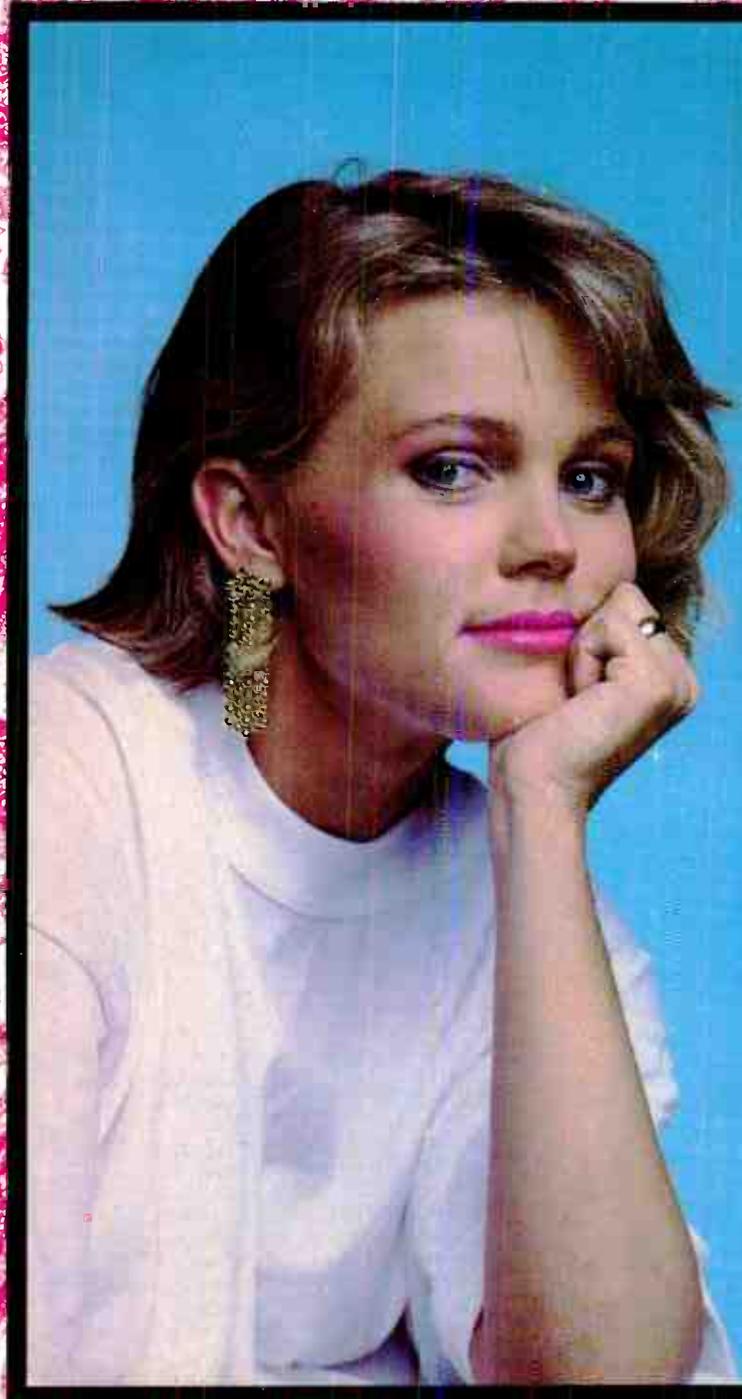


Music CONNECTION[®]

A R T I S T S V I D E O I N T E R V I E W S C O N C E R T R E V I E W S



Belinda Carlisle

SOLO A GO GO

BENDS ON THE RUN!

**SIMPLY RED:
No Holding 'Em Back**

**OUTFIELD:
Brits Play America's Game**

**LEVEL 42:
Stripped Down for Top 40**

**MODELS:
A Year Ahead of Schedule**

**Producer Michael Lloyd:
New Monkee Business
Greenworld:
Enigmatic About New Label
Guerilla Comic Sandra Bernhard:
Deep & Dirty**

ASCAP CONGRATULATES OUR 1986 POP



Lionel Richie
ASCAP Songwriter Of The Year
Third Year in a Row!

Chappell & Co., Inc. **ASCAP Publisher Of The Year**

Pictured are ASCAP President Morton Gould (3rd from left) with (l. to r.) Chappell's Ira Jaffe, Linda Blum, Freddy Bienstock, Irwin Robinson, and ASCAP Managing Director Gloria Messinger.



"I Just Called to Say I Love You"
ASCAP Song Of The Year
Writer: Stevie Wonder
Publishers:
Black Bull Music, Inc.
Jobete Music Company, Inc.

Vince Perrone (l.) and Lester Sill of Jobete Music Company, Inc. with Stevie Wonder.

AWARD WINNERS

ASCAP's Most Performed Songs

(October 1, 1984-September 30, 1985)

AGAINST ALL ODDS

Writer: Phil Collins (PRS)
Publisher: Golden Torch Music Corp., Pun Music, Inc.

ALL I NEED

Writer: Glen Ballard, Cliff Magness, David Pack*
Publisher: MCA, Inc., Yellow Brick Road Music

AXEL F

Writer: Harold Faltermeyer (GEMA)
Publisher: Famous Music Corporation

BETTER BE GOOD TO ME

Writers: Mike Chapman, Nicky Chirn, Holly Knight
Publisher: Arista Music, Inc.

BORN IN THE U.S.A.

Writer: Bruce Springsteen
Publisher: Bruce Springsteen

BOYS OF SUMMER

Writer: Michael Campbell, Don Henley
Publisher: CBS County Music Company, Wild Gator Music

CAN'T FIGHT THIS FEELING

Writer: Kevin Cronin
Publisher: Fate Music

CARELESS WHISPER

Writer: George Michael, Andrew Ridgeley
Publisher: Chappell & Co., Inc.

CARIBBEAN QUEEN

(NO MORE LOVE ON THE RUN)

Writer: Billy Ocean (PRS), Keith Diamond*
Publisher: Zomba Enterprises, Inc.

CITY OF NEW ORLEANS

Writer: Steve Goodman
Publisher: Turnpike Tom

COOL IT NOW

Writer: Vincent Brantley, Rocky Timos
Publisher: N-G Music Publishing

CRAZY

Writers: Richard Marx, Kenny Rogers
Publisher: Lions Mate Music Co., Security Hogg Music

CRAZY FOR YOU

Writer: John Bettis, Jon Lind*
Publisher: WB Music Corp.

DESERT MOON

Writer: Dennis De Young
Publisher: Grand Illus on Music

DON'T YOU (FORGET ABOUT ME)

Writer: Keith Forsey, Steve Schiff*
Publisher: MCA, Inc.

DO WHAT YOU DO

Writer: Larry Di Tommaso, Ralph Prallano
Publisher: Acrobat Productions, Inc. (AllDente Music Division), Ra Ra La Music, Unity Music, Inc.

DRIVE

Writer: Ric Ocasek
Publisher: Judo Music, Inc.

EASY LOVER

Writers: Philip Bailey, Phil Collins (PRS), Nathar, East
Publisher: New East Music, Pun Music, Inc., Sir & Trini Music

EVERYTHING SHE WANTS

Writer: George Michael
Publisher: Chappell & Co., Inc.

FOOLISH HEART

Writer: Randy Goodrum, Steve Perry
Publisher: April Music, Inc., Random Notes, Street* Talk Tunes

FREEWAY OF LOVE

Writers: Narada Michael Walden, Jeff Cohen*
Publisher: Gratitude Sky Music, Inc.

GLORY DAYS

Writer: Bruce Springsteen
Publisher: Bruce Springsteen

HARD HABIT TO BREAK

Writer: Steve Kipner, John Parker*
Publisher: April Music, Inc., Stephen A. Kipner Music

THE HEAT IS ON

Writer: Harold Faltermeyer (GEMA), Keith Forsey
Publisher: Famous Music Corporation

I FEEL FOR YOU

Writer: Prince
Publisher: Controversy Music

IF THIS IS IT

Writers: Johnny Colla, Huey Lewis
Publisher: Hulex Music

I JUST CALLED TO SAY I LOVE YOU

Writer: Stevie Wonder
Publisher: Black Bull Music, Inc., Jobete Music Company, Inc.

I'M ON FIRE

Writer: Bruce Springsteen
Publisher: Bruce Springsteen

INTO THE GROOVE

Writers: Stephen Bray, Maonna
Publisher: Black Lion Music, Bleu Disque Music Co., Inc., WB Music Corp., Webo Girl Music

I WANT TO KNOW WHAT LOVE IS

Writer: Mick Jones
Publisher: Evansongs, Ltd., Somerset Songs Publishing, Inc.

LIKE A VIRGIN

Writer: Tom Kelly, Billy Steinberg
Publisher: Dennis Barry Music, Billy Steinberg Music

LOVE LIGHT IN FLIGHT

Writer: Stevie Wonder
Publisher: Black Bull Music, Inc., Jobete Music Company, Inc.

LOVEBOY

Writer: Robert John "Mutt" Lange (SAMRC), Billy Ocean (PRS), Keith Diamond*
Publisher: Zomba Enterprises, Inc.

LUCKY STAR

Writer: Madonna
Publisher: Bleu Disque Music Co., Inc., Webo Girl Music

MISSING YOU

Writers: Mark Leonard, Chas Sanford, John Waite*
Publisher: Fallwater Music, Markmeem Music

MISSING YOU

Writer: Lionel Richie
Publisher: Brockman Music

NEUTRON DANCE

Writers: Danny Sembello, Allee Willis*
Publisher: Ethnicity Music, Inc.

NEVER SURRENDER

Writer: Corey Hart (CAPAC)
Publisher: Biesse Publishing

NIGHTSHIFT

Writer: Walter Orange
Publisher: Walter Orange Music

NO MORE LONELY NIGHTS

Writer: Paul McCartney (PRS)
Publisher: MPL Communications, Inc.

ONE MORE NIGHT

Writer: Phil Collins (PRS)
Publisher: Pun Music, Inc.

PENNY LOVER

Writers: Branda Harvey-Richie, Lionel Richie
Publisher: Brockman Music

POWER OF LOVE

Writers: Johnny Colla, Chris Hayer, Huey Lewis
Publisher: Hulex Music

PURPLE RAIN

Writer: Prince
Publisher: Controversy Music, WB Music Corp.

RASPBERRY BERET

Writer: Prince
Publisher: Controversy Music

RHYTHM OF THE NIGHT

Writer: Diane Warren
Publisher: Edition Sunset Publishing, Inc.

SEARCH IS OVER

Writers: Jim Peterik, Frank Sullivan*
Publisher: Easy Action Music

SMOOTH OPERATOR

Writers: Ray St. John (PRS), Sade (PRS)
Publisher: Silver Angel Music

SOLID

Writers: Nickolas Ashford, Valerie Simpson
Publisher: Nick-O-Vol Music Co., Inc.

SOME GYJS HAVE ALL THE LUCK

Writer: Jeff Fortgang
Publisher: Kirshner/April Music Publishing

ST. ELMO'S FIRE (MAN IN MOTION)

Writers: John Parr (PRS), David Foster*
Publisher: Bogus Global Music, Golden Torch Music Corp.

STRUT

Writers: Charlie Dora, Julian Littman (PRS)
Publisher: Ackee Music, Inc.

STUCK ON YOU

Writer: Lionel Richie
Publisher: Brockman Music

SUDDENLY

Writers: Billy Ocean (PRS), Keith Diamond*
Publisher: Zomba Enterprises, Inc.

SUSSUDIO

Writer: Phil Collins (PRS)
Publisher: Pun Music, Inc.

TIME AFTER TIME

Writers: Rob Hyman, Cyndi Lauper*
Publisher: Dub Notes

TO ALL THE GIRLS I'VE LOVED BEFORE

Writer: Hal David, Albert Hammond
Publisher: April Music, Inc., Casa David

TOO LATE FOR GOODBYES

Writer: Julian Lennon (PRS)
Publisher: Chappell & Co., Inc.

VALOITE

Writer: Justin Clayton (PRS), Julian Lennon (PRS), Carlton Morales
Publisher: Chappell & Co., Inc.

WAKE ME UP BEFORE YOU GO-GO

Writer: George Michael
Publisher: Chappell & Co., Inc.

WE ARE THE WORLD

Writers: Lionel Richie, Michael Jackson*
Publisher: Brockman Music

WE DON'T NEED ANOTHER HERO

Writers: Terry Britten (PRS), Graham Lyle (PRS)*
Publisher: Myaxe Music, Ltd. (PRS)

WHAT ABOUT ME

Writers: Richard Marx, Kenny Rogers, David Foster*
Publisher: Lions Mate Music Co., Security Hogg Music

WHAT'S LOVE GOT TO DO WITH IT

Writers: Terry Britten (PRS), Graham Lyle (PRS)*
Publisher: Chappell & Co., Inc.

WHEN DOVES CRY

Writer: Prince
Publisher: Controversy Music, WB Music Corp.

WHO'S HOLDING DONNA NOW

Writers: Randy Goodrum, Jay Graydon, David Foster*
Publisher: April Music, Inc., Garden Rake Music, Inc., Random Notes

YOU GIVE GOOD LOVE

Writer: Lala
Publisher: Little Tanya Music, MCA, Inc.

YOU'RE THE INSPIRATION

Writer: Peter Cetara, David Foster*
Publisher: Double Virgo Music

* Shared with Property AS, AP

ascap
American Society of Composers, Authors & Publishers

World Radio History

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Vol. X, No. 13

June 23-July 6, 1986

FEATURES

Album-rock radio is in disarray, so much so that it's no longer a reliable way to break new rock & roll bands/artists. Consequently these acts, along with their labels and producers, have no choice but to attempt to vault the top 40 hurdle. Contemporary hit radio—along with fellow format rock TV—has become the sink-or-swim mode for practically any new act that's serious about becoming popular. Ironically, this seemingly limiting phenomenon is beginning to truly revitalize top 40 radio, which—because bona fide artists are now taking up the CHR challenge—is becoming the most vital and eclectic format around. Suddenly, this ultra-mainstream medium has brought out such former outsiders and unknowns as Robert Palmer, Run-D.M.C., Peter Gabriel, Lou Reed, the T-Birds, OMD, Icehouse, Nu Shooz, Pet Shop Boys, Boys Don't Cry, the Bangles, the Blow Monkeys, INXS, the Del Fuegos, the Dream Academy, Sly Fox, Sade, Simple Minds, John Eddie, Jean Beauvier, Timex Social Club, Trans X, Mai Tai, Magazine 60, and the artists who comprise this issue. It's an encouraging sign of the times that what might have once been regarded as a hopeless situation is now being seen as the ultimate creative challenge. So let's welcome summer by turning it up to 45 revolutions per minute.

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Cover Photo by Janet Van Ham. Hair & Makeup by David Langford.

Music CONNECTION

Published every other Thursday since 1977

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NEWSSTAND DISTRIBUTION: Mader News

(213) 559-5000

COUNSEL: Shea & Gold

Music Connection Magazine (U.S.P.S. 447-830) is published every other Thursday except the last week in December. Single copy price is \$2.00. Subscription rates: \$25/one year, \$45/two years. Second-class postage paid at Los Angeles, CA and additional mailing offices. POSTMASTER: Send address changes to Music Connection Magazine, 6640 Sunset Blvd., Suite 201, Hollywood, CA 90028. We are not responsible for unsolicited material, which must be accompanied by return postage. All rights reserved. Reproduction in whole or part without written permission of the publisher is prohibited. The opinions of contributing writers to this publication do not necessarily reflect the views of Music Connection, Inc. Copyright 1986 by J. Michael Dolan and E. Eric Bettelli. All rights reserved.

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Feedback

The Burch Report

Dear M.C.:

I read Karen Burch's review of Poison's record (May 28) and I've gotta say Good For You! I couldn't have said it better. I'm so glad that finally, somebody tells it like it is. Instead of slobbering over the pretty boys' choice of lipstick shades, how cute they are, and how they must agonize over the perfect and coolest haircolor, etc. etc., here's one writer who's blind to the flashy looks and gets on with the musical goods. I mean, Poison may sell a hell of a lot of tickets because they look fancy, but does drivin' like this really sell? I'm constantly amazed at what people will listen to and spend money on. Oh well, whatever. Anyway, thanks to Karen for not spewing out meaningless praise to a bunch of worthless bands.

I've been following her stuff for several months now and I have grown to really trust her tastes and opinions. She has the guts to get to the bottom of the issues—which is something I've found to be few and far between in this biz. Reviews and articles may only be the opinion of the person who writes them but there are more people than you could imagine who will agree with that opinion. Count me as one. And while you're at it, give this lady a raise. I'm looking for her next article.

Congratulations on your good taste, *Music Connection!*

Rand Thompkin
West Hollywood, CA

Ed. reply: Speaking of good taste, we can't fault yours, either, Rand.

Dog Food for Thought

Dear M.C.:

In response to Gary Stewart's remarks on the L.A. Explosion (March 31): As usual, after all these years, even though we're not together, you assholes still treat us like Dogs. We did so much for the L.A. scene that no one wants to give us credit for. This is not hearsay or conjecture; I, along with Louren Moliere and Mary Kay, helped build that stage at the Cabaret—and it lasted longer than two months.

Ron Wood
Dogs/Channel Three
Studio City, CA

Inside Job

Dear M.C.:

I'm writing in response to the Ron Keel album review which appeared in your June 9 issue. I want to say right off, I'm not writing in defense of the band or album; rather, I'm questioning the person who did the review. I was amused—not by the predominantly negative feel of the review, but rather by

the name at the end of the piece. I recognized the reviewer as a long-time local musician who has played with a number of L.A. bands and is currently active in a local band (his name and picture recently appeared in another local musician mag). Reviews often influence the sales of an album and should be taken a bit more seriously. A truly unbiased review of a local musician can be made, but not if it is done by another local musician.

Anne Kadrovich
Hollywood, CA

Ed. reply: While your point is well-made, we are nevertheless proud of the work done by our musician/journalist contributors, and we're confident that their opinions are free of pettiness.

Bel-Firing Back

Dear M.C.:

I'd like to set straight some inaccuracies regarding the Bel-Fires club review (May 26). We don't have a "mailing list" at shows, so I don't understand how Mr. Kozak recalls us telling everyone to "sign up." Also, I never announce the "next gig." Furthermore, it's untrue that "the band stood still" and "made no comments to the audience—no thank you's, no introductions." Is Steve Kozak sure he was at a Bel-Fires show?

Cynthia Isabella
Bel-Fires
West Hollywood, CA

Casting Call

Dear Richard Sassin:

If your acting's as good as your writing ("Death Comes at Too Early an Age," March 31), please let me know when your next performance is.

Misty Johnstone
Hollywood, CA

Ed. reply: Sassin's back—see page 24 for Wicked Richard's insightful exploration of Sandra Bernhard.

Wry Kudo

Dear M.C.:

Thanks for your interest and in-print support of *Crossroads* from the starting gate, and for your great reviews of the film and soundtrack album in recent issues of *Music Connection*. Those of us involved in the music for the project had a ball doing it. Even though it's not exactly lighting any fires at the box office, at least a serious major motion picture about the blues got made. . . .

John "Juke" Logan
North Hollywood, CA

Ed. note: Logan played harmonica on the Crossroads soundtrack, as well as coaching Joe Seneca on the instrument.

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HOLLYWOOD

C L O S E U P : Paul Fernandez Is Booked Solid

Photo by Lawrence Henry



by Lawrence Henry

From the moment he entered the Santa Monica Music Center on a foggy weekday morning, Paul Fernandez—co-proprietor (with his brother Vic) of the above-mentioned store/music school, as well as a photographer, graphic artist, drummer, and community entrepreneur—has been talking. And talking.

About computers.

"We just realized we had to jump ahead with this computer thing," says Fernandez, whose store will soon—"it's in the works"—be an authorized Amiga dealer.

"It's the first computer that is really designed for the creative person, whether he's a musician or a graphic artist. Its graphics are head-and-shoulders above the IBM or the Apple—and software is just flowing to it now."

Fernandez—his friends call him Chico—has been involved in music education throughout his professional life. He is now employed as a music consultant by the Santa Monica school district, and he coaches percussionists one morn-

ing a week at Malibu Park Junior High.

Since its inception in 1972, Fernandez' Santa Monica Music Center has expanded its educational programs from one student to over 200, with a staff of 16 teachers. So what does Fernandez think of the computer's impact on music education?

"I feel like I have my finger on what's going on with both the kids in school in the formal system and the kids with the orange and blue and green hair that [say], 'Can I learn how to play by 6:30?' We're in the instant society—you press a button and it happens. Unfortunately, becoming a true musician does not happen overnight. It takes programming your own computer—everyone forgets that's what we've got between our ears.

"In order to become a great musician, you have to develop facility. There is no substitute for that; there is no shortcut. There are two camps. There are those—as there have been since the beginning of time—who are naturally drawn to being musicians, and they will work at developing their facility

and their skills because they are willing to do it. There are those, too, who are driven by ego. It's really evident today. A lot of kids want to learn how to play quickly, because they're really more enamored with being a star than with being a musician.

"There are a lot of shortcuts with a computer—it's a big time-saver for the true musician. But it's no substitute for creative genius. All this technology coming along, as I see it, just puts more pressure on the individual to be in charge of himself—or else we'll just be slaves to the technology."

As Fernandez sees it, the technology revolution is splitting musical aspirants into two distinct camps: legitimately talented musicians on one hand, and on the other, what he calls "music technicians."

He shakes his head.

"There are 17- and 18-year-old kids with garage studios who are actually taking away work from the experienced musicians that have been doing jingles for years. I can see both sides of it. The experienced musicians saying, 'These kids are taking away work.' And the producers' point of view: 'Why not use the new technology? Why shouldn't the kids have a chance?'"

Long-term, however, Fernandez sees the trend coming full circle. "The marketplace will have its effect. People will say, 'Oh, wow! The other night I was out at this club, and I heard a guy play this wooden thing called a violin.' Once again, those who have real facility will be in demand. And because we're raising a generation of music technicians, there will be a short supply of real musicians. So in the long run, it might be good for real musicians."

"The synthesizer and the computer are going to settle down into their place. That, I think, is in the process of happening. So even though we're going to be selling computers, expanding our keyboard department, selling more MIDI interfaces than we ever have before, and we are expanding our teaching program to include working with computer and the keyboard and its interface, at the same time I'm putting in another glass case to display saxophones, flutes, reed instruments—even pan flutes.

"Because this is happening at the same time. We've had more requests for saxophone lessons in the past six months than at any other time."

Fernandez, who works as a photographer as well as a musician, reflects ruefully that "There's a trap there—an equipment trap. You get so hung up in getting the latest camera, the latest gadget, the latest light meter. I woke up one day after an equipment binge that lasted a year and a half and said, 'Wait a minute! I don't have time to take pictures.'

"It's just ridiculous. We get so hung up on the latest technology that we don't have time to write music. That's why I jumped right over what a lot of other stores are getting involved in. I felt I could settle down with the Amiga and really work with it for a while. Because if you keep changing your chisel and your hammer, you can never get any facility.

"Facility is the name of the game for the artist, so you can get out of the way and let the ideas flow. If you keep changing your tools, you're always going to be *hung up* with your tools."

Whether those tools are M. Sax's inventions, or Intel's. ■

Guest Commentary

A Call for Courage

"How can you say you like Mojo Nixon?" my date asked. "How can you openly support someone who makes such fun of us?"

It was roughly a year ago that I reawakened my hibernating journalistic career by writing a guest commentary which *Music Connection* ran under the title "A Call for Honesty." In the piece, I was concerned about what I perceived as a lack of differing perspectives among our city's bands. Why should black bands sound so white? Why did female groups all sound alike? And, particularly, why were other gay musicians singing their love songs to women?

The one thing that has become clearer during the last twelve months is that, contrary to my original hypothesis, it is not the bands'

fault that everything runs together thematically. While I obviously cannot speak for either the women's movement or the more obvious minorities, the main reason I seem to be alone out here as an openly gay male is a lack of courage on the part of my brethren.

The guy who took me to task about my recent Mojo Nixon Showcase article is a journalist for a national music publication. What he missed is a clear overview of the artist's work. Martha Quinn does not lay awake at night fearing that Mojo will come and "be stuffin' Martha's muffin," and I cannot take him any more seriously when he says, "God created Adam and Eve, not Adam and Steve." Indeed, it is all showbiz—nothing to get upset about.

Of course, there are homophobics among us, but for most of the people I have met this year, my personal business remains just that. Rock & roll is an art form, albeit a strange and demented one, and the arts have traditionally been open to those of us with alternative lifestyles. So what is the problem?

The answer lies somewhere within the makeup of my very own subculture. We have been beat up (and beat down) for so long that many of us have become passive, and therefore unable to accept aggression in any way, shape, or form. That aggression, of course, is the backbone of all good rock & roll. This attitude, however, I find unfathomable when it comes from the same lips that bitch and moan about the unfairness of society and how we must work from within it toward a more open society. While I am certainly not advocating a new Stonewall riot, a little noise is in order. No one will give you what you

want if you do not ask, and no one will recognize your rights if they do not know you exist.

This is what is *not* happening. Sure, as a regular *MC* contributor, I have come in contact with gay bands. The only thing that stops me from mentioning them by name is their fear of reprisals. They seem afraid of the consequences of being themselves.

In the end, let me say that I am proud to be a part of the *MC* family; I am glad to count as my friends many of the bands I have had a chance to review, but I am appalled at my own people for their astounding lack of commitment. Where are the examples (good or otherwise) for the younger gay musicians coming up behind us? Come on, you guys and girls. Clubs are lots more fun than closets. —Tom Kidd

Kidd, an L.A.-based musician/journalist, authored the "L.A. Explosion" feature earlier this year.

Melina Named Famous Music Veep

by Kenny Kerner

LOS ANGELES—Alan Melina has been named vice president of the Famous Music Publishing Companies, a unit of Paramount Pictures Corporation. In his new position, Melina is responsible for overseeing all talent acquisition, for writer and artist development, and for song and catalog promotion. He will continue to head Famous Music's West Coast office.

Melina joined Famous Music as creative director in 1984 and was promoted to senior creative director a year later. In the past two years, Melina has established publishing agreements with such acts as Sade, Michael Des Barres, Keel, Animation, and Matt Bianco, as well as securing recordings by Whitney Houston, the Jets, John

Taylor, Sheena Easton, Miami Sound Machine, and others.

Under Melina's direction, Famous Music songwriters have also contributed to the soundtracks of such Paramount films as *D.A.R.Y.L.*, *Gung-Ho*, *Pretty in Pink*, *Witness*, *Beverly Hills Cop*, and *Top Gun*.

In a recent interview with *Music Connection*, Melina described the company's format of combining the traditional values of songplugging with an aggressive stance in promoting its artists and writers. "We're returning to the traditional Tin Pan Alley values of publishing," Melina explained. "We're working with young writers, we're helping to develop their songwriting craft, we're investing money by way of paying for demos and giving out advances for them to live on, and

we're placing their songs."

Melina suggests that the role of the contemporary music publisher in 1986 is a multifaceted one in that publishers work differently with the various kinds of songwriters. "When we sign songwriters who are *only* songwriters," Melina went on to say, "then our function is to help develop their talents and to secure recordings for their songs. Our relationship with the pure songwriter is one of creative consultant, motivator, and songplugger. With regard to writers who are also producers and/or recording artists, we're also somewhat of an agent and an extension of the management team."

Although Melina listens only to solicited tapes (tapes that he himself asks for or ones that are sent

in on a referral basis), he does make himself accessible by attending several songwriter forums throughout the year. If you are sending in a tape to Melina, be forewarned: Send in your *very best song only*. If that one catches his attention, chances are you'll be getting a call to come in and play some others for him.

In discussing the company's successes over the past two years, Melina was quick to give credit to the entire Famous Music team; to the association with Paramount Pictures, which often serves as a springboard for new, developing talent; and to the experienced Famous Music administration, under the guidance of New York-based Sidney Herman, executive vice president of administration. ■

"Road Angels" Aid Drunk Drivers

by Murdoch McBride

WEST HOLLYWOOD—Less than two years ago, Soviet emigre Eric Oster was hit by a drunk driver at the intersection of Crescent Heights and Sunset. Now, after recovering from serious injuries and a coma, he is establishing a free "ride-home" service for intoxicated people he calls "The Road Angels." At the present time, Oster is presenting a series of shows at the Whisky wherein local bands compete before a panel of industry experts in order to qualify for an upcoming major-arena concert to support the Road Angel program.

The first of a scheduled nine shows was held at the Whisky on June 8, during which Radieux, Scarlett, Touch, and Vicki James Wright performed in the initial-competition phase. Panel judges included Felix Chappellet from Contact Management, Steve Buckley from Motown, Mike Brown from PolyGram, and Damon Alberti from Thunder Productions. The winning band was Scarlett, which now moves on to the next level of competition. In all, 30 bands will be involved in the trials over the next several weeks.

In an exclusive interview with *MC*, Road Angels founder Eric Oster described the history of the project and some of the problems he's facing in getting the national network of free rides for intoxicated drivers off the ground.

"I was hit just two blocks from my house," Oster said of his accident, "and the guy who hit me lived down the block from me. In fact, we had just waved hello to each other a few days before the accident. After he hit me, the guy stopped and called for help. He stayed with me all the way to the hospital. I figured you can't hate in this situation. But I talked to him and asked him why he would drive when he was drunk, and he said, 'I had my car and my girlfriend and we both had to go to work the next day.' So he just couldn't leave his car, and that got me started in this project. I thought, what if someone could drive for these people? There'd be no problem."

The Road Angels program is an ambitious plan to eventually provide a nationwide network of chauffeurs who will drive inebriated people home at no charge. Oster is trying to assemble sponsorships for the program on both local-business and corporate levels.

"It's tough right now," Oster explained. "We've talked to several managers regarding our fund-raising concert in September, and even though many of the artists are willing to perform for greatly reduced rates, they still require a 50-percent deposit on those reduced fees in order to confirm the booking. This is where it gets difficult, because we are going to need sponsors in order to make these deposits."

Oster is actively involved in soliciting sponsorships, and has amassed an impressive package outlining the aggressive Road Angel plan. In the beginning, the Road Angels will service a 25-mile radius surrounding greater Los Angeles. Sponsorships will support a fleet of bonded chauffeurs who deliver drinkers and their cars safely home. Oster indicates that his plan is "targeted for the intelligent part of our society," and that such a free service is in keeping with the American way.

Born in the U.S.S.R., Eric Oster was educated in both Odessa and Moscow, where he studied cin-

ematography. Citing his personal conflicts with the Soviet system, the outspoken Jewish emigrant first came to the United States in 1979, eventually moving westward from New York to San Francisco. Since entering the U.S., Oster has been active in such organizations as Bechtel International, Tip-Top Entertainment Company, Yubex Multimedia, and his own firm, Creative Video Connections.

The Road Angels, under the auspices of their parent body, the Solution Transportation Service, are planning a major kick-off event on July 3 at Myron's Ballroom, 1024 South Grand, in Los Angeles. Persons interested in this event or any other aspect of the Road Angels program may contact that office directly at (213) 656-2229. ■

ARISTA SIGNS KBC BAND



Arista Records President Clive Davis has announced the signing of the KBC band, formed by original Jefferson Airplane members Paul Kantner, Marty Balin, and Jack Casady. The band is currently recording its debut LP for the label; it's expected to be released this fall. In the photo, Davis (fourth from left) poses with KBC bandmembers (from left) Keith Crossan, Martin Balin, Darrell Verduco, Jack Casady, Paul Kantner, Slick Aguilar, and Tim Forman.

SIGNINGS & ASSIGNMENTS

by Kenny Kerner

RCA Records has named **Bennett Kaufman** as A&R talent manager for the West Coast. Kaufman will report directly to Paul Atkinson, vice president of contemporary A&R, West Coast. In his new capacity, Kaufman will be charged with the responsibilities of seeking out new talent on both the local and regional levels, reviewing demo tapes, and attending local showcases and concerts.

Irv Biegel has been named vice president of sales and marketing for **United Artists Records**. Prior to his appointment, Biegel was president of Boardwalk Records, a company that he co-founded with the late Neil Bogart in 1980.

David Lee Roth has signed on with **Virgin Merchandising** for exclusive merchandising and retail representation. Virgin will be designing an exclusive line of David Lee Roth items for the artist's upcoming tour.

Clive Davis, president of **Arista Records**, has named **Andrew Fuhrmann** to the position of A&R director for the label. Fuhrmann will be involved in the areas of talent acquisition and the selection of material for Arista artists. He'll operate out of the label's home office in New York.

Former Island A&R man **Ian Matthews** has now taken up shop at **Windham Hill/Open Air Records**, where he'll report directly to Dawn Atkinson and Will Ackerman. In his new A&R capacity, it is expected that Matthews—who had a long career as a singer—will concentrate on Open Air's vocal-oriented product.

Toto, **John Kay & Steppenwolf**, and the San Francisco-based production company **Nocturne, Inc.** have all signed on with **Jensen Communications** for representation in the public relations field.

Joe Ianello has been promoted to the post of national secondary promotion for **Atlantic Records**; he'll be based in the company's New York offices. Ianello will be reporting directly to Sam Kaiser, the label's vice president of national singles promotion.

Jacobs & Associates Management has announced the signing of Huntington Beach-based group **Rumbletown** to a consultancy agreement. The band will soon embark on their first tour of the local club circuit.

Score Productions, a New York-based company that produces original music for television, has opened a West Coast office and named **Lynne McCleery** as director of West Coast operations.

Ann M. Davis has been promoted to the general manager's position at L.A. radio station **KACE**, replacing former GM James Blakely, who was forced to step down due to poor health. Davis was previously the public affairs director of KACE as well as an executive administrator with All Pro Broadcasting, Inc.

San Diego-based **Suntown Records** is actively seeking all kinds of material for release. Send all submissions to A&R Director Vince Harold, c/o Suntown Records, 3843 42nd Street, San Diego, CA 92105. Suntown Records is San Diego's only active record label.

Hal Youngblood has been named operations director for radio station **WNEW-FM**, according to an announcement made by Vice President/General Manager Michael Kakoyianis. Youngblood spent the last 21 years with Detroit's **WJR Radio**.

Word Records has announced the signing of the **Clark Sisters** to a recording agreement with **Rejoice Records**, a subsidiary of Word. Initial product is due in September.

News

BENEFITS

Hear 'N Aid "Stars" Shine

by David Abry

LOS ANGELES—More than a year after initial recording sessions, the heavy metal hunger relief project **Hear 'N Aid** has released an album on the Mercury/PolyGram label. The *Hear 'N Aid* LP features tracks donated from several world-class metal acts, and includes the single release, "Stars," which was co-written by Ronnie James Dio and performed by 38 of the genre's most notable musicians. The LP has sold well in its first few weeks of release.

"We've sold about 100,000 units of the 'Stars' single and LP," said project organizer Sharon Weisz. "Overall, we're looking for a gold album from the *Hear 'N Aid* project." Weisz, who also directs much of the project's publicity from her office at W3 Public Relations, indicated that the video documentary, *Hear 'N Aid: The Sessions*, is also

selling fast and is expected to go gold as well.

The *Hear 'N Aid* album features a variety of heavy metal and hard rock selections, many of them live recordings from bands like Accept, Dio, Jimi Hendrix, Motorhead, Kiss, Rush, the Scorpions, and Y&T. All proceeds from the sale of the "Stars" single, the *Hear 'N Aid* album, and the video documentary are being channeled through USA for Africa to alleviate hunger around the world.

"We're enjoying a good initial burst in sales," said Bob Cahill, vice president for national marketing at SRO, "which is generally the pattern with heavy metal releases. Our object is to go beyond that pattern, which results from the well-defined heavy metal demographic."

The *Hear 'N Aid* project was made possible by the donated services of the 38 heavy metal performers, who responded to an initial ef-

fort by musicians Jimmy Bain and Vivian Campbell, both members of the band Dio at the start of the project. While Campbell has left Dio to start his own band, he continues his charitable work with Ronnie James Dio, who went on to produce the single while assisting in the promotion of the *Hear 'N Aid* LP.

"We had a conference call to raise awareness at the retail level," Cahill continued, "and we found most retailers are very supportive of the project. Ronnie James Dio, Kevin DuBrow (Quiet Riot), and Paul Shortino (Rough Cutt), were on the line with PolyGram VP of marketing Harry Anger. They all spoke with the top 15 retail buyers across the country, and Ronnie Dio gave them background on the project while the buyers gave suggestions like playing the "Stars" single on their various tours to increase sales." ■

Sherock Tours China

by Murdoch McBride

HOLLYWOOD—Members of the official Shanghai delegation formally invited the band **Sherock** on a summer tour of China after attending the group's recent showcase performance at the Roxy. The invitational tour will go to the Chinese cities of Shanghai, Hongzhou, and Gangzhou (Canton), and marks the first time the Chinese government has made such a welcoming gesture to an American rock act.

Sherock is an original, all-girl rock quintet featuring Gerre Edinger, Edie Robertson, Lisa Lichtenstein, Timmi Freeman, and Meta Vanroc. The band was invited to China by the Foreign Affairs division of the Shanghai Bureau of Culture after a tape of the band reached Chen Xieyang, conductor and musical director of the Shanghai Symphony Orchestra.

The Sherock tour marks the first time an official invitation has been extended to an American rock group by the Chinese government. Sherock will conduct 13 concerts in China between July 26 and September 1, where they will perform live before an estimated 125,000 people. Sherock's show will also be televised on Chinese national television, where close to 100-million

viewers are expected to be viewing. Current plans for the trip also include the recording and production of a Sherock LP, which is to be released only in China.

While the Sherock tour comes over a year after the British group Wham made its well-publicized tour of Peking and Gangzhou, a statement made in a Chinese newspaper gives some indication that the Wham tour may have generated more controversy than originally thought. A translation of a piece which appeared in the April 24 *Centre Daily News* (supplied to the L.A. press at the Roxy showcase) states, "Wham's concerts caused confusion and closed the door for Western music, which has now been reopened for Sherock, whose healthy performance style and musical skill was instrumental in this decision." The article later stated that Sherock has "finally broken China's careful attitude from the bad impression left by Wham."

There were no visible signs of strained relations as the Chinese delegation sat with members of the music industry during the Roxy showcase, and many of the visiting dignitaries seemed to be enjoying themselves immensely.

Sherock's recording in China

will be supervised by Quest for Gold, Inc., a production company formed by Sherock manager Bill Lichtenstein and producer Walter Stewart. ■

Album Network Industry Guide

by Ray Wolf

LOS ANGELES—Album Network, the music research, publishing, and broadcast production company, has just released a new professional travel reference, *The Executive Travel Collection (ETC)*.

ETC is a travel and entertainment guide to 38 cities around the world that are frequented by business and industry travelers. The new guide includes valuable information on transportation, travel services, hotels, restaurants, local media, theatres, clubs, concert halls, art galleries, museums, shopping centers, and sports; a celebrity introduction precedes each city's section.

For more information regarding the *ETC* or the entire package, which includes the 1986 editions of the *ETC*, the *Yellow Pages of Rock*, and the pocket-sized *Yellow Pages, Jr.*, call (213) 656-9910. ■

Parker Workshops

by Kenny Kerner

HOLLYWOOD—K.A. Parker will conduct a nine-week workshop in lyric writing on Saturdays from July 12 to September 6 under the auspices of the BMI-sponsored Los Angeles Songwriters Showcase. Parker was a staff songwriter for Motown's Stone Diamond Music and has taught several workshops at UCLA Extension. The cost of the lyric writing workshop is \$125 and is limited to only 20 participants. For information, call the Los Angeles Songwriters Showcase at (213) 654-1666. ■

UCLA Offers Summer Jazz

by D.W. Boyd

LOS ANGELES—UCLA Extension will be offering "Jazz Among Us," a special summer course beginning July 3. The six-session lecture and discussion will begin with the history of women instrumentalists, including such artists as Mary Lou Williams, Melba Liston, and Vi Redd. Other topics scheduled for discussion are the history of jazz in California, jazz in American novels, and jazz created abroad.

"Jazz Among Us" will meet on Thursdays from 7 to 10 p.m. through August 7th in Room 1421 at Schoenberg Hall on the UCLA campus. The fee is \$135. For further details, call UCLA Extension at (213) 825-9064. ■

A JOYFUL JANIS



Leeds Levy, president of MCA Music Publishing, has announced the signing of singer/songwriter Janis Ian to a long-term co-publishing agreement. Pictured at the MCA offices are (from left) MCA Music VP Rick Shoemaker, Janis Ian, and Levy.

Radio

Airwaves

Behind the Scenes in Radio

by Ben Brooks

Recent developments in Los Angeles radio could have a considerable effect on the highly competitive local radio community and turn Southern California into a major testing ground for burgeoning "new age" and alternative jazz instrumental music.

In the L.A. market for less than three years, top 40 station **KKHR** failed to mount a threat to local top dog **KIIS-FM**. So when **KKHR** recently announced that it was returning to its late-Seventies mellow-album format and the old **KNX-FM** call letters, it was hardly a shock. Nevertheless, it will be interesting to see how the **KNX-FM** format—a musical mix that was clearly ahead of its time—positions itself in the context of today's exploding "new age" music marketplace, with its emphasis on aural atmosphere and CD-clarity. Certainly there is a growing audience for this hipper adult music in major cities throughout the country.

Meanwhile, **KIIS-FM** now stands as the *only* major top 40 outlet in Los Angeles. Sandwiched between urban-flavored newcomer **Power 106 (KPWR)** and Rock of the '80s mainstay **KROQ**, **KIIS** dares not let down its guard. It's just a matter of time before some L.A. station changes format and comes after Rick Dees and company. How about it, **KJOI** and **KZLA**?

While it took 17 weeks for "Something About You" by **Level 42** to finally peak at number 7 in *Billboard* and 15 weeks for "I Can't Wait" by **Nu Shooz** to go number 3, it took years for "West End Girls" by **Pet Shop Boys**, "Pretty in Pink" by **Psychadelic Furs**, and "Living on Video" by **Trans-X** to get a shot at the Top 100.

To the chagrin of some aficionados, the **Pet Shop Boys** and **Furs** tracks were re-recorded before being launched into the charts by **EMI/America** and **A&M** respectively. "Living on Video" was released as a flipside of "Message on the Radio" through Atlantic affiliate **Mirage Records** in late 1984, and after much international success was finally released as an "A" side. "Pretty in Pink" was resurrected for the film soundtrack of the same name from the 1981 **Furs** album *Talk Talk Talk*, while "West End Girls" enjoyed hot rotation on **KROQ** following its original **U.K.** release well over a year ago. Perhaps forward-thinking record companies will continue to take advantage of the numerous superior records that were initially overlooked or just weren't *right* at the time they were released.

It's interesting to note that after 17 years the one-time "underground" band **Genesis** has not only arrived as a super-mass-appeal act, but spawned equally impressive offshoot acts that include **Phil Collins**, **Peter Gabriel**, **Mike & the Mechanics**, and **GTR**. All existing **Genesis** spinoffs have records in *Billboard's* current Top 100, and that includes the mothership with the surefire hit "Invisible Touch." The others are "Take Me Home" (**Phil Collins**), "Sledgehammer" (**Peter Gabriel**), "All I Need Is a Miracle" (**Mike & the Mechanics** featuring **Mike Rutherford**), and "When the Heart Rules the Mind" (**GTR** featuring **Steve Hackett**).

Records to Watch: "Feel the Heat" by **Jean Beauvoir**, "Hanging on a Heart Attack" by **Device**, "No Promises" by **Icehouse**, "Higher Love" by **Stevie Nicks**, and "Secret Separation" by **The Fixx**. ■

The Editors feel compelled to add this month's MC turntable hit—Danny Wilde's crunchy and captivating "Isn't It Enough?"—to Brooks' list.



by Kenny Ryback

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

KNAC 105.5 FM Poison W.A.S.P. Eden Keel Great White Dokken Giuffria	91X 91.1 FM <i>Martini Ranch*</i> Mojo Nixon Dream Syndicate Belinda Carlisle Green on Red Beat Farmers Bangles
Pure Rock Local Show High Risk Racer X Malice Heretic Ruthless Alias Jet Boy Mary Poppin Blinder Outtaline White Wrath Fanz Silent Rage Power Squadron	KROQ 106.7 FM <i>Bangles*</i> <i>Beat Farmers*</i> Janet Jackson Belinda Carlisle Martini Ranch Rave-Ups Sparks Oingo Boingo Stan Ridgway Animation
KMET 94.7 FM Poison Rave-Ups Unforgiven Dokken Beat Farmers Danny Wilde Great White Giuffria	KGB 101 FM Poison Danny Wilde Dokken Giuffria Beat Farmers Homegrown Hour Steve Edwards & Randy Meisner Max Fable Jacks Rave-Ups Prowler Bible Black Marty Eldridge
Local Licks Peter Case China Eden Dream Syndicate Steve Hemmert Q16	KLOS 95.5 FM <i>Unforgiven*</i> Danny Wilde Great White Local Music Show Get Set 4 O'Clock Sunday Mob Bully Boy Hellion 805 Royal Teaze

FINE TUNING:

FDR THOSE ABOUT TO ROCK: I recently had the opportunity to put in my two cents as a judge in the **KNAC/Aria Rock Fight**. This five-week competition has been taking place at Gazzarri's (home of the second most ignorant parking attendant on the Strip). Preliminaries finish up on June 19th, with the finals taking place June 23rd at Fenders in Long Beach. Participating bands submitted tapes to **KNAC's Pure Rock Local Show**, and finalists thus far include **Fanz**, **London**, and **Eden**. The big winners will really rake it in! Some of the prizes include: Aria guitars, Zildjian Z-series power cymbals, 25 hours of studio time, and to top it off, 1000 albums of their music: pressed up, packed, and ready to go.

SOUL PATROL: During the Fifties and Sixties, **KGFJ** (1230 AM) was the king of R&B radio in L.A. More recently, the station adopted the black/urban format. But because of its current low ratings, **KGFJ** has decided that a shift in sound could do no harm, so the station's picked up **Satellite Music Network's Heart & Soul** black oldies format on a full-time basis. The goal of **Heart & Soul** is to "attract the successful, busy, mainstream adults 25-44, the most sought-after audience in the history of radio." The music is thoroughly tested on a nationwide basis, keeping the playlist "tightly focused to capture and hold" the numbers and demos **KGFJ** will attempt to possess.

LOCAL NOTES

Compiled by
Kerner, Burch
& Scoppa

Contributors to this section include Michael Amicone, Lawrence Henry, Kevin Koffler, Murdoch McBride, and Abe Perlstain.

GETTING OFF THE SAUCE: Clare Foundation, Inc., the Santa Monica-based recovery facility for alcohol and drug abusers, held a press conference to announce a new capital fund drive. The organization's goal is to raise \$500,000 over two years to build a voluntary free 18-bed recovery facility for teenagers on the site of Clare's old Adult Recovery Home, and to build a new 36-bed recovery home on a newly acquired adjacent site. Ed Begley, Jr. (*St. Elsewhere*) and Carrie Fisher (*Star Wars*, et al) provided a celebrity focus for the press conference, held at Clare on Pico Boulevard near Ninth Street. Clare's record is outstanding: Their Adult Recovery Home served 239 persons in 1985, with 122 job placements. Monthly cost for the ability-to-pay Adult Recovery Home averages \$1,465, compared to \$10,000-\$16,000 for hospital programs. The record business has a moral and ethical interest in alcohol and drug recovery. Here's a place to help. —LH

HEAVY METAL GRANNY: Voice coach Elizabeth Sabine has been filmed for a segment of *P.M. Magazine*, scheduled to air nationally on Friday, June 27th. A number of Sabine's local heavy metal students participated in the segment in order to demonstrate her teaching methods. Pictured with Sabine are (from left) Michael Olivieri of *Leatherwolf*, Odin's Randy O, Betsy of *Bitch*, David McDonald of *Citizen Kane*, Syren's Holly Miller, and Tommy Gunn of *V.V.S.I.* Sabine's segment will air in L.A. on KTTV Channel 11.

Photo by Abe Perlstain



PLAYING IN TRAFFIC: Guitarist Joe King Carrasco was the hands-down winner of Club Lingerie's recent "How wide can you open your mouth?" contest. After being awarded first prize, the King was so overwhelmed that he grabbed his guitar and bolted out of the club and into the middle of ever-busy Sunset Boulevard. Fortunately for the standing-room-only crowd, Joe plays a wireless guitar, so he never missed a beat while dodging cars at the intersection. *MC's* fearless photographer Abe Perlstain endangered his own life to get you these pics. Yer quite a guy, Abe!

DOOBIE REDUX: Will the Doobie Brothers reunite for a tour this summer? If so, which Doobie Brothers? We honestly don't know, and you didn't hear it from us.

DEAN'S LIST: After a five-year absence from the local music scene, talent booker Bobby Dean has returned to his old stomping grounds, the world-famous Troubadour. Dean will be sharing booking chores at the club, and he feels it's time to spark up the local scene a bit; he's already listened to over 200 demo tapes. Dean will be looking for all kinds of talent, including blues, fusion, country, rock, and progressive. Sounds eclectic, but isn't heavy metal supposed to be stronger than ever?

OFFICIAL NOTICE: *Music Connection* is in no way affiliated with, participating in, or endorsing the Music Expo '86, scheduled to take place July 8-10 at the Long Beach Arena.

MORRIS ON: July 3rd will mark the 15th anniversary of the death of Doors lead singer Jim Morrison. As a tribute to the late, great performer, Ron Allen has organized a special entertainment package to be held at the Whisky a Go Go that very same evening. The schedule includes appearances by former Doors keyboardist Ray Manzarek; Danny Sugarman, who'll read from his own Doors book, *No One Here Gets Out Alive*; and a special performance by Wild Child, who will stage a live musical tribute to the band. Allen promises other special guests as well as rare Doors video footage to be shown on giant TV screens. No bathtubs, though.

LADY MADONNA: Following her current Number One single "Live to Tell," Madonna will be releasing her most adult record to date: "Papa Don't Preach" deals with a young girl breaking the news of her pregnancy to her dad. Culled from the songstress' forthcoming *True Blue* album, this "career record" is already getting tons of airplay on KISS-FM.

LEPPARD ADDS NEW SPOT: A little over a year ago, Def Leppard drummer Rick Allen lost his arm in an auto accident and everyone thought they'd seen the last of that configuration of the band. Well, as a tribute to Allen's stamina and talents, the boys will indeed be back and touring in 1986. They have, however, added second drummer Jeff Rich to help out.

FOOD FOR THOUGHT: *Eat 'Em & Smile* is the official title of the debut album from the David Lee Roth Band, scheduled to be in the stores by the Fourth of July. The initial single and video will be "Yankee Rose." As usual, all production and directorial chores for the video were handled by the Picasso Brothers. Look for a major (and we do mean major) industry ad blitz from Warner Bros. when this one ships.



YOUNG AT HEART: Chicago bluesman Mighty Joe Young (not to be confused with the motion picture star of the same name) tore it up at a recent Music Machine show sponsored by the Southern California Blues Society. Cash McCall shared the bill with the mighty one as Eddie Clearwater, who was originally booked, had last-minute scheduling conflicts and couldn't appear. —AP

TRUE TRASH: Although it's still in its final mixing stages, Billy Idol is confident about the success of his new album, *Whiplash Smile*. "It's about me, society, and happiness," sneers the platinum rocker, "because contrary to popular belief, I do understand what happiness is all about." Initially, Idol and producer Keith Forsey were at odds about the direction the music should take. Forsey favored more of a pop/keyboard approach, while Idol insisted on maintaining a straight-ahead rock-guitar sound. As the album is really rocking so far, Idol seems to have gotten his way. Billy promises the album will be out by the end of July. The first single, reportedly called "Soul Standing By," should be in the stores any day. . . "True Colors" is the first single from Cyndi Lauper's new album. Lauper wrote the tune (she wrote or co-wrote most of the material on her new record), an incredibly haunting ballad. The songs are much more progressive than anything on *She's So Unusual*. . . Madonna has reportedly locked husband Sean Penn out of their Manhattan apartment, and their marriage is said to be very over. Now that *Shanghai Surprise* is in the can, and Madonna is on her way to movie superstardom, has Penn served his purpose? We'll see—but as ex-boyfriend/producer Steve Brey puts it, "Madonna utilizes the material around her in the best way she sees possible." . . . Nile Rogers is producing Duran Duran's new record in Paris. The boys are working on the album, minus Roger Taylor, and there have been no major disagreements yet. Early reports indicate the new Duran album may end up sounding very Seventies disco. —KK

STILLS REVISITS SPRINGFIELD: Stephen Stills recently made a guest appearance with Buffalo Springfield Revisited, the six-month-old revival effort featuring bassist Bruce Palmer and drummer Dewey Martin, who were with Stills in the original Buffalo Springfield some 20 years ago. "It went pretty well," Stills told us after the Palomino set. "A lot of the show was just educated guesswork. Some of these songs I haven't even heard in years, and I've got completely different versions of 'Bluebird' and 'For What It's Worth' for my own four-piece band. I actually came by planning to stand back in a dark corner, and I left my equipment at home, but I wound up on-stage. I'm real happy with what they're doing. These guys are doing a real good job. They've got their act together." —MMCB

FAIR PLAY: This year's San Francisco Music Fair—presented by the San Francisco chapter of NARAS—will be held June 27-29 at the Concourse of Showplace Square in San Francisco. Among the many musical highlights of the three-day fair will be performances by Dan Hicks & Terry Garthwaite, a re-formed Tommy Tutone, Dot 3, Monkey Rhythm, the Bobs, Big Bang Beat, Merle Saunders & the Dinosaurs, and several artists from the Windham Hill label. As a special treat, those attending closing day will get the rare opportunity to see and hear a performance by Narada Michael Walden. In addition to the live entertainment, several industry seminars will be conducted. Topics to be discussed during the three day fair include "Preparing for a Recording Session," "Record Promotion," "Fear and Stage Fright," and "Managing Your Act."





Photos by Robert Matheu

THERE OUGHTA BE A LAW:

Following three sold-out Ozzy Osbourne/Metallica concerts at Long Beach last weekend, the Monday Herald Examiner headline read: "One dead, 10 hurt at 'heavy metal' show" I attended the opening show during which a girl jumped from the balcony to the concrete below. She sustained only a deep gash on her forehead, making her one of the lucky ones. The attendants managed to stop most of the bleeding and escort her to a waiting ambulance. During Friday night's show, Ozzy prompted the audience to "go fuckin' crazy" on 23 different occasions during his hour-plus set. At one point, it almost appeared as if he were begging. "You promised," he screamed. "You promised me you would go fuckin' crazy" Having been a performer now for some 19 years, there's no way that Ozzy can say he didn't know the audience was that worked up. One of the reasons for having "speed metal" band Metallica open the show was to make certain the crowd was in a rage by the time Ozzy took the stage. Metallica did their job all too well.

On Sunday morning, prior to the final Long Beach concert, Ozzy was interviewed on local rock station KNAC, where he was quoted as saying, "There's no need to go to a rock concert and kill yourself. You don't have to get screwed up, messed up, and stoned. It's dumb to do it." Now he tells us.

What all this has to do with music is anybody's guess. Did Metallica lead singer James Hetfield really feel it was necessary to throw several large containers of beer into the audience? Did they work all that out at rehearsals, I wonder? And what about Ozzy? Couldn't he have relied on his performance and material to get people off?

MORNING MEAL: Sunday nights are blues nights again as the Blues for Breakfast Band (Michael Fell, Rob Rio, Don Preston, Rick Cortes, and Ron McRorey) returns to Josephina's on June 8th to kick off a series of Sunday shows. The guys lay it down from 9:30 p.m.-1:30 a.m. and experts claim there's no better way to mellow out. If you're in the Sherman Oaks area, why not drop in for some breakfast or pizza.

FILLMORE BASH: March, 1988, will mark the 20th anniversary of the Fillmore East, and Bill Graham wants to party down. In an effort to make this a real Sixties celebration, Graham and faithful sidekick Kip Cohen (who now runs the Wiltern Theatre for Graham) will spend the next year and a half tracking down many of the stars who headlined the legendary East Village concert hall. In the name of authenticity and good, clean fun, Graham and Cohen are also on the lookout for the original Sixties Fillmore staff members. If you worked at the venue during its heyday, please send a card with your name, address, and phone number to Kip Cohen at the Wiltern Theatre, 3790 Wilshire Blvd., Los Angeles, CA 90010.

SIR BOB GELDOF: How does that grab ya?

THAT'S THE WAY IT IS: RCA recording artist Bruce Hornsby and Huey Lewis raise their glasses *Look closely, Kenny—that can't be Huey's hand, can it?—BS*] to toast Hornsby's debut LP, *The Way It Is*. Lewis produced three tracks, including "Down the Road Tonight," presumably the second single from Hornsby's album; the first single, "Every Little Kiss," has just been released. Pictured (from left) are Don Wardell, RCA director of merchandising for the West Coast; Hornsby; Lewis; and RCA A&R VP Paul Atkinson.

SET THEM FREE: I must admit—as callous and politically unaware as it sounds—I pulled into the Los Angeles Forum parking lot of the Amnesty International concert on June 6th feeling a bit cynical and detached, wanting only to hear some good music, confident I could ignore any overt political sloganeering. There'd been so many causes and benefits recently (some with a healthy dose of media manipulation) that I felt a sensory overload. But from the start to the climactic group finale, each act charged through its set with an energy and commitment that served to underscore my own complacency. After hearing this litany of heartfelt personal messages, I left the concert believing once again in the power of the human spirit.

Friday's concert was the second stop in a brief six-city tour benefiting Amnesty International, a human rights organization fighting for the release of political prisoners of conscience worldwide. To support this cause a disparate array of performers banded together not only to entertain the Forum crowd but also to inform and motivate.

The Neville Brothers and Joan Baez started off the evening, followed by a blistering performance from Lou Reed (above) that included a killer new song called "Video Violence." Jackson Browne's choice of songs was particularly appropriate with the Steven Van Zandt song that he chose for his closer best summing up the evening's mood. Titled "I'm a Patriot," it ended with the words: "I know only one party and its name is freedom." The first half of the show came to a close with a surprisingly lackluster performance by Bob Dylan and Tom Petty & the Heartbreakers. I still think Dylan backed by the Heartbreakers is a musical marriage made in heaven, but the choice of material and Dylan's overwrought singing didn't help.

Peter Gabriel opened the second half of the show with a wonderfully theatrical performance. Live Aid organizer Bob Geldof and Dave Stewart of the Eurythmics (center) followed with an acoustic set of politically charged Bob Marley

tunes. Bryan Adams was up next with an inspired performance of less-than-inspiring songs. Just as I was thinking the crowd might be tiring, Sting (right) took the stage with a vengeance. He tore through his new brand of jazz-tinged rhythm and blues that had the crowd on its feet for a well-deserved standing ovation. Finally, U2 arrived and delivered a proud and grand performance filled with songs of strong imagery and emotionalism.

Sometimes the activism and quest for social change that marked the Sixties are looked back upon as naive with the hindsight of the regimented and passive Eighties. An event like this strongly suggests that spirit is still alive. —MA

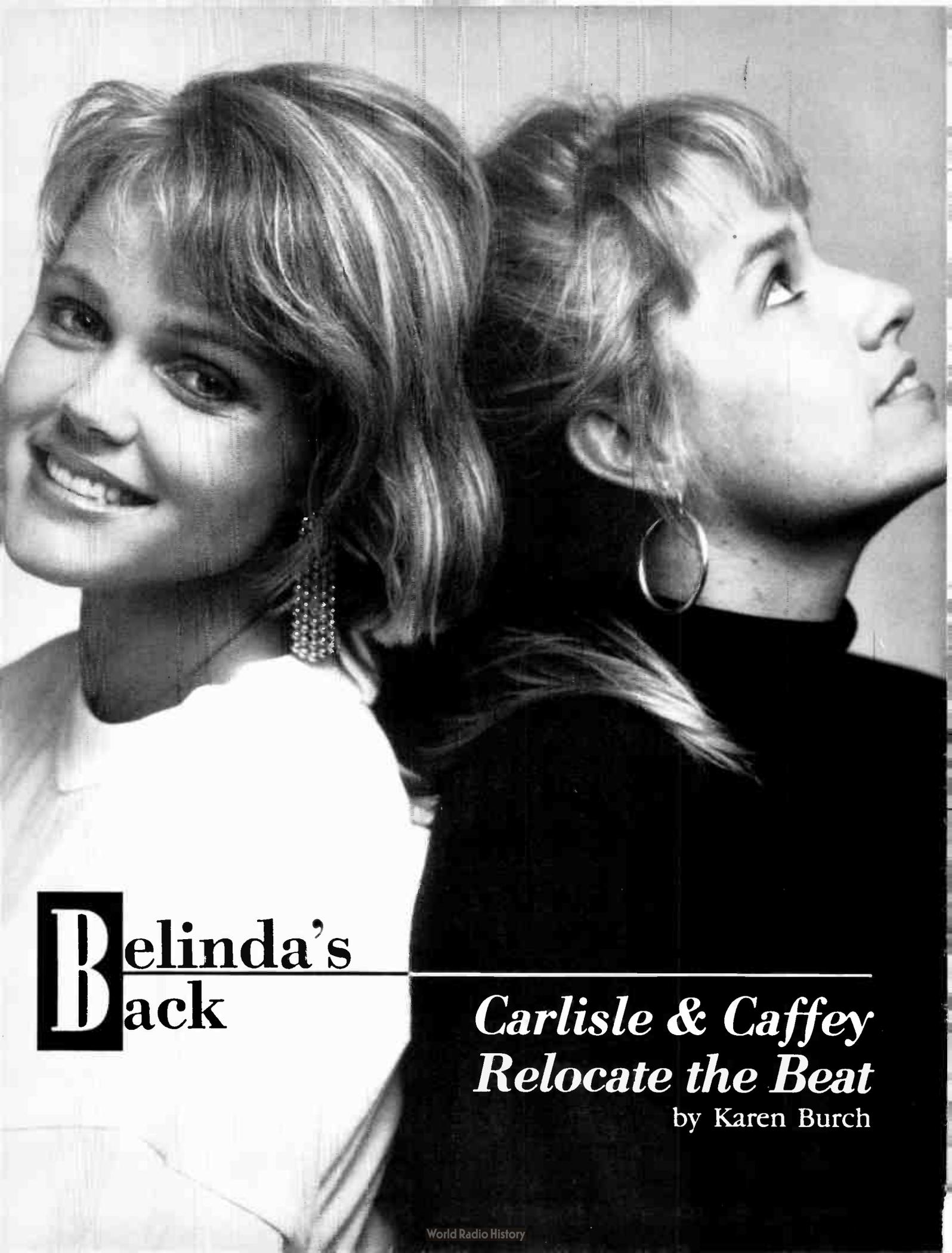
EXILE ON ROSCOE BLVD.: The much-heralded Dylan/Petty/Heartbreakers tour is now in full swing, and people are pretty darned excited about the whole thing. This historic pairing not only puts Dylan in a fully optimistic group setting, it also serves to elevate the status of Petty & the HBs, who've been in and out of critical favor since becoming popular back in '73. So all the principals will surely come out of the tour on big rolls, which should nicely set up their respective upcoming albums. Dylan's LP is said to be quite punchy and focused, and word has it that it contains a new classic in "Brownsville Girl," along with some tunes co-written by BD and TP. The Petty/HBs LP, meanwhile, is the result of a burst of spontaneous creativity that overcame the boys on their return from Dylan dates Down Under earlier this year. The band started at One on One but soon moved over to the venerable Sound City, where they cranked out 30(!) tracks. (Ordinarily, Petty would've taken the band into his own basement

ORANGE CRUSH: One of the hot test bands currently playing the Orange County club circuit is none other than Call of the Wild (no relation to Jack London), which features former Section Eight members. The band has just issued its first single, "All American Family," which was recorded over at Wildcat Studios in Los Angeles with Mark Coffin serving as both engineer and producer. Said single will be released on the band's own Call of the Wild Records.

studio, but an overflowing washing machine directly above the console put it out of commission. Yet another reminder that most accidents occur at home.) At this point, Petty's thinking seriously about making the next album a double, and if it's as good as insiders have claimed, it could well be this band's *Exile on Main Street*. Now wouldn't that be something. By the way, if you find the HBs too polished, just listen to the flipside of their recent singles—little nuthin's like "Heartbreakers Beach Party," "Get on the Lawn," "Trailer," and a credible cover of "Crackin' Up"—for a glimpse of the band's impromptu side. And while we're recommending things, you might wanna pick up a copy of the Dylan/Petty tour book; it was designed by the often-brilliant Mick Hagerly, with text provided by our own Bud Scoppa, and it's ultra-cool. If our luck holds out, mebbe these guys'll add some L.A. dates to the tail end of their tour. They oughta have it nailed down tight as a bug's butt by then.



Photo by Robert Matheu



Belinda's ack

Carlisle & Caffey Relocate the Beat

by Karen Burch

Belinda Carlisle and Charlotte Caffey are happy women these days, and it shows. I caught up with the two at their North Hollywood rehearsal studio where they were preparing a new band—excepting Belinda and Charlotte, an all-*male* band—for the *Belinda* tour. Despite the hectic schedule they've surely been on, the two look in better shape than ever before—bright-eyed, svelte, and mega-healthy. You could even go so far as to say that Carlisle and Caffey look...well...cute, bubbly, and effervescent. But these three words are definite no-no's for the ex-Go-Go's, regardless of the sincerely intended compliment. Belinda and Charlotte wince as if someone had told a bad joke. "We definitely got sick of being cute, bubbly, and effervescent females," says Belinda, rolling her eyes skyward. "That was just too much," adds Charlotte with a heavy sigh.

What can this new glow be attributed to? "Well," confesses Carlisle, "we're really happy now. That probably helps." Caffey agrees: "Yeah, real happy!" However, you can't convince me that merely being *bappy* has brought about such a complete metamorphosis. It seems impossible to take proper care of oneself while simultaneously doing the career hustle, but the two make it sound (and look) easy. "Health is our number-one commitment," reveals Belinda. "We get lots of sleep and work with each other to try to stay really, really healthy." "It helps to do it *with* somebody," chips in Charlotte. Belinda continues, "We exercise all the time now and we were on a weight program." The two peer at each other over their Diet Pepsi cans. "We still *are*," they giggle. Carlisle turns to Caffey and asks, "How many pounds have you lost?" "I think about 25," the guitarist answers. "And I've lost about 20," reports Belinda.

I ask the two about something I once read in a Go-Go's article. "Is it true that your manager would bribe you with \$50 for every ten pounds you'd lose?" At this, the women laugh long and loud. "Yeah," nods Belinda. "Fifty dollars for every ten pounds we lost. But I don't think I ever got any money—in fact, I *know* I didn't." Charlotte reports, "I think I did. But I did it very unhealthily, you know; starved myself and didn't take care of myself." Today, it's hard to imagine the ultra-successful pair were ever broke enough to fall for such a scheme, but they did. And as soon as the requisite ten pounds were shed and the 50 bucks were in their hot little hands, then what? Belinda chuckles, "We'd go to Canter's or something."

"We've been to a nutritionist and learned about food, eating correctly, and all that stuff,"

Charlotte explains. "And now we're changing our habits. We're replacing good stuff for all the old stuff we used to do just 'cause it was habit." An innocent statement, perhaps, but this same philosophy could be partial explanation for their self-imposed exile from the Go-Go's. Bad habits are hard to break, so sometimes the best way to do it is to go cold turkey. This is exactly what Carlisle and Caffey did; they quit the band and went looking for a healthier musical situation, proving that breaking up isn't always so hard to do. Carlisle and Caffey recall that those Go-Go's glory days didn't always hold such *fond* memories. The all-girl band, although wildly successful, found that they were continually under pressure to measure up to the standard set by their first LP.

"The stress and pressure was incredible," recalls Caffey. "When I looked back on the Go-Go's and sorted all these things out, it really was that when things started rolling for us, things got going so fast. It was so insane; when I look back on it, it just seems *outrageous*. There was so much pressure, and it manifested itself in everyone. When there's huge success in the fashion the Go-Go's had, there's always people trying to pull at all different ends—including *within* the band—for their own purposes and enhancement, and it destroys the nucleus of the band. And that's basically what happened." Belinda concurs with a sigh, "Yep, that's it in a nutshell."

The reports of the Go-Go's turbulent split were true, then? "We're on our own now; we don't really see [the other members]," Belinda elaborates. "The split wasn't very amicable, you know. But this happens all the time. A lot of bands that split aren't friendly. It was building up and waiting to explode; unfortunately, *they* didn't see it coming and *we* did. The magic wasn't there anymore and neither was the fun. It just wasn't worth being involved anymore. Everybody was bitching at each other and the songs stunk. It was a situation that..." Caffey finishes the thought for Carlisle: "That was very unhealthy." Belinda agrees wholeheartedly. "It was over—*way* over."

The "unhealthy" circumstances altered not only the relationships between members, but also the overall quality of work, the two assert. Carlisle and Caffey are able to look back and laugh now, but it obviously wasn't funny to them then. "I know the songs I wrote for the supposed fourth Go-Go's album were *so bad*," Charlotte groans. "So stinky," Belinda agrees. Charlotte: "They were terrible and I didn't care for anything anyone else had." Belinda: "Everybody brought in real shit."



Photo by James Garza

The new, improved Belinda at the Roxy: "Health is our number-one commitment!"

It was awful, just awful pretending that you liked the songs." Charlotte explains further: "The thing that got stressful for me was working under all that pressure and having the interpersonal relationships on top of it where you're always having to portray yourselves as good friends. And really, we were just five people that happened to start working together."

Carlisle and Caffey contend that breaking up the Go-Go's was the best thing they'd ever done, while the band was the best thing that had ever happened to them. And while I can't vouch for Gina Schock and Kathy Valentine's feelings about them, Belinda and Charlotte seem to harbor no grudges toward their ex-colleagues. Says Charlotte, "We hope Gina and Kathy be the absolute best, and those are our true feelings." Belinda adds wistfully, "Maybe this will give them the chance to meet new challenges—and that's what we look for ourselves."

With Belinda Carlisle's debut LP, simply titled *Belinda*, in your local record store, the first single, "Mad About You," on the airwaves and doing admirably on the charts, a video on MTV, a new manager (Danny Goldberg), a tour with Robert Palmer, and a brand-new band, it seems that Carlisle has all the elements that could produce singular superstardom beyond even Go-Go's proportions. Charlotte relates the duo's feelings on the changes: "Tell me if I'm wrong, Belinda, but for the very first



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Carlisle likes the fact that "the pressure's off for a while. We're excited about starting small again."

time in our careers, the management, record company, us, and accountants are all working together for one goal. There's no *crap* goin' on like there was. Management was pulling shit on the band [so we got] new management. We've been through a lot of managers in our careers. I'll tell you, this is the first time it feels like all the pieces of the puzzle are together." "Exactly," Belinda says. "Something special is happening—something's definitely happening. It's everybody working together and that's very special."

This special project has I.R.S. Records pretty enthused, too. When I ask what the follow-up single to "Mad About You" will be, Belinda gushes, "Gosh, the record company is so excited that we should have this much of a problem [with choosing one]. There's about three other songs they think could be singles. It's just a matter of picking the one that should be next!" Charlotte adds, "Such problems!" "It's a nice problem to have," says Belinda.

Clearly, Belinda and Charlotte are both excited about Carlisle's new product and their continuing collaboration. In fact, the word "excited" was used at least 25 times during our chat. Carlisle explains how she and Caffey decided to work together: "I think when we did *Talk Show*, the magic was gone and so was the excitement. But we are so excited about this project and I think it shows in the songs and recording and everything about it. We haven't been this excited about anything for such a long time." See what I mean? Charlotte chimes in, "I remember our con-

versations last year when the band broke up; we *really* didn't know what we were gonna do so we just said, 'Well, why don't we just work on something.' We didn't know what was going to come of it. It's natural that it turned out this way. It's like, well, it couldn't have *been* any other way."

Briefly, *very* briefly, the two considered forming another band, but, says Caffey, "With our experiences, we'd kind of burned out on the band situation. It was *seven* years." Carlisle nods, "Yeah. I don't really want to have another band experience, to tell you the truth." "Having the situation where Belinda and I are more in control of what's going on and able to handpick the bandmembers is more of a business relationship," Charlotte adds. "That helps."

The freshness of the Carlisle project has provided the pair with a new perspective in other areas, as well. "When we were thinking about this last year, we thought, 'This time touring, we're gonna be real careful that we don't overextend ourselves,'" Charlotte recalls. "But now that the time has come, we're going at it with full-out energy because we believe in the project so much." The Belinda band started playing small clubs, and is now on the road as the opening act for Robert Palmer. I ask what it feels like to be an opening act again, considering the last show the Go-Go's performed was to a 350,000 crowd in Rio.

"It's like the beginning," smiles Belinda. "Like the very first Go-Go's album. It's great

'cause the pressure's off for a while. We're excited about starting small again." There's that word again. "When I first heard about the small club dates," Caffey says, "my immediate reaction was, 'What?! Me—small clubs—who me?' Then all of a sudden I remembered all of the magical fun times—the shows that were so special that I *still* remember them—where there were only 200 people. Then I knew that this would be wonderful, because I've missed the intimacy. And also, for Belinda, it'll be great. The changes on the album are like ballads and more personal-type songs; for her to be able to come across to an audience in a small club is going to make even more of an impact."

While the act may not be named Belinda Carlisle & Charlotte Caffey, it is clear that Charlotte has contributed a lot of her heart and soul to the project. She offered five co-penned songs, background vocals, and guitar parts to *Belinda* and acts as keyboardist/guitarist/background vocalist for Carlisle's band. Carlisle is glad to give credit where credit's due in regard to her fellow Go-Go. "Charlotte's come up with some great songs and great lyrics—better than anything she's ever written," Belinda says. Charlotte elaborates: "I brought her about ten songs and five of them were used. A couple of them that I really expected her not to like at all, she *loved*. Like 'I Never Wanted a Rich Man.' I was afraid to show it to her 'cause I thought, 'Well, maybe this is a little bit too *lame*,' but she loved it. When I write something, I can't really be objective; I'm always thinking, 'This stinks!' But I really trust Belinda and her input because she's been so right about the stuff all along. I mean, she's been singing the songs I've written for *eight* years now, so I trust her."

Belinda goes on to explain why the Carlisle/Caffey combination remains intact: "Charlotte and I work so well together because we have similar influences and tastes. One of the reasons for the demise of the band was *because* of different tastes; there was a sort of split. The other girls wanted to get into a more rock & roll direction. We love pop music and that's what we want to play!"

However well the collaboration clicks, both women are keeping their options open and make no promises to be forever joined. "I don't know," muses Belinda. "We're just gonna take it one album at a time." "When we started," Charlotte says, "the focus was on finishing the album and we said we'd think about anything beyond that later. We're not making any projections, and that's what makes it a lot simpler."

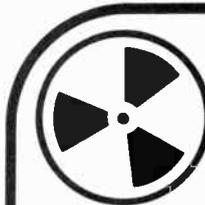
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Belinda doesn't expect to be accepted as a solo artist right away, while she certainly *intends* to be, and her virtue is patience. "It's like Sting, you know—he started out small. This is the same thing. You gotta be realistic about it. You can't all of a sudden assume that people are going to take to you immediately, because you just never know!" Since she's backed by four "fabulously talented" guys, Belinda doesn't seem to fret. After seven years in an all-girl band, it must be quite a switch to be surrounded by males. "Well, it's funny," Belinda laughs, "'cause we've only known them for a couple of months and we're at the point where they don't want to swear in front of us, or they're kind of afraid to tell jokes. And we're like, 'Right. You can say whatever you want in front of us.' I really like working with these guys. They're really nice, they know *everything*, they're *sooo* good, they have great voices—" "And they're cute, too," giggles Charlotte. "Adorable," Belinda corrects. "Who knows, maybe two tours from now there'll be girls in the band!" But, she adds quickly and emphatically, "The Go-Go's will *never* get back together again."

I remind the two of the days when all new female bands were endlessly and mercilessly compared to the Go-Go's. Isn't it ironic, I suggest to Belinda, that *she*, too, may now be in the position of being compared to her old group? "I don't know *what* they're going to compare me to. Maybe Diana Ross," she snickers. "Who knows? I learned a long time ago that reviews are just one person's opinion. Bad ones still hurt, though."

"It was real hard being in the group," Caffey says, "because if one person got more attention or if [critics] failed to mention something that I did—if they said that Jane [Wied-

Carlisle: "The Go-Go's will never get back together again?"

Caffey: "You put your heart and soul into something and you want the recognition?"

lin] wrote all the songs, which wasn't true—I'd get all wacked out. You put your heart and soul into something and you want the *recognition*."

Belinda recounts a personal horror story: "Us magazine for some reason had it out for me about two summers ago. Like two [issues] in a row, they put in this picture that said, 'Oops, looks like she's been hitting too many deli trays!' and there's like this really bad picture. I just broke down and thought it was *so* mean. The following [issue] they had an article on 'show business snobs and upstarts.' They had a picture of me and it said, 'She makes demands, bla bla bla, and she thinks she's hot for just a so-so Go-Go.' It's things like that you're supposed to ignore. People would say, 'Oh, don't *worry* about it.' But it really hurt my feelings." She cringes at the memory. "When I'd see bad reviews, I'd try to ignore them and when I'd read good ones I'd feel great. I guess you just believe the good ones and you *don't* believe the bad ones," she says.

At this point in our chat, one of the "adorable" bandmembers peeks out of the rehearsal room in anticipation. Belinda waves and says, "We'll be right there." I sense that Carlisle and Caffey are itching and eager to get to the job at hand, so I assure them that I have enough material for a book, and unless they have anything further to add, the interview



is history. We drain the last drops of our Diet Pepsi's as Belinda concludes: "If there is a God, he's definitely on our side. Things have just seemed to fall into place. And all we do is show up for *work* every day." The ex-Go-Go gone solo shrugs and grins. "Work? We don't even *call* it work anymore." ■

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"If you fall down in one area, you might have a great record but nobody's gonna know about it."

Producer Profile: MICHAEL LLOYD POPS UP AGAIN

by Kenny Kerner

Without fanfare, Michael Lloyd has gone from "boy wonder" to "industry veteran" by amassing an astounding 68 gold and platinum record awards during his 19 years as one of pop's most consistent and versatile producers. Diana Ross, the Bellamy Brothers, Shaun Cassidy, Debby Boone, the Osmonds, Maureen McGovern, Helen Reddy, and Lou Rawls are but a handful of the artists who have benefited from Lloyd's production expertise.

After a brief retreat into the world of television and motion picture production, Lloyd is moving back up the pop charts again with the solo debut from former Go-Go's lead singer Belinda Carlisle. Later this summer, the first new single release from the Monkees in almost 20 years will also carry a Michael Lloyd production credit. This pop veteran is definitely back in the hunt.

What follows is a candid question-and-answer session with a producer who bases his work on an abiding belief in his artists.

MC: How did you and Belinda get together to do her album?

Lloyd: A good friend of mine is vocal coach Nate Lam. He's probably the greatest vocal coach there is. Nate was working with the Go-



Go's on their last album together. He told me that Belinda left the group and was going to pursue a solo career and suggested that I ought to meet with her. Now I think that Belinda is great—she's the voice of America. We finally got around to meeting together and Belinda had this tape that she had done with Charlotte [Café]. It was basically a compilation tape of ideas that needed to be developed, but it had some great things on it. We must have spent about four months just working up those songs—not doing any pre-production or recording, but just working on songs. Belinda had been signed to I.R.S., but she wasn't doing any recording.

MC: Considering that Belinda had already gone through the recording process with the Go-Go's for three albums, wasn't four months an unusually long time to get things together just to come up with a demo tape to play for I.R.S.?

Lloyd: You've got to remember that both Belinda and Charlotte were coming out of a situation that was their very first group. They hadn't been in the studio with a lot of different musicians, they never put together sessions where they had to go looking for songs—it wasn't anything like that. The Go-Go's was a self-contained act. They conceived the songs inter-

nally, rehearsed them, and went into the studio to play them. For Belinda and Charlotte, this was a totally new situation. The bottom line is that it took a long time to get the songs into a presentable shape to play for I.R.S.

MC: So if I understand correctly, this entire pre-recording process with you and Belinda worked backwards. In most cases, an act or an act with a producer brings a tape to the label and—based on that tape—the deal is made. In this case, Belinda was already signed before anyone at the label heard anything.

Lloyd: Well, I.R.S. was very interested in seeing what exactly Belinda was going to do—how she was going to fit into their plans. So, we tried to give them a demo master of what she was headed towards. Both Belinda and I.R.S. were concerned about her image. Neither of them wanted an image that was too teenybopper like the Go-Go's. She had done that already and wanted to move ahead.

MC: The entire package, from cover photo to songs, is all very much adult. I take it that this was intentional?

Lloyd: Oh, yes. It's Belinda's concept. The look, the style, the artwork. She has a very good self-identity, a very good concept of what she can do. She worked real hard for over a year on her looks, her voice, on everything. This is by design. She realized that she couldn't do again what she had already done.

MC: At the time that you were spending all of this time working on songs with Belinda, were you the official producer of this recording project?

Lloyd: No, not really. There was talk of some other producers at the very beginning, but we just kept working. It was an incredibly valuable experience for me to go through it with her because it was so concentrated. We went over every word just to make it the very best we could. We finally brought the tape over to Jay [Boberg, I.R.S. president] and then to Miles [Copeland, the label's chairman], both of whom were very helpful with propelling it along and making valuable suggestions. This is the most excited I've been about an album in a long time.

MC: You must really be pleased with the job that I.R.S. has been doing so far. The single is breaking top 40 and the album, along with various displays, is featured in all of the major record stores.

Lloyd: I couldn't be happier. They're doing a terrific job. But, it's really a team effort. The record company, the promotion team, the marketing men—you've got to have them all fighting for the same thing. Otherwise, if you fall down



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in one area, you might have made a great record but nobody's gonna know about it.

MC: *Looking at the record market in general for a minute, it's become pretty obvious over the past half year that albums nowadays just seem to be a showcase for three or four hit singles. Heart, Starship, Mr. Mister—these are all groups that are working on their third or fourth hit single from their respective albums. Last year, of course, Springsteen had about six of them. Is this the beginning of a premeditated trend—to once again sell LPs by virtue of having hit singles first?*

Lloyd: I wonder if what we're thinking of as singles aren't just better, more well-conceived songs? Take the Beatles albums. Were they all singles? They may have ended up that way, but were they all singles to begin with? Maybe it's just that people are more conscious of putting out more commercial, more memorable things. On Belinda's album, we attacked each song separately. We tried to make each song sound like a hit. Somehow, those singles on an album seem to make the record more listenable. Again, the bottom line is that you get better albums, you get more people who want to listen to the albums, and you get hit singles from the albums!

MC: *I have to ask you about your former engineer, Humberto Gatica. You were the very first person in the industry to really get behind him. You worked with him for years, very successfully, and now, it seems that he's moved over to the David Foster camp. What happened?*

Lloyd: Mike Curb and I were over at MGM at the time that Ed Greene took over. This was in the Seventies. Humberto was working there doing whatever needed to be done, setting up

microphones and headsets—that sort of thing. Shortly after Greene took over, about a year later, MGM started selling everything and a lot of people no longer worked there. That was about the time that I put a studio into my house. I got in touch with Humberto and he came to work with me on a freelance basis. He did all my records at that time. Humberto had a burning desire to learn. He would sit in the studio for hours and watch every move that anyone made and not say a word. Then, at night, he'd apply all of this knowledge. Around 1975 or '76, I started doing all these teen acts—Shaun Cassidy, Leif Garrett—and Humberto would be doing the engineering. He got sounds real quickly. At the same time that I was using Humberto, I used a guitarist by the name of Jay Graydon, who played on almost every single record I made. Anyway, Jay saw Humberto and liked him and started to recommend him for other sessions. My guess is that Jay must have introduced him to Foster. As it turns out, he's been working with David Foster ever since and we haven't said a word to each other in all that time. He just left and never explained why. There were never any arguments or bad feelings. I guess he just liked that better.

MC: *This September is the official 20th anniversary of the Monkees, and I know that you're involved with their new records. Tell us about that.*

Lloyd: Well, by the time I even found out that they would be recording, they were already signed to Arista and talking with other producers. I called Clive Davis, who very respectfully told me he'd consider me, but I didn't think much of it because the group was already having producer discussions. As it turned out,

I had forgotten about even pursuing the matter because so many weeks had gone by. Then, I got another call from Clive, who wanted to know if I was still interested. Apparently the other producer didn't work out. It really came as a surprise to me. Here's what's happening with the Monkees. The record and the tour will be with Mickey, Davy, and Peter. Michael Nesmith won't be involved because of his commitment to Pacific Arts Video—he's real busy. There's a *Monkees Greatest Hits* album currently out on Arista. Clive is going to add three new songs to the greatest hits package—those are the three that I cut with them. The first single is going to be a song called "That Was Then, This Is Now." We also cut a tune called "Any Time, Any Place," and we redid the old Paul Revere & the Raiders classic, "Kicks." Clive was personally responsible for getting all of this together. He's just brilliant. He even picked the three new songs.

MC: *So for a producer that's been keeping a pretty low profile for the past couple years, you now seem to be right back in the thick of it.*

Lloyd: There was a low period, as there is with everyone in this industry, but I used that time to really get involved in TV and movie production. I learned a lot and I'll be doing more of it when I get the time. You know, it's funny, but Dennis Lambert—who's been around for a long, long time—was pretty quiet for a couple of years, and Mike Chapman had some lean times a few years ago. Now, all of us seem to be doing things again and making good records. It wasn't a case of me not wanting to make records then; I just wasn't coming across the acts that were right for me. Hopefully, now I'll be able to do some good in both [mediums]. ■

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THREADING THE NEEDLE

Rock Enters the Crossover Era

by Ben Brooks with Guy Aoki & Billy Cioffi

Today more than ever, top 40 (or contemporary hits) radio is the primary conduit for the genius and banality of contemporary pop music. And while this tight, often limited format has traditionally been shunned by hipper listeners seeking a more diverse, artistic, and personality-oriented musical diet, there is little such refuge in today's AOR.

Almost by default, then, top 40 radio seems to be inching toward a wider acceptance of everything that is new and on the cutting edge, while at the same time maintaining its traditionally strict and formulaic guidelines. Consequently, bands throughout the world who want to conquer America must create what we might call a "hip hit": a single that employs conventional top 40 elements while also crystallizing the band's sound and aesthetic underpinnings. The four bands we're profiling here (three English, one Australian) have managed to accomplish this tricky task; each has threaded the needle with a breakout single that is both commercial and creative. Their stories provide some insight as to what it takes to make it in the mid-Eighties.

Level 42

It's taken six years and seven albums, but the unfashionable British pop/fusion quartet Level 42 has finally conquered America by way of an innocuous, almost transparent tune entitled "Something About You" (from the band's current *World Machine* LP). While there is little about this single that initially grabbed listeners, in the words of one baffled radio program director, "It just wouldn't go away."

"It started out slowly and looked like it was going to flop—then just took off," explains Level 42 drummer and spokesman Phil Gould. "It's not the heaviest thing we've done. It's not the most commercial either. But it sort of springs off from all the other stuff."

One might think Gould and bandmates Mark King (bass/lead vocals), Mike Lindup (keyboards/vocals), and brother Boon Gould (guitars) would be equally surprised about the single's interminable European and U.S. climb up the charts, particularly since Level 42 has built its reputation on adventurous arrangements and virtuoso musicianship. Gould, however, sees the band's newfound success as a logical evolutionary step in a gradual if not subtle worldwide acceptance.

"In England we've had a profile in the charts for four years," he says, sitting in a PolyGram conference room on the afternoon of the band's recent L.A. Roxy appearance. "It's like having a brand name. People come to get familiar with you and trust you."

Like so many bands before them, Level 42 finally made a dent on American radio with one of their more homogenous recordings. According to Gould, the band has remained elusive on these shores for six years largely because their music and songwriting was not commercial.

"I don't think American record companies were convinced that they could sell us in the U.S. because our albums maybe had three songs that could be singles and the rest were instrumentals and experimental things. We're more accessible now, simply because we've become more stripped-down. When we started out as musicians, songwriting was sort of a necessary evil. We cluttered up our songs to ludicrous degrees with chord changes and all these different sections, which I don't regret doing. But we ended up with seven- or eight-minute tracks. Whereas now it's more of a challenge for us to actually sit down and write a three-and-a-half-minute song."

First united as the nucleus of the band M—famous for its lone international hit "Pop Musik"—the members of Level 42 (their name comes from the English book and radio/TV series *Hitchhiker's Guide to the Galaxy*) shared a common enthusiasm for early-Seventies jazz/rock fusion bands like Miles Davis, Mahavishnu Orchestra, and Chick Corea. "My big ambition



Level 42: "It's a challenge for us to write a three-and-a-half-minute song."

was to become an arranger, a serious musician," admits Gould. "The last thing I really wanted to do was to be on *Top of the Pops*. I wanted to be like Billy Cobham and play with John McLaughlin. But you always get drawn off-course along the path of your life, don't you?"

Level 42 started recording in the summer of 1980. Their first single, "Love Meeting Love" (Elite), attracted the attention of Polydor Records in the U.K. Polydor put out three relatively successful singles—"Flying on the Wings of Love," "Love Games," and "Turn It On"—before releasing the band's self-titled debut album in '81. However, the bulk of material from the initial 1980 sessions was not released until 1982 when it came out as *The Early Tapes, July-August 1980*. In that same year the band recorded its first U.S. album, *The Pursuit of Accidents*, which included the British hit "Weave Your Spell."

The next year, Level 42 signed with A&M Records and came to L.A. to record *Standing in the Light* with Larry Dunn of Earth, Wind & Fire. Again they had a Top Ten British hit with "Sun Goes Down (Living It Up)." Lead singer and bassist Mark King cut a solo album, *Influences*, in 1984 and that same year the band returned to Polydor with *True Colours*, produced by Ken Scott. The following year a double live album, *A Physical Presence*, appeared and again reached the Top Ten on the British album charts.

"The only reservations we have about *World Machine* is that we did it very fast—in about five weeks with two weeks mixing," says Gould about Level 42's current album. Perhaps we didn't extrapolate; perhaps there wasn't enough

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color from us as players. We did backing tracks and I was constantly thinking about leaving space for percussion lines. But then we ran out of tracks. Still, it just sounded *right* somehow.”

Perhaps Level 42 has finally reduced its highly touted chops to a *level* than can easily be digested by American radio, though Gould is quick to voice the band's frustration at the prevailing stateside record-label mentality. “I think the companies should give people more credit. The American public probably has a much higher threshold of understanding than the corporate people give them credit for. They go to the lowest common denominator all the bloody time. All over the world people can actually accept ideas beyond, ‘Hey baby, yeah, I love you.’” —B.B.

Simply Red

In the midst of a British invasion powered by drum machines and MIDI'd keyboards comes Simply Red, an R&B-tinged six-piece ensemble from Manchester, England, that boasts traditional electric instruments and an acoustic drum kit.

“We find with our live performances that people really get into the fact that we *don't* use drum machines,” says fire-haired bassist Tony Bowers.

“There are not a lot of groups playing *live* music, and there's very little soul coming out of England,” concurs rhythm-mate Chris Joyce.

Joyce and Bowers are the backbone of a breath-of-fresh-air band that industry giant Neushi Ertegun introduced as the most important signing Elektra Records has made in the past ten years—and probably the *next* ten years. Certainly Ertegun's well-documented penchant for R&B accounts for some of the industry veteran's bias, but a couple of passes through Simply Red's first album, *Picture Book*, should substantiate his claims—to fans of Depeche Mode and Kool & the Gang alike.

Simply Red has strong, catchy songs delivered by a distinctive new singer named Mark Hucknall. If you haven't heard the band's third single (but first U.S. hit), “Holding Back the Years,” Hucknall sounds like a cross between Kenny Loggins and Carly Simon. And if it's hard to imagine such a voice, perhaps that explains why Hucknall is a bright new talent and Simply Red's career is off to a promising start.

Hucknall started putting Simply Red together in 1984 in Manchester; keyboardist Fritz McIntyre and trumpeter Tim Keltlett joined in September. In January of '85, Bowers and Joyce



Photo by Simon Fowler
Simply Red: “We don't want to be categorized as a ballad band. People haven't heard the other songs.”

came aboard. “That was really when it got serious,” says Joyce. “We were doing these gigs and we signed a deal in February of '85 with Elektra in England. We haven't stopped working since then.”

The band recorded most of *Side Two of Picture Book* in Holland in March of '85 with veteran R&B producer Stewart Levine (B.B. King, Crusaders, Sly Stone, Marshall Tucker, Sea Level). “Money's Too Tight (to Mention)” came out in England in July. Shortly thereafter, guitarist David Fryman left and was replaced by current guitarist Sylvan Richardson. “We were still fairly new with the lineup,” explains Joyce. “We were trying to get the basic core of the band together, which is now a six-piece.”

As fate would have it, the deal with Elektra/U.K. was short-lived: No sooner had Simply Red signed with the label than it *closed down*. Luckily for the band and another U.K. signing—10,000 Maniacs—Elektra in the U.S. stepped in with a substantial commitment. But not until Simply Red made an impression on American radio.

“Money's Too Tight (to Mention)” garnered substantial East Coast dance and national alternative radio exposure but never cracked the Top 40. The band was perceived as a novelty and not taken seriously by trend-conscious critics (although *MC's* Bud Scoppa raved about *Picture Book* last November and singled out “Holding Back the Years” as a “truly superior” single candidate in February). A dance twelve-inch of “Come to My Aid” followed but was geared primarily toward club airplay. Finally, “Holding Back the Years” was released in March in response to black radio airplay. The record started to sell briskly in Los Angeles and megapop stations like KIIS-FM soon jumped

on the bandwagon. At press time, the cool ballad has just cracked the *Billboard* Top Ten.

“I think it took a while for Elektra to really get behind us because we were 3000 miles away and the American side of the label hadn't *seen* the band,” says Joyce. “That really didn't happen until ‘Holding Back the Years.’”

Bowers also cites the band's appearance at the influential MIDEM convention held yearly in France as a major move toward industry recognition. “I think we won some friends there,” he says. “We did three songs on live television and played at a Warner Bros. party.”

While the bandmembers are naturally ecstatic about the success of “Holding Back the Years,” they nevertheless are concerned that Simply Red might be pigeonholed. “One of the things we want to watch out for with ‘Holding Back the Years’ is we don't get put into a category as a ballad band,” says Joyce. “A lot of the people who aren't on the East or West Coast haven't heard the other songs.”

All that should change as soon as Elektra re-releases “Money's Too Tight (to Mention)” as the next single. *This* time around, the Motown-ish standout should race up the black and pop charts no-sweat. By the time it peaks and falls (late summer), Simply Red will have returned to the studio to cut their next album.

“We've been doing so much work, we have a high energy level, and *all* of us have written songs,” claims Bowers. “We put songs—or at least seeds of ideas—together at soundchecks. We've really got quite a lot of work in progress.”

“The fact is that the current album is in its infancy now,” says Joyce. “We're on tour in the U.S. now and you know how big this country is. People are just beginning to hear about us. We've got a lot of playing to do!” —B.B. ➤

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Models: "It's a lot sooner than we expected."

Models

Most bands take years to finally crack the competitive U.S. record market. But the Models, a quartet from Australia, seems to be doing it quite easily—and on their first try. Their single, "Out of Mind, Out of Sight," has just bulleted into the national Top 40 charts, with its namesake album close behind, making ever-bigger leaps on the album charts. How does it feel? "It's fantastic!" exclaimed 27-year-old keyboard player Roger Mason. "I mean, it's a lot sooner than we expected. This is the first time we've ever tried to crack the American charts and we expected it to take about 18 months to two years."

Although *Out of Mind, Out of Sight* is the band's first U.S. release, the various members of the group paid their dues playing in a series of bands in their native Australia. The two main songwriters and vocalists of the group, bassist James Freud and guitarist Sean Kelly (both also 27), met back in 1973 while attending school in their hometown of Melbourne. After fiddling around with music off and on, they formed the Teenage Radio Stars in 1978, scoring a local hit single and album. Kelly soon left to form the first incarnation of the Models, while Mason joined TRS. As he explains it, "Teenage Radio Stars" became "Radio Stars," and then "Berlin" [not Terri Nunn's group], and then "James Freud & Berlin" between '79 and '81, when they broke up.

Roger and James produced an unreleased album for Gary Numan in 1979 ("It was such a pile of shit"), and Mason joined Numan or:

his *I, Assassin* LP and toured the U.S. in '82. In the meantime, Freud joined Kelly in the Models, who were struggling through a series of membership changes. It was only after drummer Barton Price (now 23) joined in '83, with Mason following suit a year later, that the lineup finally stabilized into the current configuration.

"It used to be a very self-destructive band," Mason admits. "There were too many little volcanoes brewing in all the various personalities. That's stabilized to quite a large degree. This is the first time where the band doesn't tear each others' throats out after every gig or rehearsal. We still fight, but it's not nearly as explosive as it used to be. In any band, there has to be one or two who [makes the decisions for the good of everyone in the band] and will call the shots. It's still a very democratic band."

The group's last album, *The Pleasure of Your Company*, released in Australia in 1983, attracted label interest here in the States. Geffen liked it but wanted to wait and see what their next album would be like. It turned out to be the current *Out of Mind, Out of Sight*. After the album was released last summer on the Mushroom label (distributed by Festival), the title cut zoomed to Number One, where it remained for five weeks; the album made it to number four. Five major U.S. companies vied for the band, and Geffen won out because of its proven track record and the promise of artistic control.

"I was completely floored by the cooperation from the record company," exclaims Mason, "because I've been involved over the years with six major companies and they've all fucked up. They've all been totally oblivious to needs of the artist—they didn't give a shit. But Geffen had a long-term plan of their own, as did our manager. They could see ahead and plan ahead. The last thing they wanted was a band of pretty boys that was just going to get sold between the 14 year olds and the 20 year olds. They've always tried to avoid that, which was something that impressed us. Also, we had been through that in the early days of the Models and Berlin. We were pushed into it when power pop was happening."

Mason also credits his group's Australian-based MMA Management company with their current breakthrough here in the States. Like Geffen, MMA maintains a limited, manageable roster and can thus give its artists proper attention. In fact, MMA's only other client right now is fellow Aussie-band INXS!

The Models' sound has changed drastically since their earlier albums, on which they

sported a more "electronic, synthy, and quirky sound." Mason explains that they made a conscious effort to get back to their roots and play more blues- and jazz-inflected rock & roll this time around. They felt it was very important to maintain an *underproduced* sound and stay away from synthesizers and drum machines. ("You can only go so far with electronics without sounding contrived and boring.") In fact, even though they were able to net R&B/Madonna producer Reggie Lucas to produce one of the tracks on the current album, they were able, surprisingly, to emerge with their stripped-down style intact. It sounds nothing like the polished sound Lucas is noted for.

Because of their return to the basics, the band plays better and more consistently on live dates than ever before. "I really enjoy seeing a band now, rather than hearing electronic bands onstage," Mason says. "I find that quite boring. I used to really get into it, because when it first started happening, I was doing it. But now, what the novelty is, is going to see a band that can really *play* their instruments. I still get into synths and stuff. In fact, who knows? The album after the next one (the follow-up album is already in the can) will probably be a total reversal and we'll go back to synths."

The quartet (along with "fifth member," James Valentine, a sax player) have just embarked on a major-market U.S. tour, and they'll remain on the road through most of the summer.

But with an ongoing penchant for changing members, one wonders if the current lineup will be together for very long. Just how committed are the members to staying with this band for a long term? Mason insists that "We're quite sure that this lineup is gonna stay—this is the one. The band hasn't been happier or more stable ever."

Why did the boys decide to call themselves "the Models," of all things? According to Mason, Kelly suggested it to the original members of the group back in '78, to unanimous laughter and disbelief. ("That sucks the big one!") But with no better suggestions, the name soon stuck. He likes "Models" because its ambiguous definition can be taken in several different contexts: "To model" is a verb. It's also a noun and an adjective—as in 'model citizen.' In Europe, it can mean to prostitute yourself. Also, a lot of people could think we're just a bunch of assholes who think we're really pretty! If they want to take it that way, that's fine, because it still gets remembered. The trouble is, we've done a lot of interviews where peo-



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ple expect four pairs of *tits* to walk into a room. And they're very disappointed." —G.A.

Outfield

The fact that new British band the Outfield has recently cracked the Top Ten is not so unusual. What is unusual is the sound of the band: On first listen, the "Your Love" single sounds so...well...*American*. Much like the Philadelphia-based Hooters, the Outfield has a brisk, clean, guitar-oriented sound that is strong on melodies, mature in playing and texture, with lyrics that are deceptively simplistic yet thoroughly hooky. Despite being either ignored or lambasted by critics and flopping with their first single, "Say It Isn't So," the Outfield gained momentum through increasingly heavy airplay on AOR and top 40 radio. The second single, "Your Love," built up a head of steam that pushed the *Play Deep* album into gold-record territory and the group to headliner status—all this more than a year after the album's initial release (on Columbia). Missing from the Outfield's presentation are the Bowiesque sing-talk vocals, pseudo-funk, and the boutique affectations we've come to associate with the majority of recent U.K. chartoppers. Instead, the Outfield offers traditional pop/rock without bombast, along with boy-girl lyrics that are completely free of pretension.

"I don't think that it's so much an American sound," says John Spinks, the group's guitarist and principal songwriter. "America adopted the Beatles, and that sort of classic songwriting mode was polished off to a point that climaxed with Journey, Foreigner, and Styx, who made

that stylized music in the Seventies. It was very much polished songs with choruses, as opposed to punk. It was just assumed after a while that it was an American sound. That's all the Beatles thing is really—nice, hooky songs with poppy choruses and good melodies.

"Bands like the Hooters and ourselves are kind of this new breed of band. We're not young kids—we're all in our late twenties or early thirties—and there is a stability in our outlook on life. We've got a level-headedness in our attitude, but we also have a lot of energy, and we want to do it for the right reasons—because we love music. I think most of the record companies are looking for bands that have a healthy attitude both musically and physically."

Smart guys playing it dumb? Not at all. Most professionals who, like many of their pop predecessors, realize that the quickest way to an audience's heart is through a fat, healthy hook.

"In England we started getting reviewed in the music press," Spinks continues, "and they all said that we sound very tight, very American. To make a long story short, our manager [Kip Kroner] is an American [living in England] who got in touch with us. He knew about the American music system. He said that in America you can be territorially great on one coast and be nothing on the other coast, but that's *still* ten times bigger than it is in England. So we said okay and we took his guidance."

The wedding of artful pop music and pragmatic strategy is nothing new. That's pretty much how the Beatles and the Stones began their long, lucrative, and illustrious careers. Yes, the line between commerce and creativity is indeed a fine one, but actual hitmaking almost



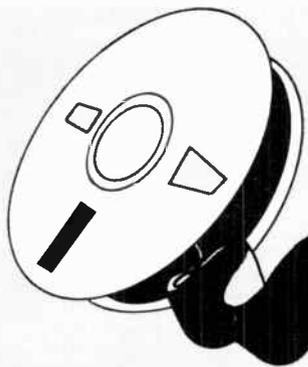
Outfield: "Polished songs with choruses as opposed to punk."

always requires the involvement of a major label. This is where trust comes in.

"Steve Ralbovsky, the [American] A&R man at CBS who signed us, is a great guy and a really down-to-earth person, as well. He was like a big brother to us. He'd say, 'Well, you've got to trust us at some point, because you haven't got the knowledge that we've got.' Fair enough, I thought, so we listened to those guys."

Spinks' musical unpretentiousness is mirrored in his attitude toward his career: "Look, I'm just happy to be making a living doing something I love to do," he says. "The record's success is just icing on the cake! The whole band feels that way. We're glad to go to the radio stations and do their promo spots and talk to them. I love to play and write music; I'd do it even if I *weren't* making money."

One of the interesting things about art is that its surest practitioners often prefer to be thought of as good craftsmen. —B.C.



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Sandra Bernhard Stretches Out

by Richard Sassin

Every so often, but not often enough, someone comes along—an artist, a lover, a stranger, a friend, a blonde—who is so fucking amazing that you have to stop and remember what it's all about. Sandra Bernhard is fucking amazing. She takes chances and succeeds brilliantly. Other times she takes chances and *fails* brilliantly. The excitement in her performances comes from never knowing where she is going. She can make you laugh and keep you laughing and then cut through the laughter with a single thrust of anger or truth that changes it into something else. Like the most interesting performers, she is possessed by courage bordering on the foolhardy. She seems to go so far out there that she can't possibly come back with grace; but she's uninterested in polite intercourse. She demands something deeper and dirtier.

In Martin Scorsese's *King of Comedy*, Sandra Bernhard gave one of the most brilliant film debut performances in movie history. Frightening and frightened, tender and hateful, mesmerizingly beautiful one second and a human monster the next, she was an acting terrorist who seized the screen and held it hostage until the lights came back on. But whether through missed opportunity or no opportunity at all, she has not had the freedom to create other characters as strong and memorable.

In the meantime, Sandra Bernhard has used television, recording, and live concerts to assert and explore her talent. And in each medium she has pushed the limits of expectation and entertained with intelligence as her main weapon. But intelligence in the media has the stigma of a cult attached to it. The lowest common denominator is what sells. Intelligence is a threat. And Bernhard is aware enough to warn the audience that she will not get down on her knees for them.

On David Letterman's show she always seems five steps ahead of Letterman, who loses his wimp cool as soon as she walks out. She upsets his appearance of superiority with the real thing. Recently, after a particularly pained and forced interview with Raquel Welch (who does impersonations of Elvis, Jagger, and Springsteen in her all-new Las Vegas show), Sandra Bernhard came out reciting the lyrics to Prince's "Kiss," did the A-position, talked and laughed and once again made the show over in her image.

She also released an album last year called *I'm Your Woman*, a blend of spoken-word poems, punchlines, and songs. It has a great beat, funny and sad lyrics, a refreshingly reverse (or inverse) view of rock & roll sexism—and you can dance to it. I give it a 99. On the other hand it is not an easy formula piece to be dropped into a slot and regurgitated every half hour; there is more than a little thought and care involved. Like most great rock & roll, it takes you through familiar places to somewhere new and unexpected. Some of the album sounds like Roxy Music-meets-Ronnie Spector in a Valley disco—other songs are *very* reminiscent of Patti Smith, especially "Almost Torture," wherein Bernhard sings of "Total Abandon"—a signature phrase from the Patti days. But aside from the fact that *I'm Your Woman* is a rock & roll album, more importantly, Sandra Bernhard is a rock & roll performer in *whatever* medium she works. She brings a raw excitement and spontaneity to anything she touches.

Live onstage in her show, entitled "Mighty Real Part I," Sandra Bernhard is like no one else. There's a bit of Lenny Bruce, Lily Tomlin, Patti Smith, and James Brown, but these pieces fit together in a totally original way. At the Beverly Theatre she had the audience laughing hysterically at her observations about the Cool Modern World. She read from the Esprit catalog and it became one of the funniest monologs around. She plays with the

power of sex and questions the assumptions it leads to, and she is blessed with the true outsider's view. There's a twist and shout in her observations. The shallowness of celebrityhood and the emptiness of fame are two obvious targets, but she establishes a conflict in which that emptiness is absolutely desirable as protection against the larger void of invisibility. Her spiritual parents are James Brown, the godfather of soul, and Julie Christie, the pouting blonde beauty of erotic dreams on the screen and in the brain.

She speaks about herself in concert and will suddenly *sing* about herself. With Mitch Kaplan as her band on synthesizers, Bernhard incorporates some of the best songs into a personal history of passion and regret and joy. It seems like giving away the surprise to name the titles, but one that can't be ignored is her version of "Me and Mrs. Jones." At first the audience laughed uneasily but Bernhard's intensity overwhelmed the discomfort, and the truth of her singing and phrasing carried her through to success. She also spoke of an encounter with Springsteen that was wonderful and ended with another surprise song. Her mini-disco movie circa 1978 is an amazing on-stage recreation.

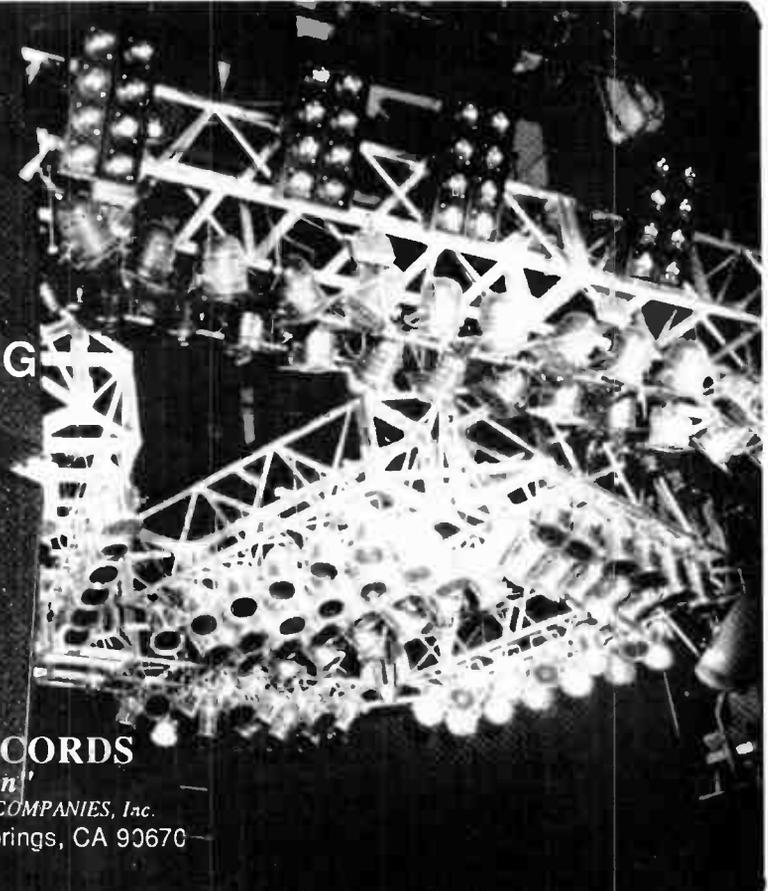
After sustained applause she returned for an encore of "Little Red Corvette." Now there are songs *no one* attempts to cover but Sandra Bernhard pulled it off. With Mitch Kaplan's incredible accompaniment, she took the ultimate song of ecstasy and tortuous love/lust and made it her own. To paraphrase the Prince, Sandra Bernhard's ride is so smooth, she must be a limousine. And in the near future she'll have a new movie—*Whoopee Boys*—opening, she's writing a fictional autobiography, has written a screenplay (*It Came From Poland*), and following in the wild walk of Lou Reed, she has a new Honda commercial on the air. One way or another, Sandra Bernhard is going somewhere. The limo is waiting. ■

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GREENWORLD PRESSES ON

P&D Outfit Plans New Label—Maybe

by Tom Kidd

Every musician in this town has promised, threatened, or dreamed of releasing his own record. With the relative paucity of major-label deals being handed out these days, many acts go independent. The indie gambit can get rather expensive—unless the artist can find someone to press his master, get the record in the stores, and provide help and advice with promotion. This is known as a "pressing-and-distribution" (P&D) deal, and until very recently Enigma/Greenworld was the king of L.A.'s P&D's. But the two companies dissolved their partnership last year. Since then, Enigma has inked a much-ballyhooed distribution deal with Capitol. But what of Greenworld?

Steve Boudreau, Greenworld's owner and president, is not entirely happy with this turn of events. He accepted MC's invitation to clear the air about the split, and he tossed out some teasers regarding the imminent birth of a brand-new label (Greenworld's third since the company's inception eight years ago).

"Everybody's conception is that either Greenworld grew out of Enigma or that they kicked me out and left me with Greenworld," Boudreau began. "What very few people realize is that I was an instigator of it all.

"It was mutually agreed to after months of negotiations," he explained. "Principally because there were differences of opinion as to how the structuring of the business should be operated; and rather than ruin a good thing that we had going, we elected to try and resolve our differences."

The good thing was the ascent of an indie that seemed generally to make all the correct decisions. For example, Berlin's *Pleasure Victim* EP was released on Enigma/Greenworld before moving over to Geffen and becoming a runaway hit. And Motley Crue's first LP, *Too Fast for Love*, was originally distributed from this very same Torrance warehouse. Actually, though Greenworld manufactured, distributed, and promoted the Motley Crue album, it was released on Leather Records. Greenworld has never been exclusively tied to any one label, Enigma included.

"Enigma was one of the labels that Greenworld distributed—just one of many," Boudreau clarified. "The way that the business evolved was that Greenworld started in 1978 as strictly an importer [Enigma would not appear until 1982]. That's all we did for several years. That was in the era when the indie scene was just starting, and artists had no place to go for distribution of product. The traditional distributors weren't interested and didn't know what [an independent record] was and were afraid to touch it, so small labels started to go to importers. We just happened to be distributing foreign merchandise, but it was on the same level of quality that the indies were trying to start up in this country." Among the first small labels handled by Greenworld were Ralph, Bomp, Frontier, SST, and (for a short time) Slash.

Not every act finds itself on a label, small or otherwise. Greenworld, however, has never been one to turn its collective back on an orphan. "Lots of bands were coming to us wanting us to distribute their product, but not having the capacity to finance themselves to get from the master tape to the finished goods," Boudreau said. "That's

when our pressing-and-distribution deals commenced."

It was also at this point that Thunderbolt, the first Greenworld-backed label, made its appearance. "Thunderbolt was set up to handle bands that came to Greenworld looking for P&D's. We tried to set it apart from Greenworld because we knew at the time that our distribution base unto itself was limited. In those days, we were much smaller in our scope of distribution. We couldn't cover the nation adequately, so what we did was set up Thunderbolt basically to sell our product so we could expand our distribution base. Thunderbolt started to sell to people like Jem and Important."

This turn of events proved to be somewhat sticky, in that both the aforementioned companies are in the same business as Greenworld. "We tried to keep it a secret as to who Thunderbolt was owned by," Boudreau recalled. "We really didn't want our competitors to know that the label was actually owned by Greenworld. We thought that would really turn them off, because here they would be distributing a product that was owned by their competition. It really hadn't been done before."

The success (and lessons) of Thunderbolt paved the way for Greenworld's second and best-known label, Enigma. "We decided to set up a label in-house that would do more than just P&D's; that would sign artists to contracts," he continued. The first three products on the fledgling label were albums from the Hypnotics and Polyphonic Size, along with the Berlin EP.

Speaking of Berlin, it must hurt when a major picks up a product that an independent has worked so hard to build. "It's called 'lost opportunities,'" Boudreau responded. "But when you're dealing with P&D, what choice do you have? That's one of the reasons Enigma started to do more than just P&D; that's why they've started signing artists to contracts. We'll do the same thing, but for the time being, to get the groundswell going, the quickest, most effective way is the P&D deal."

This led us right into the future of Greenworld. Specific questions about the rumored new label were met with pregnant pauses, but Boudreau eventually confirmed that Greenworld will launch a new flagship label by the end of this year. No name has been picked yet, although it is safe to assume that the new label will not be called "Greenworld Records." Boudreau feels the name is too closely associated with the distribution business. As to which, or even what kind of, or how many acts to expect, no one is talking, though these are not people to throw away their old lesson books. The artist mix will likely be eclectic.

"It's re-evolving just the same way it started," Boudreau said. "There's no reason it can't be done again like before. Actually, it can probably be done a little easier, because we made our mistakes the first time. We can capitalize on the good points, downplay the bad points, and not make the same mistakes again." ■

What's Greenworld Looking For?

"What really makes us interested is when good tracks come along with hard-working bands that get in there and do their part; we're not interested in bands that sit back and wait for things to happen. A hard-working manager is also part of it. We're willing to work with bands and help them build toward getting the things they need to be more successful. We're always interested in getting demo tapes. We listen to them daily. The more the better."

—John Naleway, Greenworld A&R

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—Lucy Forbes, Producer

FIELD TEST

SUBJECT: Model 2450A Stereo Power Amp
MANUFACTURER: Sound Code Systems Inc.
TEST SITE: Sounder Recording, Granada Hills, CA
REPORTER: Mark Gordon Creamer

I have always liked the sound of smaller control rooms. It seems that most of the problems associated with sound are eliminated by the closer proximity of the listener to the sound source, and you don't have to drive the speakers as hard as you would in a larger room to get sufficient level for any given taste. As a side effect, the listener is able to hear more detail from the equipment, so "golden ears" are less essential in this situation. (WARNING: Golden ears are as much a curse as a blessing. They end up costing you plenty just for aural appeasement. All in all, ignorant bliss tends to be cheaper and less frustrating.)

As far as amplification is concerned, even if a person is listening in a small environment, some things should be considered.

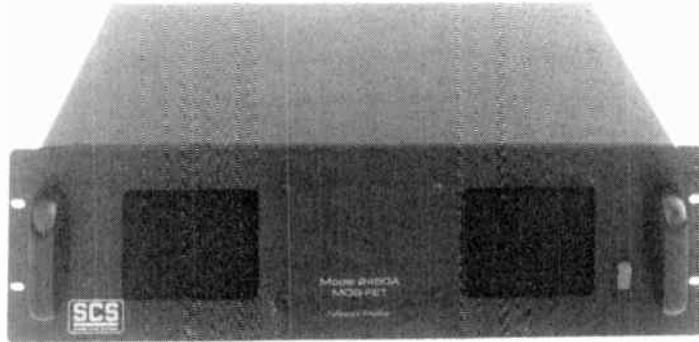
Smaller amplifiers may have pretty good specifications, but larger amps (those with more rated power) will generally sound better at a given listening level. That's because of a phenomenon we call "head room."

Head room, as defined in the MGC Dictionary of Audio Junkie Terms, is the amount of power you don't *think* you need until you hear an amp that has it. Another factor of importance is the "slew rate," a number that shows how fast an amplifier is.

An exaggeration of what's required by an amplifier is exhibited by its attempt to reproduce a sound like a well-recorded snare drum. The first portion (or leading edge) of the sound goes from zero voltage upward to a positive voltage very fast. This requires slew rate for the speed and power for the level. After the initial attack of the drum, the sound divides into a very complex signal that is composed of the resonant frequency of the drum itself (sometimes pretty low) and the sound that the snares make (which is pretty high). Considering that at any given moment, electronic signal is nothing but a single point of voltage, the poor little amplifier is having to do a lot very quickly.

Even if you don't consider your listening levels excessive, there will be points in the music that will tax the ability of your amp; its ability to manage will govern the definition, clarity, and transparency of the sound.

One of the unfortunate things about power is that it tends to be pricey. But not always. Recently, my attention was directed to a company called Sound Code Systems, located in



Garden Grove, California. The Model 2450A is the top of Sound Code's current line of power amps.

The 2450S is a MOS-FET rack-mountable reference amplifier rated at 450 watts per channel into 4 ohms with mono, bridging at 900 watts into 8 ohms. The amp touts a 70-volt per micro-second slew rate (which is very fast).

The 2450A gives the user a choice of either 1/4" phone or cannon-type inputs (both of which are balanced). The amp also has input trims located on the back that will allow the user to balance the unit's output when needed. The outputs (also on the back) are the typical binding posts, spaced very closely together (perhaps too closely). There is also a quiet, automatic two-speed fan located in the center of the back panel that aids in cooling the 644 square inches of heatsink. I drove the amplifier pretty hard and never got the fan to "shift into second."

The front of the SCS 2450A has two mesh-covered air intakes, a couple of clip indicators, an illuminated power switch, and couple of nice handles. Not much to talk about here.

The power supply of the 2450A is the main reason this amp sounds as good as it does. The transformer has dual secondary windings which, in effect, is the same as having two separate power supplies. The idea behind dual supplies is that there is little or no channel-to-channel influence. What's happening on one side doesn't affect the signal on the other. This is one of the best ways to ensure separation of the stereo image.

Also unusual are the amount and size of the filter capacitors. There are two per channel and they are very good. We were listening to the amp at low levels during our test when I instructed John Slattery, an engineer here at Sounder, to turn the amp off. It took almost a full minute for the amp to deplete the power in the filter caps

and stop playing. That's pretty good capacitance.

HOW IT SOUNDS:

I have to mention at this point how important speaker cable is. If you want to get the best from your speakers, lamp cord will just *not* do; it creates too much resistance and inductance for critical listening. I found out about this multi-stranded, braided cable from a company called Kimber that's so good even I couldn't believe it (stay tuned for a report in an upcoming "good stuff" column).

The first set of speakers we powered by the SCS 2450A were our new Tannoy FSMs (reviewed in the May 26 issue). We cranked the amp pretty hard and both the amp and the speakers seemed very happy about the exercise. The bottom was very tight and full without exhibiting the overshooting characteristics of amps with less damping. Throughout the entire frequency of operation the amp seemed to loaf along and ran without excessive heat. The FSMs were tuned for the amp that we were using in the control room (which has plenty of top end) so by comparison the SCS couldn't reach out quite as far, but fortunately we had plenty of other sets of unequalized speakers to work with.

Even when we hooked the SCS up to the near-field monitors, the amp had body and definition with almost no self-generated noise. In every case and at every level, the SCS 2450A worked very well. Considering that the amp is selling for under a buck a watt (\$895) with a full two-year warranty, it's a very good buy. ■

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

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by Billy Cioffi

AUDIO UPDATE

24 Tracks & Up

Music Grinder: Deniece Williams was joined by a full choir during vocal tracking for her newest Sparrow Records release. Brad Westering produced, Frank Wolf engineered, and Jon Ingoldsby and Matthew Freeman assisted. . . . Capitol Records recording artists Missing Persons were in cutting vocal overdubs, with Casey McMackin engineering and Bob Wartinbee seconding. . . . Producer Michel Colombier and CBS artist Rodney Franklyn were tracking with engineers Jeremy Smith and David Schober; Casey McMackin and Matthew Freeman assisted. . . . Bobby Womack used the studio recently for percussion overdubs with rhythm ace Paulinho DeCosta. Barney Perkins was at the console with Jon Ingoldsby. . . . Michael Brooks engineered keyboard overdubs for a Pointer Sisters project. . . . Gary Skardina, the studio's chief engineer, produced and engineered the title track for Orion Pictures' newest Rodney Dangerfield flick *Back to School* with executive producer Linda Perry. The song will feature Warner Bros. artist Jude Cole. . . . Local act Zuma II were in tracking their Pasha/CBS debut with engineer Paul Lani. . . . The Beach Boys are recording their 25th anniversary album scheduled for release on Capitol this summer. The project is being produced by Terry Melcher and Brian Wilson, engineered by Keith Wechsler, and seconded by Jim Burnett. Guest-star musicians include Roger McGuinn and his twelve-string and Jim Keltner on drums/percussion. . . . David Gooch is in producing the cast album of "Rapmaster Ronnie" with engineer Richard Jallis. . . . George Clinton is producing tracks for the new Klymaxx LP on MCA, with

Leonard Jackson engineering and Janine Cirillo assisting.

Hit City West: L.A.'s far-out fave raves the Red Hot Chili Peppers are tracking songs for the soundtrack to Disney Films' *Tough Guys* with producers Richard Bellis, Larry Gertz, and Ken Lisi, and engineer Glen Feit. . . . Def Jam Records act Slayer just completed their label debut LP with producer Rick Rubin and engineer Andy Wallace. . . . Also working with Wallace in the room was L.L. Cool J, who was mixing his newest rap attack. . . . Alarm and Honeymoon Suite both mixed some recent live recordings.

Skyline Recording Co.: Bob Dylan used the facility to work on his upcoming Columbia LP with engineer Britt Bacon and assistant David Garfield. . . . MCA's Broken Homes are in cutting their debut album with hot producer Jeff Eyrich; Bacon and Garfield are on hand. . . . Former Chicago lead vocalist Peter Cetera has been laying the overdubs for his solo release on Warner Bros. with producer Michael Omartian and engineer Terry Christian. . . . Meanwhile, David Foster taking care of business as usual with Chicago and engineer Humberto Gatica, also for Warner Bros. . . . Davitt Sigerson produced A&M's David & David with engineer Bev Jones and second Britt Bacon.

Short Cuts: Musicworks Recording has the Slim Beats in the studio working on a three-song demo tape under the supervision of studio owner Jay Baumgardner and engineer Jeff Robert. . . . **Sound Image** writes to tell A/V that Castle Bravo (featuring former members of Berlin and the Psychedelic Furs) are laying down tracks for a forthcoming EP. Brian Leshon and Brent Williams are producing for Operation Entertainment Productions. . . . L.A.'s True Confessions are in **HQ1 Studios** recording tracks with Brian Richards. The producer tells us that, "Regarding the 'True Confessions Tour' featuring Dylan and Tom Petty, the band is considering changing its name to the Heartbreakers." . . . **Wildcat Studios** is hosting Orange County rockers Call of the Wild, now self-producing their first single with engineer Mark Coffin.

VIDEO UPDATE

See 'N Aid: Now that the Hear 'N Aid fund-raising album, featuring the all-star single "Stars," is out on Mercury, Sony Video Software is jumping in with a 30-minute video documentary, *Hear 'N Aid: The Sessions*. . . . Music video director Francis Delia has completed David Foster's first video, "The Best of Me," for Atlantic Records. The clip was premiered on VH1 (zzzzz).

Journeys Through the Past: MCA Home Video is releasing three concert videos from legendary rock performers this month: *Ricky Nelson in Concert*, *Fats Domino Live!*, and *Goodtime Rock and Roll*. Meanwhile, Motown (through MCA Home Video) is releasing a pair of Motown Video Originals in August. *Motown Time Capsule: The 60s* and *Motown Time Capsule: The 70s* will interweave the events of each decade with music from the label's most significant artists. It's interesting to note that some of the largest and most consistent video sellers are oldies-oriented packages like those mentioned above. Why? Maybe it's the honesty of the music. Or maybe it's the live format, which is so much more interesting than the bland fantasy stuff we've been inundated with on the video clip shows. Besides, it's our music—and now we can afford it!

their newest video clip, "Secret Separation." Consequently, director Brian Grant hired a band of London street gypsies, whom he challenged to create something original using the theme of the video: regeneration. The urban artists foraged the junkyards in and around the city, collecting mountains of discarded articles (bicycles, auto parts, refrigerators, etc), and welded them together to create "junk sculptures." Regeneration, get it? The Fixx have always been a strong MTV clip act, their initial stateside notoriety having been directly derived from TV exposure.

I Spy: Belinda Carlisle is being followed. Carlisle's label, IRS, has sent a camera crew to shoot the vocalist in rehearsals, at clubs, in concert, behind the scenes—you get (or you will get) the picture. The end result of this will be a 30-minute stylized video, set to be shown on MTV in July, then released on IRS's Home Entertainment label. The resulting package will take the form of an inside look at the initial stages of the former Go-Go's burgeoning solo career. IRS will cross-market the video in conjunction with the artist's already-released LP, now steaming up the charts. The project was conceived and produced by Carl Grasso with Tina Silvey for Silvey-Lee Productions. The project's co-directors are Jonathan Dayton and Valerie Faris. —B.C.

Fixing a Hole: The Fixx opted not to use professional set design for



Howard Redux: Former Shalamar singer Howard Hewett is recording his first solo LP (Elektra) at Ground Control. The principals include (from left) Gerald Albright (bass & sax), Monty Seaward (co-producer, co-writer & keys), Hewett, Lisa Roy (studio manager), Paul Ratajczak (mix engineer), and Darwin Foye (overdub engineer); seated is coordinator Joe Requena.

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"Why Are They Called the Fat Boys, Mommy?" Damon Wimbley, Darren Robinson, and Mark Morales—known collectively as the Fat Boys—roll the tape for the group's first wide-form video, *Fat Boys on Video: Brr, Watch 'Em* (MCA Home Video).



"I'm No Fool—I Wasn't Born Every Minute": The Everly Brothers take some pointers from director Marius Penczer on the set of their video of "I Know Love," the current single from their critically acclaimed *Born Yesterday* LP. The video was shot in Nashville and at L.A.'s Baby O Studios. The Los Angeles portion of the video was directed by Bonnie Sills.



Twice in a Lifetime: L.A.'s Sending Unit has just completed a four-song master demo at Burbank's Telstar Sound. Engineer Phil Singher says the music sounds "unlike anything out there, except maybe a distant version of early Talking Heads." In this shot, the band warms up for a live take. The new Sending Unit demo is now being label-shopped.

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Photo by Robert Maheu



You don't have to watch *Dynasty* to have an attitude.

Prince & the Revolution Wiltern Theatre Los Angeles

Doubly burnt out on a week of work and several years of Prince's music, I found it difficult on Friday evening to summon up much enthusiasm about going to the artist's recent last-minute concert. All I can say now is, boy, am I glad I went!

The evening started out picture-perfect as we cruised into the very impressive-looking Wiltern Theatre. Outside, video cameras buzzed and strobes flashed as scores of stretch limos unloaded their celeb passengers while the paparazzi popped. Inside, the venue resembled a scene from *Dynasty* in which blase, high-fashion industry types were doing what they do best: rappin' it down and juicin' it up. But when the lobby lights flashed the five-minute warning, these chic-sters raced for their seats like eager fans.

The lights went down, the curtain went up, and His Royal Nastiness came forth. And when he cooed, "You like me L.A.?", the screams that erupted were Beatle-maniacally intense. With an added horn section and three burly-looking backup singers (one of whom donned a coonskin cap à la Davy Crockett), the sound took on a reassuring fullness. My seat near the soundboard added to the smile in my ears.

Prince teased the audience with an extended opening medley that included too-brief snippets of "Controversy" and "I Wanna Be Your Lover." It seemed that every time you found yourself getting into the groove, the band would segue into something else. Hmmm... foreplay.

Said medley also featured a stinging solo compliments of guitarist Wendy Melvoin, who looked too cool moving with that big white hollow-body electric.

As the evening progressed, Prince's demeanor seemed to become that of a conductor, or even a spiritual medium unifying the band and audience. Whew! Heavy shit. When penetration finally did take place, it occurred to the indelible tune of "Purple Rain." Prince strapped on one of his custom phallic guitars and proceeded to launch into an utterly spectacular solo—yes, he really does play guitar, despite rumors to the contrary.

When the band reemerged for the first of three encores, it was in climactic fashion. I'm sure there wasn't one red-blooded female in the audience who didn't have moist knickers; when Sheila E. came out, it was the boys' turn. As the curtain finally came down, the audience stayed put and yelled for more for at least 15 minutes. It must have been the post-orgasm splendor they were reveling in. Ohhh Prince, was it good for you, too?

—Drew Blood

Bangles Greek Theatre Los Angeles

When the Bangles returned to L.A. to celebrate the end of a tour that finally saw them break as a national act—complete with gold record—there was much ado in the air. The locals who knew them when were curious to see them now (as "stars"), and the newly acquainted MTV-watchers were simply anxious to sing along with the songs. The band, meanwhile, was dying to say, "Yea! We made it!" and "Thanks for

all your support," etc. So for all involved there was a definite bristle on the skin when the lights dimmed. Unfortunately, the intimate connection one would expect from such a willing situation never really materialized.

It was a stock show. Gloss. Glamour. Trendy psychedelic kaleidoscopic backdrops. Flirtatious eyes, go-go boots, and sequins. Plenty of look but not much glimpsing allowed at what was underneath. For all of the buildup, you'd think they'd pull out all the stops and let their hair down—figuratively and literally. But they didn't. They were musically flat. Okay, it was the last show of the tour, they were fatigued, and they'd played all those songs a thousand times. But this was *home*. They could have talked casually between songs instead of barking the old "We're so excited to be here!" rap (I mean, we're supposed to be *friends* here). They could have thrown in some surprises at the end (well, their acappella version of "Yes It Is" was very nice, but that was the *only* rabbit they pulled out), or done *something* to create a bond of intimacy.

Instead they played as if this were Buffalo. The showiness even got nauseating when, at one point, one of Vicki Peterson's guitar solos was played by Susanna Hoff's right hand—with the guitar held over the dismayed heads of the first row, no less—a la the Blue Oyster Cult/Ritchie Blackmore school of Hendrix-imitation Seventies bombast. Hmmm. I smelled a little too much "star" attitude enveloping those human beings up there.

At times like that I found myself turning my attention to bassist Michael Steele for relief. She always looks a little more honest than the rest—a quiet, solid, no-bullshit player—confirmed by the fact that her one lead vocal in the set, a cover of the Yardbirds' "I'm Not Talking," was the blaisiest thing to come off the stage.

Which brings up the matter of vocals: They're simply too pretty to affect anybody in a live context. Maybe it was the aforementioned flatness, but I just don't think voices that soft and feathery can command a whole lot of energy. They just coast and resonate. The rhythm section was powerful enough—Debbi Peterson has proven herself to be a skilled, hard-hitting anchor—but the top layer just laid there.

And if I may nitpick just a tad more: Vicki's guitar sound was *wretched*. A distorted mess. This was compounded by plenty of wrong notes and the dying-duck sounds of hitting the fret *dividers* instead of the frets. Ronnie Montrose she is not; therefore, a smart idea would be to ease off the solos or the raunchy fuzz or both.

The main stimulation of the show, then, was the material. Performing a healthy slab of cuts from their first album (*All Over the Place*) was a good idea—well-written songs like "He's Got a Secret,"

"Restless," and "Hero Takes a Fall" are always going to command interest. Even *Different Light's* material stood out a little more—perhaps due to the live rhythm section. Yeah, the songs kept things from getting too out-of-hand.

So after it was over, I walked back to the car still believing they *meant* well. But there appear to be forces that are moving them further and further away from their audiences. Intimacy is a lot to give up for the big time. Ah, well, stardom takes its toll once again.

—John Bitzer

Heart/ Honeymoon Suite The Forum Inglewood

For a band that was on the brink of cardiac arrest only a couple of years ago, Heart is definitely in good condition now. Their latest album, creatively entitled *Heart*, recently gave birth to its *fourth* single, and has been a steady seller for so long that Heart has been able to mount two tours in support of it. However, the one thing that Heart excels at these days is predictability.

Although the time and place were different—they played at the smaller Universal Amphitheatre soon after *Heart's* release just six months ago—the show surely was not. With the exception of one extra song—their new single, an embarrassingly bland ditty called "It Was Nothing at All" that only succeeds in living up to its title—the set, as well as the obligatory two encores, contained exactly the same songs as their December concert. Even for someone who's never seen Heart before, it would've seemed a predictable affair, but for anyone who saw them in December it must have felt like *Heartburn*. Just like before, the positives were balanced by the negatives, resulting in... what was the title of their new single again? Ann Wilson's voice was in splendid shape (but her shape wasn't), while sister Nancy (who stole the show) and bassist Mark Andes looked like veritable rock goddesses and gods, respectively (but their playing was barely audible most of the show). *Heart* the record may be enjoying great circulation, but Heart the band needs to pump some fresh blood into their anemic live show—tellingly, the audience took it sitting down.

Niagara Falls' Honeymoon Suite showed promise, but they suffered from the same problem as the headliners. Like Heart, they have some strong, melodic rock songs—"New Girl" and "Feel It Again" are right up there with "Magic Man" and "Crazy On You"—but the band never went over-the-top in their performances. This is supposed to be *rock & roll*, remember? Both bands would be vastly more entertaining if they'd just take this advice to heart: Take a chance, okay?

—Stu Simone

Reviews

ALBUMS



Black Uhuru *Brutal* RAS

Long-time partners Sly Dunbar and Robbie Shakespeare are undoubtedly one of the finest rhythm sections in all of reggae and—for that matter—rock as well. They produce and anchor the sound of Black Uhuru, a two-man, one-woman reggae vocal group consisting of Junior Reid, Ducky Simpson, and Puma Jones. On the new *Brutal* as on their previous releases, there's a trance-like pull to the music that draws the listener into some lyrically candid observations of the world. Side One boasts two standout tracks—"Let Us Pray," penned by Junior Reid, and the album's title song, written by Ducky Simpson. Both have a haunting arabesque melody line handled nicely by lead vocalist Reid. Side Two is even stronger. Simpson's "Uptown Girl" and Reid's "Great Train Robbery" and "Conviction or a Fine" are all finely detailed portraits of social snobbery and justice gone wrong. Special credit should go to the excellent musicianship on this album. With Sly and Robbie on drums and bass, respectively, you get a truly classic rock-solid groove. While some records grab you immediately with not-so-subtle commercial ploys, this is music that sneaks slowly but insidiously into your consciousness.

—Michael Amicone

Peter Gabriel *So* Geffen

As I am not a professional record critic, this review is neither vocational nor an assigned duty. In fact, it is completely unsolicited and thus a labor of love. After ten odd years in the music business, I suppose I'd consider myself a "professional" listener. That is, I try to evaluate a given contemporary album with a discerning ear and one eye fixed on the historical reference points that influence the writer.

The aforementioned aside, I confess to being less than totally familiar with Mr. Gabriel's work as a solo artist or founding member of the

group Genesis. I will certainly make it a point to now educate myself. That said, Peter Gabriel's latest album *So* is a remarkable record. Like any great art, it can be viewed in the context of a larger body of work, or appreciated entirely as a piece unto itself.

Mr. Gabriel displays his musical influence on *So* in a tour de force of technofunk, Simon & Garfunkel harmonies, Malcolm McLarenesque African/Latin rhythms, *Revolver*-era Beatles vocal layering, and Police/Dire Straits guitar textures. Throughout, a keen lyric sensibility prevails.

That this all comes off as somewhat calculated and cerebral is less a criticism than an observation. It is just Mr. Gabriel's artistic posture. In the film medium, Woody Allen merely stares a certain way at the camera and becomes off-handedly funny. If you'll excuse the pun, *So* it is with Mr. Gabriel.

Whether this album sells in Michael Jackson megavolume is doubtful, and from a musical/production point of view, not relevant. I'm sure it will find a large audience and well enough. Sometimes one listens to a new record (or "product" as it is often called) and euphorically exclaims, "Now that's a hit!" Gabriel's *So* transcends this "hit" criterion. If this review sounds a bit too glowing, well then I suppose it's been quite a while since I've heard a record that I could drop the needle down on and bask in an artist's brilliance for the whole nine yards.

Mr. Gabriel has stuck to his creative guns. The record company people—who no doubt understood what they were hearing—are to be congratulated for nurturing this work. By the way, be sure to check out the "Sledgehammer" video!

—Jay Landers

Ed. Note: Song publisher Landers is also the manager of Cock Robin and appeared with the band on the cover of our 9/2/85 issue.

Steve Earle *Guitar Town* MCA

This Nashville-based writer/artist is hard to pigeonhole; Earle is neither a traditionalist like Ricky Skaggs nor an urban-cowboy pin-up boy like Earl Thomas Conley. He didn't even fit into that nebulous outlaw image maintained by Willie and Waylon and Hank Jr. Finally, MCA's Tony Brown and Emory Gordy, Jr., figured out a way they could turn Earle's music into salable product. The finished album was subsequently released with little or no fanfare, almost as if the label wasn't sure what to do with the LP so they just tossed it off the pier, waiting to see if it could swim on its own.

Well, *Guitar Town* does have a bit of a schizoid nature about it. Some of the time Earle sounds like the second coming of Carl Perkins and at others he reminds me of a cleaned-up Tom Petty. The glossy production seems inappropriate

because of the down-to-earth qualities of the songs. Granted, such considerations are important if you're a radio programmer or a nitpicking music critic, but these same considerations have all the aesthetic validity of Bandini mountain if you just plain enjoy a great record. *Guitar Town* is my favorite "country" record to come out in the last couple of years.

In songs such as "Someday" and "Good Ol' Boys," Earle writes about guys who are trapped in their lives due to circumstances beyond their control. The picture may look bleak, yet there is none of the desperation in their narratives that we've come to expect from writers like Mellencamp or the early Bruce Springsteen. Earle shows a little of the glamorous/romantic side in the life of a musician, but in "My Old Friend the Blues" and "Little Rock 'N' Roller" he writes of the darker side of the business. The latter tune runs the risk of coming off too insincerely if sung by the wrong person, yet Earle handles it perfectly, contrasting the fantasies and realities of a musician's existence. This is powerful stuff, yet you never get the feeling that you're being manipulated by the writer.

The LP's individual musicianship is very good. Guitarist Richard Bennett (formerly with Neil Diamond and Rodney Crowell) particularly shines; his Duane Eddy-like lead lines help give the album a distinctive sound. The producers have caught the energy in Steve Earle's songs as well as his inherent sense of hope. *Guitar Town* is an album that might easily get lost in the mass of albums that are constantly being released, but it is one well worth going out of your way to find. "Gotta keep rockin' while I still can / I gotta two-pack habit and a motel tan / But when my boots hit the boards I'm a brand new man / With my back to the riser I make my stand."

—Dan Fredman



Mojo Nixon & Skid Roper *Frenzy* Restless/Enigma

In a music business where most songwriters take themselves too seriously, where every note and lyric seems computer-researched, where it takes years for an artist's next masterwork to see the light of a record store, it's nice to know there are still some lunatic originals existing on the fringes of it all.

One such bizarre visionary is Mojo Nixon. Mojo is a songwriter who, along with percussion-playing sidekick Skid Roper, has released an album called *Frenzy* that seems to be taking the world on with both fists clenched.

Every bar band that's had to deal with a greedy clubowner will be able to relate to "Where the Hell's My Money?" "I Hate Banks" speaks for itself, while in "Stuffin' Martha's Muffin" (that's Martha Quinn of MTV), Mojo might be voicing a secret fantasy of a lot of males in cableland. "Feeling Existential" is a Dylanesque putdown, and "Twilight's Last Gleaming" is as good-sounding as a Bruce Springsteen parody as the current commercial for AM/PM mini-markets. Other songs include such sentimental ditties as "I'm Living With the Three-Foot Anti-Christ" and "Gonna Put My Face on a Nuclear Bomb." There's even a cover version of Iron Butterfly's Sixties anthem "In-A-Gadda-Da-Vida" with Mojo's harmonica echoing the famous organ riff.

Don't expect a full-throttle rock band; it's just guitar and light percussion with a rockabilly flavor. A lot of room has been left in the production and mix so that nothing takes your attention away from the songs. As for Mojo's aggressive vocal style, let's just say it falls somewhere between Howlin' Wolf, Peter Wolf, and Wolfman Jack.

This album may not be an enduring masterwork, but it will give anyone who likes their music a bit eccentric and funny a whole lotta happy listening hours.

—Michael Amicone

Circle Jerks *Wonderful* Combat Core

I picked up my copy of the Circle Jerks' *Wonderful* two days after Reagan bombed Libya. Two days after that, a bunch of us sat around the Frolic Room lamenting that we're all gonna die so we gotta start living fast, as fast as we can. And we gotta play our music loud.

Well, this album is definitely fast, and it sounds best when played loud. It reflects the time and place we live in, and it has everything a young girl could want: heavy on the guitars and sarcasm (or is it honesty?), songs that tell stories of fast living, the city, the American family unit gone corrupt, and, oh yeah, nuclear bombs. There's fun stuff like "American Heavy Metal Weekend" ("Amplifiers vibrate across the globe / Send those rats back in their holes") and lonely stuff like "The Crowd" ("You won't like what I have to say to you / Don't really matter") but it all makes you wanna get up and raise hell. It's the kinda record that makes you think, yeah, the world's a mess all right, but there's this real cool bass line on "Killing for Jesus." I can't stand still, and it's all okay. This record feels real good.

—Marielle O'Hell



Guess Who

The Best of the Guess Who—Live
Compleat

The Guess Who are a good reminder that Canada once had more to offer us than the current wretched renderings of Bryan Adams, Loverboy, and Corey Hart. Between 1969 and 1970, Burton Cummings and Randy Bachman led the group to a string of hits from "These Eyes" to "American Woman," when Bachman left, later to form Bachman-Turner Overdrive. Cummings continued to lead the band through several incarnations, and continued to turn out more aggressive hits, before leaving the group to go solo in 1976. "Stand Tall" was his only big solo hit.

In 1983, after 13 years, the four original members were reunited for a series of concerts in Canada. This double album was recorded live in Toronto. Sticking faithfully to the original arrangements, the group recaptures the essence of their heyday. With 21 hits to choose from, some favorites were bound to be left out (among them "Share the Land," "Star Baby," and "Dancin' Fool"), but too many of the selections here (six out of the 20 cuts) are unknowns—and mediocre at best—except for two. Burton's depth and sensitivity as a writer and performer come through on the melancholic resignation of the overlooked "Sour Suite" ("Just leave me alone this morning...") and the satirical "Glamour Boy."

Why this album took three years to come out is anybody's guess. It's too bad that the reunion was short-lived, and worse still that Cummings' solo career petered out prematurely. We need artists like Cummings—artists whose work displays that increasingly rare quality known as talent.

—Guy Aoki

Pandoras

Stop Pretending
Rhino

Yow! Trash-rock, baby! Those slice'n'dice chords, thumpa-thump drums, and the cheez-whiz-iest organ since, I dunno, Blondie's debut nine (omigosh!) years ago. The Pandoras' second album grabs for the gonads—these girls aren't anyone's paisley princesses. They sneer, they jeer, but they shed no tears.

It doesn't take a pair of granny glasses to see where this local

quartet's comin' from. As Seedy Strawberry Alarm Leaves, they cop licks without shame or mercy, using them for their own devilish ends. The knockout "In and Out of My Life (In a Day)" nicks the Who's "I Can't Explain." The Monkees' "Steppin' Stone" gets ravaged for "You Don't Satisfy." Other tracks, like "You're All Talk" and "Let's Do Right" (these titles tell it all or what?), pull from the song structures of what Lenny Kaye dubbed "Rock's First Psychedelic Era" on the original *Nuggets* album. But this band doesn't play archaeologist—they're mining up old gems and costume jewelry for new settings, matching baubles and brass knuckles. And lead singer/guitarist Paula Pierce's song-opening "Woahw!" is the best band trademark this side of Dee Dee Ramone's "One-two-three-fah."

The Pandoras dare you to open up that mythical box and unleash 'em—faster pussycat kill, kill, B-A-D! They make the old Go-Go's seem prissy and the Bangles resemble harmonically blessed, polite English majors turned chart pros. Not reformed rewriters, but *rewriters* having fun on their own terms, the Pandoras can play my party anytime. They rock, they roll, and you pay the toll. Their boots are made for walkin' and...

—Darryl Morden

Giuffria

Silk & Steel
Camel/MCA

The song "Radio" from the new album *Silk & Steel* by Giuffria seems destined to get a lot of airplay. It's about an aspiring rock star chasing his platinum dreams of one day making it on the radio. Commercial and distinguished by a strong vocal from David Glen Eisley, it's a hot-sounding record with a theme that will surely warm many a radio programmer's heart. Unfortunately, this above-average song is one of the few points of interest on an otherwise undistinguished album. True, Gregg Giuffria and Eisley prove that they can churn out a decent melody, and the latter displays considerable vocal prowess (though he has a tendency to over-sing at times). But the lyrics are pedestrian at best and whatever musical ability this band possesses lies buried underneath the sonic bluster of their unimaginative instrumentation. On "Radio" the band plays with a cocky sureness, as if they can command attention by sheer force of will. That same spirit makes much of the music on the rest of this album sound overblown.

—Michael Amicone

Rain Parade

Crashing Dream
Island

The third studio album from this staunchly revivalist L.A. band draws heavily on such potent influences as the Beatles, Byrds, early Airplane, and Neil Young, and the resulting sound comes off as a sam-

pling of the more recognizable styles of the psychedelic-pop/folk-rock milieu. Admirably produced by Steve Gronback, the album balances whimsical songs about love and wondering with charming lysergic rockers. Thoughtful melodies, engagingly accented on some songs by acoustic guitar and piano, carry pleasant vocals and harmonies; unfortunately, the weak lyric content detracts from the overall effect. *Crashing Dream* is neither deep nor revelatory, but it does tempt me to dig out my *Surrealistic Pillow* and *After the Goldrush*. (Great photo on back of sleeve!)

—Melissa Ward

E A R W A X

In our last issue, Michael Fremer took to task the engineer responsible for recent "bad-sounding" LPs by the Replacements and Husker Du. Here are Fremer's standards for sonic excellence and mediocrity:

Good-sounding guitar recordings:

1. All **Clash** albums (British or Japanese—not U.S. Epic's botched jobs)
2. **XTC: English Settlement** (English Virgin two-record set, not U.S. Epic's single-record botch job)
3. **Kinks: Lola vs. Powerman...** (English Pye, not Reprise's botch job)
4. **Small Faces: Ogden's Nut Gone Flake** (English Immediate)
5. **Jimi Hendrix: Cry of Love** (Japanese or German Polydor)
6. **Stones: Tattoo You** (Rolling Stones Records)
7. **Big Star** (both albums on Ardent)
8. **Fleetwood Mac: Fleetwood Mac** (Warner Bros. or—better—Mobile Fidelity)
9. **Smiths** (both albums on Sire)
10. **Love: first album** (Elektra)
11. **Jeff Beck Group: Truth** (Japanese pressing will blow doors down)

Bad-sounding guitar recordings:

1. **Husker Du: Candy Apple Grey** (Warner Bros.)
2. **Replacements: Tim** (Sire)
3. Early **Stones** albums
4. Mickie Most productions (the **Animals** early stuff on MGM; sounds great in stereo—too bad it's mono)
5. **Church: Heyday** (Warner Bros.)
6. **Every Brothers: Born Yesterday** (Phonogram)
7. **Paul McCartney: Tug of War** (Columbia)
8. **Talking Heads: Stop Making Sense** (Sire)
9. **Jeff Beck: Flash** (Epic)
10. **Velvet Underground** (Banana Peel debut on MGM)

—Michael Fremer

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Little America
- 26 **Cherry Bombz**
Head (formerly *Citadel Ltd.*)
- 27 **Strip Fanz**
Sure Fire
Oasis
- 28 **St. Valentine**
Castle
Suspect
- 29 **Acrucalus**
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- 30 **Del Lords**

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- 27 **China**
Shanghai
- 28 **Odin**
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Red Line
- 29 **Hellion**
Fourplay
Sneak Attack
Chaos
- 30 **Guitar Center Jam**

JULY

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Detente
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Manzarek & Danny
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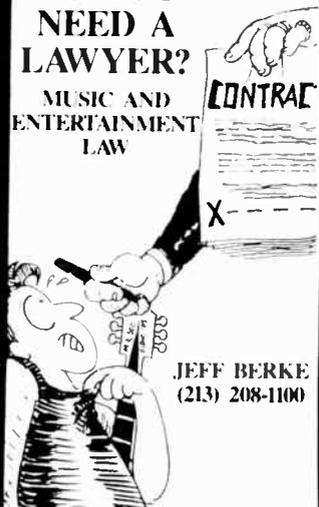
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Reviews

C L U B S

Harlin

Club 88
West Los Angeles

□ **The Players:** Brett Harlin, bass & vocals; Drake Harlin, drums & vocals; Gib Harlin, guitar & vocals; Valentine Harlin, vocals & percussion; Whil Harlin, rhythm guitar & vocals.

□ **Material:** Harlin is named after sci-fi writer Harlan Ellison. They changed the "a" to an "i" at the suggestion of a numerologist. A blown-up photo of each bandmember is posted on the amplifiers. But the pretension stops there. [*That's a shame—I was just getting interested.—Ed.*] Funky, eclectic pop is Harlin's sound, and they're good at it. Song influences range from early Beatles and Buddy Holly to a bigger, Seventies-style rock. Each song is immediately likable, catchy, memorable, and played with crisp professionalism. Whil Harlin, who writes most of the material, has an innate talent for translating well-worn themes of young lust and desperate city living into a fresh rock & roll perspective.

□ **Musicianship:** For a young band, Harlin play like old pros; all the players seem committed to making accessible music. Lead guitarist Gib Harlin adds streamlined solos that get right to the point. Brett Harlin on bass keeps the tempo funky, driving, and danceable. Whil Harlin, who sings lead on most of the songs, is the most captivating member. While the other Harlins sport picture-perfect hairdos, Whil never poses; he sings with an alluring romanticism, alienation, and cool assurance—the effect is like Jim Carroll singing lead for Loverboy.

□ **Performance:** Harlin wants the audience to have a good time. Popular in Orange County (they bus their fans in!), they're a fun party band with original songs that you can sing along with from the first listen. They seem to have fun onstage; heck, they're the kind of band you could take home to Mom! Drummer Drake and guitarist Gib take turns singing, and while Drake has the Kansas/Styx-style voice down pat, they should leave the frontman stuff



Harlin, named after a sci-fi author—can the Anthony Burgess Blues Band be far off?

to the gutsier Whil. One song sounded dangerously close to "Living After Midnight," but the rest were delivered with Harlin's own drive and panache.

□ **Summary:** The Seventies weren't *that* 'bac—or so some of Harlin's songs seem to suggest in their grafting of bombast onto simple song structures. There is a lot of talent here, especially in the songwriting department, with memorable melodies galore. But throughout the set, I couldn't help but wish that they would lose those gimmicks—cut loose and get raunchy on a song. Even a drum solo failed to catch fire the way it should have. After all, isn't getting down what rock & roll is all about?

—Libby Molyneux

Albert Williams & the Inner Space Society

Blue Lagune Saloon
Marina del Rey

□ **The Players:** Albert Williams, lead vocals, acoustic guitar; Nell Levin, fiddle, vocals; Gene Libbea, upright bass, electric bass, vocals; Ron Dell, harmonica; George Belle, flute; Mark Merrill, acoustic guitar;

Michael Shepard, drums.

□ **Material:** What's this? A band playing acoustic country/folk/blues in the mid-Eighties? I thought hippies had all but disappeared! Williams is a good songwriter who also wisely chooses a few standout covers such as "Nobody Knows You When You're Down and Out" to keep the set strong. One of Williams' own songs, "Drivin'," has country nit potential. While lines like "I've been drivin' the wrong way in a one-way love" are commonplace in the country idiom, they take on a certain freshness in this context. The only thing missing all night was a song about the rain on the windshield.

□ **Musicianship:** Albert Williams has chosen his musicians wisely. Working in traditional forms requires a sensitivity not often found in Los Angeles, the city of hustle. Nell Levin feeds us that fiddle we all enjoy, and she even adds a little dessert with excellent vocal harmonies. Michael Shepard lays down a smooth beat that the band seems to float over. The opening number, a folk/blues, featured a jazz-inflected flute solo by George Belle that was as disarming as it was unexpected. Gene Libbea really

cooked on the upright bass. His sound on this instrument is very critical to the band's folksy approach. He delivered all night; in fact, he did a solo number (bass and vocal) that almost stole the show.

□ **Performance:** Albert Williams' casual approach seemed to put the audience immediately at ease. He let us know right away we were all friends in the room, even if we hadn't met yet. Before too long it felt as if we were enjoying an evening of music with comrades.

□ **Summary:** These musicians have obviously done their homework. While they are not an act for the person who wants to scream and holler, if you enjoy casual country/folk/blues in a relaxed, almost living-room atmosphere, this is one of the few acts in town that delivers the goods. —Chris Stevens

Bodo

FM Station
North Hollywood

□ **The Players:** Allison von Buelow, vocals; James von Buelow, guitar; Bill De Martinis, keyboards; Harvey Lane, bass; John Bartolotto, drums.

□ **Material:** Fueled by thundering backbeats and a smokin' rhythm section, Bodo presents the best that mainstream rock has to offer, performance-wise. Their show is primarily filled with generic power-pop material, with occasional dabs of

uniqueness sprinkled in for added interest. One of these unique treats is "April Fool," a highly commercial love ballad. Unfortunately, the bulk of the band's original material pales in comparison. "Power," for example, is an exaggerated fight song reminiscent of the Survivor-kind-of-crap that's heard only in Rocky sequels.

□ **Musicianship:** Topnotch musicians keep Bodo's tempo at full throttle. Guitarist von Buelow devastates the audience on almost every instrumental, playing with speed and accuracy while also revealing a highly seasoned musical background. Lane's hard-driving bass lines, combined with Bartolotto's powerful percussion work, make up an unstoppable rhythm section. A funky synth patch of African steel drums is just one of the beautiful sounds that keyboardist De Martinis contributes to the set. Lead vocalist von Buelow isn't a particularly *charismatic* singer, but she has more depth [See photo.—Ed.] than most of the frontpersons on today's circuit can summon up.

□ **Performance:** Lane's high energy is an important ingredient to the band. If the rest of the group had half the spirit that he exudes as he skates across the stage, these guys might be a sight worth watching. I can't stand people who wear sunglasses at night, and to wear them *onstage* is the ultimate in ridiculousness. Dressed in a

seazy black outfit and sporting a brandy glass that seemed to be glued to her hand, vocalist von Buelow took her dark glasses off only once, for a cameo appearance in "April Fool," giving all of us lucky fans an opportunity to see her for a few memorable moments. Although she sings well, she emits about as much energy doing it as does local slob Top Jimmy; and she could only be compared to a giant like Grace Slick if you were to compare drinking habits and waistlines.

□ **Summary:** With the surefire hit "April Fool," these experienced musicians prove that they *do* have a talent for songwriting. Maybe some new tunes and an oxygen mask for their singer might bring some life to this very talented band. —Steve Kozak

What I Want

Raji's
Hollywood

□ **The Players:** Randell Kirsch, vocals, guitar; Chris Hickey, vocals, guitar; Patrick, vocals; Di Di Howard, vocals, percussion; Lu Anne Olson, vocals, percussion; Robbie Scharf, bass.

□ **Material:** It has been a long time since a real live concept band has appeared in the mad confines of Hollywoodland, and I luckily stumbled upon this coterie by accident. The members hail from Santa Barbara,

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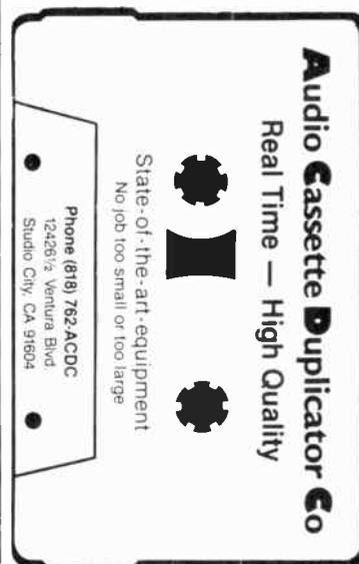
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Bodo's Allison von Buelow: Following in Grace Slick's footsteps, or just projectile vomiting?

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Reviews

CLUBS

where love-ins are still de rigeur. Randell Kirsch is the godhead of the group and writes the bulk of the material based on utopian fantasies of peace, love, and everlasting peppermint candy. Though Kirsch and company could be accused of the "terminal rose-colored glasses syndrome," they performed with such sincerity and conviction I'm able to overlook this minor flaw. With only acoustic and bass guitars and incidental percussion for embellishment, the six members rely heavily on vocal harmonies, and their combined vocal efforts are often stunningly beautiful. Highlights include "Chime Love," where each member vocally reproduces the effect of tolling bells; "Blue Kiss," the Jane Wiedlin hit composed by Kirsch and given a Lightheaters treatment; and my personal fave, "Real Love," sung superbly by their most proficient warbler, Lu Anne Olson. It certainly doesn't take Freud to grasp the dominant message in these tunes—kissing, loving, touching—you get the general idea.

□ **Musicianship:** Talk about sparse instrumentation! Were it not for the spartan use of Kirsch's acoustic guitar, they could almost pass as an a cappella act. True, Robbie Scharf does add some bottom with his Fender bass, but his overall impact is minimal. Poor boy—they should at least let him stand onstage with the rest of the members instead of hiding him behind an amplifier. Lu Anne Olson and Di Di Howard add shakers and an occasional tamborine, but neither will unseat Sheila E. as the reigning queen of percussion in the near future. This outfit's strong suit is vocals, and it handles them in fine fashion. The recipe: Take equal measures of the Kingston Trio, Association, and Mamas & Papas, and add a dash of patchouli oil.

□ **Performance:** When exposed to so much overt wholesomeness in a single performance, one feels the need to disgustingly view lewd and disgusting acts of perversion. [Have 'em open for the Mentors.—Ed.] Really folks, What I Want is just the act for Catholic girls' school dances, Amway



Photo by Janiss Garza

Larry Hart: Rocket of Love—get it?

conventions, and Up With People rallies. This sextet is incapable of offending Jerry Falwell; the members stand reverently throughout the set and present such sterling examples of American virtue it unsettles the mind. The two cherubic females are both very attractive, but in the right way, kind of like psychedelic versions of Rebecca of Sunnybrook Farm.

□ **Summary:** What the Blasters and Stray Cats are to Elvis Presley, What I Want is to the Strawberry Alarm Clock. With the addition of a few subtle alterations, Nehru jackets and beads for the males and mumus and headbands for the gals, this act could become a major force. [Earth to Kirby.—Ed.] As it is, the songs are basically pretty, but largely innocuous fluff. A few effects introduced at timely musical moments would propel the group to heights that neo-psychedelics like Rain Parade and Three O'Clock only dream of attaining.

—F. Scott Kirby

Larry Hart & the Rocket of Love Band

The Roxy
 West Hollywood

□ **The Players:** Garry Hart, drums; Terry Brooks, keyboards; Paul Badia, keyboards; Thad Corea, percussion; Elie Haschem, bass; Billy Jones, lead guitar; Fuad Matta, guitar; Rusty Warren, saxophone & vibes; Larry Hart, keyboard & lead vocals.

□ **Material:** This Vegas-like showcase is best described as a flashy blend of gospel and rock. While many acts showcase themselves within the commercial guidelines for

music, Larry Hart & the Rocket of Love Band seem eager to be judged for their entertainment value. This is no ordinary music showcase. It even began with a prerecorded comedy video, indicating that Hart and company would take whatever response they could summon from the audience, whether it took the form of tapping feet or laughter.

□ **Musicianship:** The size of the Rocket of Love Band clearly prohibits individual mention of each and every musician in such limited space. However, the band plays a tight and well-rehearsed set, giving lead vocalist/songwriter Larry Hart all the support he could ask for. Although Hart's gospel/rock was no real musical challenge for the mini-orchestra, there is every indication that the musicians understood the necessity for sensitivity and restraint with so many players onstage, and with so much happening at once. This unique multimedia event worked largely because of the professional approach of the musicians involved.

□ **Performance:** The band played in a tiered-orchestra setting, and stayed put for the most part. The only real movers and shakers were Hart and his three backup vocalists, who performed under the name Lace. (Guitarist Bob Welch also made a brief appearance.) Together, Larry and Lace carried the performance burden successfully. Hart's "high entertainment showcase" featured him in costumes that were reminiscent of a raging Elton John. But space themes and shoulder pads were given no more emphasis than the frequent comedy videos, which tack'ed such issues as racism, AIDS, and the sympathetic plight of Vegas lounge stars.

□ **Summary:** As mentioned, the show began on a comedic note; the initial video outlined flight safety procedures aboard the metaphorical "rocket of love;" then the ensemble segued into some gospel/rock before returning yet again to yucks for the finale. Tailored for folks who enjoy drum beats and bass lines without having to sacrifice their morals in the listening process, the Hart show is a fresh musical statement that's also good for a few laughs.

—Murdoch McBride

Vonda Shepard

*At My Place
Santa Monica*

□ **The Players:** Vonda Shepard, vocals, keyboards; Tony Patler, synth-bass, bass; James Harrah, guitar; Armand Grimaldi, drums; Adie Grey, vocals; Michael Ruff, keyboards, vocals.

□ **Material:** The blue-eyed rhythm & blues of singer/songwriter Vonda Shepard reflects her background; she came up in the laid-back L.A. of the late Seventies. Present is the mellow, synth-backed R&B of the Doobie Brothers with Michael McDonald, as well as the funky, jazz-influenced pop of later Joni Mitchell. Most noticeable is the soulful street-jive of Rickie Lee Jones, which is not surprising as Vonda contributed keyboards and backup vocals to the 1983-84 Jones tour, as well as being spotlighted as the main character in the loose story line that ran through the concert. The jivey acappella openings of several Shepard songs, in fact, appear to precede Jones' version of "Under the Boardwalk" or "Woody and Dutch on a Slow Train to Peking." But from that point on, Shepard's own synth-oriented R&B groove takes over. Her powerful, agile vocals color the upbeat compositions with a gutsy determination that displays her roots. However, on the introspective ballads, Shepard's California-sound background cannot be denied.

□ **Musicianship:** Vonda's five-piece band performs according to the etiquette of California casual: professional, tight, and tasteful. Guitarist James Harrah (a Madonna sideman) provides appropriate rhythmic touches, never overwhelming the synth-dominated sound. Likewise, the rhythm section, comprised of synth-bassist Tony Patler and drummer Armand Grimaldi

(who have both backed Chaka Khan), supplies solid support. Although the uptempo pieces exhibit Vonda's soulful vocal strength, the ballads, on which she accompanies herself on piano, display her voice's nuanced expressiveness. The two additional vocalists, Adie Grey and Michael Ruff, seem superfluous given Vonda's vocal power, but their backing contributes to the show's feeling of community and camaraderie.

□ **Performance:** It could have been the return of a house band to its old neighborhood. Vonda's show had both a celebratory feel and a comfortable intimacy. She introduced several new songs with almost stream-of-consciousness recall and, at one point, sent a bandmember offstage to fetch a lyric sheet. Behind a tangle of long blond locks, the lithe singer projects an unassuming yet command-

ing presence. Although playing keyboards and piano keeps Shepard stationary for most of the set, the finger-snapping bandleader livens up the show with some hair-flying dance moves when Ruff takes over on keyboards.

□ **Summary:** While performing this R&B-influenced pop very well, Vonda Shepard has yet to add anything new to the form. Vonda is a likable and attractive presence, but ultimately, her persona is more engaging than her music. The synth-crunch of the new pieces may be energetic, but the loud arrangements are too similar, obscuring her lyrics and failing to set the songs apart. The piano ballads and a concluding gospel-tinged song allow more expression, but these pieces are too few. This singer/songwriter needs a wider forum to display her talent.

—D. Hutt



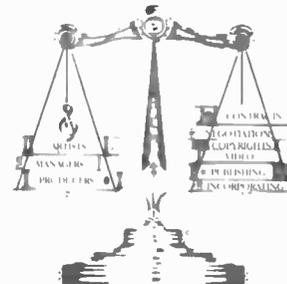
Vonda Shepard, leader of an all-star band.

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Club Data

by L. S. Duff



Do not miss Ornette Coleman blow freely at the Palace come June 29th.

They say no news is good news; therefore, I have plenty of good news to report on the club scene; that is to say, not much is happening. If there was a big story, I either wasn't there (after all, I ain't omnipresent), or wasn't told. The only club gig I saw was the **Que** and the **Divine Horsemen** at the **Music Machine**. Que's **David Lear** had a clever reworking of the lyric to "Eleanor Rigby" in their cover of same. "Mr. John Lennon, shot in the street and buried along with the blame / Everyone came / Father McCartney, wiping a tear from his eye as he walked from the grave / Beatles for sale." Nice work, Lear.

The **Que**, by the way, features **Machine** booker **Beachy** on drums, and when he's not drumming for *them* you can see him jammin' with **King Kan Klubb**, which also features **Wiggy**, notorious **Machine** soundman, on guitar. Wiggy loves the bad press I've given him from time to time, and has actually asked me for more. Doesn't he know I don't play requests?

Besides the myriad of talent behind the scenes at the **Music Machine**, competing club **Wong's West** also boasts a talented staff. They have, in fact, assembled a band known as **Miserable Baboon & the Wong's Band**. The lineup: bookers **Greg Berutto** on lead vocals and **Tim McGovern** (*Mr. Baboon to you!*) on guitar, club manager **Alan Yee** on drums, and house soundmen **Tony Hurst** on bass and **Rolli DeVore** on guitar. They will perform a variety of covers from Prince to the Ramones to Led Zeppelin, a veritable history of music as we know it, including Morris Day-ish choreography, down-

stairs at midnight on June 20th. Rumors of superstar guest appearances abound.

Ozzie Cadena is now booking **Manhattan Jazz**. He books various venues around town, including the **Hiatt on Sunset**. Cadena is a jazzman and jazz producer of note himself, and is reachable for bookings at **Manhattan Jazz** at (213) 546-4777. Ozzie has kept music in the family; he is also the father of **Dez Cadena**, who leads **SST** hard-rockers **DC3**.

The **Cavern Club** has begun a Friday Night Mod music series. Local mod rockers, and rod mockers from faraway, will share the stage on Fridays, with **Audrey Moorehead** spinning classic Sixties dance records in-between sets. Expect to see the **Risk**, **Jet Set**, and **Mod Fun** in the upcoming weeks. Groups interested in joining in should send their tapes to **Greg Shaw** at either the club or via mail at P.O. Box 7112, Burbank, CA 91510.

Local iconoclast **Zoogz Rift** has branched out into playwriting. His debut endeavor in this new field is "Beak," an absurdist outing in six short acts. Stars include **Wendy Singer**, **Alan Eugster**, and another guardian of the San Fernando Valley's dying avant-garde, **Greg Schrodinger**. Rift himself provides live guitar music. The premiere performance of this epic will be at **Be-Bop Records and Fine Art** on Saturday, June 28th at 8:30 p.m.

The **Lhasa Club's** houseband and continual best draw, **Babooshka**, finds several of its members backing up solo-Policeman **Andy Summers** on his upcoming album. **Gazzarri's** has completed the

backstage shower/toilet area, allowing musicians to cleanse and relieve themselves without their fans watching. With that out of the way, the club has started work on a genuine box office. We presume it will have sidewalk access and be open during the day.

Ornette Coleman, granddad of all that is harmelodic and one of the original free jazz blowers, will headline the **Palace** main room (as opposed to the **Palace Jazz Court**) on June 29th. Clearly, this is not to be missed.

And speaking of misses, groove on the following: **Missing Persons** at the **Palace** on the 27th & 28th of June; **2nd Annual Wild Life Weigh Station** (with loads of celebs, I'm told) at the **Palomino** on June 22nd; **John Mayall** at the **Palo** on the 28th; **Jill Schoelen** (who was featured in the film *Thunder Alley*) at the **FM Station**, June 24th; **Zoom Zoom** at **FM** on the 28th. Here's a good band name—**Smokin' Roadie**. Their mentor is former **Black Sabbath** drummer **Bill Ward**, and he'll be watching over the lads at their June 21st **Roxy** date. Look for **Legs Diamond** there the next night. **Doctor, Please** plays **Wong's** on the 19th. At the **Whisky**, it's **Sound Barrier** on the 19th, **Jet Boy** and **L.A. Guns** on the 20th, **Odin & Divine Rite** (one show only) on the 28th. At **McCabe's**, three biggies—**Sandy Bull** (Sixties acoustic innovator) on the 20th, **Ramblin' Jack Elliot** on the 21st, **Brownie McGee** and **John Hammond** on the 27th. Splatter-rock fans, check out **Megadeth** and **Bloodlust** at the **Country Club** on the 28th.

LiveAction Chart

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

Reporting Dates May 27-June 9

Blue Lagune Saloon Marina del Rey

1. Rebel Rockers
2. Zulu Spear
3. Bonedaddys

Manhattan Jazz Manhattan Beach

1. Doug McDonald Trio
2. Luther Hughes
3. Billy Childs

Hiatt on Sunset Hollywood

1. Matt Dennis
2. Mal Waldron
3. Bill Holman

Palomino North Hollywood

1. Paul Butterfield
2. Rave-Ups
3. Buffalo Springfield Revisited

Madame Wong's West Santa Monica

1. D.B. Knight
2. Secret Life
3. Ice Teaze

FM Station North Hollywood

1. Avalon
2. Silent Son
3. Edge

Country Club Reseda

1. Joshua
2. Alrisha
3. Mary Poppinz

Gazzarri's West Hollywood

1. Hurricane
2. Fargin Bastydgis (a.k.a. Guns N' Roses)
3. Crossbow

McCabe's West Los Angeles

1. David Lindley
2. Leaders featuring Chico Freeman
3. John Doe w/Gene Taylor & Bill Bateman

Safari Sam's Huntington Beach

1. James Harman
2. El Grupo Sexo
3. Rumbletown

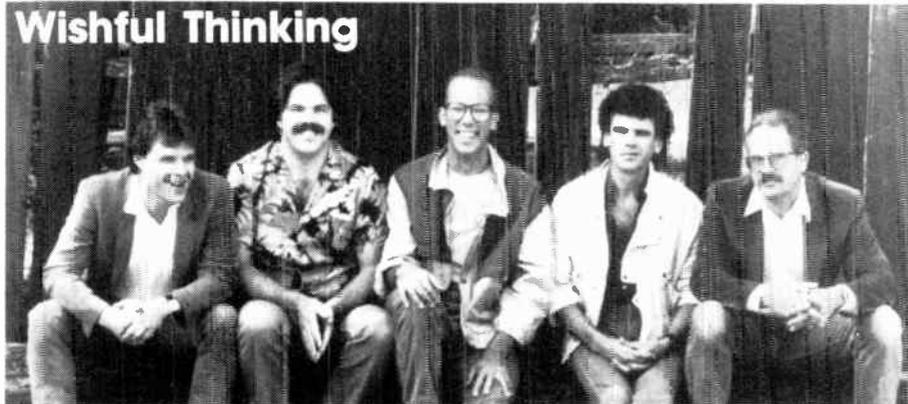
Palace Hollywood

1. Untouchables
2. Modern English
3. Blasters

Showcase

by Prince Henry III

Wishful Thinking



Wishful Thinking conjure up some titles (left to right): Dave Shank, Chris Boardman, Jerry Watts, David Garibaldi, Tim Weston.

You'll starve to death playing jazz," pessimists predicted to talents like Al Jarreau and George Benson, who eventually listered. The artists abandoned jazz music, hightailing it down the road to pop music, a path paved with gold records and widespread popularity. Tim Weston, guitarist and songwriter for Wishful Thinking, winces at the thought. "Jazz," he explains, "is the true American music. And, you can make a living playing jazz. Just look at people like Pat Metheny."

Weston has good reason to be optimistic. Wishful Thinking, a Los Angeles-based quintet, soared to the top of the jazz charts earlier this year with its self-titled debut album on the Pausa label, an LP which received considerable airplay on FM stations across the nation. Furthermore, the band has packed L.A. nightclubs playing a sprightly branch of contemporary instrumentals. Weston's bandmates are David Garibaldi, drums; Dave Shank, vibes, percussion; Chris Boardman, keyboards; and Jerry Watts, bass.

"The biggest problem facing jazz bands is trying to convince the record companies that there is a market for this kind of music," asserts Weston. "It's a shame that some of the big companies still think that this music cannot be understood by the public at large."

In the past, some artists have compromised their sound by adding vocals to instrumentals Grover Washington, a stellar saxophonist with a loyal jazz following, cracked the pop mainstream only after employing vocalist Bill Withers to sing lyrics to "Just the Two of Us" in 1981. Weston, however, feels the band's music would suffer from vocal facelifts.

It would be flattering if someone wanted to write lyrics to some of our tunes, like they did with 'Birdland,'" says Weston. But putting lyrics to our tunes would take them out of context."

Indeed, Wishful Thinking is not a band comprised of musicians who are playing jazz as an extracurricular activity. Many local jazz bands are made up of guys who manage to squeeze in some live dates between sessions, where the bucks, like the hits, just keep on comin'.

Wishful Thinking, however, is serious about devoting one-hundred percent of its collective energy to solidifying its position as an established jazz act. Weston also maintains that the group isn't concerned whether jazz will be embraced by the pop mainstream, which was recently seduced by the cool, jazz-flavored sound of Sade. "I don't expect to hear instrumental jazz played on KIIS," Weston says. "But if Sade opened some doors, that's great. Still, it really doesn't matter. And, the money doesn't matter as well."

The Los Angeles-born, 33-year-old Weston has backed up pop luminaeries like Diana Ross and during the mid-Seventies was a member of the R&B/jazz outfit Dr. Strut. The remaining cast of Wishful Thinking has equally impressive credentials. Garibaldi was responsible for holding down the Tower of Power's groove for several years and Watts has tenure with Hubert Laws, among others. Boardman is known around town for his arranging chops and recently garnered a Grammy nomination for his work on the soundtrack of *The Color Purple*. Before joining Wishful Thinking, Shank was a heavy on the Vegas music circuit and has backed ar-

tists such as Bette Midler during his career.

In addition to sporadic local dates, Wishful Thinking has ventured into Northern California, where Weston says the hunger for "real jazz" is present. But what about the local jazz scene? Over the recent years, some have said that sustaining a jazz club is difficult.

"I think the jazz club scene is definitely happening," Weston says. "People still want to come out and hear good music. Look at how long jazz has endured. It's here to stay."

And that's not just Wishful Thinking.

Choosing Titles for Instrumentals

The problem is a universal one, and like a festering sore, it won't go away. It's an age-old problem that has been with us since the first musical notes emerged from the consciousness of a musician: Now that you've written an instrumental, *what* do you call it?

Wishful Thinking couldn't sidestep this problem. Thankfully, they found sources of inspiration for titles on their new album.

One such track is "Groan Men Counting," which is propelled by a calypso beat. "But the song drove us crazy," Weston sighs. "It's basically in 4/4 time, but then it shifts into this weird 7/4 thing. We went crazy trying to count it out when we recorded it in the studio. That's how we came up with 'Groan Men Counting.' It took an entire day to get that one straight."

Lucy's Mexican Restaurant in Los Angeles provided a title for the rakishly funky "Double Margo." "Well," Weston grins, "I was sitting in my favorite restaurant sipping on a double margarita, when, while under the influence, I came up with the title. We wanted to dedicate that song to the place that makes the best margaritas in L.A."

"New Pajamas," another groove-oriented tune, "came about," explains Weston, "when Chris' son came into the room at his house while we were working on the tune. He was wearing these snazzy new pajamas and we decided to call it 'New Pajamas.'"

However, the ballad "More Steps" has nothing to do with an elevator breaking down in a high-rise. The song, Weston explains, is "dedicated to a great group called Steps Ahead."

Photo by Janet Van Ham



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THE SAWMILL

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

ALLEYCAT BISTRO

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

RED ONION

4215 Admiralty Way, Marina del Rey, CA 90291
Contact: Judy (818) 846-7852 or Mark (213) 821-2291
Type of Music: Monday night Showcase, all styles, comedians welcome
Club Capacity: 150
Stage Capacity: 4
PA: Yes
Lighting System: Yes
Piano: Yes
Audition: Call for info
Pay: Negotiable

LIMELIGHT

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

MUSICIANS

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WATERS CLUB

1331 S. Pacific Ave., San Pedro, CA 907331
Contact: Dorian (213) 547-4423 or 547-4424
Type of Music: Rock, heavy metal, all styles considered
Club Capacity: 1000
Stage Capacity: 20
PA: Complete, w/pro soundman
Lighting: Yes
Piano: No
Audition: Call first
Pay: Pre-sell tickets/negotiable

THE STAGE WEST

17044 Chatsworth, Granada Hills, CA
Contact: Bobby Hayden or Sam (818) 700-1584
Type of Music: Original, Top 40
Club Capacity: 350
Stage Capacity: 10-15
PA: Yes, w/operator
Lighting: Yes, w/operator
Piano: No
Audition: Send complete promo pack or VHS to above address w/SASE
Pay: Negotiable

TIMBERS

1920 E. Alosta, Glendora, CA 91740
Contact: Richard Guerra (818) 335-2673
Type of Music: Heavy metal, rock, new wave, orig OK, national acts.
Club Capacity: 600
Stage Capacity: 7
PA: Yes
Lighting: Yes
Piano: No
Audition: Send tape, pic, resume to Richard Guerra at above address.
Pay: Percentage of door/negotiable

VALLEY CLUB

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

HENNESSEY'S TAVERN

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

FM STATION

11700 Victory Bl, No. Hollywood
Contact: (818) 769-2221 Jana
Type of Music: Original new music, pop, reggae. No heavy metal
Club Capacity: 500
Stage Capacity: 12-15
PA: Yes. Complete JBL Alan Heath 16-channel console
Lighting System: Yes
Piano: No
Audition: Send tape, promo pack, SASE
Pay: Negotiable

ANTICLUB AT HELEN'S PLACE

4658 Melrose Ave., L.A., CA 90029
Contact: Reine River (213) 667-9762, (213) 661-3913
Type of Music: Rock, unusual, orig, acoustic, folk, country, R&B, poetry, films, performance art
Club Capacity: 200
Stage Capacity: 10
PA: Yes
Lighting: Yes
Piano: No
Audition: Send cassette to P.O. Box 875454, L.A., CA 90087-0554
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

LOUIE LOUIE'S

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

BACKLOT

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

CLUB 88

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

BASEMENT COFFEEHOUSE

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

THE STAGE

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

GAZZARRI'S

9039 Sunset Blvd., West Hollywood, CA 90069
Contact: Rockwest Attractions (818) 366-2259 or Bill Gazzarri (213) 273-6606
Type of Music: All
Club Capacity: 301
Stage Capacity: 10
PA: Yes
Lighting: Yes
Piano: No
Audition: Call or send photo, tape & bio
Pay: Negotiable, plus percentage

COMEBACK INN

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

CENTRAL

8852 W. Sunset Blvd., W. Hollywood, CA 90069
Contact: Becky (213) 858-1332
Type of Music: Rock & roll
Club Capacity: 100
Stage Capacity: 7
PA: Yes
Lighting: Yes
Piano: No
Audition: Call first
Pay: Percentage

THE GOLDMINE

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

ICE HOUSE

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

TROUBADOUR

9081 Santa Monica Blvd., L.A., CA 90069
Contact: (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

RONNIE'S

1121 Huntington Dr., Monrovia, CA
Contact: Ron Yates (818) 797-2422, (818) 303-1206
Type of Music: Rock, pop
Club Capacity: 200
Stage Capacity: 7-8
PA: Yes, with experienced, friendly engineer
Lighting: Yes, with music program
Audition: Send promo tape, pic, bio, & call
Pay: Negotiable

MISCHA'S

7561 Sunset Blvd., West Hollywood
Contact: Bob
Type of Music: Showcases for solo vocalists or duos, variety acts
Club Capacity: 450
Stage Capacity: 4
PA: Yes
Lighting: Yes
Piano: Yes
Audition: Call first
Pay: Negotiable/percentage of door

CARLOS & CHARLIES

8240 Sunset Blvd., W. Hollywood
Contact: Barbara Matteson Cooper (818) 763-6013, Michael Takamatxu (213) 654-3752
Type of Music: For "Showstoppers": Pop, jazz, soft rock, Broadway, vocalists only
Club Capacity: 200
Stage Capacity: 3
PA: Yes
Lighting: Yes
Piano: Yes
Audition: By appt. only, call Barbara Tues. & Thurs., 3-5 p.m. only. For self-contained band booking, call Michael Wed.-Sat.

BON APPETIT

1061 Broxton Ave., Westwood
Contact: David (213) 208-3830
Type of Music: Singles, jazz trios, quartets, fusion, contemp.
Club Capacity: 100
Stage Capacity: 6
PA: Yes
Lighting: Yes
Piano: Yes
Audition: Call, send tape, bio & picture
Pay: Negotiable

MS. WHIS

2476 Santa Fe, P.O. Box 9205, Long Beach, CA 90810
Contact: Alvin (213) 427-9269
Type of Music: R&B, Top 40, jazz
Club Capacity: 200
Stage Capacity: 6
PA: Yes
Lighting: Yes
Piano: No
Audition: Call for info
Pay: Negotiable

PT. 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

TALK OF THE TOWN

3730 E. Foothill Blvd., Pasadena, CA 91107
Contact: Toni (818) 793-6926
Type of Music: Variety—showcase, single vocalists, comedians
Club Capacity: 150
Stage Capacity: 4
PA: Yes
Lighting: Yes
Piano: No
Audition: Tuesday between 3 & 5 p.m.
Pay: Cash prizes

SOMETHING'S FISHY

21812 Ventura Blvd., Woodland Hills, CA 91367
Contact: Michael Arcand (818) 884-3886
Type of Music: Reggae/Brazilian
Club Capacity: 225
Stage Capacity: 6 or 7
PA: No
Lighting: Yes
Piano: No
Audition: Send tape & bio
Pay: Door

DESCANSO BEACH CLUB

Avalon Catalina Island, c/o Island Resorts, P.O. Box, Avalon, CA 90704
Contact: Jean-Paul (213) 281-7673
Type of Music: D.J.'s (new wave dance remix format), entertainers
Club Capacity: Unlimited/outdoors
Stage Capacity: Unlimited
PA: Yes
Lighting: Yes
Piano: No
Audition: Call for info
Pay: Negotiable

ELECTRIC CIRCUS—TEEN CLUB

1123 N. Vire, Hollywood, CA 90038
Contact: Tom (213) 466-9434
Type of Music: All styles
Club Capacity: 275
Stage Capacity: Drum riser
PA: Yes
Lighting: Yes
Piano: No
Audition: Call first
Pay: Percentage of door

ORANGE COUNTY**CRAZY BURRO**

8082 Adams Ave., Huntington Beach
Contact: Fritz (714) 964-2564, 12-6 p.m.
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

THE BRICKYARD

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

GOODIES

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

MUGSY MALONE'S

1731 S. Harbor Blvd., Anaheim, CA
Contact: Kathy (714) 947-2051
Type of Music: Rock & roll, new, all types but heavy metal or punk. Originals, Top 40
Club Capacity: 350
Stage Capacity: 15
PA: Yes, with operator
Lighting System: Yes
Piano: No

SAN DIEGO COUNTY**BACCHANAL**

8022 Claremont Mesa Blvd., San Diego, CA 92111
Contact: Jeff Galten (619) 560-8022
Type of Music: All styles, national acts
Club Capacity: 500
Stage Capacity: 15
PA: Yes
Lighting: Yes
Piano: No
Audition: Call for info
Pay: Negotiable

SPIRIT

1130 Bueno St., San Diego, CA 92110
Contact: Madalene Herrera (213) 276-3993
Type of Music: Originals only, up & coming local & national acts
Club Capacity: 350
Stage Capacity: 20
PA: Yes, w/operator
Lighting: Yes
Piano: No
Audition: Send tape, record, bio
Pay: Negotiable

MISCELLANY

Miscellany ads are free to businesses offering part- or full-time paid employ-

ment or internships ONLY. Managers, agents, publishers, producers: Please call for display ad rates.

NEW INDIE RECORD company seeks attractive female singer with strong voice for pop music. Original songs & background music pre-recorded from music publisher. Some pay. Send resume, recent photo, & audio cassette, if possible, to: Al Beranjer Prods., P.O. Box 551, North Hollywood, CA. For info, call (213) 877-1099.

MALE & FEMALE vocalists wanted for paid recording work. Must be familiar with contemporary R&B styles a la Jets, New Edition, Janet Jackson, etc. Send tape with SASE to: West Hollywood Demos, 6000 Sunset #209, L.A., CA 90028.

INDEPENDENT LABEL ASSN. (newly formed) is looking for two interns to assist in the office. Call Matthew at (213) 469-9003.

ADVERTISING/PROMOTIONS: CONFIDENT, hardworking advertising & marketing interns sought to earn top commission. Also, interns with good communication skills to direct promotions for established syndicated new music program. NO PAY. Both positions offer the opportunity & excitement to work hand in hand with major motion picture & recording companies. Contact Ric Martin at World One Prods at (213) 640-9878.

NORTHWEST PUBLISHING CO. seeks art directors, photographers, artists, & designers. For details, write: Nathan Bryden Music, Box 1508 (A8), Clackamas, OR 97015.

ATTENTION MUSICIANS, WRITERS, show people: part-time work available around your gigs. \$6.00 an hour. Public relations phone work for non-profit organization. Call Jamie at (213) 464-3686.

TELEMARKETERS NEEDED: Setting appointments from TV ads and cold calling. Salary is \$5.00 an hour guaranteed, plus \$15.00 each sale. Cash bonuses daily. Pleasant atmosphere. For info, call Lisa Dunn, (818) 760-4354. Evening hours available. Immediate hire.

PART-TIME INTERNSHIP position available in live entertainment facility. No immediate pay, but flexible hours in a fast-paced, fun environment. Skills required include: good communication, writing, typing, and courteous phone manners. Reliability and energy a must. Good learning experience in publicity and marketing. Call (213) 274-5865 between 12 and 5 p.m. Ask for intern information.

TLO/AIRWAVE RECORDS are now seeking summer interns. We are a six-year-old independent 12-inch record label. For information, call Lisa Corona Ebsworth at (213) 463-9500.

INTERN POSITION AVAILABLE at *Music Connection* to assist advertising department in various duties. No pay, gas expenses provided. Must possess strong organizational skills and have ability to work under pressure. Six to ten hours per week. For info, call (213) 462-5772 and ask for Nick Payne.

FREELANCE DESIGNERS SOUGHT for development and production of packages for LPs, cassettes, CDs, videos, etc. Strong design and paste-up skills essential, as is a good familiarity with rock history. Call Don Brown at (213) 450-6323.

PERSON FRIDAY—PERMANENT part-time. Afternoons, Monday through Friday. Experience in general office, light book-keeping, excellent spelling, transportation required. Bellflower area (213) 920-7477.

PRO PLAYERS

**NEXT PRO PLAYER DEADLINE
WED., JUNE 25, NOON**

**SEE PRO PLAYERS COUPON
ON PAGE 37**

SESSION PLAYERS

PHIL MATURANO

Phone: (213) 859-9249
Instruments: Rodgers acoustic kit, Simmons SDS-7, SDE-1000 digital delay, 500-watt amp system, SP-12 Emulator drum machine w/Turbo
Styles: Jazz, funk, rock, new
Read Music: Yes
Qualifications: Played with Sam Most, David Garfield, Russell Ferrante, Michito Sanchez, John Lietham, Larry Climax, Cee Farrow, Cathedral of Tears, Psychobud, Jaime Sherrif, singles, etc. I am currently with the William Morris Agency.
Available For: Recordings, demos, shows

ANDREW GORDON

Phone: (213) 379-1568
Instruments: Oberheim OB8 Polysynth, DX digital drums, DSX digital sequencer, Fender Rhodes, Kawai grand piano, Korg Poly 6 synth, 2 Yamaha DX-7s, Yamaha TX-7 expander, Yamaha OX-7 sequencer.
Read Music: Yes
Styles: Versatile in all styles, especially pop, R&B
Qualifications: Played keyboards for 25 years before moving to L.A., 6 years ago from London. Co-production credits with Gary Wright, arranged music for NBC-TV & Peters/Gruber. Background theme music for *General Hospital* & *AM Los Angeles*. Working touring Europe & U.S.A. Wrote commercials & music for TV. Contacts with record company in London & L.A. w/solo synthesizer album release with nationwide airplay including KKGQ, KACE, KJLH. Instruction in the techniques of programming synthesizers & drum machines. BMI published writer. Easy to work with. Reasonable rates.
Available for: Session work, commercials, live work, producing & arranging, songwriting, demos, casu.

RED HOT PICKER—WILL RAY

Phone: (818) 848-2576
Instruments: Electric & acoustic guitars, vocals
Styles: Country picker, all styles country including bluegrass, swing, mutant country, farm jazz, cow metal, modern & traditional high energy country
Qualifications: Many years experience including TV & record dates on East & West coasts, plus tons of country sessions, as well as producing. Have developed unusual country picking style using string benders & mini slides, can simulate pedal steel for great country flavoring, currently use 4 Fenders (including 12-string) equipped with string benders.
Available For: Sessions, demos, lessons, songwriting, & live work

RON HENDERSON

Phone: (818) 892-0056
Instruments: Drums—Yamaha Recording Series, Custom snares, Roland DDR-30 digital drums, Linn Drum w/dynamic triggers & large sound library, Yamaha Rev. 7 & R-1000 digital reverbs roto-toms, gong & large cymbal selection, live monitoring system.
Technical Skills: Inventive approach, strong hands & feet, capable of double-bass work, in tune to MIDI application of electronic percussion, play well off click.
Styles: All, specialize in contemporary rock, pop & funk
Read Music: Yes
Qualifications: 15 years stage & studio experience in all styles. Orchestral, jazz & rock playing throughout secondary school & 2 years college. 2 years study at Dick Grove Music Workshop, International tour, Some live TV, jingles & sessions for publishing companies, major & independent labels. Strong image. Tape & references upon request.
Available For: Sessions, live performance, programming

DWAYNE O'CUDBHAN

Phone: (818) 332-5845, (818) 332-9683
Instruments: DX-7, TX-416, MKS 80 Super Jupiter, Roland TR-707, Yamaha SPX-90 digital multi effects processors, SDE 2500 digital delay, SBX-80 SMPTE-MIDI sync box, Apple Ie & Amiegra computers with sequencing, notation & video editing software & over 2000 patches, acoustic piano
Technical Skill: Keyboardist, arranger, sequencer, film scoring, professional copying
Styles: All
Read Music: Yes
Qualifications: Have played keyboards professionally for 15 years. Have toured &/or recorded with various Grammy Award winners & platinum artists. Highly skilled technically, very punctual, efficient, easy to work with, extremely interested in the success of your project.
Available For: Sessions, arranging, film scoring, sequencing, copy work, showcasing at reasonable rates

BRAD STANFIELD

Phone: (818) 787-2723
Instruments: Lead & rhythm guitar, vocals, electric & acoustic sixes, electric 12-string (dbl-neck)
Technical Skills: Player/performer, specializing in "on-the-spot" improv solo overdubs; 3-octave range plus falsetto, strong backup or lead vocals when needed; commercial, hook-oriented songwriter, strong double on bass & drums, some synth
Styles: Pop, rock, R&B, reggae, blues
Qualifications: Easy to work with; fast, reliable, creative, spontaneous; 11 years studio & club experience; young rock/power pop image. Audition tapes & pics upon request.
Available For: Demos, masters, videos, tours. Professional bands with label & management.

STEVE REID

Phone: (213) 255-9999
Instruments: Percussion, mallets, sound effects, over 300 acoustic instruments; Emulator II w/large library of high tech '80s sounds; electric percussion & Linn 9000
Technical Skills: All manner of Afro-Cuban, Latin, Brazilian, orchestral, contemporary jazz & pop percussion
Read Music: Yes
Qualifications: National recording & touring with Miles Davis (WB), Nicolette Larson (WB), Cheryl Lynn (CBS), Cornelius Abrahams (MCA), Robert Temper (CBS), Dan Siegel (Pasha), Emotions (Molown), Kittyhawk (Zebra), Linda Clifford (RL), Osborne Giles (RL), Stan Ridgway (I.R.S.), Randy Hall (MCA), Olie Brown, Bell & James (A&M), Afterglow TV & Film: *Many Brothers*, *Bob Newhart*, *Love American Style*, *Rocky IV*, *Cheers*, *Family Ties*, *Puttin' on the Hits*, *Voltron*, *Paper Dolls*, *Supernaturals*, *Rock'n'Roll Summer Action*, *Washentons*, *Alfred Hitchcock Presents*, etc. National experience 16 years, accurate, quick & creative, professional & dedicated to the success of each project.
Available For: Recording sessions, touring, demos, videos, any other professional projects.

BRUCE DAVISON

Phone: (818) 848-0960
Instrument: Guitar, powered by stereo boogies with effects rack
Styles: Rock—all styles, funk, jazz, pop
Read Music: Yes
Qualifications: 15 years experience from clubs to casuals. Have produced & played on TV commercials, I have many studio hours. I have an easy-going attitude, I'm fun to work with—I enjoy what I do and I show up on time. B.A. Berkeley College of Music.
Available For: Studio demos, live performance, anything with integrity.

JOSHUA RICH

Phone: (213) 652-8159
Instrument: Piano
Read Music: Yes
Styles: All
Qualifications: Ten years experience clubs, recording; great sight-reader; composer, arranger; nationally released album; pro attitude.
Available For: Session work, video projects, film & TV scoring, jingle composing.

KIM EDMUNDSON

Phone: (818) 892-9745
Instruments: Drums, percussion, programming, sampling, Linn 9000 w/rack of effects
Styles: All
Read Music: Yes
Available For: Sessions, live gigs, pro situations.

TOM BITTNER

Phone: (213) 466-2869
Instruments: Keyboards, including Yamaha DX-7, Oberheim OB-8, Roland Juno 106, Korg Poly 6, Rhodes 88, Oberheim DMX & Tascam 234, etc.
Technical Skills: Accomplished player, performer, arranger, songwriter, etc.
Style: Rock
Read Music: Yes
Qualifications: Professional live & studio work for over 10 years.
Available For: Sessions, demos, live work, etc.

MIKE SNYDER

Phone: (818) 796-2221
Instruments: Percussion, mallets, timpani, Gretsch, Ludwig & Yamaha drum kits, Simmons SDS9 with outboard gear
Technical Skills: Cover all styles of kit drumming & orchestral, contemporary & 20th century percussion; percussion orchestration.
Read Music: Yes
Qualifications: Live performance &/or recording with the following: Dan Siegel, Mason Williams, Bill Watrous, Pasadena Symphony & *Fame*, M.M. in percussion performance from USC. Author of *Linear Drumming: A Creative Approach*. Belwin Mills/Columbia Pictures Pub., Artist/Clinician for Ludwig Drums & May EA Miking Systems.
Available For: Recording sessions, short tours, demos, other professional projects.

TIM POWELL

Phone: (213) 225-6806

Instruments: Modified fretless Precision, custom-built fretted & string basses
Technical Skill: Good groove player, soloist & reader
Styles: Jazz, funk, pop, etc., very versatile
Read Music: Very well
Qualifications: 10 years experience incl national & So. American touring, recording, casuals, shows etc. Studied at Berklee & Cleveland Institute of Music, privately with Elhan Connor (of the Cleveland Orchestra) & Bunny Brunel, 900w amp with Bi-amp, crossover, parametric & graphic EQ, etc.
Available For: Anything

MARK PISTEL

Phone: (213) 392-8007
Instruments: P-bass, J-bass, GK amps with all JBL speakers, effects, mini-studio, TR-707
Technical Skills: Bassist—fingers, pick, slap; vocals—lead, backup
Styles: All, specializing in modern pop
Vocal Range: High baritone to mid-tenor
Read Music: Yes, charts
Qualifications: 12 years stage & studio experience.
Available For: Sessions & other pro situations

KING KENNY RAY

Phone: (213) 394-0595
Instruments: Hot lead & rhythm guitar (electric), vintage Strat, Telecaster
Styles: Steve Ray Vaughan, Jimi Hendrix, ZZ Top—R&B, rock, blues & funk
Read Music: No (but can read chord charts)
Qualifications: Pro player for 16 years; three hot albums (one with Steve Ray Vaughan); hot Texas soloist, *no wasted notes!* Strong rhythm player, can read chord charts.
Available For: Quality situation—studio, live gigs, demos

CORNELIUS BUMPUS

Phone: (818) 249-4409
Instruments: Tenor & soprano sax, flute
Technical Skills: Instrumentalist & vocalist
Styles: All
Vocal Range: Tenor
Qualifications: Currently member of Jeff Lorber Band. Member of Doobie Brothers 1979-82. Recording credits include two solo albums, Doobie Brothers, Amy Holland, Moby Grape, Michael McDonald, Eikichi Yazawa, Patrick Simmons, Tim Goodman, Max Gronenthal, Clifford Coulter, Tom Johnston, Boomerang, Taboo Zoo, & Lacy J. Dalton. Live performances with Doobie Brothers, Jeff Lorber, Lacy J. Dalton, Moby Grape, Cornelius Bumpus Quartet, Bobby Freeman, Ambrosia, Hank Ballard, Eikichi Yazawa, numerous club bands.
Available for: Anything

DAVE WILSON

Phone: (818) 886-3229
Instruments: '66 P-bass w/"D" tuner, Fender electric 12-string, hot rod Fender Jazzmaster, Danelectro bass & guitar, vocals
Technical Skills: Play bass w/pick or fingers, good ear, fast learner, good harmonies.
Styles: Rock, country, blues, pop, R&B, bluegrass, jugband, swing, hi-energy anything.
Read Music: Yes
Vocal Range: Low tenor to high bass
Qualifications: 20 years experience clubs, concerts, casuals, recording sessions, albums, extensive work on original projects, live improvisations. Easy & fun to work with.
Available For: Studio work, casuals, almost any work.

PHILIP LUPO

Phone: (714) 828-2738, (714) 969-7970
Instruments: Oberheim OB-8, Xpander, DSC sequencer, DX drum machine, Ensonic Mirage w/hundreds of samples, Yamaha DX-7, TX-7, Rev-7, Korg RK-100, flute, alto sax
Skills: Songwriting, arranging, synth & drum machine programming, MIDI sequencing, strong soloist
Styles: Rock, melodic metal, dance, techno, pop
Read Music: Yes
Vocal Range: 2nd tenor
Qualifications: 15 years experience, clubs to concert tours; B.A. degree in performance & composition; numerous session, album projects; easy to work with; fast, professional results.
Available For: Sessions, film scores, demos, tours w/major acts.

STEPHEN CROES

Phone: (818) 789-6434
Instruments: Emulator II w/large library, Macintosh/Hyperdrive 20, Digidesign Sound Designer, Opcode sequencing, Commodore 64, Oracle film scoring & various sequencers, Lexicon PCM 70, Juno 106, CZ 101, Yamaha drums, acoustic percussion
Technical Skills: Sound design; Emulator programming, sampling, sequencing (w/SMPTE); efficient MIDI implementation; realistic or techno drum programming; writing/arranging/production
Read Music: Yes. Also read drum/percussion notation.
Qualifications: Fifteen years of professional drumming—studio, concert, TV, road. Background in classical piano. Currently writing and

producing music for Bell Telephone, United Way, Wang Computers, etc.
Available For: Sessions pre-production, Emulator library maintenance.

MIKE GREENE

Phone: (213) 656-0309
Instruments: Prophet 2000 digital multi-sampling keyboard, E-mu SP-12 sampling drum machine, Roland Super Jupiter (Jupiter 8), Yamaha DX-7, Prophet 5, Korg Poly 61, Roland MSQ-700 sequencer
Styles: Danc, R&B, rap, new wave, rock, pop
Technical Skill: Modern, imaginative, & fast programming, playing, & arranging. Killer grooves a specialty.
Read Music: Yes
Qualifications: Yes
Available For: Sessions, demos, writing, interesting situations

BEN GREY

Phone: (818) 982-7115
Instruments: Electric bass (fretted & fretless), upright bass, DX-7, electric piano, drum machine
Technical Skills: Great time, feel, & sound; impeccable sight reader; good ear & large repertoire of tunes (from standards to today's hits); can play many styles authentically; arranger/songwriter
Styles: Pop, R&B, rock, jazz, & more
Vocal Range: High baritone
Qualifications: B.A. of Music from University Miami; tons of club, casual, & session experience; very versatile, reliable, enthusiastic, & hard-working. Tape, resume, photo available on request.
Available For: Sessions, club work, touring, casuals, Top 40

MIKE PETEE

Phone: (714) 651-8664
Instruments: Guitar, keyboards, percussion
Technical Skills: Songwriter, arranger, producer
Styles: Pop, rock, folk, gospel, R&B, blues
Vocal Range: 3 1/2 octaves
Read Music: Yes
Qualifications: Mainly vocalist, 2 LPs to credit, 15 years experience, recorded in L.A., N.Y., Nashville.
Available For: Studio work, live gigs, band, etc.

TROY DEXTER

Phone: (818) 509-5995
Instruments: Electric & acoustic guitars & related doubles. Multikieboards & full computer sequencing capability.
Read Music: Yes
Styles: All—emphasis on creative parts & solos & commerciality
Qualifications: Currently a member of local pop band Race to L.A. I teach contemporary guitar styles at the Dick Grove School of Music. I have record & film credits & have played on several demos for hit "ngs including Starship's "Tomorrow Doesn't Matter Tonight" and Melissa Manchester's "Energy." Tapes available. Call me—I'm a writer's dream.
Available For: Recording sessions of any kind

ROB FRESCO

Phone: (213) 474-9962
Instruments: Electric bass & vocals
Technical Skills: Sightreading, thumb-slapping, lead & harmony vocals, composer/arranger, & recording engineer
Styles: Rock, pop, jazz, country, blues, etc.
Read Music: Yes
Qualifications: Have performed & recorded with approximately 10-million bands around L.A. & Santa Barbara, including Al Kooper & the Rekoopers, Jimmy Wood & the Immortals, Miriam Cutler's Swingstreet, the Doo Wah Riders, Jimmy Messina's Oasis, the Groundings Theatre, a few albums & TV commercials, & enough night-clubs & casuals to make ya sick.
Available For: Sessions, casuals, clubs, lunch

BOB EMMETT

Phone: (818) 769-9012
Instruments: Prophet V, Roland Juno 2 & SH 101, sequencers, Yamaha PF-10 & Roland drum machines, electric & acoustic guitars
Technical Skills: Keyboards—great sounds & parts. Synthesizer bass specialist. Good with sequencers & drum machines. Strong guitar double. All facets of music production practiced at own & outside facilities.
Read Music: Yes
Styles: Eighties dance & Top 40 music mostly; also country & R&B
Qualifications: 10 years pro concert, studio, & club experience. Credits include Rodney Trotter (Parliament/Funkadelic), country artists Bob Alex & "Boxcar Willie," jingles for KKHP radio & KTLA-TV. Currently working with Leda Grace (Polydor Records) in pro show band as well as studio situations. Quick to learn songs & invent parts, & easy to work with.
Available For: Professional situations

JUSTIN BRYCE BAKER

Phone: (818) 981-2087
Instruments: Drums—custom-built by Pat Foley, DW, Pearl, Yamaha, Gauger, Tama, Rack/stand built by Scot Anderson. Complete 16-channel mixing rack with digital reverb, compressor, gating,

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

EQ, delay, Aphex, 600 watts power & TOA monitors. Drums loaded with May mics & others. Absolute killer look & sound.

Styles: Rock, power pop, funk
Technical Skills: Finesse player with boundless energy in studio & onstage. Excellent time & feel (lots of experience with machines & click). Can program & set up various machines & synths. Production & songwriting skills.

Qualifications: Professional level group situations—album, video, touring experience; BMI writer; D. Grove grad, music performance degree; radio & TV jingle work. Young, energetic, hard-working performer with good attitude & experience.

Available For: Pro group situations with label & management, sessions, tours, videos

JEFFREY PACK

Phone: (213) 374-8872
Instruments: Drums: Sonar acoustic, Technonics & Roland digital drums, Paiste cymbals, rototoms, hand percussion, PA system

Read Music: Yes
Technical Skills: Performer, arranger, composer, very creative & solid; comfortable in odd times, with click, drum machines, sequencers.

Styles: All
Qualifications: B.M. Berklee College of Music. Studied with Alan Dawson, Vladek & EP with the Deal. Played college musicals, big & small bands. Extensive club work from hard rock to mainstream jazz. Manufacturer of Technonics electronic drums. Excellent visual image, also

Available For: Anything

ACE BAKER

Phone: (818) 760-7532
Instruments: The studio itself, DX-7, Prophet 2000, sampling, Jupiter 8, Linn 9000 with huge library of custom drum sounds, various MIDI modules, Mini-Moog, lead & background vocalist.

Styles: All styles, especially pop, hi-tech, R&B, funk

Read Music: Yes
Vocal Range: 2nd tenor with falsetto
Technical Skills: Songwriting, arranging, production, strong soloist with a feel for pitch bending, great with MIDI, acoustic pianist, electric guitar emulation, very realistic drum programming.

Qualifications: In L.A. less than 3 months. Credits already include Fame & tour with Alan Thicke, 2 albums projects in progress. 10 years classical piano training & competitions. 8 years Univ of Arizona (jazz, theory, voice, etc.), toured extensively in Western U.S. & Japan, 1000+ hours 24-track studio work as keyboardist, producer. Currently working on album project at Lion Share. Classical chops, jazz feeling, rock energy, pop mind. Tapes, resume, references on request.

Available For: Sessions, concerts, preproduction, MIDI sequencing, programming & arranging, songwriting projects

VOCALISTS

L.A. VOCAL REGISTRY

Phone: (213) 465-9626
Vocal Ranges: All
Styles: All
Qualifications: We have vocalists of all styles & levels of experience.
Available For: Sessions, demos, casuals, everything

CRAIG THOMAS

Phone: (818) 707-0466, (805) 642-6618
Instruments: Alto & tenor sax, flute, clarinet, guitar

Technical Skill: Vocalist, instrumentalist, composer & arranger
Styles: R&B, pop, jazz, rock, blues
Vocal Range: 3 octaves (high baritone & falsetto)

Sight Read: Yes
Qualifications: Record dates with Natalie Cole, Clarence Clemons, Aretha Franklin, Mike Love of the Beach Boys, Jim Messina, & the Bombers. Studio projects with Narada Michael Walden, Jim Messina, & the Captain & Tenille. Live performances with Al Kooper & most of the above. Featured lead vocalist on two cuts from current Clarence Clemons album *Hero*. Every conceivable concert, studio, club & casual situation for last 15 years. Very convincing as a jingle singer.

Available For: Sessions, live gigs

ADIE GREY

Phone: (213) 392-1262
Vocal Range: 3 1/2 octaves
Styles: Rock, blues, C&W, pop, jazz, R&B
Read Music: Yes
Qualifications: 10 years stage & studio experience, many albums credits. Tape on request.

Available For: Studio/demo work, jingles, background vox, casuals, club dates

CAROL WEBER

Phone: (213) 827-8005
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

TECHNICAL

GARY J. COPPOLA

Phone: (213) 399-8965
Technical Skills: Recording engineer/producer/arranger, specialize in selecting the best format (8-24 trk), studio, & musicians to suit your music & budget.

Qualifications: 10 years in L.A. music business, worked at Cherokee, Kendun, A&M, United Western, Wally Heider's studios & with many major recording artists, labels, & producers (Stanley Clarke, Ken Scott, Motown, Warner Bros.).

Available For: Demos, record projects, song consultation, master recordings. Call for references & details

PETER R. KELSEY

Phone: (213) 837-7939
Technical Skills: Recording engineer & producer
Qualifications: 14 years experience in top studios including work with producers Ken Scott, Roy Thomas Baker, Rupert Hine, Rick Derringer & Artists Elton John, David Bowie, Jean Luc Ponty, Joe Zawinal, the Fixx, Graham Parker, "Weird Al" Yankovic, etc. Resume available upon request.

Available For: All studio engineering & production



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TO PLACE FREE ADS

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

**NEXT CLASSIFIED DEADLINE
WED. JUNE 25, 12:00 NOON**

2 PA'S AND AMPS

- Yamaha G100-112 w/ich-switching & fx loop w/covers, xlt cond, \$225. Corky 213-372-9702
- Pre-CBS Dual Showman w/JBL spkr cab, very clean, mint cond, \$600 obo Steve 213-471-1213
- Fender Music Master bass amp & one short-scale bass guitar, xlt, \$165 for both 213-735-6221
- Two unloaded JBL 4530 bass or PA cabs w/molded 3110 2-way covers, \$300 obo Dean 818-345-6395
- Two Custom Audio Service mid-range PA cabs w/bo EV-125 spkrs in ea, \$500. Dean 818-345-6395
- Peavey 6-ch mixer w/reverb, \$225 818-846-6057
- Marshall JCM 850w hd, mint cond, \$400 Ron818-787-8190
- Ampeg 115 solid state bass amp w/15" EV PA spkr, \$375 Harvey 818-905-6027
- Shure SM-58 mc, \$65 714-774-2970
- Blamp mixing console w/200w power, 2-15" encl spkr boxes, Blamp w/anal, cs, \$1200 Harvey 818-905-6027
- Pair Marshall 1969 4-10 columns, grt for PA or guitar, mint opt, \$280 or trade 213-735-6221
- Fender Super Twin reverb, snds grt, \$275 John 213-306-5034
- JBL 2220B 15" spkr, \$85 213-827-3902
- Peavey TNT-130 bass amp w/15" Blk Widow spkr, new cond, \$225 obo Sean (eves) 213-850-7140
- Elegant studio qual 4 Petroff Lab spkrs, \$500, Jim 213-454-0389
- Fender 1962 twin master vol custom cabs, 2-12" Celestions, \$425 Bill 213-392-1704
- Sunn Concert series bass reflex cab w/2-15s, hvy duty casters, lks grt, snds grt w/front-mnt cab, \$265 obo 818-764-1721
- Sunn Model 449 \$449 818-449-4949
- Vox #112 cab w/Celestion spkrs, \$300 Eddie (after 5:30) 818-248-2676
- Sunn PA 6, two Sunn Model IV columns, Sunn concert monitor, custom PA hd, \$500 Jaime 213-453-1045
- Polytone Mini-Brute IV, 100w rms, 1-12" spkr, grt for guitar, keys, xlt, \$200 213-735-6221
- "Altec-style" PA columns w/one horn & one bass bin per column, finished in hi-tech blue, incl onboard passive x-overs, \$475 obo Greg 818-363-3971
- Malachi 1-ch modular stereo mixer, rack-mnt config, \$230 obo Greg 818-363-3971
- Peavey Mk-IV bass amp, \$250, new cond, Mark 213-982-8185
- Dean Markley RM400 bass amp in analv cs, brand new, \$700 Mark 213-982-8185
- Fender Twin reverb w/JBLs & Groove tubes, \$500 firm Joel 818-572-0744
- Peavey monitor system, two slant spkr cabs, one power amp w/9-band EQ, \$99 obo J.T. 818-359-4322
- EV Century 5 studio monitors, \$200/pr, BGW 250 power amp, \$200 Mark 714-730-4810
- Yamaha G-100 1-12 guitar amp, gd cond, \$250 obo, J.T. 818-980-1759
- Fender Pro reverb amp w/JBLs, \$249 obo, Ron 213-372-3771

- JBL 4411 3-way studio monitors, 4 yrs full warranty left, 1 yr old, \$800 Kevin 213-859-0073
- BGW 750B power amp, \$700. Kevin 213-859-0073
- Fender pre-CBS pr reverb amp w/Altec Lansing spkrs, grt cond, \$250 Mike 213-685-3855
- Tapco 6000R 6-ch mixer w/reverb, \$135, Vox Rlyard Guard-sman amp w/2-12 Vox cab, \$150 or trade 213-735-6221
- QSC 1400, 300w/ch, 4 mos old, \$450 or trade for Marshall Major 200w hd in gd cond Brian (5-yr weeknights) 213-462-6799
- JBL Pro PA 2-4560 cabs w/Gauss, 5821, 2 md-horns w/JBL 2440, 2 horns w/JBL 2420, \$950 Tony213-939-6214
- Yamaha EM-150 6-ch board w/graphic EQ & reverb, 150w, par couss 807s, 2-12 horns, 2 tweeters, \$1200 obo. Will divide Paul 818-845-9185
- Roland Jazz Chorus no 120 amp, gd cond, \$550 David 213-657-6069
- Bose touring system, same as Roly sound system, 1000w w/analv flight cases, serious only \$3500 818-901-0805
- Fender Bassman amp w/one 15" spkr, 70w peak, grt practice amp, lk new, \$175 Jimmy 818-982-3155
- Custom 2-15 spkr cab, JBL E-130s, carpeted, 2-cab, perf cond, \$350 714-771-7427
- Roland Jazz Chorus 120A, R&P model, \$500 Steve 213-475-7083
- Randall RG 80w amp, 2-ch, \$350 Steve 213-475-7083

3 TAPE RECORDERS

- Tascam 38 8-trk recorder, 4 mos of use, \$1800 Rod 213-274-0405
- Tascam 244 portastudio, punch-in pedal, \$600. Teac 1/2 trk A6100 MkII w/dx, \$750 Mark 714-730-4810
- Tascam 32 1/2-trk mastering machine, mint cond, \$900 818-716-5626
- Studiomaster 16x4x2 mixer, \$1700 obo David 213-461-8211
- Tascam M-30 mixer, xlt cond, \$775 obo David 213-461-8211
- Tascam 32 2-trk recorder, 1 yr old, grt snd, \$995 Kevin 213-859-0073
- Tascam 38 8-trk recorder, brand new, \$2000 Robert 213-876-0581
- Tascam M20B mixing board, brand new, \$850 Robert 213-876-0581
- Teac A3340S 4-ch simulsync stereo, \$475 David 213-657-6069

4 MUSIC ACCESSORIES

- Ratt distortion by Proco w/LED light, new in box, \$65 obo 213-274-0405
- Ernie Ball volume pedal, \$50; Seymour Duncan, Alaca, JB humbucking pu, white, \$30, two Strat pg's, white, cut for one humbucking, two single coil, \$25 ea 213-274-0405
- Anvil case, made for Roland Jazz Chorus amp, \$50 lk new w/casters, Mark 714-998-8913
- Roland TR606 drum machine, perf cond, \$125 obo Tom 818-736-7520
- Tascam MS20 mixing console, 2-input, 8 busses, 1 yr old, \$3595 Kevin 213-859-0073
- BGW 750B power amp, \$700 Kevin 213-859-0073
- Tascam 38 8-trk recorder, incl remote & punch-in/out pedal, \$1595 Kevin 213-859-0073
- Nady wireless pro GT4941, \$125 obo Dean818-345-6395
- Korad SDD-2000 digital delay/sampler w/MIDI 64 presets, up to 4 secs of delay/sample, \$450 Stu 818-763-9682
- Oberheim DSX sequencer, \$1100 obo Paul818-700-8868
- Boogie ch-switching footswitch, brand new, never used, \$20 818-506-8901
- Shure SM240 reverb, 17.5" Robin 818-344-7702
- Pro model Zenith volume camera, \$500, add'l access incl light, battery pack, tripod, cables \$500 Lamdon213-464-7253
- Anvil Fiber cases for toms: 9" x 13" & 14" x 12" both for \$20 cash only 213-459-1893
- New patch cables 1-6' HD Belden 8402 w/1/4" jacks, 1/4" to XLR adapters, transformers, etc \$5 ea obo cash only, 213-459-1893
- MXR Distortion +, new in box, \$25 obo cash only, 213-459-1893
- Boss Dr. Beat electr metronome, new in box, \$25 obo cash only 213-459-1893
- Boss DM-100 echo w/chorus, \$100 obo Lisa818-906-7229
- Catec-Vega wireless guitar system, used by Angus Young & countless others, snds lk a cable, eats Nady for breakfast. W/light cs, \$1500 obo Roger 818-343-3206
- Flame GE-14 dual 14-band EQ, super clean & quiet, \$275 obo Roger 818-343-3206
- Anvil cases for Marshall hds, any model, \$100 obo Roger 818-343-3206
- Strat body, blk, routed for one humbucker & trem, new in box, \$75 Roger 818-343-3206
- Shoatz power soak, grt grt output distortion at any volume, \$65 obo Roger 818-343-3206
- Harley Silmille volume pedal w/carying case & AC adapter, new cond, \$75 Sean 213-850-7140
- Yamaha SPX-90 effects processor, lk new in box, \$725 213-821-6700
- DOD FX-10 by FET preamp, xlt cond, \$45 incl AC. Ron 213-296-3667
- Yamaha R-1000 digital reverb system, brand new, \$350 213-454-0389
- Conn strobo tuner, \$100 213-464-4795
- 12-ch 100-ft audio snake, 3 sends, very gd cond, \$125 obo Greg 818-363-3971
- DBX 115 noise reduction unit, 4-ch xlt dbx noise reduction in compact cs, has seen only studio use, \$180 obo Greg 818-363-3971
- Fender tube reverb unit, mint cond, \$125 obo, 818-761-3735
- Brand new Allen Heath 24-trk mixer & 2 Furman patch bays, \$4500 obo Byron 818-784-3928
- Hot Spot spkr w/volume control, \$90 firm Joel 818-572-0744
- Heavy duty analv cs, trunk, for two Mesa Boogie or Seymour Duncan or Jim Kelly style amps, hvy duty casters, lk new, \$275 obo 213-276-5834
- Lexicon Prime Time 93 dig delay, \$500; Roland TR-909 rhythm composer, \$499 Mark 818-730-4810
- Whirlwind selector, AB box, \$60 Jay 818-762-0521
- DBX 117 noise reduction unit, comp/expander, takes the hiss out of your recording, \$95 obo Ron 213-372-3771
- Sanyo Super D noise reduction unit for pro sounding tapes, \$195 obo Ron 213-372-3771
- Anvil ca for DX-7, hardly used, \$130 obo, David 213-461-8211
- Shure SM-58 mc, \$45 obo Erik 213-650-1302
- Oberheim DMX drum machine, also accepts Linn chips, fully tunable w/indiv outboard inggers, \$700 818-357-0805
- Alesis XT dual reverb, 1 yr old, \$495 Kevin213-859-0073
- Tascam MS20 mixing console, 20x8, 1 yr old, \$3600, Kevin 213-859-0073
- ATA flight cs, 2 avail, for 4x12 cabs, \$125/ea 818-240-5829
- Yamaha Rev-7 dig reverb, brand new, \$850 Robert 213-876-0581

FREE CLASSIFIEDS

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- Shure SM10A headset mic, brand new, cs incl, \$90. Rick 818-980-8136
- Kubicki Strat-style, maple neck w/painted hd skt, \$100 213-469-4570
- Anvil ATA wardrobe cs, lg 6-caster type, 5 drawers, xlt cond, \$250 818-901-0805
- Reverb, Vista Coza dual system w/EQ, nose gages & tr, lk new, \$200 Joe 213-657-2890

5 GUITARS

- Yamaha G60A classical guitar, \$40 213-274-0405
- Fender Jazz bass, Badass bridge, DiMarzio pu's, \$400 obo Rick 213-466-0595
- Yamaha AE1200T jazz guitar, sunburst, top of line, new whsc, \$580 or trade 213-477-7635
- Kramer Pacer Carrera, beautiful, all blk, Kahler trem, \$420 obo Ted 213-477-7635
- 1961 Moarite Ventures V elec guitar, xlt ong cond, blue w/wh pu's & hsc, \$325 or trade 213-735-6221
- Tokai 57 P-bass, gold Anadags pg, new cond, hsc, \$220 or trade 213-735-6221
- Guild D-50 acoustic guitar, superb snd, early 70s, new cond, deluxe hsc, \$650 or trade 213-735-6221
- Blk 20th Anniv Les Paul custom w/DiMarzios, snos hd, \$365 Ron 818-787-8190
- Peavey T40 bass, natural finish, maple neck & b, mint cond, hs space case, \$325 818-506-6901
- Fender Jazz bass, sunburst finish, rosewood b, Badass bridge, Shalers, lks & snos grt, hsc, \$395 818-506-6901
- Les Paul '71 recorder model, \$400 Guy 213-402-6637
- Telecaster copy, all blk, two humbuckings, \$195 obo Robin 818-344-7140
- Fender Strat, custom neck, brass hwr, whammy bar, DiMarzios, \$350 obo 818-763-9682
- '63 Gibson SG Les Paul Jr whsc, rare TV model, P90 pu, Badass bridge, snos & plays grt, very gd cond, \$375 obo cash only 213-459-1893
- Music Man Sabre bass, dark bm finish, new cond, serial 465, collectors item, \$375 obo Sean 213-850-7140
- Schechter strat, candy red, left-hand maple neck, white pg, whang bar, dream machines, trades welcome, \$375 firm 818-843-0522
- Rare ukulele collection, 30s Marin & Gretch, 1910 Munes, \$500 for all or trade 213-735-6221
- Three electric basses Tokai 57, Peavey T40, Kramer V, \$175-\$225 213-735-6221
- 1985 black Fender P-bass, active elect, rosewood neck, last American-made, \$350 Bill 213-473-0620
- Kramer Duke Steinberger-type guitar, hot pink, new cond w/cs, \$325 obo 818-761-3735
- Gibson Explorer reissue, natural finish, all stock, gold hwr, mint cond, hsc, \$550 obo 818-761-3735
- Gibson Les Paul custom, silverburst finish, jumbo frets, SeyDunc pu's, xlt cond, Gibson Protector cs, \$500 obo 818-761-3735
- Bass, mint cond, \$800 Mark 213-982-8185
- Rickenbacker 4001 fretless bass w/wobny & ivory inlays, \$500 obo Russell 818-787-3798
- Gibson Les Paul Std sunburst w/Shaler tuning pegs, Gibson pu's, grt snd, \$450 obo incl cs, strap & straplock Pete 213-471-0853

- Stolen guitar: Fender Strat (serial #L1073) Natural wood body, rosewood neck, mods incl SeyDunc pu's, knurled knobs, Shaler machine hds Pts call Tom with info 213-661-0682
- Rickenbacker 4001 bass, mono or stereo, custom blonde maple, \$350 obo Bob 818-504-9555
- MSA vintage XL pedal steel guitar, burgundy finish, D-10, B+4, \$825 Todd 818-240-5085
- Pat Martino dbl-neck Ovation Adoans, custom-made, one of a kind, mint cond, anvil cs, \$2500 obo Rick 213-453-3402
- 1967 Gibson ES-335, collectors item, \$650 obo Ron 213-372-3771
- 1967 Gibson ES-335, Trini Lopez model, custom, vintage collectors item, grt cond, \$600 Roger 818-991-7634
- '60s Gibson ES-335 Trini Lopez, mint cond w/cs, \$490 818-848-2576
- Hagstrom bass, very rare, collectors item, \$399 obo Ron 213-372-3771
- Schechter Strat w/EMG pu's & Kahler pro trem, \$650 obo Ron 213-664-3401
- 1976 Gibson Thunderbird, blk, reissue, mint, nvr sold, \$550 firm Brian 213-434-0110
- Kramer Pacer Carrera, beaut, all blk, Kahler trem, \$400 obo Ted 213-477-7635
- 1970 Martin 12-string, Indian rosewood, last action, xlt tone, \$1200 obo, Sue 213-202-0128
- G&L L-2000E bass, active elect, dual pu's, rosewood neck, xlt cond w/cs, \$400 818-901-0805
- Tokai Strat, blk neck & body, Lawrence humbucking, trem, w/wed cs, \$300 obo Josh 213-661-8068

6 KEYBOARDS

- Beaufed up Fender Rhodes 73 stage, very bright snd, xlt action, \$350 Eddie 818-281-5730
- Korg Poly 6-evc synth, \$500 obo Rick 213-466-0595
- New DX-7, used twice, w/anvil cs, \$1700, negotiable Doug 702-734-1532
- Yamaha CP70B elec grand w/\$1000 MIDI-Mod, \$1895 Stu 818-763-9682
- Encore Touch synth, digital w/anvil cs, \$400 Bruce 805-252-4076
- Yamaha CE25 w/anvil cs, gd cond, \$700 Paul 818-700-8668
- Hammond organ in custom fiberglass, lks nice, \$350 408-554-2922
- Seag Circo Pro 1 mono synth, perf, grt fx, bass & solos, \$100 obo Robin 818-344-7702
- Prophet 2002 rack-mounted digital sampler, brand new, \$1800 Lisa 818-906-7229
- Upright piano, gd cond, gd for practice, lks nice, \$350 213-823-5763
- Korg CX-3 organ, xlt cond, \$350 213-821-6700
- Rhodes Crona, \$1500, xlt cond w/anvil cs Steve 213-637-7477
- Synergy digital synth, weighted, 73-key action, RS232 interface, xlt, \$800 Garth 818-996-2587
- Yamaha TX7, \$550 Tom 213-318-0158
- 360 Systems MIDI bass, deluxe, 4 bass snos, 4 custom snos, mint cond, \$390 213-835-6221
- Casio CZ-3000, new in box, \$700 Bill 213-666-3499
- Roland JX3P, MCT, gd cond, used only 1 yr, \$525 213-466-1238
- Seag Circo Max 6-trk synth, onboard sequencer, new cond, all manuals, \$500 obo 818-761-3735
- Prophet 2000 dig sampling keybd w/dbl-sided disc drive & lots of snos, \$2100 obo David 213-461-8211
- Roland MKS-30 synth module, touch sens, \$550 obo David 213-461-8211
- Fender Rhodes elec piano, xlt cond, barely used, 100w amp, 4-12" spkr, xlt action, \$474 Roger 818-991-7634
- Kohler & Campbell uprghnt piano, tuned, xlt cond, \$1800 Sally 213-466-1919
- Roland JX8P w/PG800 programmer, 1 yr old, incl footpedal, memory card, \$300 Evan 213-858-7972
- Yamaha PF10 elec piano w/anvil cs, lk new w/warranty, \$775 Dave 714-528-3371
- Fender Rhodes Stage 73, xlt cond, \$400 Linette 818-901-7700
- ARP 2600 synth, \$600 obo Alberto 818-785-3731
- Oberheim OB-Xa B-cv, 120 progr, anvil cs, pedals, etc, \$1500 obo Paul 818-495-9185
- OB-Xa w/MIDI update & anvil cs, \$1100 Jerry 818-240-7060
- Moog Liberation w/cs & acces, \$400 Jerry 818-240-7080
- Casio CZ-1000, brand new in sealed box, \$435, Joe 213-657-2890

7 HORNS

- Two alto saxes, 1925 King by HM White Co. & 40's York, both in very gd cond, \$360 or separate 213-735-6221

8 PERCUSSION

- 1940 Radio King 16" floor tom, mint, w/Ludwig drum throne & 14" cymbal & stand, two new 12" skins, 1-18" skin, \$140/ail 213-735-6221
- Rogers Butcher Block drum set, mint cond, 12-13-16-22 w/cases, \$350 or trade for JBL studio monitors Mark 818-761-8482
- Tama 18" floor tom, maple finish, \$120 Bob 213-219-1523
- Simmons SDS9 brain, no pads, \$350 obo Alexis 818-884-1491
- Simmons SDS8 brain, no pads, \$350 213-938-4086
- CB-700 5-pc drum set w/Zildjian cymbals, all lk new, \$600 obo Alice 213-466-1919
- Tama Techatar electrc drums, 6 pads & cords, 3 dbl-tom snare, brains on racks & spkr amp incl, all brand new, \$1390 818-884-1491
- Wanted: Roland Octapad, reasonable 213-399-6831
- Linn 9000 drum computer w/32-trk MIDI recorder/sequencer, 1 yr old, \$2995 Evan 213-588-7972
- Zildjian 20" swish cymbal, grt cond, no cracks, \$80 Rick 818-980-8136
- Pro Slingerland 14x14 12lug drum snare, lk Tommy Lee's, \$175 or trade Dan 714-622-3571
- Pro Ludwig 24" bass drum, matching 16" concert tom, white cases, \$200 obo or trade Dan 714-622-3571
- Gretsch power drums, brand new, never played, \$1000 Mike 213-837-7731

9 GUITARISTS AVAILABLE

- Guitarist/keyboardist/lead & backgr vocalist w/exp, education, equip & gd image sks senous comm HR band. Keston 714-774-2970/213-281-8824
- Drummer & guitarist sks bass plyr & singer to compi mainstreet R&R proj Many infl, serious & dedicated Hampton (after 5) 213-452-8741
- Tasteful melodic HR guitarist sks recording or wking grt infl Bryan Adams, Billy Squier, Aerosmith, Hollywood Sufe Marshall & Duncan among. Strat, promo tape, refs 213-450-3700
- Rock guitarist avail for T40 wking band only Tons of equip, tons of exp, hv trans, gd rock lk Bob 213-498-3702
- French melodic HR guitarist, 14 yrs exp, lking for HR band Thierry 213-465-8371
- Guitarist lking for lead infl Roxy Music, Van Halen 213-843-3052
- Hot lead guitarist, hot band vocalist w/kit mater, lking for comm rock band w/grip on reality. Let's get signed. Wayne 213-246-0036
- Guitarist/writer, 25, love to play, wants ong proj. Xlt pos at inf, vox, infl by the radio & the world Unique style Tom 818-843-3052
- Versatile lead guitarist sks ong rock pop band w/dynamic innov snd West LA area Gd equip, exp, personality. Jay 213-559-2505
- Lead guitarist, 20 yrs exp, 30 yrs old, pro equip, sks ong proj w/mgmt, also T40 wking skt Backup vocs Anthony 818-505-8374
- Guitarist, rhythm/blues/reggae/rock, funky textures, sks new musical horizons Tom 818-842-8728
- Guitarist avail to form rock band infl Led Zap, Firm, Robert Plant, Deep Purple, Rainbow 805-527-4593
- Lead guitarist, formerly of King Kobra, sks melodic HR band Songwriting, strong harmony vox, full rock image, top connex Absolute pros only Mike 213-254-9938
- Lead guitarist avail, pro image, equip & exp lking for modern band w/image, gigs, gd songs, mgmt Pros only, Hollywood area Mitch 213-464-4795
- Guitarist aka others in need of a creative, stylistic guitarist for free demo recording infl Frigg, GOF, Simple Minds. No money involved, quality pros. Chns 213-655-9482
- Lead guitarist, 15 yrs pro, infl Steve Ray Vaughan & Jimi Hendrix, to join wking/recording band. Kenny 213-394-0595
- Female lead guitarist infl Bach & Louie Roth, sks bass & drums & keys for HM chamber proj Emphasis on recording, must read music. Lorie (eves) 805-969-9796

- Lead guitarist sks melodic or comm metal band Marshall equipped, hv ideas for ongs Bob 818-780-5578
- World class lead guitarist w/gd image & huge snd sks HR/HM band w/backgr & label deal Ron 213-493-6795
- Creative guitarist sks ong band infl A-Ha, TFF, Police Serious only 213-821-6339
- Black Sheep guitarist, fast, melodic, gd lking, entertainer w/inferny, songs, equip, trans, lking for recording/touring band 213-278-5066
- Guitarist, lead/rhythm, 29, recording exp, also synth & vox, all pro equip, skng pro musicians w/long recording proj or tour Bob 818-504-9555
- T40 guitar/lead vocalist, 26, sks full-time wking band Strong lead plyr, also dbls on elec bass Todd 818-240-5085
- Lead guitarist/lead vocalist sks T40 or casual band, wking 23 nights per week J.P. 818-980-1739
- Lead guitarist, 15 yrs pro, infl Steve Ray Vaughan, Jimi Hendrix, Jimmy Vaughan, wants to join band, Kenny 213-394-0595
- Guitarist sks T40 band, fast learner, versatile, can sing some lead Jeff 818-760-7119
- Guitarist lking for pop rock band, hopefully wking J.C. 213-762-5693
- Loud & aggres rock guitarist lking to back up singer. Infl J. Waite, B. Squier, A. Taylor No synth pool pls Tom 818-782-9802
- Female guitarist ready to make full-time comm to serious melodic HR band Lking for people w/image & determination Brna 916-342-8536
- HM guitar plyr lking for band Mike 213-622-7076
- Guitarist skng ong band, lking for drummer, infl Page, Gilmour, Miles Dependable, hd-wking, gd image & att, exp, d pros only Bob 818-980-0341
- Guitarist w/MIDI-controlled effects sks wking band. Rtd grt, sing lead/backup vox, reliable, easy to work with Ron 213-664-3401
- Lead guitarist sks to join bassist & drummer for ongs, instrumental, & sngs infl Hendrix, Beck, Clapton, Eric 213-674-4007
- Lead guitarist lking to join or form melodic HR band ala Loudness, Dokken, MSG Hv equip, trans, image, ideas. 818-846-6057
- Guitarist/writer, seasoned pro w/indom artistry, sks all org act picky for fame & fortune Pro sits only pls Jeff 213-931-0369
- Country rider infl Charlie Constan, James Burton, Richie Blackmore, sks interesting country projcs Will 818-848-2576

9 GUITARISTS WANTED

- Incredible ambitious guitar plyr for hot ong proj. Xlt material & mgmt I Dunn 818-954-9369
- Guitarist/strong songwriter wtd for comm rock band in vein of Foreigner, Journey, Heart Long hair, image, backgr vox musts, lastly melodic plyr for album/tour. Mark 818-761-8482
- Guitarist wtd for ong post-punk abrasive band, i.e. Steve Jones, hv label & mgmt interest No MTVers Barry 213-462-2161
- Female Monkees-style band sks fifth member, must hv strong vox & gd stage pres 213-271-2464
- Guitarist wtd for ong roots trash pop band ready to play very soon, infl Replacements, REM, Hoodoo Gurus, Byrds, Russell 818-995-1362
- Guitarist wtd to share rhythm & lead w/backing vox. Melodic Church/Alarm vein. Rex 818-341-6123
- Melodic HR band forming sks lead/rhythm guitarist w/vox infl Kiss, Dokken, UFO Serious/career-minded pros only Dan 213-931-2336
- Guitarist/writer sks 2nd lead/rhythm plyr ala Keith Richards, Johnny Thunders, Steve Stevens Lks & image important. Elton 213-871-0163
- Lead guitarist/vocalist/writer w/strong high tenor 2nd lead vox sought by full-time wking copy/long comm melodic rock band 714-494-4582
- Desperately skng creative elite guitarist for maj label audition. No BS, universal musicians skt innov indiv ready for the world. Mark (after 5) 213-992-0335
- ROMEO & the Juliettes now forming, need female guitarist melodic texture-minded Pop rock, techno. Pros only, Romeo 213-663-9266
- Female vocalist/lyricist w/own style needs creative guitarist/collab for upcoming single, poss band sit. Must be grt/serious ala Bowie, Bush, Idol Linda 213-281-6127

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• **Super hot funk rock jazz** guitarist into grps like Prince, Time, Jesse Johnson hardcore funk needed for band Total pros only James 818-769-4957

• **CLOWNS** lking for rhythm guitarist for shock rock circus pop band Intense theatrics, outrageous music, Rex 213-465-0352

• **Guitarist wtd** for estab'd orig modern pop band Dave 213-473-4807

• **Guitarist/vocalist wtd** for hard-edged rock band Gd lks, pro equip 18-21 Rob 714-249-8565

• **Lead guitarist wtd** immed by pro metal act w/killer mater, Judas Priest-type image & snd 818-848-5336

• **Skng versatile** guitar ptyr for aggress, orchestrated rock band Must hv strong vox, infl Beatles, Yes, Police, Saga Chris 213-928-6795

• **Guitarist wtd** for modern rock band, must be btwn 18-25 infl Joe Perry, Steve Stevens Carlos 213-459-1670

• **Lead guitarist wtd** for R&R band infl Stones, Plimsouls, Petty, others Must be dedicated & hv backgr vox Allen 213-373-7515

• **Guitarist wtd** for rock solo artist w/majr label intr Vox & image a must M/F 818-341-2462

• **Male vocalist skng** female prog rock guitarist infl Robt Plant John Anderson, Greg Lake, the Firm Rod 213-477-8697

• **Guitarist wtd** for 2-guitar song-oriented orig band intoCCR, Petty, Motown, country Barb 213-823-7122

• **Melodic HR** band forming, sks lead & rhythm guitarists w/vox Infl Kiss, Dokken, UFO Serious career-minded only Dan 213-931-2336

• **TRISIGN**, synth rock trio, w/mgmt & paid rehearsals, sks exp'd female guitarists/singer. Must hv gear, modern image, pro d 213-476-2161

• **Guitarist/writer wtd** for HR/melodic metal band w/rit mater Must dbl on keys, exp. image & tapes req 213-414-0452

• **Exp'd guitarist** needed for orig modern rock grp Style wtd along the lines of Trevor Ralven of Yes, must hv strong vox Downey area Ken 213-927-8070

• **FILMS ABOUT WOMEN** sks creative rock guitarist EP in record stores, maj deal pending, vox a must 818-705-4825 818-761-5401

• **Highly skilled** lead guitarist wtd for far-reaching org rock band Send tape w/SA&E to Alex Cluge, 8033 Sunset Blvd., Suite 527 L.A. CA 90046

• **Singer formerly w/Secret Agent** sks guitarist for 60s grp infl Monkees, w/gigs & bkng agent & prev arplay on KROQ 213-682-1261

• **Guitarist/writer wtd** for melodic HR band w/rit mater Must dbl on keys, exp. image & tapes req John818-998-2555

• **Female punk guitarist wtd** for all-girl band Mark 213-662-6813

• **Guitarist wtd** by bass & drum team w/style, writer pref Pro ptyr req w/voice ala Edge, Richards, Stevens Barry 818-995-3786

• **Miles**, the blues guitarist, wtd for TOMSTONE BULLETS Need your phone number 818-287-0811

• **MIRROR MIRROR** is now holding auditions for lead guitarist For the time of call 818-967-5567

• **Guitarist wtd** for serious org technorock ptyr w/female front, lking for meloed team ptyr who can solo & rhythm 213-399-4563

• **Band currently** auditioning for lead guitarist w/backgr vox & image No beard, equip & pro att musts 213-823-3809

• **Guitarist wtd** for all-org post-punk band infl Idol, Adams, Lords of New Church Image a must 213-876-5620

• **Guitarist wtd** by singer to create some absolutely grt noise, form eventual band ala Aerosmith Trck Absol serious ptyrs only Ron 818-842-3133

• **Lead singer/keybdist** sks versatile rhythm & lead guitarist for band or duo gigs Gd lks & pos att a plus, Orange City area Jeremy 714-842-7340

• **Female bassist/singer/songwriter** w/young image, stage & studio exp pro att, sks right sit, no T40 Cindy 714-541-6368

• **Christian bass ptyr** avail specialize in synth bass, lking for ministry-minded new wave grp Hv gg & label connex Mike 714-994-6645

• **Bassist from Chicago** sks rock, R&B, T40 local band Hv gd equip, trans, exp Rich 818-788-8565

• **Bassist & drummer** lking for band, no trends, no metal infl Petty, Boomtown Rais Pretenders, many others Johnny/Doug 213-438-8738

• **Female bassist w/lead** & backup vox fully exp'd in country & rock, sks w/ing sit w/fin plyrs Gd intuitive ears, wll fill-in, no T40 213-936-9571

• **Pro elec & synth bassist/vocalist** w/international studio & stage exp sks maj label intr skng R&B pop grp for live & studio Max 213-438-1492

• **Pro bassist**, pref signed w/EPic Records, lking for pro-art or band ala Phil Collins, Sting, Mr Mister 818-901-0605

• **Very exp'd bass ptyr** w/vox sks T40 band or full-time wtd pro serious only 714-781-2918

10 BASSISTS WANTED

• **Orig rhythmic rock band** sks serious bassist w/gtd image for recording, tour Hv backing & studio space Trans a must Matthew 213-399-4481

• **Bass ptyr wtd** for all-org modern rock band now recording & performing Rehears in Burbank, committed pros only STRAIT JACKET 213-661-7156

• **If you're an x1 ambitious bass ptyr** w/pos att & you'd like to be involved in an orig proj destined for success, call I. Dunn 818-954-9369

• **Drummer & guitarist** sks bassist ptyr & singer to complement mamstrat R&R ptyr Many infl, serious, dedcd pros only (after 5) 213-472-8741

• **Female Monkees-style** band sks 5th member, must hv strong vox & gd stage pres 213-271-2464

• **Bassist wtd** by LYDIAN TONE, must hv modern lks & snd Lydian 213-654-3608

• **Guitarist/writer** sks bass ptyr infl Stones, Idol, NY Dolls, Alice Cooper Ong mater only lks & image important 213-871-0163

• **Funky bass ptyr wtd** for new org sounding HR technofunk ala Power Station, Missing Persons, Cars, Dokken, Dave 818-537-8584

• **Bassist wtd**, strong vox a plus—2 guitarists & drummer w/studio into REM Big Country new American R&R skng strong 4th Kevin 818-769-8476

• **Bass ptyr wtd** for all-org melodic metal act Must hv gd att, equip, exper image Call for audition Suites 705 & 803 213-874-4303

• **Guitarist skng** to form rock band lking for M/F bassist able to sing at least backup, infl Rush, Yes Van Halen, Bangles Dave 213-463-9876

• **ROMEO & the Juliettes** now forming need female bassist w/rock rock, techno Pros only Romeo 213-663-9266

• **Bass ptyr wtd** for all-org comm rock band infl Motels, TI! tuesday, Benatar Recording & gigs, backgr vox important 213-256-6397

• **Bassist wtd**, M/F for happening surf band proj infl B-52s, Ramones, Jack Casady Gigs soon David 213-871-2652

• **M/F bassist wtd**, paid rehearsals, for band w/production 213-454-3251

• **CLOWNS** lking for bassist for shock rock circus pop band Intense theatrics, outrageous image Rexx 213-465-0352

• **Bassist wtd** for orig band w/rit songs, infl Petty, Pretenders, Springsteen Costello, REM, Byrds Giggng soon Ted 213-473-7122

• **Bassist wtd** by forming rock & soul-type band infl H&O, Lite Rittenour Ted 213-735-3917

• **HM bassist wtd**, must sing backup, gd equip, trans & the look of a star Rudy 213-667-9116

• **Bassist wtd** by orig band w/creative open-minded att infl Talking Heads, Spirit, Gabriel, Floyd, Who, Bowie Scott 213-204-6755

• **Bassist wtd** for rock solo artist w/majr label intr Vox & image a must, M/F 818-341-2462

• **Bass ptyr wtd** for song-oriented orig band intoCCR, Petty, Motown, country Barb 213-823-7122

• **Bassist wtd**, orig hard edge new rock w/gtd grove to compli grp, showc&e & record Hv recently mixed tape & industry contacts, Silverlake area Mike 213-665-3855

• **Work-oriented** band forming, wll cover all styles, orig tar Own equip & vox a must, reading a plus 213-874-0485

• **THE CREED** needs pro bassist w/rit att & commitment to replace bassist w/ing Infl U2, Beatles, org music, Shane 714-773-0387

• **Estab'd L.A. t** w/strong mater & bkngs sks modern bassist w/lead sit hv pro att, pres & sincere drive 213-399-7259

• **HM bassist wtd** for recording proj Lorie (eves) 805-969-9796

• **NY pro still skng** top musicians in Cal Lks & chops must hv vinyl & all maj connex Steve 714-826-2796

• **Wkg band w/strong org** mater, mgmt, record contracts, ldl backing, sks bass ptyr, 20-30 Jeff 714-841-5763

• **Bassist wtd** for local R&B band Must hv equip, trans, be into 60s-style playing, lks & stage moves Dave805-684-5678

• **Bass ptyr wtd** for estab'd orig band, rehears in Valley 213-829-1508

• **OFFENDER**, Minneapolis-based all-org prog mater lking for opening for mellifluous bassist Mark 612-881-1639

• **Bass ptyr** needed by band infl Beatles & 60s music, recording soon (12-5pm) 213-838-6690

• **Ginger formerly w/Secret Agent** sks bassist for 60s grp infl Monkees, w/gigs & bkng agent & prev arplay on KROQ 213-682-1261

• **Female punk bass ptyr wtd** for all-girl band Mark 213-662-6813

• **Bassist wtd** w/keybd exp by guitarist to form super talent orig grp infl Rush, Zepp, Tramp Serious only pls Pete 818-339-7126

• **Innovative solid** bassist wtd for org pop rock band Exp'd lql pros only image important, no egos, no metal Kent (12-8pm) 818-508-0139

• **Star-quality** bassist w/hw image wtd to compli reformt ion of band w/prev recort; video, contacts Play funk also, infl Idol, REM, Prince, U2 818-893-9347

• **ALLAN RENCH** & the Vice Grips lking for bass ptyr for major indus shows in July, into joining band Serious pros only no kids Allen 818-760-7640/843-3964

• **Bassist wtd** for talk-folk, energ R&B band w/gigs infl Dylan, X, Velvet Undergr, Hank Williams Dian 818-504-0928

• **Bass ptyr wtd** for 60s-style garage band infl Hoodoo Gurus, Clash, Zombies Frank 818-965-0466

• **CODA, rock band**, sks serious ptyr w/equip & lks for very serious org, lking for someone unique We hv studio 818-843-6090

• **Gigs pending** Dave 213-939-7913

• **Bass ptyr wtd** for estab'd orig rock band w/itape & connex West L.A. area pref, serious only pls C. 213-839-1490

• **Bassist wtd** for org elec rock band infl 60s R&B, modern rock/loik rock Rob 818-954-9822

• **One of a kind** bass ptyr needed w/stage, studio, video exp REM, Husker Du 213-665-8667/207-3877

• **Bassist wtd** for estab'd band infl Pretenders, Airplane, X Aggres groove, gd chops gd gear, trans, modern image confident stage pres Tape & pic 213-876-8846

• **Bass ptyr wtd** for psych garage blues band 213-257-1476

• **New age** vocalists/guitarists/songwriter, infl Bowie, Peter Gabriel, Howard Hones, sks bassist to form killer proj Must hv vocal abil Doug 213-822-4188

• **Bass ptyr wtd** for orig American rock band, very gd-k/ing, 21-24, gd equip Alex (after 1pm) 213-838-3106

• **DOGFLY** sks bassist for strong org rock We hv mgmt, studio lme, poss tour Steve 213-933-0283

• **Bass ptyr wtd** for hvy pop grp w/huge local following Jetas, Babies, Idol Must lk grt 818-980-7967

• **Female bassist wtd** to team up w/Marshall equipped female guitarist w/no-nonsense drummer for all-female band infl AC/DC to Aerosmith 818-240-5829

• **HM guitarist & drummer**, 19-23, sks bass ptyr to form band infl Loudness, Rush, Iron Maiden, Sound Barrier Pros onl Ly Ron 213-296-3667

• **Bassist wtd**, 19-25, for comm HR solo act w/production deal & maj label intr Vox, long hair image 83&I, 213-414-2462

• **Bass ptyr wtd** for org rock band, rehears Montrovia 818-848-4726

• **Bassist needed** immed for keybd-oriented hi-energy HR grp ready to record album Exp d, stage pres, backgr vox musts 213-466-2869

• **Bassist/keybdist wtd** by Christian guitarist to form band infl Led Zep, Firm, Robert Plant, Rainbow, Deep Purple 805-527-4593

• **Big bouncy** bass for org pop/rock/funk ensemble infl Bowie, Bauhaus, Numan Love & Rockets Equip, trans musts BODHITREES 213-662-3184

• **Pro keybdist/vocalist/guitarist** w/rit equip, chops, snds & image avail for steady wking T40 casual space Trans 805-498-5033

• **Jazz, gospel, rock** etc styles, avail June 23, D.X-21, Rhodes, Write play tour Tony 2123-735-4091

• **Multikeybdist** avail for wking band sit Latest equip, Berklee grad, 16 yrs exp, xlt vox ready for anything w/acton Eddie 818-281-5730

• **Multikeybdist w/hw-tech** equip, hdwkg pro lking for pro wking band Mike 213-803-3216

• **Pro exp'd keybdist** w/equip lead & harmony vox sks top wking wedding or other band Doug (mornings)818-243-5650

• **World class** rock keybdist sks orig meloed HR band for recording & touring only Hv pro equip, att, killer rock image (6-7pm) 714-841-6315

• **Keybdist** avail immed for wking sit Oberheim system, Fenber Rhodes, etc Rick 818-887-3586

11 KEYBOARDISTS WANTED

• **Orig rhythmic rock band** sks serious keybdist w/gtd image for recording, tour Hv backing & studio space Trans a must Matthew 213-399-4481

• **Deba** 213-305-9908

• **Hot keybdist** w/rit att wtd for determined org R&R proj geared to T40 market Xlt mat'r & mgmt I. Dunn 818-949-9369

• **IVORY ONE** band w/best songs Team/influopen mind/creative input/vox w/gtd-oriented pro-structured band Members indiv infl 60s disco Clash prog glam Lance 213-459-8137

• **Need pro keybdist** w/gtd equip, gd lks & att for forming funk rock band Serious inquiries only Dulch213-293-2543

• **Keybdist wtd** by comm-type org band Label intr, rehears in Griffith Park, enthusiasm a must Chris 213-281-7649

• **Keybdist/guitarist**, vox helpful, for rockably, R&B, C&W, swing, pop Must know his chords Joe 213-766-8280

• **Keybdist wtd** by LYDIAN TONE, must hv modern lks & image, must be into lallium music Lydian 213-654-3608

• **Vocalist/lyricist**, dance funk pop, sks intel, open-minded, hard drug-free keybdist/synth to form dynamic duo Anthony (days) 213-850-2092

• **ROMEO & the Juliettes** now forming, need female drummer Keep the beat & you re in Pop rock, techno Pros onl ly Romeo 213-663-9266

• **Keybdist/collab** sought by songwriter/singer/guitarist/performer w/kit rock mater, band & connex Must sing harmony Randy 213-931-3778

• **Female vocalist/lyricist** w/bwn style & label intr needs creative keybdist/collab for upcoming single & poss band sit, ala Bowie, Bush, ldl Linda 213-281-6127

• **Exp'd keybdist wtd** for exp'd vocalist for standards, pop, show tunes Alan 213-937-7472

• **Keybdist wtd** for So Bay-based pop rock band Mgmt & backing Rodney 213-316-2392

• **Keybdist w/rit gear** to become part of unit w/record deal & tour lorchcoming Police Bowie, Roxy Music style Karen & 213-466-3507

• **Keybdist w/gig** connex needed to perform w/rit tenor Phil 213-487-6235

• **Super hot** very tasteful meloed funky rhythmic keybdist w/itape wtd for lunk band w/iconex Total pros only James 818-769-4957

• **Lking** for two highly pro w/connex, accord piano & synths Jon a new exp, give Lapoue a call 213-464-8381

• **Modern rock** band w/majr label intr sks multikeybdist, must sing backgr harmonies Paid rehearsals & gigs infl 818-505-3059

• **Female keybdist wtd**, must hv exp in R&B, funk, jazz, Lols of work avail, concert coming up July 5 Michelle 213-294-2410

• **Keybdist wtd** for forming rock & soul-type band, infl H&O, Lite Rittenour Ted 213-735-3917

• **Pop funk** grp needs keybdist/synth to close deal We hv mgmt Gary 213-657-6874

• **Keybdist wtd** by org band w/creative open-minded att, infl Heads Floyd, Yaz, Spirit, Bowie, Pretenders, much more Scott 213-204-6755

10 BASSISTS AVAILABLE

• **Bassist sks** impact HR band Hv pro equip & att, killer lks, deady on fingerboard, gd creds, hot tunes Rikk (eves) 818-906-1981

• **Pro drummer & bassist** avail for modern music band ala Cure Killing Joke, Prince Grt att & image, pref mgmt 818-995-3786

• **Rock bassist** avail for T40 wking band only Tons of equip, ton of exp, hv trans, gd rock lks Bob 213-498-3702

• **World class** bassist w/wld looks, insane stage pres, killer voice, sks equally devastating rock act Sabre408-984-1199

• **Bassist/writer** vocalists/songwriter into blues, country or roots rock, sks wking band, no T40, willing to travel Phil 714-775-3306

• **Bass ptyr** w/lead vox, reading abil, grt equip, trans, sks steady casual gig w/wking band Bill 213-661-3463

• **Bass ptyr** avail for band sit Vast exp, stage & recording exp, pref rock style 213-675-1941

• **Bassist**, 24, pro equip & att, sks intel sincere image-minded grp w/mgmt infl U2, Missing Persons, Cheap Trick Lex 818-762-3300

• **Bass ptyr** w/lead vox, plays guitar & synth, gd equip, grt trans, sks full-time wking band Arriving L.A. mid-Aug Sam 301-948-2622

• **Bass ptyr** skng metal band or musicians to form metal band David 213-581-2142

• **Pro bassist**, 39, w/vast exp w/maj acts, lking for mature wking club band Into HR, CR, soft rock, lead & backgr vox George 818-996-2107

• **Bass & drum** team avail, hot pro team, sks rock band w/edge infl U2, Banshees, Stones, Prince 818-995-3786

• **Bassist w/classical** backgr sks talented meloed HM band w/rehears space No flakes, pro att a must, Tess 213-676-5473

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11 KEYBOARDISTS AVAILABLE

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★ Keyboardist ★

213/393-7913 Jamie
213/654-3608 Lydian

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DAVE (213) 306-5966

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

- **Keyboardist** needed for 60s, current, ongs. Serious only. Bob 214-522-3177
- **Keyboardist** wtd for hi-tech modern rock band. Digital keyb'd styles & sampling abt pref. Scott 213-820-7479
- **Keyboardist/synth** wtd for unique recording & performing pro. Must be creative w/a variety of colorful sn'ds. Cathy 213-458-9202
- **Keyboardist** needed for estab'd org band ala Simple Minds. Roxy Music. Bowie. Grt material, vox a plus. Chris 213-655-8482
- **Keyboards:** Work-oriented band forming... will cover all styles, ongs later. Own equip & vox a must. reading a plus. 213-874-3465
- **Top-draw** L.A. band sks keybdist. Pls call Kevin 714-836-6201
- **THE KEEP** wants you, the positive solid image-conscious synth man, to join this young, orig, giggering band. Let's go now John 213-839-5622
- **STREETWISE** is skng a seasoned keybdist/vocalist. Committed att & pro equip musts. Mark 818-782-0568
- **TRISIGN**, synth rock trio w/mgmt & paid rehearsals, sks exp'd female synth singer. Must hv gear, modern image, pro att 213-476-2161
- **Keyboardist** needed for versatile rock gr w/inde label, maj producer, maj label intr 213-227-9328
- **Keyboardist** wtd by songwriter/guitarist w/orig to form modern melod pop rock gr ala A-Ha, Go West, Simple Minds. Vox, writing, image important. Pete 213-471-0853
- **Pro, mature** keybdist needed, reliable w/alt setup & longer hair. XII pro w/EMI intr. Strong dedication, pics & bio needed. Steve 818-447-5133
- **Keyboardist** wtd by estab'd org groove rock band. Chops, backgr, vox, pro equip, dedic, unique sounds & textures a plus. Mgmt, agent, gigs Larry 818-884-8785
- **Keyboardist/synth** wtd for rock. Gd equip & dedic musts. Van Nuys area rehearsal studio. James 818-904-9167
- **Modern** rock band w/female front sks keybdist w/backgr for vox. All-orig hit-oriented mater, hv demos, mgmt, industry contacts. Becca 213-256-6397
- **Keyboardist** wtd for serious org technorock pro w/female front, lng for plyr w/equip & ideas who can solo & parts w/late 213-399-4583
- **Star-quality** keybdist/synth plyr inf n/dol, TFF, Alarm, Rock of Seagulls, wtd to compl band w/new image & edictic approach, hitbound pro w/contacts. Ambition pls. 818-893-9347
- **Vocalist/guitarist/songwriter** infn Bowie, Peter Gabriel, Howard Jones, sks keybdist. Must hv vocal abtl. Doug 213-822-4188
- **Keyboardist** wtd w/backing vox & image. Band has private rehearsal studio, all equip, mgmt, previous vinyl, recording pending Paul 213-855-8859
- **Keyboardist** w/creative rhythm needed to do overdubs on R&B pop rock demo projs. Equip not nec. (after 6p) 213-611-9589
- **Synthesist** wtd by org pop rock band w/inst. (inst. plyr, exp'd, serious only. Gigs & 24-hr studio time. Jack 213-427-3877
- **Kooky** keybdist for org pop/rock/funk ensemble infn Bowie, Bauhaus, Numan, Love & Rockets. Equip, trans, musts. BOHDITREES 213-662-3184
- **W/in w/a** singer/songwriter, rising young star, 21, wants to join estab'd band, blk or white, new sounds. Style: New Edition, TKA, serious only. K.K. 213-294-2569
- **Female** vocalist/songwriter sks band to make demo records, R&B & pop, no HR. Margold 213-412-6652
- **Voice**, 21, young, sexy, creative, org style, hv major connex, pop funk snd. Ronny 818-960-7234
- **Female** singer/songwriter/rhythm guitar plyr lng to join or form band. 818-956-3395
- **Singer/songwriter**/guitarist sks to form nucleus of 80s comm rock band ala Foreigner, Survivor, Honeymoon Suite, Adams, Squier, Journey, Bon Jovi. Roger 818-343-3206
- **Vocalist/lyricist**, funk/dance/pop, sks infnl, open-minded, hard drug-free keybdist/synth to form dynamic duo. Anthony (days) 213-850-2092
- **Vocalist/lyricist** sks prog band. Hv label intr, need collabs, very serious, ala Bowie, Bush, Idol. Linda 213-281-6127
- **Hot** lead vocalist, hot lead guitar plyr w/alt mater, lng for comm rock band w/a grp on reality. Let's get signed. Wayne (days) 213-246-0036
- **Female** vocalist w/powerful emotional voice sks rockability, R&B band w/drive. Infn Lone Justice, Hoodoo Gurus, Rave Ups, etc. Susan 818-996-1906
- **Vocalist/lyricist** sks to collab on org mater. Exp'd & video image-conscious. No HRs. Augmented 213-653-2406
- **Female** vocalist w/orig range, style, sks pro sit w/band already together, signed, gd strong comm blues/R&B. Adrina (after 6p) 818-892-4257
- **Female** vocalist, exp'd, sks band trio or duo sit, w/king or soon-to-be. Country, pop, variety of styles, no HR. Jucy 213-537-9257
- **Male** vocalist, tenor, lead guitar capabl, read/write/arrange, lng for w/kg T40 band. Evan 213-876-9336
- **Exp'd** lead singer/frontman sks band w/record deal or top mgmt. Soulful vocal style ala Glenn Hughes, Paul Rodgers, Sting, Paul Young. Serious inquiries only 213-422-3789
- **Male** vocalist, tenor, sks w/kg T40, R&B or jazz. 818-783-8735
- **Female** vocalist avail, gutsy vox, stage pres, sks band performing org music infn Cougar, Springsteen. I'm not Madonna. Evamarie (9-5:30) 213-556-7900x1307
- **Frontman/lead** singer currently w/Rolling Stones now doing for w/kg band. Jimmy 213-515-6143
- **Female** vocalist w/gd ear sng kngs or musicians interested in Seawind-style R&B. Cate 213-475-1315
- **Female**, 22, lead singer/lyricist/rhythm guitar, long hair, sks serious all-female musicians to form HR/HM band infn Kiss, Aerosmith, Cru, Hanoi, Chica. 818-341-5507
- **Lead** vocalist/lead guitarist sks T40 or casual band, w/kg 2-3 nights per week. J.P. 818-980-1739
- **Female** singer/songwriter/rhythm guitar plyr lng to join or form band. Pop rock, dance, commerc. 818-956-3395
- **Pro** vocalist/frontman, dbls on keys, sks top w/kg sit. Doug (mornings) 818-243-9257
- **Female** vocalist sks goal-oriented new rock band. Must be pro & ready to go. (eves) 818-787-3946
- **Female** vocalist & male guitarist sng HR/HM band infn Ratt, Dokken, Scorpions. Cindy 818-780-5578
- **Vocalist** aka jazz/blues pianist/ro for smoke-filled lounge atmosphere. Hv the lks & lusty voice ala Sarah Vaughan, Dnette Washington. Rikki 818-788-8565
- **Top flight** contemp pop vocalist/label recording artist/publ'd songwriter avail for collab on qual projs. (9-11am) 213-545-4369
- **Lead** singer/frontman avail for studio sessions. Org from Canada, vocally trained, high soprano tenor, open for vinyl or demo, serious inqs only. Sonny 714-544-9895
- **Singer** must find kickass HR band now, must hv image, dedic. Also plays guitar & owns PA. Mark 213-396-1251
- **Vocalist/guitarist** sks melody-oriented band infn Dokken, Y&T, Sammy Hagar. Gd equip, stage pres, plenty of exp. Slim 818-919-1783
- **Powerful** lead vocalist needed to compl pro comm HR pro. 818-349-2947
- **Female** vocalist & guitar grp needed for upcoming 45 & studio time. Tom 818-892-2813
- **Drummer** & guitarist sks bass plyr & singer to compl mainstream R&R pro, many infn. Serious, dedic only. Hampton (after 5) 213-472-8741
- **Org** rhythmic rock band sks serious female vocalist w/gd image for recording, touring, HV backing & studio space, trans a must. Matthew 213-399-4481
- **Unique** lead vocalist wtd for L.A.-based org recording pro. 213-281-8842
- **Exp'd** vocalist for the PLATTERSE, bass, 2nd tenor, bantone, must harmonize, 29-35, 5'9"-6'4", will travel. Mr. Cook 213-382-4155
- **Vocalist** wtd by prog metal band, must hv image, equip, pro att, infn Maiden, Priest, Metallica. Ralph (before 10pm) 213-929-2215
- **Estab'd** HR band sks tenor vocalist w/unique qual. We hv gigs, rehearsal studio, org mater. Marty 818-349-7490
- **World** class male lead vocalist by org pop rock band. Powerful voice, image, all-out commitment a must. Maj deal pending. 818-901-1612
- **Attention!** CONTENDER is now holding auditions for serious male vocalist. Image, PA, trans a must. 213-484-9993
- **Female** vocalist, hv R&B, NY dance music exp req, for demo pro, Cheryl Lynn, Madonna infn. Mark (eves) 213-478-2249
- **Keybd** artist w/solo album release sks extreme pro w/kg HR B&B vocalist/synth for future album & live work. Andy 213-379-1568
- **Prog** R&B band, 18-25, sks male vocalist w/PA & band exp infn Loudness, Rush, Iron Maiden, Ozzy. Inglewood area. Ron 213-296-3667
- **Male** vocalist wtd for orig pop rock w/prog edge. Exp'd qual pros only pls. Kent (noon-6pm) 818-509-3917
- **Female** vocalist wtd for org band w/rgt songs, infn Patty, Pretenders, Springsteen, Costello, REM, Byrds, Giggling sun. Ted 213-543-3251
- **Male** vocalist wtd by forming rock & soul-type band infn H&O, Lee Ritennour. Early 20s, gd lks & att. Ted 213-737-3231
- **Vocalist** wtd for forming West L.A.-based band. Innov rock snd. Josh 213-553-3495
- **Singer** needed for blues rock band infn Steven Tyler, Robert Plant, James Brown, Mick Jagger, Danny 818-997-7434
- **NY** pro sit sng top male vocalist in Cal. lks & pres a must. Hv vinyl & all maj connex. Steve 714-826-7996
- **Prog** rock band sks talented male vocalist w/versatile style & variable vocal range. We are lng for top qual mater. Pat 213-861-7696
- **Female** vocalist w/haunting voice needed for all-orig, dark, beautiful melodies. John 818-887-3989
- **Vocalist/frontperson** wtd for HM/HR recording pro. 818-764-3605
- **High** tenor vocalist wtd for comm rock band w/strong mater. Keston 213-281-8824/714-774-2970
- **Prog** rock band is now holding auditions for male vocalist. If you feel you've got what it takes to beat the competition, call Greg. 213-864-6664
- **Male** vocalist wtd by melodic HR band w/alt mater. Exp'd, image, bio, tapes req. Pro only. 213-214-0452
- **OFFENDER**, Mirnneapolis-based all-orig prog metal pro has opening for mellifluous male lead vocalist. Sorry no posers. Mark 612-881-1639
- **Female** vocalist for musical collab w/label intr. Hv image, lyrics, & 4-trk, forming band later, KROQ-style music. Orange Cty. prel. 714-524-2415
- **Attractive** female vocalist wtd by orig comm pop band w/many club dates, going into studio. Infn Springsteen, H&O, Huey Lewis. 818-887-2908
- **Mature** vocalist needed, xit pro w/EMI intr & backing, Long hair, trim build plus energy for comm HR pro. Tape & pics pls. Steve 818-447-5133
- **Female** punk vocalist wtd for all-orig. 213-662-6813
- **Exp'd** qual male vocalist wtd for org pop rock band & recording pro. Image important, no egos, pros only pls. Kent (12-8pm) 818-508-0139
- **Female** lead vocalist wtd to form band w/guitarist & bass plyr. Type of music: funk & pop. Gary 213-557-8874
- **BROKEN HEARTS** sks frontperson/vocalist w/trained voice & grt stage pres for comm pop rock org band infn Survivor, Scandal, Heart, Hoopers. Hv contacts. 818-785-9440
- **Male** vocalist, 18-25 w/educ, wtd for rock band w/modern & 60s infn. Van Nuys rehearsal studio w/PA. James 818-904-9167
- **Singer** wtd for estab'd all-orig prog band, must hv serious & pro att. Roger 818-991-7634
- **Female** singer wtd to sing lead/backgr. Able to harmonize & free to travel w/50s tour show. Pro only. Gig/213-385-9526
- **Male** vocalist ala Paul Young, Daryl Hall & Jeffrey Osborne needed for publishing demos in exchange for tape copy, no pay (after 6pm) 213-661-9589
- **Female** vocalist ala Pat Benatar, Stevie Nicks, Stephanie Mills, Chaka Khan, needed for publishing demos in exchange for tape copy, no pay (after 6pm) 213-661-9589
- **Female** soprano backup vocalist wtd by org pop rock band w/festy plyrs, gigs & studio time, exp'd & dedic. Jack 213-427-3877
- **Power** pop band needs vocalist, strong ala Springfield, Honeymoon Suite, Survivor w/powerful stage pres, also compl master, Grt image, willing to work. Ralph/213-463-0385
- **Female** vocalist wtd by prog metal band. 818-841-9980
- **Soulful** vocalist wtd for psych blues country metal band. Must be versatile, open-minded. Rick 213-643-7284
- **Young** outgoing male, image-conscious singer wtd for jam rock band. Candy (after 6pm) 213-657-7341
- **Vocalist** wtd to compl power/prog HR band w/killer mater. Can you keep up with us? J.R. 714-947-4760
- **Musical** qual modern unpretentious style, flex, sophis image for modern funk technopop band. We are thoughtful, spacious, xit plyrs, modern guitar/synth textures. Carson 818-894-8311
- **Steve** 818-994-6484
- **Vocalist** wtd by Christian guitarist to form band infn Led Zep, Deep Purple, Rainbow, Firm, Robert Plant, 805-527-4593
- **HM** guitarist & drummer, 19-23, sks male vocalist w/PA & high tenor range infn Queensrÿche, Warrior, old Priest & Rush. Pro only. Ron 213-296-3667
- **Synth** using hv effects ala Throbbing Bristle, sks female Lydia Lungelike vocalist, 15-17, to form anti-commerc band. Brian 818-907-7232
- **Young** bassist & guitarist sks vocalist to form HR/HM band, Burbank area, infn Dokken, Loudness. Jim 818-842-8064
- **High** tenor needed for a capella singing pro w/pending record deal & lots of live perfs. Pro only. Gail/213-466-9328
- **Vocalist** wtd for estab'd w/kg T40 band, M/F, exp & lks 213-538-0060
- **Lead** vocalist wtd for pro HR glam band w/plane jamp & connex to take us to the top, infn AC/DC, Cheap Trick, 714-772-2303
- **Lead** singer for prog pop music act, org music ala Genesis, Moody Blues. Record deal & investor pending. Bart 818-855-0554
- **Male** lead vocalist wtd by estab'd melod HR band, must be pro qual & hv gd image. L.K. 818-572-0504

12 VOCALISTS AVAILABLE

- **Female** vocalist, exp'd, strong country rock snd, xit stage pres & alt, sks pro band to gig & record. Hv demo 818-763-0310
- **Singer/songwriter**/arranger/frontman, cooperative & creative, 3/2-oct range, young, comm appearance. Past, proven success, sks work w/recording performance band, serious only. Philip 213-227-5979
- **Vocalist**/frontman/songwriter, dbls on keys, lng for abrasive postpunk band. Hv maj industry contacts. 213-397-6414
- **Singer/songwriter**/musician/composer sks interested musicians into techno-decadence dance music. All those for whom disco is a catchword need not call. 213-227-5979
- **Female** guitarist/vocalist lng to form cover duo or trio for casuals & club gigs. Sandy 818-906-7311
- **A-plus** male vocalist, trained tenor w/rock lks & much exp sks financially stable comm w/prok only pls. John 818-761-2790

12 VOCALISTS WANTED

- **Orig** rhythmic rock band sks serious vocalist w/gd image for recording, tour, HV backing & studio space. Trans a must. Matthew 213-399-4481
- **Lead** vocalist/frontman wtd for L.A. rock gr. Oliver 213-542-3144

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ing, serious only Jay 818-764-1721
Exp'd female drummer lkg for wking or soon-to-be wking band; org rock or T40. Serious inquiries only. 818-509-0205
Bobby Tate sks estab'd HR band DO-bass drum. Pro only. 714-968-8721
Male drummer lkg for star performer who deserves me Live & studio exp, reads/arranges, versatile. H/Loured Central America, Berklee grad. Dennis. 213-670-3363
Drummer avail., xlt meter, exp'd pro, too flight gear, grt ear, infl Prince to Killing Joke. 818-995-3786
Drummer sks comm pop rock band, hv hiter w/xt meter infl Honeymoon Suite, Cheap Trick, Bon Jovi, San Gabr Valley only. Female. 818-963-4481
Drummer, female, sks estab'd org R&R band. 12 yrs exp, lead/backup vox, dot or single bass, infl P&P, UFO, Drags, Firm. Mgmt a must. Sabrina. 213-214-2246
World class totally pro drummer, grt lkg, personality, simple solid power, & play not for sell but for total sound of band. 1 hv grt refs. Rick. 818-359-4322
Drummer skng intense kickass R&R band. Joe. 213-851-3474
Drummer/vocalist, 31, powerful groover, blue-eyed soul singer, pos. att, gd image, sks org prj w/well-connected mgmt & prospects. 213-219-1523
Drummer from Europe, sing lead, Berklee grad w/Tama acous set, Simmons drums, drum machine & huge PA. 213-359-8831
Drummer w/2cm mixing board, sks wking. John. 818-357-0605
Drummer, 22 w/stage & studio exp, sks org band or prys infl Doors, Miles Davis, Eric Clapton, Steely Dan, Chris. 213-450-2874
Standup electronic drummer for pop funk sit, pro only. 213-359-8831
Pro drummer formerly w/infl known HM rock band sks band w/mgmt, deal. ect. Xlt equip, att, chops, exp. John. 818-505-0268
Drummer w/stage & studio exp in all styles, equipped w/elect/acous drums & Linn drum, sks strong contemp playing sit, pro only. Ron. 818-892-0595
100% capable, 100% rocker, 100% ready, the drummer lkg for the band. Kick ass, take names later. 818-894-8622
Drummer/vocalist skng casuals. Don't cancel your gig, call me. Very dependable, very gd, ultra-quick learner. Blitch. 213-479-0131
T40 drummer wanting to work. Wally. 818-892-0595
In a spot? Pro drummer, gd image, xlt equip, avail for last-minute gigs & casuals. Ted. 213-477-7635
Drummer & bassist lkg for band, no metal, no trendsies. Infl Pety, Boomtown Rats, Pretenders, many others. Johnny/Doug. 213-433-8738
Line drum programmer vocal band. Jim. 213-466-8257
Drummer from Starland Vocal Band, John Mayall, Kiss, Ventures, lkg for touring/recording act. Keith. 818-845-8855
Drummer, studied at Berklee, avail for wking sit. Steve. 614-630-7043
Drummer, xlt, exp'd plyr w/ipes, sings lead, has Simmons, sks wking tasteful hi-energy pop rock, T40 band. Pros only. Mike. 805-268-0443

13 DRUMMERS WANTED

Incredible ambitious drummer wtd for hot org R&R prj, Xlt mater & mgmt. I Dunn. 818-954-9369
100% NIGHTS, 1 org pop rock band, sks new drummer w/high musicianship, commitment & ambition. Chris. 213-464-8561
Electronic drummer wtd by LYDIAN TONE, must hv modern lk & image, must be into fallout music. Lydian. 213-654-3608
Jame. 213-393-7913
All-gtr comm pop band w/mgmt sks dynamic drummer infl Cars, Bonnetar. Backgr vox helpful, total decd essential. Tracy. 818-769-5723
Heavy rock band sks artistic experimental drummer. Caden. 213-874-2445
Drummer wtd, committed, infl, on org prj moving fast infl Talking Heads, REM, Kate Bush, X John. 213-306-5034
ROMEO & the Juliettes now forming, need female drummer. Keep the beat & be in Pop rock, techno. Pros only. Romeo. 213-663-9266
Looking for pro percussionist, timbale plyr, join a new grp, give Lapoe a call. 213-454-8381
Drummer wtd for org modern rock band infl Police, Rush, Grt songs, grt melodies, team plyr wtd. 213-374-6260
Drummer wtd for hard-edged rock band, 18-21, gd lks, solid time lots of dedic. Rob. 714-249-8565
Drummer wtd by onobxous band. Must hv krt, guts & THE image. Aerosmith, Hanoi, Trick infl, no Posson clones or losers. Bob. 213-597-6548
Female drummer wtd for org pop rock R&R all female grp. Must be versatile, steady, backgr vox a plus, team plyr a must. 818-342-8996

DRUMMER WANTED
 Band with professional studio and publishing deal seeks young, professional (20-28 years) hard-hitting pop/rock drummer (ala Hooters, Adams). Send picture, bio & tape to:

 8033 Sunset Blvd., Suite 195
 Hollywood, CA 90046
 Attn: Mr. Lieck
 For more info call (213) 398-7394

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Drummer wtd for R&R band infl Stones, Petty, Plimsoules, others. Must be dedic, backgr vox helpful. Allen. 213-373-7515
Double-bass drummer needed for pro-mixed metal prj. We hv label intr, rehears space. Brian. 213-322-1736
HM double-bass drummer wtd for HM prj w/emphasis on recording. Mut hv equip & gd att. Lone (eves). 805-969-9796
Drummer wtd for hard-hitting melo animated rock band w/dark hair, infl Kiss, Queen, Man O' War, horror movies. Adam. 818-249-2687
Drummer: Work-oriented band forming, will cover all styles, origis later. Own equip & vox a must, reading a plus. 213-874-0485
Drummer needed by R&R band. Just a good solid drummer w/reasonable disposition & sense of humor infl Stones, Ramones, Replacements. Marty. 213-466-6997
NY prj still skng top musicians in Cal. Lks & chops a must. Hv vinyl & all major connex. Steve. 714-826-2796
SPECULUM sks drummer for power trio w/guitarist & Chapman Stick. Energetic, funny, responsible, comfortable in odd times, infl Spinal Tap, Saga, Zap, Rush. Jeff. 213-465-1762
Pop rock & roll band sks pop rock & roll drummer. Pros only thanks. Robbie. 818-999-0040
Highly skilled drummer wtd for far-reaching org pop rock band. Send tape w/SAFE to Alex Cluge, 8033 Sunset, Suite 527, L.A., CA 90046. 213-465-1762
Drummer wtd, cool person, big beat, long hair, unild energy, could walk into something really hot. Take chance & call Ratt or Oz. 213-539-2922
Singer formerly w/Secret Agent sks drummer for 60s grt infl Monkees, wigs & king agent & prev arplay on KR. 213-882-1261
Female drummer wtd for gigging all-girl new rock band. Must be strong, creative, hv gd timing. Shannon/Jesse. 213-850-1943/850-0980
Drummer wtd: Team w/lead guitarist w/standing matter forming HR prj from scratch. Old VH/Scorpions style. Eddie. 818-783-9666
Wanted: Electr drummer to perform & record w/estab'd artist. Classical pop fusion, must be very sensitive & must rock. Richard. 213-469-2087
Hard-hitting/hi-energy drummer wtd for 3pc org hv rock band. Female bassist, singer, guitarist. 213-850-6490
Swain's-like drummer, 15-17, wtd for now forming experimental anti-commar band infl Throbbing Gristle. We need banging Brian. 818-907-7232
Young image-minded male drummer needed for glam rock band. Lks & hard hitter a must. Candy. (after 8pm) 213-657-7341
One of a kind bass plyr needed, steady, studio, video. No metal, no trendsies, no beginners. Team plyr infl Stones, REM, Husker Du. 213-665-6667/2107-3877
Drummer wtd by Christian guitarist to form band infl Led Zepp, Deep Purple, Rainbow, Firm, Robert Plant. 805-527-4593
Vocalist/guitarist/songwriter infl Bowie, Peter Dinklage, Howard Jones, sks drummer. Must hv vocal abt & electr drums. Doug. 818-822-4188
Drummer needed for all-org post-punk band infl Billy Idol, Alarm, Lords of New Church. Image a must. 213-876-5620
Drummer needed for MAP OF FRANCE, pop rock reggae org prj. Exp'd solid plyr, serious only pls, no beginners. Lone. 213-467-3418
Drummer wtd for HR hi-energy all-org band, 3pc unit. 213-850-6490
Young bassist & guitarist skng drummer to form HR/HM band, Burbank area, infl Dokken, Loudness. Jim. 818-842-3316
Sin. 213-843-3316
Drummer wtd for all-org psych band infl Doors, Lou Reed, Pink Floyd, others. John. 213-876-3989
Big bouncy bass for org pop/rock/funk ensemble infl Bowie, Bauhaus, Numan, Love & Rockets. Equip, trans musis. BODHITREES. 213-662-3184

14 HORNS AVAILABLE

Saxophonist/songwriter/vocalist w/versatile style guaranteed to improve your prj, sks forming band. Joseph Osbourne (days). 213-620-1780ext4341 (eves). 213-388-0260

14 HORNS WANTED

Sax plyr wtd, wking org band going into studio soon, many club dates. Style. Springsteen, Huey Lewis, H&O. 818-887-2908

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15 SPECIALTIES

Specialty ads are free in those instances in which no fee, charge, percentage, or service cost OF ANY KIND is incurred by the person answering the ad. Managers, agents, publishers, producers: Please call for display ad rates.

Responsible musicians lkg for rehearsal space, 5FV or West L.A. Will pay up to \$300 per month. Hampton (after 5). 213-742-8741
Synth, keyboardist & bassist wtd for exciting new band w/lambenco & prog rock infl for recording & showcasing image a must, serious only. Alberto. 818-785-3731
Reints, lead vocalist w/China Blue, sks personal mgmt. Hv grt materl & image, performing in L.A. 213-935-3282
Investor wtd for eminently successful rock band. Grand oppty. James. 213-542-3144
Dynamite rhythm section, killer drums & bass, ages 21-31. sk dynamic band learning toward the heavy side. wking photos & 24-trk demo sks sales mgr for recording & publishing. 818-355-6630
East Coast cult pop artist sks investors for new recordings (just need vinyl). Does all instruments & vox in many styles. Stuart. 201-232-0061
Investors wtd by top name rock trio w/album. Need \$15,000 total. Joel. 819-746-7477
Serious-minded musician wishing to go back to music school. I hv \$2500, I need someone who wants to invest money in someone who wants to grow musiconly. Aaron. 213-461-5924
BOYS SAY NO sks mgmt &/or backing. Tony. 818-346-0856
Koko, female singer/drummer/songwriter. w/long songs, photos & 24-trk demo sks sales mgr for recording & publishing. 213-461-9734
Strong creative male backgr & percussionist w/moedern image wtd for hot estab'd pop rock orgs. Proj. Steven. 213-850-1660
Wanted: Two funky standup harp plyrs. Join a new gr, per, give Lapoe a call. 213-464-8381
Hard R&R band infl Led Zep sks bassist, drummer, guitarist. Ready to go to work as soon as compl Ong & copy, pic & bio needed. 213-301-4756
Hot duo the SWING skng mgr/attorney. We hv hit songs, publishing co. & 24-trk master. Gary. 714-683-6889
Individual wanting to go into music business. Dedicated, journeyman, can provide resume. Ted. 213-450-1291
Drummer w/flexible sched needs inexpensive place to practice. No Hollywood area. 818-509-0205
Singer/harmonica plyr needed for blues rock band infl Sunny Boy/Warlocka, Robert Plant, Steven Tyler. Danny. 213-997-7434
MUSHI MUSHI sks prj bking agent for European or nat'l tour. Hv demo & videotape & 12" sngl pending w/inde label. Steven. 818-361-3765
Female singer/songwriter needs creative drummer & bass plyr into R&B, jazz, rock, fusion, to compl band for gigs & recording. Lily. 213-396-1586
Stolen guitar: Fender Strat (serial #L1073), Natural wood body, rosewood neck, mods incl SeyDunc pu's, knurled knobs, Shair machine hds. Pts call Tom with info. 213-661-0682
Female singer sks female musicians for collab. R&B, dance ala Lisa Tunier etc. Amy. 213-225-4622
Exciting unique act, self-writing & producing, sks enthusiastic mgr w/vision, imag, dedic to success, recording industry contacts. Ian. 213-934-1209
Financial investor/brokers wtd for female rock artist w/inde label, maj producer, maj label intr. 213-227-8328
Rehearsal studio space wtd by responsible musicians to stay set up & rehears 2-3 eves & some wknd days, \$200-\$300/month. 818-785-9440
WIDE AWAKE sks mgr who works hard & knows his business. 818-376-0632
Ball songwriter w/currenrt maj label creds sks recording studio willing to take percentage of royalties, spec, in exchange for studio & engineering time. 818-785-9440
Videos: Exciting director avail at no charge for a band w/gd dance-oriented song. Steve. 213-372-8688
Helpful mgmt, production assistance, financial backing wtd for band. Debra. 213-871-479
Engineer/musician w/24-trk studio access sks qual engineer w/sense of humor for ongoing prj similar to Zap, Rush. Will trade studio time w/respons. person. 213-465-1762
Drum roadie needed for successful circuit band close to maj deal. Exp'd pref, but will train if nec, pay prog. Steve. 213-465-0692
Musician/artist lkg for bandmembers willing to take risk for a grp. Music ala Prince, Funkadelic. No immed pay, we do hv record contracts. Mark. 818-508-7666

Artist skng mgmt. hv own record out. Stan. 213-508-7866
Synth/keyboardist & bassist & backer wtd for cutting new org flamenco & prog rock infl Serious musicians only. Alberto. 818-785-3731
Costume designer wtd for female artist. Lisa. 818-906-7229
Easygoing male Italian vocalist into HM & healthy food will exchange cooking, cleaning for person, pref in music biz for room, board, etc. Hv refs. Rocky. 2-4pm/213-308-9378
TOO MANY GODS needs booking agent, local & nat'l, pros only pls. 213-482-8084
Attn musicians: We need drummer, sax plyr, guitarist, bassist, & keyboardist for T40 org band prj. Mick. 213-323-3360
Indie recording artist sks alternative showcase venues. Any possibilities considered. Steve. 714-956-4055
Musicians/songwriters to join trio for upcoming performance & contract. Rock R&B s/d, provocative statements welcome. Daniel. 213-462-0850
Marde. 213-465-1375
Exp'd elec violinist, all styles, progr concepts, read music & vox, avail. Paul. 714-771-7427
Investor wtd to finish recording prj, contemp comm music. Latin singer. Arbet. 213-465-5008
Financial sponsorship needed for recording prj. Mater is compl, org, & accessible. PIs consider BODHITREES. 213-662-3184

16 SONGWRITERS

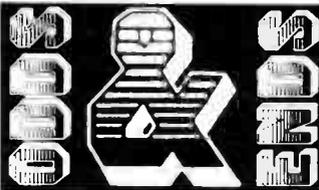
Serious lyricist sks serious musicians for collab. 213-828-9423
Lyricist sks compl R&B melodies for recording purposes. Richard. 213-733-9373
ASCAP writer w/composer, hv album qual tunes, already recorded, now ready for motion picture or TV. Tim. 213-905-6609
Wilson. 213-762-8084
Publ'd composer/songwriter/keyboardist/guitarist sks comm lyricist w/connex. Owns 4-trk studio to make demos. Mark. 714-998-6913
Versatile songwriter w/lots of materl in search of agent or publisher. Serious w/sexp only. 213-464-4795
Male singer/songwriter w/industry & label intr sks rock/soul mater ala Robert Palmer, Power Station, compl or not. 213-655-8482
Singer/songwriter, acous guitar, sks same to develop contemp folk pop s/d & act, start new movement in music. Mike. 714-651-8664
R&R lyricist sks pro composer, Bruce Springsteen/Laura Nereo infl. Mark (eves). 213-478-2249
Female singer/songwriter sks guitars/keyboardist for collab for future band. Diane. 213-658-5900
Female singer/writer w/currenrt maj label creds sks guitarist or keybd plyr to compose music for lyrics & melodies. I hv contacts, publ co, will do demo. 818-785-9440
Published contemp pop vocalist/songwriter/lyricist sks composer, prefer w/studio, for collab in songwriting/film scoring (9-11am). 213-545-4389
Attn songwriters: Material needed for EP demo prj, in American or Southern R&R. Lora. 213-669-3323
Strong female vocalist sks melo rock mater lk "What's Love Got to Do With It?" "Missing You." & "Voices Carry". Cindy. 818-241-4850

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