitious only. Don 213-834-5053
- **Wtd: dancers** to dance w/Michael Jackson lookalike, ages 19-24. No exper necessary, must be serious. Joe 213-876-7521
- **Seeking** synth/keyboard plyr, guitarist, bassist, drummer for writing & recording. RMR 213-850-7281
- **Interested** in alternative music, hd core, underground British scene, send SASE for more info to: Stacy, 6723 4th Ave., L.A., CA 90043. 213-752-4446
- **Radical** organizer/songwrtr sks funk folk musicians & singers for all funk folk band. Gigs, rallies, benefits etc. Carol 213-931-9239
- **Wallinist** wtd for rock band w/expr pros. Greg 213-391-1560
- **Recording** band DUNGEON sks financial backing for midwest tour. Currently recording EP for March release. Business minded only. Mr.Lee 714-670-1403
- **Self-contained** act w/tremendous image, skng mgmt/agent w/clout. 213-589-7029
- **THE VOSONICS**, 5 man vocal group, avail for recordings, video, commercials. All styles, will barter for studio time. Michael 213-671-0950
- **Lead** vocalist/guitarist sks modern pop rock recording band w/mgmt. Exper, infl Crenshaw, Petty, Pretenders. Mod image, material, demos. Barry 714-842-6448
- **Developmental** mgmt wtd for orig mod band w/potential to be America's next new sound. Have demo tape, showcases. Tom 213-591-2756

16 SONGWRITERS

- **Writer** of No. 1 best seller "Born to be Wild" sks to co-write w/artist who has recording or production deal. Dennis 213-462-8781
- **Songwriters & musicians** wanted w/demo tapes. 213-859-3412
- **Rap** artist, writing rap lyrics, skng those in need of same. Chris 213-466-1238
- **International ASCAP** songwriter sks investor. Gospel, TV, album, all songs completed. High profit potential, estimated cost \$2500. Publ. & label contacts. Don 213-208-5806
- **Singer/songwrtr** sks guitarist/singer, bassist/singer & drummer. Major prod interest. Creative, tasteful, amiable. 213-665-1050
- **Beginning** lyricist/singer/songwrtr sks other beginning musicians in L.A. area. Have 4-1rk, kybd, drum machine. Victor Days 213-461-3891 x 11 Eves 213-263-7877
- **Aggressive** new publ co skng material. R&B/pop, Euro-pop, uptempo pop. BM-B Prods, P.O. Box 4591, L.A., CA 90045.
- **Christian** bass plyr/lyricist/vocalist avail, infl Steve Taylor, Daniel Amos, Undercover. Mike 213-936-3656
- **Writer** of No. 1 million seller Born to be Wild skng to collaborate w/artist or group w/record or production deal. Dennis 213-462-8781
- **MISCHIEF** is now auditioning pro songwriters for hd power pop band ala Adams, Night Ranger. Image a must. Steve 213-854-5555 Jimmy 818-980-8930
- **Paul Hansen**, cousin of Billy Gibbons of ZZ fame, has orig country demo, sks producers, etc. Paul 818-794-3314

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