

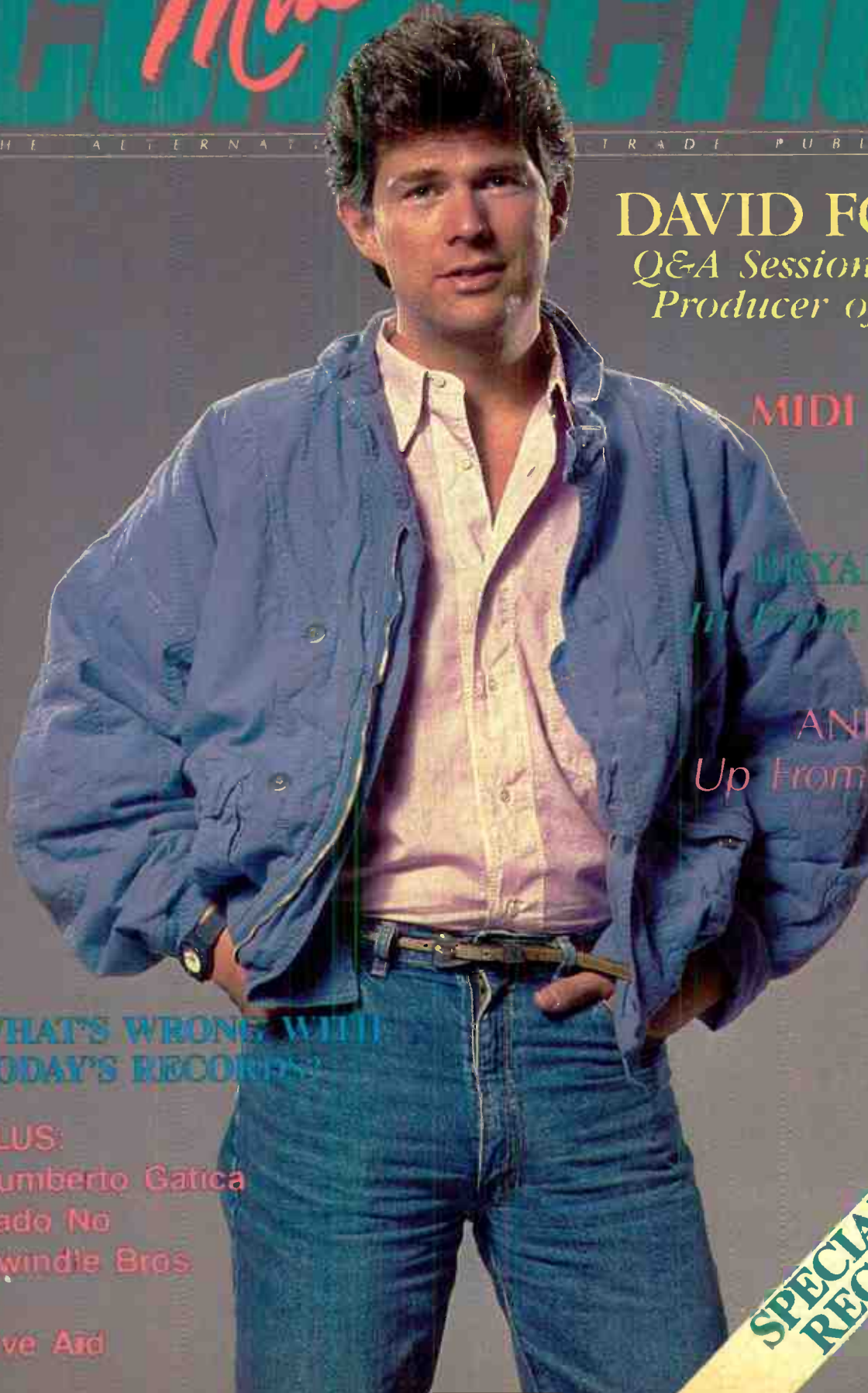
MC GUIDE TO SO CAL RECORDING STUDIOS

Vol. IX, No. 15 August 5–August 18

\$2.00

Music CONNECTION[®]

THE ALTERNATIVE TRADE PUBLICATION



DAVID FOSTER
*Q&A Session With the
Producer of the Year*

**MIDI Mysteries
Explained**

BRYAN FERRY
In From the Cold

ANIMATION
Up From Oblivion

**WHAT'S WRONG WITH
TODAY'S RECORDS?**

PLUS:

Humberto Gatica
Sado No
Dwindle Bros
X
Live Aid

**SPECIAL EDITION:
RECORDING '85**

IMPERIAL TAPE COMPANY

SERVICE • QUALITY • INTEGRITY
MEMBER OF INTERNATIONAL TAPE ASSOCIATION



MANUFACTURERS OF CUSTOM LENGTH
BLANK AUDIO & VIDEO CASSETTES
SEMINAR RECORDING
AUDIO/VIDEO

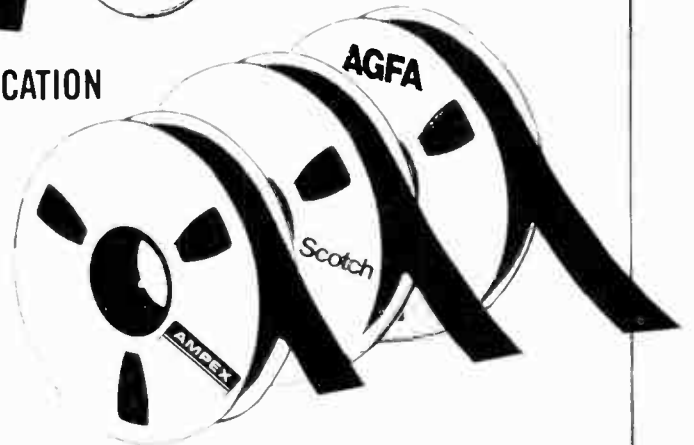


PRIVATE LABELING & PACKAGING
TOP QUALITY AUDIO & VIDEO CASSETTE DUPLICATION
NATION'S LEADING AUTHORIZED DISTRIBUTOR
CARRYING FULL LINE OF

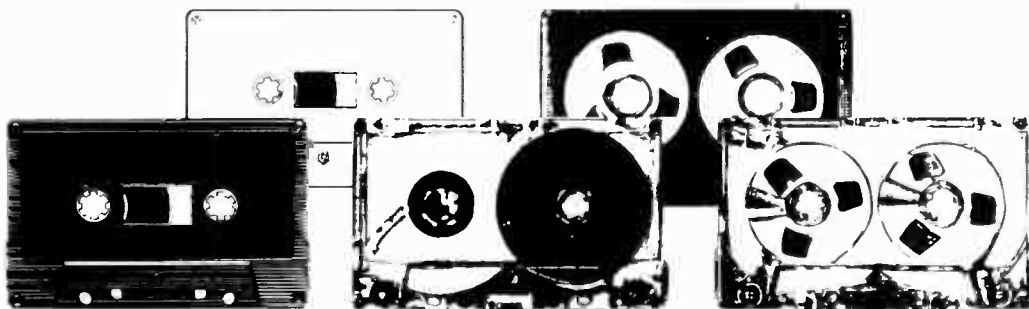


AMPEX
Scotch

PROFESSIONAL AUDIO & VIDEO
RECORDING TAPES



SHIPMENTS WITHIN 24 HOURS • SAME DAY L.A. SERVICE
HIGH SPEED CASSETTE DUPLICATOR DEALER



CALL HOWARD
PERSON-TO-PERSON COLLECT

(213) 393-7131

1014 BROADWAY
SANTA MONICA, CA 90401

Music CONNECTION

M A G A Z I N E

Vol. IX, No. 16

August 5—August 18

FEATURES

David Foster:
The Real Nitty Gritty From
the Producer of the Year
by Iain Blair 12

Humberto Gatica:
The Tech Half of the Team
by Sue Gold 15

MIDI:
Mysteries in Digital Ideology
by Billy Cioffi & Todd S. McKinney 16

Love Is the Mystery Drug:
Bryan Ferry's Romantic Epiphany
by Richard Sassin 20

The Sound of Music:
We'll Get It Wrong in the Mix
by Michael Fremer 22

Animation:
From Bottom of the Bill to
Top of the Charts in Six Months!
by Murdoch McBride 24

The 1985 MC Guide to Southern
California Recording Studios
Compiled by Steve Sattler 29

COLUMNS & DEPARTMENTS

4 Feedback	44 Records
6 Hollywood Closeup	45 Ear Wax
7 News	46 Club Band Reviews
10 Local Notes	50 Club Data/Live Action Chart
39 Field Test	51 Showcase
42 Audio/Video	52 Gig Guide
The Sound & the Image	54 Pro Players
43 Concerts	55 Free Classified

Cover Photo by Kristen A. Dahline/JAI

● MUSICIANS ●
 ● SONGWRITERS ●
 Let our professional team work for you!
CASSETTE DUPLICATING



Have 2 cassettes
 duped (real-time),
 get 3rd duped
FREE!

All duplicating
 real time orders
 come with
 choice of 2-color
 labels and 5 types
 to choose from!

ALSO AVAILABLE:
 ★ High-speed duplicating
 ★ Complete mailing service program

BEST PRICES on Blank Cassettes!

**AT OUR COMPLETE STUDIO,
 WE DO IT ALL!!**

INTRODUCING
ONE STOP SERVICE

24-track recording including 4 hours of studio time
 with outboard gear and engineer plus 100 cassettes
 with boxes and labels for only \$200!

FOR DETAILS — CALL OR WRITE:
PROFESSIONAL AUDIO DUPLICATING
 115 N. Hollywood Way, Burbank, CA 91505
(818) 842-9162

Feedback

Rock as a Tranquilizer

An open letter to KMET and KLOS:

Let's get right to the point: You guys S-U-C-K! What were once the most dynamic and exciting rock stations (if you're into AOR) on the entire planet have now become the very poison that spells death for any self-respecting AOR station: dull, boring, predictable (small playlist rotation), closed (to new artists), safe, and worst of all, you've turned away your audience! (Remember KWST?) Who do you think you're fooling... certainly not the bulk of your once loyal listeners. Make no mistake, they're pissed!

In response to KMET's new program director's referral to "recapturing the older AOR audience by playing older, more established acts," I say "Bull!" I'm nearly 32, dig Hendrix, the Beatles, and Doors as much as the next guy, but don't care to relive rock's least exciting and creative era, next to the post-Elvis/pre-Beatles/teen idol era... the Seventies! I hated Steely Dan then and hate 'em even worse now, so how do you think some kid who grooves on Van Halen, Scorpions, and Judas Priest is gonna relate to that crap? Rock's supposed to be exciting, thrilling, and a little scary... not a tranquilizer! My advice to you, Mr. P.D., is to go back to Philly and Hall & Oates!

My advice to all disgruntled rockers, listeners (for your sanity), and players (for your working future) is to get off your asses and write letters and petitions to show these people that either they start giving us good, rockin' radio with some artistic variety, or we'll pull the plug, because ultimately, we the *listeners*, not the program directors or the advertisers, have the power! (It seems a travesty that in the land of choice, this is the only choice we're left with!) Rock will most assuredly die if newer artists don't have a platform on which to be heard, and if they can't be heard, they won't be seen...

My friends and I used to have a really hard time choosing which station to play, because both were so-o-o-o good. Now, it's much easier—we play cassettes! Long live rock, searing guitar solos, and sonic boom drums!

Al Stanley
Hollywood, CA

Ed. reply—What's wrong with Steely Dan?

What a Fool Believes

Dear *Music Connection*:

I would like to thank Billy Cioffi (Audio Update) and Bud Scoppa (Local Notes) for their mention of me and my five-song E.P. *Play With Fire* in their respective columns. I know they

must get a lot of info to wade through and I appreciate their remarks.

However, I have to clear up an ambiguity. The Michael McDonald who produced my project is the owner and head engineer of Trax Sound Recording in West L.A. Though he is frequently confused with "the other Michael McDonald," Michael is well-known in his own right as a conscientious and talented craftsman.

Thanks again for mentioning our project.

Mark R. McKinniss
Los Angeles, CA

Out There

Dear *Music Connection*:

This is a letter of congratulations to you and Sassin. You, for having the courage to publish someone as "out there" as Sassin, and Sassin for being as brave as he was to go out on the kind of limb he did in that Prince article (June 10). That's what art is all about. Keep 'em coming.

Andy
New York, NY

Burning Sensation on Tubes

Dear *Music Connection*:

Regarding Bud Scoppa's Commentary on the Tubes (July 9): It is a sad state of affairs when the Reagans of the record companies feel it more important for the artist to sound like someone else in order to sell out and help the greedy profit margin. Leonard Cohen, Velvet Underground, Van Morrison, and John Prine are just a few examples of important artists told by their labels, "We love you, but get lost!" The Tubes are the only conceptual rock band who truly understand both the humor and the passion of rock & roll. If labels continue to drop their *artists* in favor of the Anti Music that they seem to be signing, then this truly marks the death of rock.

Besides, wasn't Capitol the label that originally passed on the Beatles? The truth of the matter is that No Deal is better than a Bad Deal. I should know: The band I played for, Burning Sensations, was unceremoniously dropped from the Capitol Records roster after a year-and-a-half of false promises. But the Tubes will live on. Please don't tie these Tubes.

Morley Bartnof
Push-Start Jungle
Los Angeles, CA

Ed. note: Please see page 12 for David Foster's view of the situation.

Music CONNECTION

M A G A Z I N E

Published every other Thursday since 1977

PUBLISHERS
J. Michael Dolan
E. Eric Bettelli

GENERAL MANAGER/ADVERTISING DIRECTOR

E. Eric Bettelli
EXECUTIVE EDITOR
J. Michael Dolan

SENIOR EDITOR
Bud Scoppa
NEWS EDITOR
Ben Brooks

REVIEW EDITOR/CLUB REP.

Bruce Duff

ADVERTISING/PRODUCTION MANAGER

Gary Allen Shay

ACCOUNT EXECUTIVE

Nick Paine

OFFICE ADMINISTRATOR

Laura Brandt

ASST. TO THE PUBLISHERS/ASSOCIATE EDITOR

Karen Burch

RADIO EDITOR

Kenny Ryback

AUDIO/VIDEO EDITOR

Billy Cioffi

ADVERTISING ASSISTANT

Teri DeVon

PRODUCTION

David Pascal, *Art Director*

Elaine B. Farris, *Typographer*

Drew Cobb, *Graphic Assistant*

CONTRIBUTORS

John Bitzer, Ian Blair, Martin Brown, Randal A. Case, Ronald Coleman, Mark Gordon Creamer, Todd Everett, Michael Fremer, Ron Gales, Sue Gold, Kevin Henry, Steve Hochman, Bruce Kaplan, Melinda Lewis, Jim Maloney, Murdoch McBride, David Nathan, Frankie Nemko, Lydia Piper, Richard Sassin, Steve Sattler, Katherine Turman, Albert Williams

PHOTOGRAPHERS

Lesley Campbell, Ed Colver, Kristen Dahline, Janiss Garza, Glenn Gross, Abe Perstein, Janet Van Ham, Joyce Silverstein

CORRESPONDENTS

Bonnie MacKinnon (S.F. Bay), Brian McGuire (Wash.), Lane Medina (Orange County), Andy Schwartz (N.Y.)

NEWSSTAND DISTRIBUTION: Mader News

(213) 559-5000

COUNSEL: Shea & Gold

Music Connection Magazine (USPS 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 in this publication do not necessarily reflect the views of *Music Connection, Inc.* Copyright 1985 by J. Michael Dolan and E. Eric Bettelli. All rights reserved.

MAIN OFFICES

6640 Sunset Boulevard, Suite 201

Hollywood, CA 90028 (213) 462-5772

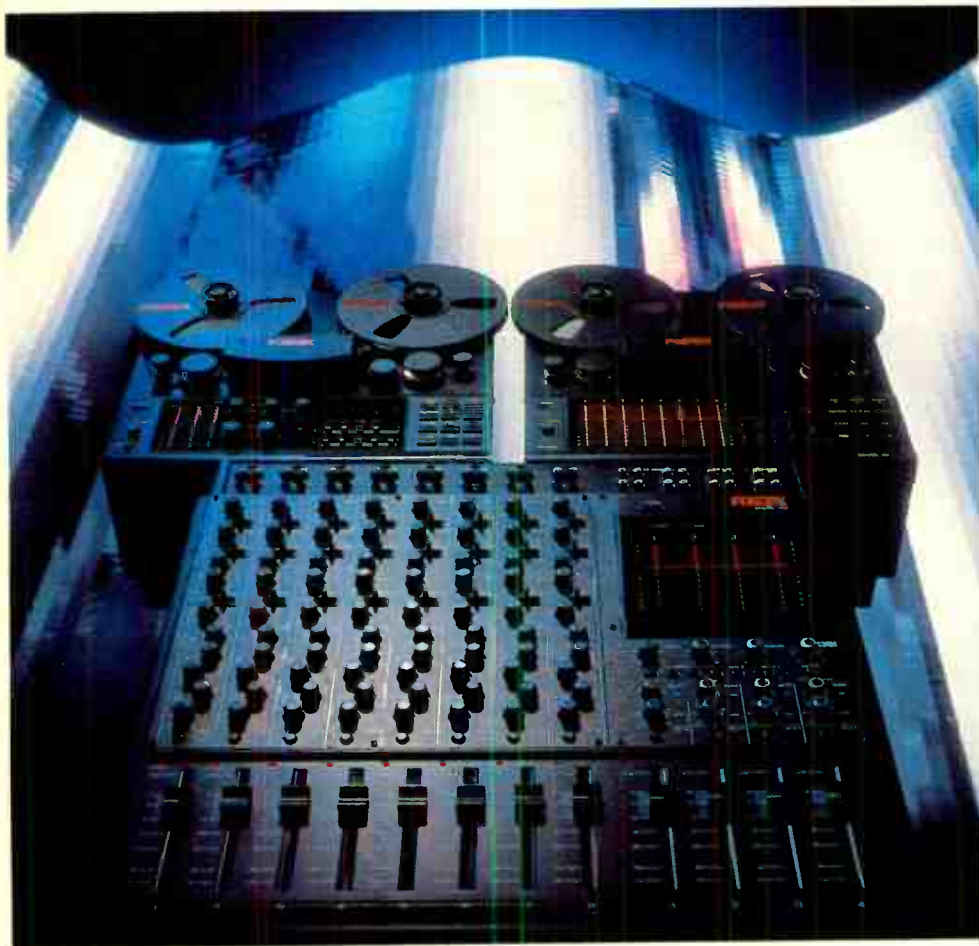
24-Hour Free Classified Hotline: (213) 462-3749

Member.

namm



THE NEXT GENERATION. THE NEXT STEP.



The compact 8-track format worked like a charm from day one. Hard as it was to believe something so small could produce sound so good, people became believers after they heard the reality.

Now the next step. The next generation. Microprocessor controlled transports, and record/play functions. Dolby* C noise reduction on the Model 80, center channel SMPTE on the Model 20.

8 balanced mic inputs each with phantom powering, solo and in-line monitoring on the Model 450 8 x 8 x 4 x 2 mixer.

All available now High tush processors (left) available soon. Really.

**TM Dolby Labs Licensing Corp.*

4050 AUTOLOCATOR

This Auto-Locator offers more features for the musician/songwriter than ever before available. Not only minutes and seconds, but also bars and notes can be cued. Additionally, changes in tempo and rhythm can be precisely programmed with reference to real time. There's a SMPTE time code generator/reader, as well as a MIDI synchronizer allowing you to sync MIDI to SMPTE. Setting of cue points and tempo sequences can be stored in the memory or dumped to tape. Finally, this Auto-Locator can communicate with a computer through the serial communication buss. For the artist working on sound tracks, there is nothing that even comes close to the performance of the Fostex 4050.

4030 SYNCHRONIZER



4035 SYNCHRONIZER/CONTROLLER

Finally. A cost effective synchronizer that sets up fast and operates painlessly. Locks video to audio or audio to audio, rock solid. Resolution to 1/100th of a Frame. In CHASE, the slave will follow the master regardless of tape mode. All displays, status and command functions are clearly marked, so operation is fast and positive. About 1/5 the cost of comparable synchronizers.

Fostex*
15431 Blackburn Ave.
Norwalk, CA 90650
(213) 921-1112

HOLLYWOOD

JIM WILSON IS IN TUNE

C L O S E U P : by Eric Blare



Wilson (center) with other L.A.P.S. staffers (from left): Monte Davis, Michael Montes, Buddy Castle, David Maples.

Only those refusing to look around themselves within today's recording industry can honestly deny the existence of a revolution in music and technology. One need look no further than the following pages of this magazine to receive description after explanation of tangible products and services that represent big changes.

One might wonder, then, what a caring craftsman, committed to the preservation and maintenance of the piano (an instrument that has undergone virtually no change since its invention in the late Seventeenth Century by Bartolomeo Christofori), could possibly have to offer this new electronic musical revolution.

Back in 1979, Jim Wilson moved his successful piano tuning and service company from Amarillo, Texas, to Los Angeles, California. Within months of his arrival in the Big City, Wilson's reputation as a highly skilled piano tuner was well on its way to becoming firmly established. Chick Corea was Jim's first big account; the current client list of Jim Wilson's L.A. Piano Services is loaded with famous names. His company has grown to include two other tuners besides himself, two other piano technicians (personally trained by Jim), and an administration assistant.

When Wilson arrived in L.A. the number of established piano tuners was almost overwhelming, but Jim persisted in setting up his business, acting on his strongest conviction: "As long as my clients were getting not just what they expected, but what I knew they

should be getting, at a fair price, and never cutting a corner for money's sake, I knew I could capture and really satisfy a large portion of the L.A. market.

"I'm running up against an interesting myth these days among my musician friends," explains Wilson. "It seems that the perception of even experienced studio players pertaining to how computerization and electronics is helping or hurting them is not founded on what's really happening out there. Here's a good example. . . ." Jim walks over to his Steinway grand and lightly sounds a minor seventh chord. "The piano has consistently been the backbone of over 60 percent of all studio gigs in town. Now, everyone thinks that synths and computers are really *taking over*. Sure, they are being used more, but the piano's role in creating emotion and excitement on vinyl has anything but decreased. I've never been busier." Jim slides in a hot blues lick before closing the lid on his piano and me on his previous statement.

After glancing at Jim's Day Runner log, the evidence backing up his statement was apparent. At least 20 studios were on his route of clients, including A&M, where Jim is quickly becoming an invaluable fixture.

Keeping up with Wilson on a typical day would be a stretch for even the staunchest workaholic. Twelve-hour days are the norm for Jim and his administration assistant, Monte Davis.

"Jim puts passion in every step," says Davis. "My eyes get tired just

watching him. I'm proud to be associated with a true artist and craftsman."

Wilson's uncanny attention to detail earned him, in 1981, the prized honor of becoming one of the youngest piano technicians ever to receive "Craftsman" status from the Piano Technicians Guild; Wilson is considered a prodigy in his field.

"I guess I'm old-fashioned in my approach to work," states Wilson, "but I believe the quality of what you put out in life always comes back to you."

If you consider the importance of the piano tuner in the studio setting as well as in live situations—and the fact that most of us in the industry do not *really* understand what goes into tuning and maintenance of a piano—"trust" is a good word to describe what we freely give piano tuners. Not unlike auto mechanics, some piano tuners do an "adequate" job, while others spend extra time making sure *all* systems are go.

So here we have a true craftsman with high standards and hard work as his tools, thriving in an age of automation and the quest for "free time." End of story?

Hardly.

Before Jim made the monumental decision to move to L.A., he was fascinated with a concept that he later helped develop into reality. The recent fruition of that concept into a workable, ergonomically ingenious product has actually linked our trusted artisan—associated with: "the old ways"—to the source of what Producer of the

Year David Foster believes "will become one of the most important tools of the Eighties."

Jim looks me square in the eye, seeming very serious for the first time during the interview. "I had a dream to somehow connect the acoustic piano to the world of synthesizers."

Wilson is currently involved with the invention that will single-handedly transform the acoustic piano into the most sought-after hi-tech item on the market, the Forte MIDI-Mod.

The Forte MIDI-Mod is an adapter that has individual contact switches installed beneath the keys of a piano and provides a MIDI output jack. Since its arrival on the L.A. scene just a few months ago, the MIDI-Mod has created an amazing stir. Toto was the first "local" group to have it installed, and almost completed by word of mouth, many studios and players are following suit. Many name players, including Jackson Browne, Chick Corea, George Duke, and Eddie Van Halen, already own the MIDI-Mod.

Warner Films/Geffen Records is so excited, in fact, by this new sound, that they are flying Wilson to London for ten days to install the MIDI-Mod in a Steinway at Pine-wood Studios. It looks as though he will have his hands full taking additional orders in England if the American response is a true indicator of acceptance and usefulness in the market.

Last year, Wilson connected with the Forte Music people, who had come up with a MIDI adaptor for acoustic pianos. He offered the San Jose-based company (owned and run by two electronically oriented people) some input about the MIDI-Mod from a piano technician's point of view. After some enlightening consultation on Jim's part, the company released its first products batch of MIDI-Mods.

In short, the Forte MIDI-Mod answers exactly the challenge of Jim Wilson's dream.

"There are definite benefits built into this job," quips Wilson. "I get the best seat at every concert I see," he boasts, citing a reference to the hours he sits alongside top-name stars after servicing their pianos, sometimes becoming the first person ever to hear a hit, or his favorite situation, observing the actual writing process by his idols.

Among other interests, Jim is also an exceptional snow skier. "Heaven for me," he sighs, is choreographing my own tunes as I ski freestyle down a packed hill way up in the mountains." Perfect: Jim Wilson is an ivory/snow man.

News

RECORD COMPANIES

NAACP Announces Major Record Company Investigation

by Michael Martinez

LOS ANGELES—The National Association for the Advancement of Colored People (NAACP) has formally announced plans to probe major record companies in their hiring procedures of blacks in executive and board-of-director positions.

Executive Director Dr. Benjamin J. Hooks made the announcement during a press conference at the Los Angeles Press Club, where he also took the opportunity to rebut comments made to the press by the NAACP's Southern California section coordinator, Melanie Lomax.

Hooks said that while he believes there may be grounds for an investigation of black roles in the business and financial end of the industry, he called Lomax's comment in the July 12 issue of the *Los Angeles Times* "unfortunate." Ms. Lomax cited five black artists as recalcitrant in their hiring of black staff to manage them, promote their concerts, and provide other support.

While Hooks stopped short of an apology for Lomax's comments, he told reporters he sent a copy of a prepared statement to recording artists Tina Turner, Lionel Richie, Michael Jackson, Diana Ross, and Prince, noting that being singled out in the media for discriminatory hiring practices "is not in keeping with NAACP policy." He added that a six-member task force would be appointed to collect information from major record companies. The task force would investigate sales, representation of black artist revenues, representation of black executives, and the role of black recording stars in establishing their support staffs. The NAACP would then negotiate with each company on a one-to-one basis.

"It's a question of how you address the issue," Hooks explained. "The reported targeting of five individual entertainers was unfortunate, and it was procedurally wrong. It's not our method to publish or identify people without talking to them."

Spokespersons for all five artists

singled out in the *Times* article have denied that the artists practice any discrimination and that they merely seek the most qualified person to perform a specific job.

Following the press conference, Lomax admitted that failure to contact the artists prior to naming them in the *Times* article was an "oversight," but added, "this [the issue] is not news to the stars."

She noted that a group of entertainment support professionals known as Black Business for Equity in Entertainment (BBEE) has attempted to contact various black artists for the past three years and has called for reforms on the issue of black participation.

At a recent entertainment industry trade conference, Lomax stated, "There seems to be a lot of evidence indicating that black stars have a remarkable lack of participation on many levels of their career." At the L.A. press conference, Lomax added, "Look and ask, 'Who are their managers? Who does their promotion? Who does their advertising?' The question is, are black stars being responsive and accountable to the black community?"

Lomax concluded that the NAACP's "fair share" policy should also extend to the recording industry. The industry should proportionately match dollars spent by blacks in the support of the industry with return of resources to the black community, "in terms of business opportunities and jobs." ■

SIGNINGS & ASSIGNMENTS

by Ben Brooks

Further changes at Enigma Records in Los Angeles include the addition of two new positions in the marketing department. **Steev Ricardo** has been appointed national retail promotions manager and **Sherry Orson** assumes the position of director of alternative marketing. Orson was previously copyright administrator for Bug Music, and Ricardo was national sales manager for Greenworld Distribution.

RCA Records has promoted two members of its national promotion staff. **Mike Becce** becomes director of national promotion in New York and **Bonnie Goldner** assumes the responsibilities of director of promotion and trade relations in Los Angeles. Becce has been with the company's promotion department for ten years and Goldner for five years. Also in New York, **Pat Baird-Taylor** has been appointed to the newly created position of director of publicity. She joined the company a year ago as a publicity consultant.

Recording artist Rori has signed a recording pact with **Qwest Records**. Produced by David Kershenbaum, Rori's "Wild Girls" single and Rori EP ship in early August.

The **Chappell/Intersong Music Group-USA** has signed rock guitarist **Yngwie Malmsteen** to a co-publishing agreement. The agreement covers Malmsteen's current album, *Rising Force*, on PolyGram Records. A veteran of such bands as Steeler and Alcatraz, Malmsteen was voted Best New Talent of 1984 by the readers of *Guitar Player* magazine.

The parent company of Chappell and Intersong Music Group, **Chappell & Co., Inc.**, has formed a new corporate structure for the worldwide publishing organization. Newly appointed parent company executives include: New York-based Chief Financial Officer **Richard P. Randall**, Senior Vice Presidents **Johnny Binstock** and **Irwin Z. Robinson**, and Holland-based Senior Vice President **Ton Smits**.

Bonafide Publishing, owned by Lakeside producer and lead vocalist **Otis Stokes**, has entered into a three-year exclusive co-publishing deal with **Screen Gems-Emi Music**.

L.A. rock act **Magic** has added two new members to its lineup. A former member of Side Kick, **Tad Dery** is the new bass guitarist and **Chris Moore**, formerly with **V.V.S.I.**, is the band's new drummer.

A&M-distributed **Gold Mountain Records** has signed the New York band **Washington Squares**. The much-talked-about folk group is currently recording their debut album.

In New York, the **Entertainment Music Company** has announced the appointments of **Donald Rubin** as creative consultant, and **Hank Medress** as director of A&R.

Veteran producer **Brooks Arthur** has been appointed executive album producer of *A Chorus Line*, the movie for **PolyGram Records** and **Embassy Films**. In addition, **Russ Regan** takes on the responsibility of music consultant for *A Chorus Line*. The soundtrack will be on **Casablanca Records**.

Straight Ahead Management and the **Jitters** have signed with **Jeri Carr Public Relations, Inc.**

SEMINARS

NAS SongTalk Series Hosts Exene Cervenka

by Kathy Sims

HOLLYWOOD—The National Academy of Songwriters hosted the fourth in a series of SongTalks on July 16 at the Santa Monica night-spot "At My Place." The evening's guest speaker was Exene Cervenka, lead vocalist of the controversial L.A. quartet, "X." Accompanying her was bandmate John Doe. Together, they discussed everything from the concept and content of their lyrics to the difficulties of playing to foreign audiences. Cervenka also talked about her writing collaboration with Doe, and the importance of videos in promoting a rock band in today's competitive marketplace.

She encouraged the over 80 songwriters in attendance to take criticism with a grain of salt. "You have to realize that you are doing

something and even if some people don't like it, it's still pretty good for the most part," she said. "I know a lot of people who really fall apart [because of] critics. I think rock critics have gotten much too powerful in this country. They can really do a lot of harm to people's careers. It's something that you have to learn to live with if you're a songwriter or in a band."

Regarding the more produced sound of her upcoming LP *Ain't Love Grand* (Elektra) and the direction of the new Knitter's LP *Poor Little Critter Down the Road* (Slash), Exene commented, "It's hard when you always hear that you're not commercial enough. That's what we've been facing for almost nine years. Record companies say 'Do what you want, but

if it's not commercial, don't blame us! It isn't their fault if we make a record that's totally uncommercial and they can't get it played on the radio. You can't compromise for a bunch of people who like you the way you were. You just have to do what you want. We were all sick of our old sound, so we decided to change it. I hope it works out for the best. We'll see."

Previous SongTalks have included evenings with Dean Pitchford, John Bettis, Alan and Marilyn Bergman, and Irene Cara. Next month's SongTalk, scheduled for Tuesday, August 13th, will be an A&R session with Thom Trumbo (MCA), Ritchie Esra (Arista), Steve Buckley (Motown), Neil Portnow (EMI), Stephen Powers (Capitol), and Denny Diante (CBS), who will answer questions and listen to pre-screened tapes. For information on the National Academy of Songwriters or the next SongTalk, call (213) 463-7178.

Record Plant Moves to Film Neighborhood: Studio Auctions Gear

Photo by Scott Lockwood



Chris Stone breaks the ground at the new location of the I. A. Record Plant.

by Murdoch McBride

HOLLYWOOD Moving to solidify their position as one of the world's leading recording facilities, the Record Plant has announced plans to build a new complex in Hollywood, while the original studio will be demolished to make way for clothing boutiques and other shops.

After 16 years on Third Street near La Cienega, Record Plant president and owner Chris Stone will be building a new, two-story, two-room studio at 1032 North Sycamore in Hollywood. The new complex will be located in the heart of the film industry's post-production area. "Our Third Street location was just too far west and too far south from the bigger soundstages in Hollywood," Stone said, "and much of our choice of location had to do with being near the film industry's post-production area."

While specific schedules of the transition period between the old Record Plant and the new studio are not determined, the original complex will continue all operations until the new facility is ready to begin operation. There will be a gradual phasing-in of the new Record Plant, with minimal disruptions in service to the studio's ex-

clusive album and film score clientele. Construction delays notwithstanding, the administrative staff will hopefully be working at the new Record Plant by mid-November.

While parking, location, and other factors had a significant bearing on the move, there were technical considerations reflected in the new design of the Sycamore rooms. "We knew that a major change was necessary to stay current with the recent evolution of the recording business," Stone stated at a groundbreaking ceremony on July 10. "The future lies in music combined with film and video. The new Record Plant is designed to serve this new industry... but don't worry, we'll continue to make the best rock & roll records as well."

The two studios at the new complex will feature SSL consoles with full automation and total recall, Studer analog equipment, and Sony digital systems. Essentially, the Record Plant will move what they have in studios C and D of the original complex over to the Sycamore rooms, along with whatever updated gear they add on.

The remaining inventory of the original complex was either sold at an auction on July 16th, or will be sold once it is taken off-line, according to Nick Smerigan, vice president and general manager. "The big pieces that didn't sell at auction were things like the mobile truck, some consoles, and so on. It wasn't that we didn't get bids, but after considering them we determined that we could hold on to the equipment indefinitely."

One feature of the improved Record Plant design is an economy of space. Guiding the design is Chris Stone, who is credited with revolutionizing the atmosphere of modern recording studios. "Back in 1967 when I started with my partner George Kellgren in this business," explained Stone, "I remember my favorite line was that studios were like hospitals. They had fluorescent lights, white floors, and I thought, 'This is a helluva place for a creative artist to work!' Here they are trying to make something as good as they can and it's as sterile as a hospital. So, we started the idea of living rooms as a theme for studios—the kind of place where the artist says, 'Hey,

I'd like to live here!' Many rock acts record between commitments, in a very short time, and it's a higher pressure situation. We try to make them as comfortable as possible in a very secure atmosphere."

One striking feature of the new Record Plant will be greatly-expanded control rooms and smaller, more economically-sized studio rooms. As Stone explained, there is an interesting technical reason for this shift in design. "Recording is based on a triangle principle. The two control room monitors form a triangle with the engineer as he sits at the console. Actually, the engineer sits just inside the triangle in a 'sweet spot,' where the sound is truest. With the advent of the synthesizer and more work being accomplished in the control room, there is a necessity for a larger space as well as a larger 'sweet spot.'"

There are incidental benefits which may come as a result of the move to Sycamore. As Nick Smerigan explained, "We have always had parking problems, and it wasn't unusual to go down Third Street as far east as Crescent Heights and see a musician carrying an instrument case, headed for the Record

Plant. At the Sycamore location, there is a private parking lot for the studio, right across our street, with 52 spaces just for us. And there is greatly reduced traffic flow on the street."

Technical developments being considered in the design of the Sycamore rooms take into account that at some time in the near future the role of recording studios may change even more dramatically. Having just returned from discussing the new "soundroid" technology with Lucasfilm, Chris Stone commented on what might be in store.

"Eventually, I can see recording studios becoming receptacles of sound. With synthesizers taking over a great deal of a musician's work, and tape being used more for storage rather than for the manipulation of sound, we will be able to use satellites to send performances into a studio from several parts of the world at one time. We can actually do that now. In time, we could work on a 'call in your part' basis for musicians, using modems with synthesizers, in some cases calling in whole scores. Studios could easily become focal points for receptacles of sound."

Despite the understandably large degree of change in the studio, general manager Nick Smerigan hopes to stabilize operations as things progress, and to retain as much of the staff as possible. "The Record Plant has never been the bricks or the walls," Smerigan said. "It's always been the people!" ■

INSTRUMENTS

Latest Recording Innovations Offered by High Tech Musicians



High Tech's Shelly Scott (left) and Clark Garman (right), keen on innovation and personalized service.

by Ben Brooks

HOLLYWOOD—A new firm here is emerging as one of the premier independent studio instrument rental companies because its two musician owners are keen on innovation and personalized service.

Clark Garman and Shelly Scott started High Tech Instrumental

Sales two years ago. In that time, the duo has supplied, and in many cases explained, the latest technological innovations in drum machines and keyboards to numerous major artists recording in the studio. Among its \$500,000 worth of equipment, High Tech offers the "Trigger Finger"—a new drum triggering device that, according to Scott, "is better than anything on the market."

In what they consider a "highly personalized" service, Clark and Scott deliver and demonstrate the latest equipment to studios all over Los Angeles. "We believe that today's studio technology is developing at such an incredible rate that most musicians really appreciate

what we can do for them," said Scott. "We never leave a piece of our equipment at a studio until we're sure that the engineer has integrated it."

High Tech is unique in the field of studio instrument rentals because the highly sophisticated equipment that they specialize in has been modified to accommodate up-to-the-minute recording trends. "We truly understand this equipment," said Garman. "We understand it so well that we're innovating better ways of using it. Most musicians can't keep on top of the very latest technology. We are here to assist them and make it easier for everyone involved."

Garman and Scott have been musical associates for some 20 years, having both toured and recorded with numerous bands. Their current partnership solidified when Scott quit a research and development/consumer affairs position with Mattel Toys to join Garman in what has become High Tech. The company joined forces with Studio Instrument Rentals (S.I.R.), offering an alternative, exclusive studio rental service. Along the way, Garman and Scott weathered the exit of two partners (including Scott's wife), and have recently left S.I.R. to go it alone. While Garman is an expert on all keyboards, Scott is a percussion specialist who is particularly enthusiastic about High Tech's new drum trigger.

"With the 'Trigger Finger,' we can trigger any number of drum machines from an acoustic drum kit," he said. "The response is better than anything on the market, and the results are fantastic. For Motley Crue, we combined six different snare drum sounds into one by triggering as many machines. You can imagine the uniqueness of the drum sound."

"We do everything from merely renting, delivering, and explaining this equipment," added Clark, "to programming and recording. Because we are musicians, we can understand that perspective. Musicians run into trouble with complicated equipment all the time. That doesn't happen with High Tech. Most problems result from people not really knowing how to use the latest gear."

Clark and Scott see themselves evolving into record production and perhaps establishing a retail instrument store in the future. For now, however, they are too busy meeting an increasing demand for their specialized rental services. "It seems that we scarcely have any leisure time at all these days," sighed Scott. "We're working around the clock." ■

BANDS

Local Rock Veterans Find Reason to Smile

by Ben Brooks

TEMPLE CITY—After years of touring the local club circuit and being courted by almost every major record company, local rock band Smile has signed an eight-album recording contract with MCA/Curb Records.

Fresh on the heels of an unprecedented pact with I.C.M. (International Creative Management), the five-member rock outfit has completed its debut album and accompanying single, "Radioactive Love," for release sometime this month. In the nine years since the band formed, it has developed a massive following, despite changing trends.

But, according to lead guitarist/songwriter Tommy Girvin, it wasn't until three years ago that Smile decided to try to win a contract. "We weren't looking for a deal for quite awhile," he said. "We figured we were young. We just put our heads to the grindstone and gassed our butts off for about six or seven years. In the last few years we did six demos for six different companies, but I still think we weren't mature enough yet. I listen to those demos now and I can see why we weren't signed."

Girvin and Smile manager, Paul Fry, maintain that until now the "Smile Sound" had not been captured on tape. "The true Smile never came out on tape before because the producers would change our sound," said Girvin. "We'd go along with it, being the young dudes we were." The MCA/Curb album was produced by the band at the Record Plant and remixed by veteran producer Glyn Johns.

Formed by Girvin, bass guitarist Dave Blade, and lead singer Scott Waller, while attending Temple City High School together, Smile quickly became a popular Top 40 band. Current manager Paul Fry first pacted with the band when they played at his Arcadia club, Marquee West, in 1978. Shortly thereafter, Fry left the music business, but Smile kept on playing, guided by various managers. But they never changed their sound.

"We've always done what's in our hearts and new wave was not it," said Girvin. "We've seen bands follow the trends and die. We're rock & roll guys, and we just sat back doing what came naturally and watched it all go by." Through the years, Smile played gigs with Motley Crue, Ratt, Quiet Riot, and

many others who have since fallen into obscurity. According to Fry, bands signed by major labels were placed as opening acts for Smile in order to capitalize on the band's popularity. "It was kind of humorous," said Girvin. "A lot of recording acts opened for Smile at the Starwood. The companies would book their latest signings with us to get exposure."

Recently when Fry returned to manage Smile, things began to develop. The band went into the Record Plant and cut much of their debut album. After Smile was rejected by almost every major label, Benny Medina of Motown Records in New York told Curb AOR promo man, Ron Herbert, that while Motown wasn't interested, he was convinced the band could be a success. Herbert called L.A. counterpart Phil Gernhard, who saw the live show and made an offer. Curb put up more money to clean up and remix the tracks. In the meantime, Smile signed with I.C.M.—an unusual move for an international company that normally avoids unsigned bands. Through the efforts of I.C.M., Smile has already opened for Bryan Adams at the Palladium.

The band was also recently tapped for the opening club scene in a new major motion picture directed by Tom Trbovich ("We Are the World," *Laverne & Shirley*, Rolling Stones, etc.). With a working title of *Boarding School*, the picture features the song "I Want You" from the Smile album. According to Fry, the band may end up supplying much of the movie's soundtrack.

In the meantime, Smile is gearing up for its first national tour—a return to performing after a year's absence. "The name of the game for us is gigging," said Girvin. "We're going to go out and play out butts off all over the country. We'll give a good show even if it looks like it's going to be horrible. That's the Smile attitude."

Reflecting on the time it has taken for Smile to reach its current level of stature, Girvin said, "Some bands take less time [to make it] and some take longer than us. We never felt we were spinning our wheels. We felt that we were gaining experience that would help us in the long haul. But as history shows, the bands that stick together, stay together. There ain't nothing that'll put this band on our ass—nothing! We knew we'd get a deal eventually." ■

RADIO REPORT

by Kenny Ryback

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

KROQ 90.7 FM

*Dingo Boingo**
*Mr. Mister**
Living Daylights

X

Motels
Untouchables
Bang Bang
Three O'Clock

91.1 FM

*The Seventh**

Motels
Died Pretty
Army of Love
Lone Justice*

X

Cock Robin
Monroes
Glory House
Three O'Clock

KLOS 95.5 FM

X*

Motley Crue

Ratt

Dokken

Local Music Show

Burn

Green on Red

5 Cool What

Omen

Nicholas Austin

Flying Tigers

Alien

Jace

Metal Six-Pack

Rough Cutt

Armored Saint

Assassin

KMET 94.7 FM

Motels*

Lone Justice

X

Weird Al

Cock Robin

Ratt

Dokken

Textones

Textones

FINE TUNING:

HELLO I MUST BE GOING: Having had barely enough time to unpack his bags, KMET PD George Harris announced his resignation effective August 12th. He's formed his own consulting firm, specializing in an "Adult Rock" format and guess who his first client is? You got it—KMET. Now let's see who fills the PD position this time (odds are on R.P.). Stay tuned... Meanwhile, the assistant PD/MD position left by Ruth Pinedo at KLOS is to be filled by Kurt Kelly, currently at CHR-formatted KTKS in Dallas. His background includes stations in Chicago, Grand Rapids, and Detroit. Kelly's a troubleshooter known for "cleaning up" formats in more ways than one.

KIQQ DROPS CHR FOR AC, after twelve years of playing the hits that kept CHR audiences bop-pin—and not doing too good a job of it, according to the latest Arbitron (they got a 1.5 share and were ranked 25 out of 47 stations rated), Transtar's "Format 41" is part of a satellite network national music format. You definitely won't hear it there first.

REMEMBER THE BIG GUY? Former KLOS/KMET/Turner Broadcasting cable music channel air personality Joe Reiling will be taking time out from his voiceover and consulting work to syndicate the Armed Forces Radio's modern music show heard worldwide. That is big.

Knac 105.5 FM

*Dingo Boingo**
*Untouchables**

X

Alamo Bay/Lee Ving

Motels

Legal Weapon

Mr. Mister

Cruzados

Chums

Knitters

Beach Boys

Three O'Clock

Animation

Q-16

Lone Justice

Fishbone

Blasters

Textones

What's New For Lunch

Little Girls

Squids

What Is This

Zamp Nicall

Tyrants in Therapy

Living Daylights

101 KGB FM

Mr. Mister

Motley Crue

Weird Al

Lone Justice

Cock Robin

Ratt

Beat Farmers

Homegrown Hour

Thermal Shock

Lazer Eye

Bob Chance

Monroes

Ipso Facto

P I C

Southbay Legend

Mojo Nixon

Darius & Magnets

LOCAL NOTES

Compiled by Bud Scoppa

Contributors to the section include Randal A. Case, Ron Coleman, Vince Cummings, Steve Hochman, and Jim Maloney

VIDED VIGIL: The recent "Live Aid" concert had an unexpected consequence, as viewers the world over united in the fervent hope that Tom Petty would soon shave off those UGLY carrot-shaped sideburns. Insiders speculate that not even the strong-willed Petty will be able to withstand the massive public pressure. Stay tuned.

SOCIOLOGY: A new strain of *homo americanus* has been isolated, according to *Adweek*. In an item entitled "Another YWord," the mag disclosed the following: Forget Yuppies (wouldn't we love to), those ubiquitous symbols of all that is trendy in trend-crazy America. According to the Lempert Report, a marketing newsletter, there's a new group in town: yuffies. These are Young Urban Failures, ages 20-39, making less than \$10,000 annually. And there are 12.2 million yuffies aged 30-39 that are permanently locked into that status.

Since Yuffies outnumber yuppies four to one, why don't more marketers target them? Responds LR, there's no sex appeal in "pitching to a group who shop for clothing at a K-Mart..."

A&R HALF-DOZEN: Six major-label A&R types will discuss current issues in A&R, which includes tackling topics such as what kind of material record companies are looking for, how to record a good demo tape, and what makes a potential hit record. Part of the continuing Songtalk series, this seminar takes place from 7 to 9 p.m., Tuesday, August 13th at At My Place in Santa Monica. In addition to answering questions about the pop music marketplace, the panel will critique tapes submitted by members of the National Academy of Songwriters. Set to appear on the panel are Thom Trumbo, MCA Records; Ritch Esra, Arista Records; Steve Buckley, Motown Records; Neil Portnow, EMI Records; Stephen Powers, Capitol Records, and Denny Diante, CBS Records. Sponsored by N.A.S., the Songtalk series is an ongoing service to the songwriting community designed to bring composers and lyricists together with working pros. At My Place is located at 1026 Wilshire Blvd., Santa Monica. For tickets and info, call (213) 463-7178. Tickets for the seminar are \$8 for general public and \$6 for N.A.S. members.



Photo by David Pascal

NO RESERVATIONS NECESSARY:

When *Legends of the Spanish Kitchen* airs November 8th on KABC, Channel 7, many will note the intense acting of X's John Doe, the sure-handed direction of first-timer T-Bone Burnett, and the sweet traditional Mexican music of Los Lobos. The friends and fans (including one MC contributor) who served as extras, though, will remember Burnett (who received much guidance from co-director Hudson Marquez) breezing through the long hours of the weekend shoot with an indelible smile on his face, obviously on an adrenalin high. And they'll remember Doe picking up a guitar during a break to lead the assemblage through an impromptu take on "Oh Pretty Woman" as Sunday night turned to Monday morning in the abandoned Tail of the Cock restaurant, serving as the shooting location. The drama, which fantasizes what might have transpired the night when Hollywood's Spanish Kitchen restaurant closed its doors for the last time 25 years ago, was a music scene project from the start. Writer Louis McAdams wrote the part of the roughneck party crasher with Doe in mind, and producer Eric Nelson (who has directed videos for Richard Thompson and others) asked former McCabe's concert producer Nancy Covey to serve as associate producer and help bring all the music people together. Others on hand included Sandy Rosas (wife of Lobos' Cesar) in a featured role, and Van Dyke and Sandy Parks, Peter Case and bride Victoria Williams in walk-on parts. The drama will be paired in a half-hour slot with a companion piece shot by director Graeme Whiffler (who's put together videos for the Residents) and starring Lorne Greene as the Devil. KABC should be commended for this bold programming move. —SH

LOST IN AUSTIN: Live Aid may have been the music scoop last July 13, with performers such as Eric Clapton and his blues-inspired picking, but there was just as much pure passion being poured out onstage at Antone's tenth anniversary blues party, in Austin, Texas. Austin is not the only capitol of the Lone Star state, it's also the reigning hotspot on the Southern blues map. The weekend long jam featured blues legends from both North and South: Buddy Guy, Junior Wells, Otis Rush, Sunnyland Slim, Pinetop Perkins, Luther Tucker, Eddie Taylor, and Hubert Sumlin were some of the immortals who ripped up the joint during the celebration.

Otis Rush, stalwart blues guitarist in the Muddy Waters/B.B. King vein, was on hand to mesmerize the packed house. Back stage, Rush commented that he'd retired from playing due to "the jungle out there in the recording business," having been on the Cobra, Chess, and Duke labels with very little vinyl to show for it. At Antone's Rush was back in fine form, disclosing that his fans felt "let down" when he was gone, adding that he loved to play in Austin because of all the support the people give him.

Clifford Antone is the owner of the blues haven, which has become an institution for the blues, rivaled only by the southside scene in Chicago. He moonlights as a DJ at public radio station KUT, hosting a blues program. Antone decided to open his nightclub following a change in the liquor law, which had previously allowed sales only until midnight; now, it's a more reasonable 2 a.m. limit. He professes to be "a blues lover and collector who wanted to see people like Sunnyland Slim, Bobby Bland, and James Cotton play here," admitting that "it was a tough struggle, but so rewarding

◀ **GLENN FRIED?** During the early stages of Glenn Frey's recent UniAmp set, things were fairly subdued, according to our South Valley correspondent. But the festivities picked up noticeably when Our Hero stroked to the mike and proclaimed, "As you know, I have tried cocaine, but I'm happy to say I'm giving it up now, right here tonight!" With that remark, he reached behind him and pitched a large cupful of questionable white powder into the expensive seats. As the dust drifted over the crowd, Frey launched into "Smugglers' Blues." At that point, we're told, the show took off in earnest. What a kiddo, huh?

APOCALYPSE NOW?? Tubes guitarist/singer/quipster Bill Spooner is working on a solo project for the infamous Ralph Records, which is giving the former Sputnik "complete creative control." Sounds dangerous.



getting to know and work with people like Jimmy Reed and Muddy Waters. I've learned so much from them."

In addition to being the premiere blues venue in Texas, Antone's has been nurturing such homegrown talent as Denny Freeman (who was a member of the Cobras with Stevie Ray Vaughan), Sarah Brown, Derek O'Brien, Bill Campbell, Jimmy Vaughan, and Angela Strehli, who Antone claims is "the best white female blues vocalist alive." All these up-and-coming Austin artists injected a vigorous dose of home-cooked blues into the party and should soon be gaining wider acclaim in blues circles.

For those who couldn't make it to the birthday bash, a camera and recording crew were fortunately on hand to document the event for a future video and album release. Those yearning for a sure shot of blues with a feeling, anticipating the release of this gem should contact Julie Ball at New Image (213) 274-9940. —RC

▲ **CELEBRITY LOOKALIKES?** Hey! Is that Cars' frontman Ric Ocasek and Sgt. Barry Sadler fighting over the same woman in the pic? Nice try, Sparky—you get out a lot! What we really have here is that deranged hipster Richard Belzer (left), ringmaster for cable TV's *Hot Properties*, and guitar guru Jeff "Skunk" Baxter, host and judge, respectively, for the finals of the Stroh's Superstar Talent Search, held at the Palace June 26th. They're congratulating champion Connie Brannock of Salt Lake City, who wins an MCA Records contract, a video of her winning song, and an Akai Micro Studio System. —JM

NEW TECH NEWS: Santa Monica's Sound Solution now has one of those amazing Fairlight CMI's—complete with programmer. The Fairlight is available as a regular part of the studio's already extensive list of professional sound services. For details, call (213) 393-5332.

PASTE-UP PURGATORY: Horrors. A grave disservice to ascendant songplugger Tom Sturges, who moonlights as MC semi-fiction writer. In his story, "The Heart of Rock & Roll" (July 8), four lines from the climax (or *denouement*, as we like to call it) were inadvertently plopped into the center of the piece, thus rendering meaning rather difficult if not impossible. If you were among those perplexed, simply cut out the last four lines at the very end of page 20 and paste them to the top of the righthand column on page 21. *Voilà!* Make sense now, readers? Our apologies to Sturges.

MAKE A WEEKEND OF IT: Now, here's an enticing lost-weekend possibility, we MUST say. On Sunday, August 11, KNAC and Ora International are putting on the "1985 Catalina Spish-Splash Reggae Festival." It'll take place on Avalon's Descanso Beach, just north of the famed Casino, and the scheduled acts are UB40, Mikey Dread, David Lindley's El Rayo X, the Blue Riddim Band, and the Casual Girls (featuring Lindley's teenage daughter). Because of the setting and the bands, the affair can't be too highly recommended, as far as we're concerned. Travelers' advisory: take the Catalina Express out of San Pedro—it's faster and more comfy than the big boat, and it doesn't cost that much more *dinero*. Call (213) 437-0366 for details.

FOR YOU BLUE: Jazz fans, rejoice! The recently resurrected Blue Note Records (now a division of Manhattan/EMI) has delivered audio and video documentation of the five-hour *One Night With Blue Note* concert, held last February at New York's Town Hall. For audiophiles, there are four volumes—on LP, high-quality XDR cassette, or compact disc. For vidkids Blue Note Home Video debuts with two one-hour releases, available in VHS Hi-Fi, Beta Hi-Fi, and laser disc. The *One Night* concert, acclaimed as the "jazz event of the decade," featured jazz grants who were part of the label's glory days and a batch of newly signed hopefuls. All were there to honor Blue Note-founder Alfred Lion, whose love of jazz was parlayed into an unsurpassed standard of excellence in jazz recordings from 1939 through the late Sixties. Musical director Michael Cuscuna assembled the talent, selected the material, and even went as far as to have original arrangements copied from old Blue Note albums. The stupendous collection of performers included Herbie Hancock, Freddie Hubbard, Art Blakey, Johnny Griffin, Jimmy Smith, Kenny Burrell, Ron Carter, Stanley Jordan, Grover Washington, Jr., and many many more. Clearly, Blue Note means business. —JM

WHERE CREDIT IS DUE: It was Janet Van Ham who snapped that pic of CAA's Rose & Tender in one of last issue's features.

GUESS WHAT: Eight-track studio owner Rudy Gess offers Locals readers the following fillip of nostalgia: "Five years ago, while doing a recording session for ex-Love member Bryan MacLean, Bryan asked his 15-year-old sister to step into the studio to try some vocal parts. She sounded so good that Bryan decided she should do *all* the vocals. Upon hearing her professionally recorded voice with reverb for the first time, she commented, "Is all that really me?" in amazement. Now, some five years later, people are beginning to recognize the name and voice of the no-longer-amazed Maria McKee, lead singer of Lone Justice."

OM SWEET OM Productions (no joke) will present an "inspirational variety show" this Sunday, August 4th, at the L.A. Press Club (600 N. Vermont). "Celebration of the Spirit III" gets underway at 2.30 with an art exhibition featuring the works of Jim Isserman, Lucas Reiner, Brad Dunning, and Tim Smith. Two hours later, the performance portion commences, with a lineup that includes Phranc, members of the Cambridge Apostles, Choir Invisible, Youth Brigade, True Believers, Cee Farrow, Jane Weidlin, and the show's organizers, Chase Holiday and Michael Lord. The event, intended to "commemorate the slaughter of Hiroshima and help ensure against its recurrence," will benefit Pro Peace, Inc., a non-profit organization which is now setting up a coast-to-coast marathon peace march

◀MOMENT OF TRUTH: The Truth, the British pub band whose *Playground* LP just came out on I.R.S., planned to make their American live debut at Al's Bar in downtown L.A. the night of July 11. Gigging right up to plane time on their native Oxford Street, this seven-weeks-a-night band arrived to play for their record company, its distributor, L.A.'s mod constituency, and checker-outers. Imagine their surprise, then, to find the gig had been cancelled as they were pulling up to the club's Hewett Street entry. According to the promoter, a Los Angeles Fire Department marshal (you'd think he'd have had better things to do) had ordered the establishment closed because the 300 people assembled outside far exceeded the club's legal capacity (49). The Truth, disappointed but not dampened, went to the Cat & the Fiddle on Sunset for drinks with anyone who cared to join them, going on to play up and down the West Coast and opening for OMD at the Palladium (here's Dennis Greaves plonkin' during the set). They also are set to join Squeeze as opening act from mid-August through the month of September.

MORAL SUPPORT: Every Sunday this month, entertainer Louisa Moritz will stage a "potpourri show" and party to help raise funds for the Entertainers Against Drug Abuse fund. These events will take place at the spacious Valley Club (7324 Sepulveda, Blvd., Van Nuys) between 7 and 11 p.m. Guest celebs have already RSVP'd. Advance info and tix can be procured by calling (213) 874-0245 or 874-0689.

LADY DI(RE): At a Dire Straits concert on July 4th, guitarist



Mark Knopfler told everyone to swing; among the most prompt to heed his words were Princess and her hubby. They were in attendance when the band played the show, which raised a lot of jack for the Prince's Trust. Di, 24, an avid rocker, was apparently flashing it all over the place in the aisles, and Chuck—usually more at home listening to Brahms and Mozart—proved up to the occasion. Reports had it that the *Other* Prince was even wiggling his ears to the rhythms. —VC

I DO—WHY NOT? On Sunday, July 21st at the Riviera Country Club, Arista S&M (that's sales & marketing) exec Las Silver wedded Brenda Geffner in front of a virtual who's who (count the number of times we use that phrase in this issue) of industry and media heavies way too numerous to mention (trust us on this one). Entertainment was provided in spades by a badass combo made up of such New Orleans honkers as Lee Allen, Harold Battiste, and Henry Butler—they kicked into "Mother in Law" at JUST the right moment. Then there was the business of Les putting that piece of wedding cake in Brenda's wide-brimmed bridal bonnet and thence having it mashed, Soupy Sales-like, into his own snickering countenance (he deserved it). The high point for us, though, was Silver's response to the rabbi's query about him promising to love, honor, and obey—"Yes, indeed!" he affirmed.

FEET OFF THE COUCH—NOW! In the shocking photo nearby, BMI's Allan MacDougall goes berserk with glee over the signing of local notable band Legal Weapon to the organization. Clearly, the guy has no respect whatsoever for BMI property—who knows what damage he inflicted to the offices with that gavel he's wielding after the pic was snapped. Helpless bysitters include (from left) BMI's Cynthia Miska; Legal Weapon's Kat Arthur, Brian Hansen, and Ed Wayne. ▼

NEW & IMPROVED: You asked for it you got it, readers. Starting in the August 19th issue, a new cooperative column will make its debut. Presented in conjunction with West L.A. Music this new full-page item will be called "MIDI Connections" and will appear in every issue. The column promises to be packed with vital, up-to-date inside info: I'll be required reading for those musicians, producers, and engineers interested in growing along with the new technology. Kudos to Don Griffin and Philip Manor of West L.A. Music for their commitment to the cause.

EYEWITNESS BABBLE-ON: Cheez, what's going on with the local TV nooz shows lately? First, the big do about the Madonna nude shots, which served as massive free publicity for the Hertz and Avis of girlie mags. Then, lead stories on the Rock Hudson AIDS situation. This, folks, is TV news as *Hollywood Babylon*. Kenneth Anger must be delighted.

SYNTHESOURCE: Hollywood's Sound Source, a year-old company specializing in synthesizer and post-production audio rentals, has just added the Emulator II synth system to its extensive array of hi-tech artillery. Musical and technical expertise on the new gear is to be provided by in-house programmer/player/general whiz Lena Yong (whose recent projects include sessions with Michael Sembello, James Ingram, and Animation). The outfit offers 24 hour service and free cartage. by the way for more info, contact Rob Milligan at (213) 876-2400

Photo by David Pascal



DAVID FOSTER:

The Real Nitty Gritty From the Producer of the Year

by Iain Blair

Although it's early morning and at an hour when most self-respecting rock & rollers are still fast asleep, the *Producer of the Year* is already hard at work on the phones. Looking relaxed, and surrounded by walls of platinum and gold discs and stacks of awards (including the aforementioned Grammy he shares with Lionel Richie and James Anthony Carmichael), David Foster is busy juggling three very different calls.

One concerns the possibility of getting Michael Jackson to visit a very sick little girl in hospital; another deals with some technical specs for Foster's projected home studio; and the third involves a young, unknown songwriter that the producer has taken time out to try and help.

But then, such widely differing demands are par for the course for this multitasking songwriter, performer, arranger, and producer whose work last year alone garnered him a grand total of six Grammy nominations—that's one more than either Prince, Tina Turner, or Cyndi Lauper received. Not bad for a guy who's hardly a household name.

Born and raised in Victoria—"a pretty remote island up near Vancouver that had never even seen a black person," he comments—Foster spent eight years training classically with the Toronto Royal Conservatory before suddenly "getting hip to rock & roll at the relatively late age of 16. But better late than never," he jokes, "and so I quickly moved to Britain, where it was all happening during the Sixties, and ended up touring with all the rock 'n' roll greats like Chuck Berry and Fats Domino—guys I'd never even heard of before!"

Back in Canada, Foster formed his own band, Skylark, had a hit record with the single, "Wildflower," and since then has hardly been out of the Top Ten in one form or another. After moving to L.A. in the early Seventies and working as the co-musical director of *The Rocky Horror Show*, he quickly established himself as one of the most successful session players in town. His subsequent credits read like a who's who of the music business—everyone from Rod Stewart and George Harrison to Barbra Streisand and Olivia Newton-John.

Before long, Foster decided to make the move into producing. "I just didn't want to end up another burned-out session player at 30. This way, perhaps I can struggle on till I'm 40!" he laughs. After producing successful albums for acts as varied as Hall & Oates, the Emotions, and Alice Cooper, as well as co-writing such disco hits as Cheryl Lynn's "Got to Be Real" and Deniece Williams' "I've Got the Next Dance," Foster went on to earn his first Grammy in 1979 for Earth, Wind & Fire's "After the Love Is Gone."

Over the past six years, Foster has fine-tuned his production, writing, arranging, and performing skills into one of the most consistent com-

mercially successful sounds of the Eighties, notching up hit after hit to prove it. It was his production and songwriting talents that virtually singlehandedly resurrected Chicago and transformed the Tubes from minor cult band to Top Ten success.

Given his impressive track record with such artists as Boz Scaggs, Kenny Rogers, Sheena Easton, the Average White Band, Kenny Loggins, Michael Jackson, Dionne Warwick, Neil Diamond, Al Jarreau, and, of course, Lionel Richie, and the number of projects he's currently involved with (everything from the soundtrack for *St. Elmo's Fire* to the We Are the World famine relief album), one might reasonably expect Foster to come across as anything from smug and self-congratulatory to downright arrogant.

Well, the man is anything but shy about his achievements in person, but he's also disarmingly candid, down-to-earth, and very funny. The following conversation speaks for itself.

"They say that I function best, I guess, when I have my fingers around me, and that perhaps I'm a good songwriter, or co-writer."

—David Foster

MC: You write, arrange, perform and produce—

DF: Yeah—everything but dance!

MC: So what do you see as your main strengths?

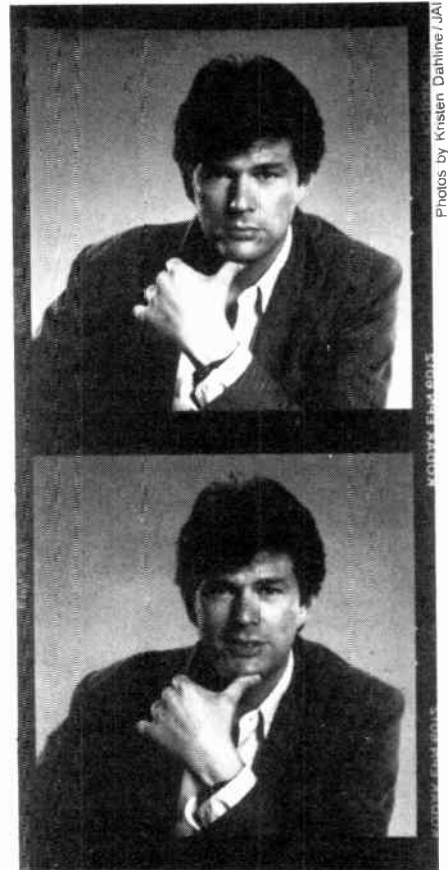
DF: Well, "cause of all that, I think getting me is a real bargain—if you like what I do, and certainly not everyone does. And I put a lot of it down to my classical training; that really gives you the whole scope of things, from being able to read, to writing parts, etc. You can hear all that in a lot of my records, such as the Chicago stuff—there's a lot of my classical influences at work there. So the advantage is that I have it all covered. If a song needs a bridge, I can write it. If a keyboard part is needed, I can get out there and play it, and the same thing with bass. I can also engineer a bit, although nothing like Humberto [Gatica, Foster's long-time assistant], but I know enough to get by and do stuff in the studios like overdubs. And I'm also becoming a good producer.

MC: That sounds very humble, coming from Producer of the Year.

DF: Well, I'm learning a lot about production.

MC: Such as?

DF: That producing is a lot more than just going into the studio and cutting a great track. That's what I thought it was all about when I first started.



MC: And now?

DF: It's really about pulling that magical moment together and all that entails, such as gathering all the right forces together and all the right people to make a hit record.

MC: You make it sound almost like a mystical experience. Do you ever know when you've cut a hit?

DF: It's interesting you should ask that, but I swear to God, when you've cut a hit, you know it! It's that incredible gut feeling that just hits you—the magical combination of the right song and sound. I've made about 15 hits now, and I've known everytime. In fact, I've known maybe 50 times—although only 15 were hits. (Laughs)

MC: It seems that you've had a lot of success as a producer in situations where you've been able to pull in your regular team of players to augment a band, for instance with the Tubes and Chicago. Why do you think that is?

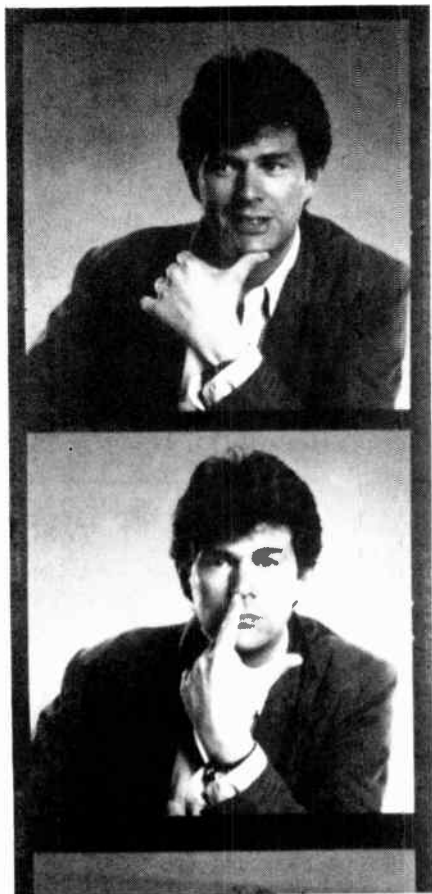
DF: Well, my background is very much rooted in session work—that's how I started off when I first moved to L.A., but doing tons of sessions, and then getting more and more into writing and arranging, and eventually producing. So I've spent a lot of time on both sides of the glass, as opposed to some guys who've never been players, and I respect both positions—the producer and the players. But quite frankly, it's often very hard to deal with a lot of musicians at once, and keep them under control and get exactly what you want from them without asking them to compromise their talent. I always felt as a studio musician that, at least half the time, my talent was being compromised. But that's also horseshit, because you're getting paid a lot of money to do what the producer wants, and so you really shouldn't have

any attitude about it at all. But on the other hand, the very best studio musicians *do* have a bit of an attitude about it, and rightfully so, I think. I mean, you really can't get J.R. Robinson in and ask him and *expect* him to play drums just like Jeff Porcaro. And yet, as producers, we sometimes demand silly things from studio players. So now, I'm playing a lot of the stuff myself, which also means that I only have myself to deal with—and that means a lot less wear and tear in a studio situation.

MC: Has your policy of using outside players on a group project caused a lot of tension in the past, then?

DF: I'd have to say yes. It's a big problem, and inevitably egos get hurt and bruised, and tension surfaces. 'Cause on the one hand, you have to say to yourself, "Who am I to tell these guys that they can't play on every song?" But then, on the other hand, the track record *is* amazingly one-sided—both with the Tubes and Chicago. With the Tubes, I produced two albums, *Outside Inside* and *The Completion Backward Principle*, four of the tracks, including their biggest single, "She's a Beauty," and cuts like "Talk to Ya Later" and "Don't Want to Wait Anymore" were all co-written by me and/or Steve Lukather, Toto's guitarist, who also played on them. The other 16 songs, which the group wrote and played, didn't receive any of the attention. It's a similar situation with Chicago, where I produced both *Chicago 16* and *Chicago 17* albums, and co-wrote the hit tracks like "Stay the Night," "Hard Habit to Break," and "You're the Inspiration."

MC: The results certainly speak for themselves.



DF: Yeah, they say that I function best, I guess, when I have my fingers around me, and that perhaps I'm a good songwriter, or co-writer.

MC: I assume that it was your methods of working that eventually caused a parting of the ways with the Tubes, for instance?

DF: Yeah, you're right, and that's why we didn't go on to make another album together. We just couldn't work it out.

MC: What happened?

DF: Well, our first two albums together had done pretty well, but the group wasn't happy about the collaboration, and there was a lot of tension. So what I suggested for the third album was to allow me to have a free hand for half the album and make it my way, with Lukather co-writing the songs and perhaps playing on the tracks, and me playing keyboards. And then to do the other half their way, where I'd lay back and be more of an overseer type of producer, as opposed to rolling up my shirtsleeves and being a hands-on type producer. That way, they could get their four or five songs recorded and on the album the way they heard them. But they didn't want to go for it.

"I really believe that under different circumstances I could have been good for [McCartney]. Let's face it, brilliant as he is, everybody needs a little help now and again."

—David Foster

MC: So instead, you went off and did Fee Waybill's solo album?

DF: Yeah, which proceeded to go straight down the toilet.

MC: What went wrong?

DF: There were a lot of reasons for its failure. The main reason is that Capitol didn't like the album, and simply didn't push it. And one of the big problems with the music business today is that it is "big business" and it's very cut-and-dried. Meaning that if a record company doesn't like a product, for whatever reason, it doesn't promote it. And if it doesn't promote it, it just won't get heard. Unless, of course, it's Prince and *Around the World in a Day*. It's a very clever promotion campaign—"Oh, please don't play this album!" And of course everyone goes crazy. Reverse snobbery, right? The other big problem with Fee's album was the timing—it came at a major burnout period for me. I was *totally* fried, and Fee, who I love and who's a good friend, unfortunately got the brunt of it.

MC: So there were problems in the studio?

DF: Only inasmuch as they were the result of burnout. Going back to what I was saying about "magical moments," I really believe that vibes dictate how a record turns out sounding and feeling an awful lot, and the vibes for this album were just tired. Not bad vibes, just tired.

MC: I think a lot of people, because of your Midas touch, assume you have a perfect track record and that everything always works out.

DF: Of course that's not true, and in this particular case, because the Tubes decided to go ahead and not make the album the way I wanted, *everyone* lost. Their album didn't happen, and they got dropped by the label, and then

Fee's solo album disappeared. It's sad, 'cause I think if we'd all pulled together, we could have continued the success of tracks like "She's a Beauty."

MC: What about the work you then did with Paul McCartney? How did that come about?

DF: I think Paul was looking for some fresh input, and he invited me over and we ended up spending ten days or so together last October doing some pre-production work for his next album. Unfortunately, it also came at the tail end of my burnout, when I came off Fee's album thinking, "I've got to take six months off completely, and just get away from all the pressure, etc., etc." I mean, I *knew* I needed that break, 'cause I'd really had no time off since I'd toured Britain when I was 16 or so. I was so fried that I barely finished Fee's album—in fact, Humberto actually finished it for me. Anyhow, instead of taking the six months I needed, I ended up just taking five weeks off and then flying over to Britain to meet McCartney. I knew at the time I shouldn't have gone, but I went, and it wasn't right. I just didn't give him my all. I was very preoccupied and feeling sorry for myself, and wishing that I was back on my boat in Vancouver, just relaxing. So, it was the wrong time. But somehow, miraculously, Paul apparently really enjoyed it, so now there's talk of getting back together soon to finish off all the tracks we started.

MC: What was he like to work with?

DF: Great! The guy's incredible, and we all had a lot of fun together. But I really believe that under different circumstances I could have been good for him. Let's face it, brilliant as he is, everybody needs a little help now and again.

MC: Talking of help, what sort of role does Humberto Gatica play in your production work?

DF: Well, for a start, we've been working together for seven years now—and we probably see each other far more than we see our wives! In fact, his role is becoming more important every year, to the point where we've co-produced some things—and I actually feel he's a co-producer in *every* sense of the word, especially when I'm out front doing stuff like keyboard overdubs. It's almost imperative to have someone to bounce ideas off at those times. The other thing is that he's expanding, almost beyond belief, into new sounds, 'cause he realizes even more than I do that to stay competitive in this business, you have to really start stretching in the sound department.

MC: So it's very much a collaborative process?

DF: Exactly. He's teaching me a lot, and I think I've taught him musicality, meaning that when I met him, I think he was only musical on a surface level, but he now has a lot of depth, and I think he learned it from me. So it's absolutely an even trade-off, because he's given me the technical side and is there for me to bounce everything off. The old saying about two people thinking like one is absolutely true for us—we don't even have to communicate verbally in the studio to know what the other is thinking, and that's total compatibility.

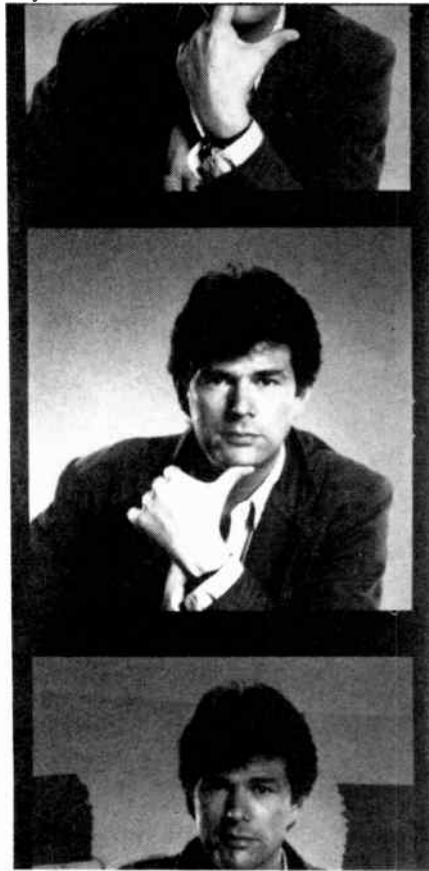
MC: Do you always work together as a team?

DF: Pretty much. We've done everything together except for "After the Love Is Gone" for Earth, Wind & Fire, where they used their own engineer, the Boz Scaggs album, and the

MC: Because of your Midas touch, I think a lot of people assume you have a perfect track record and that everything always works out.

DF: Of course that's not true, and in this particular case, because the Tubes decided to go ahead and not make the album the way I wanted, *everyone* lost. Their album didn't happen, and they got dropped by the label, and then Fee's solo album disappeared.

recent *Here's the World for Ya* Payolas album. So that's nine out of the last twelve albums we've done together. Humberto also works with Quincy Jones—he did the USA for Africa *We Are the World* sessions—but basically we're very dedicated to each other.



MC: Were there any times when the collaboration didn't work?

DF: At one point, early on in the partnership, about six years ago, we were making a lot of records without much success, and there was a time when I said, "That's it. If we don't start getting some hits soon, it's obvious that we work much better alone, and have more success apart." But then it all suddenly kicked in, and we got on a roll. And now we seem to be enjoying a lot of success, both together and apart, so it's a great team.

MC: Since you started producing, studio techniques have changed a lot, what with the increasing sophistication of synthesizers and drum machines, etc.

DF: You're not kidding! The methods have changed so drastically that it's almost like you have to read up on a bunch of technical manuals at night just to keep up with what's going on in the day.

MC: Do you consider yourself to be a very technical producer?

DF: Not really. I'm technical only to a point. Fortunately for me, I have Humberto, who's extremely technical and always reaching for something new, so we push each other.

MC: What about scoring the soundtrack for *St. Elmo's Fire*? Was that a lot different from producing records?

DF: In some ways, yes. It was my first motion picture soundtrack, although I've done a couple of songs for films before. The great side was being able to score it entirely by myself with Humberto. I played all the instruments, etc., so it was like doing another solo album. Total control. The part I didn't enjoy too much was working on all the songs with the various different artists involved. It was very schizoid, 'cause one day I'd be recording with Billy



Squier, and then John Anderson the next, and John Parr the next, and so on. That got pretty crazy? The other problem was that they suddenly upped the deadline by over a month, so that they could rush-release it for the summer. **MC:** Apart from all your record production, film work, and projects like the Northern Lights famine relief sessions, you still find time to lecture.

DF: Yeah, time is always the problem, but I feel it's important, and I consistently do five seminars a year. I also have a songwriting contest up in Canada, and last year I listened to almost 400 tapes, picked the winner, and went in the studios and cut a track. This year, there's over 850 entries, and I simply don't have the time to listen to them all, so a panel will narrow them down to 50 for me, and I'll then take the winner in the studios again. I'm really into helping and nurturing young talent. *(Laughs)* It's probably the real reason I even got voted Producer of the Year. I started getting real cocky about it, until I stopped to think—and then I understood the *real* reason: I spend a fair amount of time speaking at these seminars and encouraging young songwriters and musicians, etc., and it never occurred to me that they'd all become voting members one day! ■

© 1985 Iain Blair

music **VIDEO** production

BROADCAST QUALITY SHOOTING ON 3/4 TAPE

SPECIAL INTRODUCTORY OFFER

includes:

FULL DAY SHOOT, EQUIPMENT & CREW

ALL VIDEO TAPE STOCK

12 HOURS OF EDITING

3 COPIES OF FINISHED PROGRAM

PACKAGE PRICE **\$3000⁰⁰** LTD. TIME OFFER

JERRY DAY PRODS.
NORTH HOLLYWOOD

818-760-2168



**Charles Laurence
Recording Studio**

24-TRACK & 8-TRACK RECORDING

Studer • Ampex • Otari • MCI • Lexicon • Neumann
• LinnDrum • DX • DX-7 • Prophet • Grand Piano
1/2" Mastering 30 ips • 1/2" to 1/4" to 1/4" Safety Copies

Custom Loaded Chrome Cassettes

Real Time Duplication • Typeset Labels

8-Track to 24-Track Transfers

Special Tape Sale:

Chrome Cassette Copies \$1.95 • Scotch 250 2" (1X) \$49

Call (818) 368-4962

Humberto Gatica: The Tech Half of the Team



Photo by Sue Gold

David Foster and engineer Humberto Gatica have one of the strongest working relationships in the music industry today. Since they met seven years ago, Gatica has worked on almost every album that Foster has produced, including *Chicago 17*, which earned Gatica his first Grammy award.

The two met when Gatica recommended Foster as a musician for a project he was working on. After watching Gatica work, Foster returned the favor and invited Gatica to engineer some tracks for Bill Champlin's album, which Foster was producing. "David originally said I would only do a few things," Gatica remembers. "But I ended up doing the entire album."

After the Champlin project, they continued to record together, working with such artists as Lee Ritenour, the Tubes, Kenny Rogers, Lionel Richie, and Chicago. After being together for several years, Gatica began to take on more of a role in the team and started to get involved creatively in their recordings.

"David always gave me a lot of freedom, technical and creatively. He's open to my input," Gatica says. "I can express my creative ideas, and if he disagrees with me, I say 'fine,' without being upset that he didn't take my idea. Somehow, everything works pretty easy with him."

"I can't just sit down and concentrate on the technical part [of recording]. It's so crucial for me to be involved with the feel and the creative sides of the record," Gatica explains.

Gatica feels a major reason for his success as an engineer is his ability to change with the music industry. "Being able to update your sound and change is the only way you can last in this business," he says. "What sounded good yesterday won't sound good today. Music changes so drastically."

One song Gatica and Foster felt had become outdated was Chicago's tune, "Along Comes a Woman." "We put the album out a year-and-a-half before the single was released," Gatica explains. "If we hadn't done the remix, I think the song would have struggled and gotten lost between the twenties and thirties [on the charts]. We changed the feel [of the song] because David was very unhappy with the bass part of it, and I had never liked the feel of the [original] mix. The drums were stiff, so we put on new drums and fixed the song up. It ended up being a big hit."

"I'm very hard on myself to have a track that is technically impeccable, and then the feel above that. Therefore, I sometimes have a hard time doing a mix," Gatica admits.

One song Gatica was particularly concerned about the feel of was USA for Africa's "We Are the World," which he recorded and mixed for producer Quincy Jones. "I knew it was a record that was going to have an incredible amount of airplay. Besides caring about the technical qualities, I had to worry about translating the emotions and the feelings of all the people that were there singing for such a beautiful cause," he says.

"During the mixdown, we wanted to make sure the performance of the vocals were well defined, and

we wanted to be able to hear the impact of the lyrics. At the same time, we had a nice musical support underneath to consider," Gatica says.

His work with USA for Africa led Gatica back to Foster for the mix of the Canadian charity song, "Tears Are Not Enough," which Foster produced. A few months later, Gatica recorded the Latin hunger-relief tune, "The Canadian and Latin songs were done basically with the experience we learned from USA for Africa," Gatica explains. "It was the same formula, so we just copied USA for Africa. I probably put in 400 hours of work into all these songs, but what the heck?"

His creative freedom with Foster has enabled Gatica to make a smooth transition to producing. He has already co-produced several songs with Foster for Chaka Khan, Julio Iglesias' next album, and two tunes on the *St. Elmo's Fire* soundtrack. "I have a lot of David Foster influence in me and I can't help that, but I also have my own instincts and my own way of thinking on how a record should be made," Gatica says. "I'll never be the *musical* producer that David is—by no means. But I have a good sense of what a good record is and what they should be."

While Foster has a reputation for producing tight and slick-sounding records, Gatica doesn't think he'll carry over that entire process. "I like to make tight records, but I think I can make a tight and good-feeling record without being slick," he says. "I have a lot of things in producing that are totally different from what David does. I'm not saying that David is wrong, but I want to be very inventive on my records. I think the words for what I want to be are inventive, different, and unique."

And even though he's making the transition to producer, Gatica admits he still wants to work with Foster. "David is my friend and I'll always be loyal to him, as much as I can. Even if I'm producing, I'll always want to work with him," Gatica concludes with a less-than-shocking revelation: "We work very well together."

—Sue Gold

WE CAN HELP YOU SAVE MONEY MUSIC MERCHANTS, INC.

24-TRACK ROOM

Top Production & Recording Services
in Orange County

- 24-Track Otari MTR 90 II
- 2-Track Digital Process/Recorder
- Amek Console
- SMPTE Synchronization
- ★ Plus Full Selection of Outboard Equipment ★
- ★ Fantastic Selection of In-House Musical Equipment ★
- Fairlight CMI
- Emulator II
- Linn 9000
- Roland & Yamaha Synths

— THE BEST PRODUCT —

— THE BEST PRICE —

CALL

MUSIC MERCHANTS

Studio (714) 548-3646

Service (714) 951-7700



Amek Console • Fully Parametric EQ • Transformerless

Otari MTR-90 • Studer 2 Track • Hitachi Cassettes

Monitors: UREI, JBL, Yamaha, Auratone

AMS Reverb • Lexicon 224 • AMS DDL

Acoustat, Crown, SCS Power Amp .ps

2 Lexicon Prime Times

Eventide Harmonizer & Flangers

4 Kepex Noise Gates

Teltroniks LA-2, 2 DBX 165s, UREI LA-4s & 1176s

Microphones: Neumann Tubes, AKG, Sony, RCA, EV, Shure

Kawai Studio Grand

Swimming Pool, Jacuzzi & Fun

*Preferred
Sound*

**DO YOUR EARS A FAVOR.
COME AND LISTEN!
CALL FOR RATES
(818) 883-9733**

Mysteries In Digital Ideology

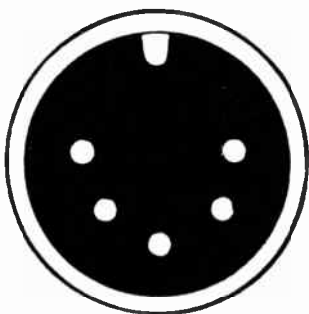
by Billy Cioffi & Todd S. McKinney

The president of a now-defunct synthesizer manufacturing concern, once considered to occupy a seat on the cutting edge of the industry, was heard to remark that the acronym MIDI stood for "Most Idiots Desire It." To make a long story short, his cutting edge later dulled considerably, and he has since joined the swollen ranks of those to whom hindsight is clear-sight. MIDI is without doubt the single most important development in synthesizer technology in the last decade.

Be it Casio or Kurzweil, \$40 or \$40,000, virtually every synthesizer on the market today comes equipped with those mysterious five-pin jacks. As Roseanne Roseannadanna might say, "What's all this talk about MIDI? I thought that this year it was mini! (Never mind)!" What follows is a brief primer about the history, applications, and implications of the oft-mentioned and largely misunderstood MIDI.

MIDI was conceived on the imagination of Dave Smith, then president of Sequential Circuits, in the summer of 1981. Modeled after the interface in use between the Prophet 5 and the Poly Sequencer, MIDI was originally dubbed the Universal Synthesizer Interface. According to Marcus Ryle, former design engineer at Oberheim Electronics, Inc. and currently co-proprietor of Fast Forward Designs in Marina del Rey, "Tom Oberheim, Dave Smith and I got together in the summer of 1981 to discuss the feasibility of having an interface that would be an industry standard, and what the benefits would be. It was generally agreed that it would be beneficial to the synthesizer manufacturers involved. Then in October of 1981, Dave Smith and myself went to Japan to meet with engineers from Roland, Korg, Kawai, and Yamaha—the leading synthesizer manufacturers in Japan." The purpose of the meetings was to begin to grind out the basic MIDI specifications.

You gotta give these guys credit. In spite of the ruthless competition in the manufacture and marketing of synthesizers, and the



The MIDI symbol never-ending quest to separate you from your hard-earned cash, they at least had the smarts to cooperate with one another. Let us forget, the ongoing hostilities between the minions of Beta, VHS, and the soon-to-be late-and-unlamented Laser Disc make the Nuclear Disarmament Talks in Geneva seem as polite as a tea party in Pasadena. In other words, before the machines could learn to talk to each other, their masters had to. . . no small feat for the lords of these multinational modern day fiefdoms.

Following extensive development by the Roland boys, a preliminary working MIDI spec was unveiled to anxious industry eyes at the Anaheim NAMM Convention in January of 1982. The consensus was positive regarding the Roland proposal, and thus the Musical Instrument Digital interface saw the light of day.

One of the major stumbling blocks facing MIDI designers was the fact that, in order for MIDI to emerge as the industry-standard language between the various brands of synthesizers that were in existence at the time, the MIDI code had to operate in the babble of divergent software routines which direct the operation of today's microprocessor-controlled synthesizers. Future products could be designed to conform to MIDI, but to get even a toehold in the market, MIDI had to initially conform to the way that things were being done at that time. In a sense, MIDI became a sort of Rosetta Stone for the

Electronic Age. In case you were asleep during history class, the Rosetta Stone is a slick slab of basalt which, when unearthed by Napoleon's troops, was recognized to bear the same text carved in Greek, Heiroglyphics, and other cuneiform language. As the latter two languages had never before been translated, this was a find of no small significance. Similarly, MIDI had to be crafted in such a way as to "translate" each manufacturer's operating software to the other.

The basic purpose of MIDI was definitely high-concept. Connect two so-equipped synths together, play a note on the first, and the same note will sound on the second. Simple. And that's the way MIDI is used most of the time. Anyone who has ever heard a string part laid down on tape and listened to the same part doubled slightly sharp knows that this kind of sonic layering is the way to go. Go back to some of your older albums that featured extensive synthesizer work and have another listen. When compared to the lush timbres that the pros are growing in the MIDI greenhouse, the old stuff can sound rather limp. Even a couple of relatively inexpensive MIDI-equipped synths can be combined to create some absolutely gorgeous textures.

MIDI definitely has advantages to the man on the stage as well as the studionaut. Gone are the days of the necessity for the seven- or eight-piece keyboard setup, and the attendant gymnastics required to play them. (So much for show biz!) Many manufacturers now offer lightweight MIDI keyboards that can control a vast number of external synthesizer voices, all parked unobtrusively off-stage. Like the hi-fi market of the Seventies, the world of synthesizers has come apart at the seams, so to speak, as MIDI makes practical the concept of modularization. As long as a particular synth sports a MIDI-In jack, you can pretty much rest assured that it will perform as expected when connected to the MIDI-Out jack of something else.

MIDI will control not only what notes will be transmitted from the master synth to the slave, but each of the 16 MIDI channels has

IMAGE PROMOTIONS

We'd like to thank our first group of clients for choosing us to handle their artwork. We hope our efforts will bolster their success. — I.P.

PARTIAL CLIENT LIST:

- Pignose Amps (Los Angeles)
- Curves Ahead (Long Beach)
- Reek Havok (Los Angeles)
- Desperate Angel (Denver)

ARTWORK

- Antz Avenue (London)
- Data Clan (Los Angeles)
- Pro Sound (Los Angeles)
- Person 2 Person (Los Angeles)

PRINTING

MEDIA KITS

LOGOS

ALBUM COVERS

POSTERS

PR MATERIALS

- Media Connection (San Francisco)
- Valerie Lee (London)
- Joshua (Los Angeles)
- PAX (Los Angeles)

Don't take chances. Your artwork should be top-notch. Contact us at Image Promotions regarding your particular needs. Call today for free consultation or send for a brochure.

P.O. Box 891, Manhattan Beach, CA 90266

(213) 328-4521

122 controllers that can transmit pitch bend, keyboard velocity and pressure, and all sorts of other information originating from the various wheels, knobs, and levers found on today's synths. The only limitation to what you can do with these MIDI controllers is the individual synthesizer's ability to process the commands. Some units will allow you to control just about any parameter of the synthesizer voice with just about any available controller.

Perhaps the most dramatic and far-reaching consequence of MIDI is the manner in which it is changing the face of the modern synthesizer-equipped studio. Utilizing one of the many available MIDI sequencer software programs, and an inexpensive interface, the typical home computer can be magically transformed into an extremely powerful composition and recording tool. As parts are played from a MIDI synth into the sequencer, all of the notes and playing inflections are stored in the computer memory. Once the entire composition is thus recorded, each part can be manipulated in ways that make the average multitrack machine seem as primitive as Granny's gramophone. Depending on the individual software and its capabilities, you may be able to remove one note from a phrase, automatically correct the timing of notes played, transpose tracks *ex post facto*, bounce two or more tracks to a third track, change the tempo without changing either the pitch or timbre, and reassign any particular part from one synthesizer to another simply by changing the assigned MIDI channel. Want an extra verse before the bridge instead of after it? How about a modulation in the chorus out where once there was none? No problem for the MIDI sequencer.

Once the entire composition is as you like it, the real fun begins. Since all of these various keyboard parts are ready to play all at the same time, you can get a mix together and the tape will be as Madonna would like to be... that's right! If you've got an eight-track deck, all the keyboard parts can get dumped onto a single track of tape, leaving lots of room for vocals and other acoustic overdubs. And with sync-to-tape capabilities, which operate by laying a guide tone down on one track of tape and subsequently controlling the sequencer's timing, you can go back and change previously recorded keyboard tracks and stay in sync with the other



MTI's Bit Expander, an example of MIDI-generated modular technology.

overdubs that you've made. Flexibility, anyone?

The ramifications of MIDI to those involved in film music and soundtracks are extraordinary as well as controversial. For the film composer, working in sync with video, it allows almost instant creative gratification... without the expense and time-consuming factors such as large studios, full orchestra, multi-instrumental sessions, copyists, and whatnot. Like an other industry in a hi-tech revolution, it's taking less people less time to do more work. The sad result, at least in human terms, is that musicians who have made a living for years specializing in one instrument, say, the violinist in the string section, are quite simply being put out of work. This is not supposition—this is fact. An article in the July 13, 1985 issue of *Billboard* magazine reported that session wages for all aspects of recording dropped by a substantial nine percent in 1984. And it's not because there are fewer hours in the workday all of a sudden, and there certainly isn't any less music on the radio, or fewer films.

In the Sixties, many of the "good ole boys" in the pop music business found themselves out in the cold when they resisted the popular cultural upheaval in taste of that decade. The same can be said for the technical

growth that we are experiencing in every facet of the recording industry. As much as people try to resist these changes, it's impossible to do... like trying to stop the waves of the Pacific.

That's not to say that MIDI technology is unavailable to those who play instruments other than the keyboard. It is now and is rapidly becoming more so. Those who twang the guitar instead of tickling the ivories are by no means forgotten as far as MIDI is concerned. Several manufacturers are offering MIDI guitar controllers at present, and the technology, though at this time something less than perfect, is maturing by leaps and bounds. And when a guitarist strums one of these amazing axes and hears himself sound like a balls-out brass section, or a sampled nine-foot Steinway, the look on his face is akin to that which might be elicited upon receipt of a certificate good for lifetime lessons with Jeff Beck. Definitely an eye-opener. Even the poor vocalist, long left out of the march of technology, will soon have his day as MIDI interfaces for the microphone come into their own. How would you like to sing into a synthesizer? Or blow into one?

As with any other new technology, there are (here it comes) some drawbacks to the MIDI miracle. There is, as you may have

♪ \$3000 or \$125/mo. ♪

BUYS A

Macintosh Music System

TO HELP YOU DO

Music Printing	Cassette Labels
Sequencing	Mailing Lists
Patch Storage	Music Catalogs

PERSONAL SUPPORT COMPUTERS

ask for Marc Mann * (213) 474-1633

THIS AD PRODUCED ON A MACINTOSH COMPUTER



**When the tape runs out,
call United Tape Company**

Manufacturers of BASF Custom-Length
Chrome Cassettes

Authorized Distributor of:
AMPEX Blank Recording Tape
BASF Calibration Cassettes
CAPITOL Audiopak Charts
TEAC Accessories
SONY Accessories

UTC
 united
 tape
 company

10746 Magnolia
 North Hollywood, CA ☐ (818 980-6700)
 Call for our free 40-page catalog

heard, a slight delay in the actual transmission of data through MIDI. Usually it's not noticeable, but when really pushed to its limits in regard to the number of notes, the delay can be audible. Likewise, every synthesizer on the market needs a certain amount of time to realize that it is being asked to play a note, to suss out what that note is supposed to be, and to then go ahead and actually play it. This is true whether the Note On command is coming down the pike through MIDI or simply originating at the synth's own keyboard. At worst, this built-in delay can climb into the 15-to-20-millisecond range, which is much, much longer than the MIDI delay itself. Add them up, and you may find yourself pressing a key on the master synth and waiting for the last synth in line to get around to responding. And there is a limit to the number of units that can be expected to perform properly when MIDI-controlled, due to a little piece of hardware known as an opto-isolator. The opto-isolator acts something like a ground lift on a direct box. Since computerese operates with only two letters in its alphabet (actually two numbers: 1 and 0), the opto-isolator works by activating a light-emitting diode (LED) when a "1" comes along, and turning the LED off when it sees a "0." A photo-resistor interprets the speedy ons and offs of the LED and sends the command down the line. In this way, the messages of MIDI can be transmitted with no ground-related problems to contend with.

When any MIDI command has to navigate through too many of these opto-isolators,

there is some data distortion that occurs. This distortion can cause notes to get stuck on, or cause wrong notes to be played. The problem could be cleared up considerably if the manufacturers switched to a higher grade of opto-isolator (they do exist), but they cost quite a bit more than the ones currently in use. And as far as monkeying around with the basic MIDI spec, well... you can probably imagine the hue and cry that would swell worldwide as the close to 400,000 MIDI synth owners discovered that their beloved machines had become instantly non-conforming and virtually obsolete. We'd be reading about the hostage crisis at Roland, Yamaha, and Sequential, et al, in tomorrow's *Los Angeles Times*.

Future growth of the ways in which MIDI can be used will have to come from the imaginations of the hardware and software designers of tomorrow's tools and toys. In other words, the sky's the limit. There are already MIDI-controlled light boards, and the day may indeed dawn when MIDI-compatible mixing consoles and digital recorders are commonplace. The real beauty of this new mode of machine communication is the fact that it helps the musician clear the murk that clouds the waters of creativity. To quote Artie Shaw from his autobiography, *The Trouble With Cinderella*: "The thing that each of these hit records had, it seemed to me, is a crystal clear transparency; as a result, even the lay listener could see all the way through the surface of the music, right down to the bottom, as when you look into a clear pool of water and see the sand at the very bot-

MIDIisms: A Glossary of Terms

Controller: One of 122 pathways in each of the 16 MIDI channels. Controllers provide the means through which MIDI transmits and receives information related to pitch bend, keyboard velocity and pressure, and other modulation sources.

MIDI In: The jack which accepts incoming MIDI transmissions.

MIDI Through: Allows MIDI information to pass through one synthesizer on its way to another without activating any MIDI functions.

MIDI Out: The jack from which MIDI transmissions are fed to the outside world.

Note On: The command that tells a MIDI-controlled synth to play a note.

Note Off: The command which tells a MIDI-controlled synth to cease and desist playing whatever note or notes it is currently playing.

tom of the pool." That's what technology, at its best, can do for an artist.

There's an old saying about the beauty of any art being in the way that it conceals the effort of its creation. MIDI promises to significantly diminish that effort of creation for us all. ■



VALLEY CENTER STUDIOS

Sound Proofed and Air Conditioned

★ 5 Rehearsal Studios

- ★ Great P.A. Systems
- ★ Pro Atmosphere & Privacy
- ★ Showcase Room
- ★ Plenty of Storage
- ★ Excellent Location & Parking

Starting at \$6.00/hr.

5928 VAN NUYS BLVD. • EASY ACCESS

Call for Further Information: (818) 989-0866



ALBUM COMING SOON

MR. HEY BARTENDER
FLOYD DIXON
WRITER • PIANIST
COMPOSER • VOCALIST



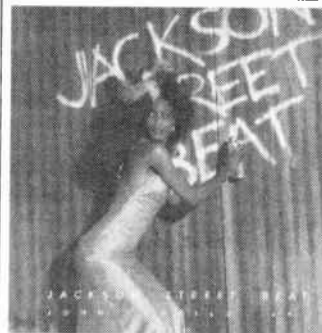
COTTONTAIL RECORDS
P.O. Box 191041
L.A., CA 90019
(213) 731-5541

WITHOUT A DOUBT IT'S GONE
FINE FINE THING B/W FOREIGN GIRLS

PRODUCED BY FLOYD DIXON • PUBLISHED BY COTTON TAILWEST

DISCOVER JAZZ!

JOHN ANELLO JR.'S
NEW RELEASE



JACKSON STREET BEAT
ON CEXTON RECORDS
AVAILABLE AT:
WHEREHOUSE
LICORICE PIZZA
MUSIC PLUS
TOWER RECORDS
PEER RECORDS
AND OTHER FINE
RECORD STORES



P.O. Box 703, Placentia, CA 92670



2413 Hyperion Ave Los Angeles, Ca. 90027

24 TRK RECORDING

- Trident 80-B Console
- Otari MTR 90 24 TRK.
- Lexicon 224XL
- JBL 4430 monitors
- Lots of outboard gear
- Synths also available

—INCREDIBLE OFFER—

We just opened the doors after remodeling and installing all new equipment. We need your business! We'll let you have the room for as low as \$50.00 per hour to introduce you to our new facility. Call now!

(213) 663-7664

CELLULAR CAR PHONES

\$30⁰⁰ MO RENTAL
COMPLETE

No Additional Equipment Charges
Quick Approval

Installed Today While You Wait

MAKE YOUR FIRST CALL TODAY

**ANYONE CAN QUALIFY
CALL FOR DETAILS**



LEADER TELECOMMUNICATIONS, INC.

7801 E. TELEGRAPH RD. STE E. MONTEBELLO CA 90640

The Proven Performer in Mobile Communications

- (800) 421-4973
- (213) 725-2570
- (714) 641-7344



ARE YOU TIRED OF

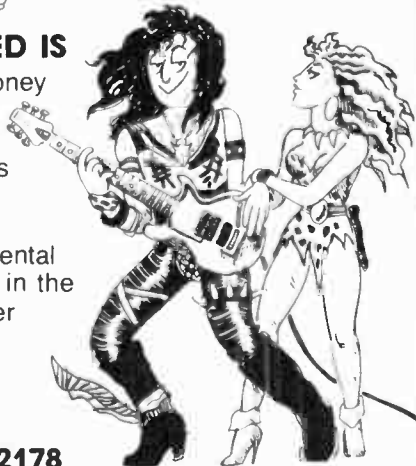
- ✓ Painting Houses
- ✓ Long Hours
- ✓ Hard Labor
- ✓ Soft Paychecks
- ✓ Not Making Rent
- ✓ Not Enough Equipment
- ✓ People Telling You to Cut Your Hair Before Hiring You?

WHAT YOU NEED IS

- ✓ To Make More Money
- ✓ Creative Work Environment
- ✓ 6 Hour Work Days
- ✓ \$5 Per Hr/High Commissions
- ✓ Free Medical & Dental
- ✓ Working in Sales, in the Company of Other Musicians
- ✓ Less Hours, More Money, More Equipment!

LINDA (213) 204-2178

Call 7 a.m. - 11 a.m.



The Sound Source

P.O. Box 1495
Hollywood, CA 90028

SYNTHESIZER & AUDIO RENTALS

featuring

YAMAHA • AMS • MASSENBURG
EM-U II • PUBLISON • MITSUBISHI
OBERHEIM • SONTEC • LEXICON
LINN • EVENTIDE • DOBLY
P P G • DRAWMER • DBX

Call (213) 876-2400 - 24hrs/day
FAST, FRIENDLY, DEPENDABLE
THE BOTTOM LINE: SERVICE

LOVE IS THE MYSTERY DRUG

Bryan Ferry's Romantic Epiphany

by Richard Sassin

Two years in the making, about forty years in the discovering, and with thousands of years' worth of hearts strewn in the path to understanding, Bryan Ferry's *Boys and Girls* is a highwater mark of intelligence, grace, and melancholy brilliance. The music in the maze is multileveled, multilayered, and hypnotizingly beautiful. The snake is swaying to the flute. The heart on Bryan Ferry's sleeve is still beating stronger than ever, but the bleeding has coagulated into shapes and patterns of intricate delicacy and scary wonder. Portraits in dried blood with the protein permanently staining the canvas and the air all around buzzing with life. Embedded in these stains is the central wonder of existence. Like Isherwood's Single Man, the tide pool of a singular life is flowing toward some greater ocean mingling with new life and death. And all theories and suppositions are secondary to the solution of the mystery.

The crisscrossing of spiritual shadows under the pale moonlight, the mixing of heartbeats and mouth-to-mouth resurrection, the rush on the streetcar named desire, and the Olympic high of the embrace as the Phoenix rises again and again to flames to ash to ecstasy—this is the landscape we travel as we listen. His voice is full of the past (romantic longings, quaint and touching), while his music comes from the future (velocity and technology blend into the big beat) to create a soundtrack of modern love and ancient angst. This is a brilliant work of art, almost frightening in its maturity and sensitivity.

It feels like it is passing too quickly to absorb—the images and sounds fading in colored fog, consumed in the blink of the eye by memory. Bryan Ferry captures the splinters and fragment of the dream and molds them into a black whole where there is no gravity, no mass, no escaping as long as the heart beats on. We are all imprisoned and freed by the unknown. Love is the thing that stops our spiritual drifting by anchoring the heart to a profound belief in the elasticism of hope. Sometimes people love you because they care, and sometimes they don't. Real love is not suffocating, it doesn't cause claustrophobia in paradise. It is not a weight, it gives wings. Sometimes the wings are gold and



His voice is full of the past, while his music comes from the future to create a soundtrack of modern love and ancient angst.



silver, pretty and very heavy, and Bryan Ferry sings of his soul weighted down with possibilities and memory.

From the beginning, Roxy Music stood in rock music. The amazing textures and the use of style as form laid the foundation for a new sound, a new look. They had the sound that would elevate them to the status of true originals. And the bands that followed in precious imitation were and are lacking in the genius and complexity of Roxy. If the Velvet Underground roared through the gutter of the Sixties, picking and choosing its victims, then Roxy Music looked down from the *art moderne* penthouse of the Seventies and watched the elevator boys and delivery men adopt its discarded styles like so many bright rags. Commercial success came suddenly and fitfully to these poseur bands, who usually were able to make one quick steal from Roxy's music before fading back into well-deserved obscurity. The kind of success and recognition we wish for the originals came late to Roxy Music with the shimmering beauty of their last work, *Avalon*, an album that retains its power and breathless presence.

With each Roxy album and each of his solo albums, Bryan Ferry took a giant step toward the creation of a totally original sound and persona. From the innovative use of instrumentation to his Art Deco voice styling, Ferry has sung old and new classics with humor and imaginative flair. With *Boys and Girls*, he has reached a plateau still on the highlands of *Avalon*, but more introspective and slightly saddened as he pauses in his ascent to measure the distance. And his phrasing has never been more full of yearning and poignancy. "Slave to Love" says it all.

There are addictions everywhere, but drugs pale next to love, because drugs can only affect the external matter, while love excites the trembling core. Bryan Ferry is standing in the shadows of love after the last train has gone and only the hurt remains. When I was older, the only love I knew hurt. It was based on anger and betrayal and all the other sad things I learned in Babylon. When I was 15, I struck out at love because I thought I would drown in it. I had drunken fistfights behind the warehouses, cursing my friends and striking out at any promises of hope.

SHOP YOUR TAPE WORLDWIDE

AT THE MUSEXPO '85 10TH INTERNATIONAL RECORD/VIDEO AND MUSIC INDUSTRY MARKET. HAVE YOUR MUSIC HEARD BY THE PEOPLE WHO COUNT. L.A. MUSIC INTERNATIONAL WILL REPRESENT A NUMBER OF SELECT GROUPS AND ARTISTS OF VARIOUS STYLES. GAIN EXPOSURE FOR YOUR MATERIAL TO MORE THAN 5,000 RECORD, MUSIC, AND VIDEO INDUSTRY EXECUTIVES FROM

OVER 45 COUNTRIES. WE WILL SHOWCASE YOUR PRODUCT THIS FALL FOR 3 DAYS IN LONDON, ENGLAND. GET WORLDWIDE EXPOSURE AND POSSIBLE RECORDING DEAL. ONLY MASTER QUALITY PRODUCT ACCEPTED. TO FIND OUT IF YOU CAN PARTICIPATE, CALL US AT (213) 324-2407 OR (818) 763-4545, OR SEND TAPE TO: P.O. BOX 1071, STUDIO CITY, CA 91604.

*“Swollen river I’ve been thinking / words of passion and of sorrow
Make believing is the real thing / here today or gone tomorrow.”*

—from “The Chosen One”



This is a pure moment when love and death (of hope, of love, of life) are brought together to make us pause and reflect on the vulnerability of our assumptions. And all the while the music is wrapping us in its mysterious tentacles of exotic textures, spinning us in its embrace, and leaving us dizzy with dust and danger.

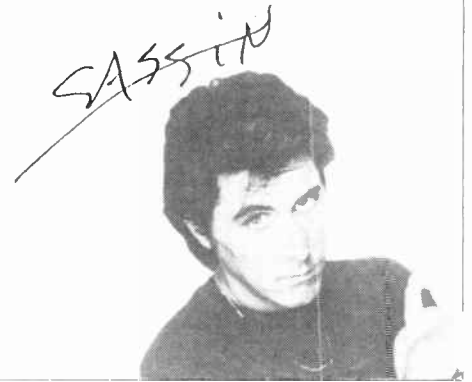
So love is the mystery. My favorite book is a mystery by Proust. All great art is concerned with this same question—what causes this connection (musical and otherwise) between souls? Proust says, “Love, what is it but space and time rendered perceptible by the heart.” Bryan Ferry has taken these perceptions and made a dazzling musical puzzle with no solution in sight, but still, its unresolved truths are beautiful to hear. ■

In high school one winter afternoon, Sara Jones watched from below as I threw myself down the marble stairs between the third and second floors, acting out Brando’s good Nazi death from *The Young Lions*; and I remember feeling a painful shock of recognition as my head tried to split open and spill down the steps into a red Rorschach puddle below. I had to break to be loved. Breaking up is hard to do. So I found all the ways to shatter in New York City.

Listening to *Boys and Girls*, I remember those confusions and the relief when I escaped into paradise and found that love is still and always the best drug. But it’s hard

to unlearn the past, and you look back on yesterday fearing it might be tomorrow, too. Bryan Ferry is haunted by a similar concern, whether it is a singular sensation of loss he vaguely remembers and desperately wants to forget, or a stranger who crossed his path and left a scent of unresolved memories behind. The skies, winds, streets, and seasons he sings about are ephemeral transparencies, projected for a brief moment on the pulsating wall of music, and then they are gone.

The record is dedicated to Bryan’s father, who died in 1984, and perhaps that is where some of the melancholy stems from. The last line is “Death is the friend I’ve yet to meet.”



MAD DOG MIDNIGHT MADNESS

12 Midnight to 8 A.M.

Special Price

\$35 per hour

Includes engineer, all our fine equipment,
and lots of coffee!

Record at one of L.A.’s finest 24-track studios
at a price you can afford.

MAD DOG STUDIO

1715 Lincoln Blvd.

Venice, CA 90291

(213)

306-0950

*Vocal
Power*

THE BEST TRAINING

★ Voice ★

★ Performance ★

ELISABETH HOWARD & HOWARD AUSTIN

The Voice Works Institute

(213) 854-4195 or (818) 501-6533

mirror-image

**YOU CAN COUNT
ON US...**

<p>mirror-image CASSETTE COPIES INTRODUCES SOME OLD IDEAS</p> <p>1</p>	<p>mirror-image CASSETTE COPIES INTRODUCES SOME OLD IDEAS</p> <p>2</p>	<p>mirror-image CASSETTE COPIES INTRODUCES SOME OLD IDEAS</p> <p>3</p>
<p>mirror-image CASSETTE COPIES INTRODUCES SOME OLD IDEAS</p> <p>4</p>	<p>mirror-image CASSETTE COPIES INTRODUCES SOME OLD IDEAS</p> <p>5</p>	<p>mirror-image CASSETTE COPIES INTRODUCES SOME OLD IDEAS</p> <p>6</p>
<p>mirror-image CASSETTE COPIES INTRODUCES SOME OLD IDEAS</p> <p>7</p>	<p>mirror-image CASSETTE COPIES INTRODUCES SOME OLD IDEAS</p> <p>8</p>	<p>mirror-image CASSETTE COPIES INTRODUCES SOME OLD IDEAS</p> <p>9</p>
<p>mirror-image CASSETTE COPIES INTRODUCES SOME OLD IDEAS</p> <p>10</p>	<p>mirror-image CASSETTE COPIES INTRODUCES SOME OLD IDEAS</p> <p>11</p>	<p>mirror-image CASSETTE COPIES INTRODUCES SOME OLD IDEAS</p> <p>12</p>

**6605 SUNSET BLVD., HOLLYWOOD, CA 90028
(213) 466-1630**

THE SOUND OF MUSIC: WE'LL GET IT WRONG IN THE MIX



Illustration by Brian Talley

the current "hi-tech" revolution in the recording studio—the automated mixing consoles, the digital recorders, processors and the like—recorded music is more an art than a science, and obviously too many of today's engineers and mixdown artists want to paint with a dayglo palette on a surface of black velvet.

Styles of sound come and go as arbitrarily and capriciously as high fashion. In the late Fifties, with the advent of stereo, engineers went for maximum separation, placing instruments far left, far right, and in the "phantom" center channel. Today's mixes try to give a more realistic spread through the soundfield. The early stereo mixes sounded foolish by comparison.

What seems to be "in" this audio-fashion season are bleach-white, ice-cold, screaming high frequencies, tacked onto the tops of voices, acoustic guitars, cymbals, high hats and every other instrument unfortunate enough to radiate energy in the upper octaves. The result? Any sense of the chest cavity's resonance gets lost. Indeed, the larynx is transformed from vibrating flaps of skin to strips of aluminum foil.

Acoustic guitars, as recorded today, are totally percussion instruments—six strings in space struck with a pick—the resulting "ticking" sound being recorded, while the offending resonant wooden body, with its troublesome harmonic overtones, is sonically stripped away and discarded. Compared to George Martin's work with the Beatles, most of today's attempts to record the acoustic guitar are pathetic.

Below the upper-octave tizz, in today's sonic fashion, the all important midrange—where most music occurs and the area where human hearing is most sensitive—gets totally "sucked out," revealing "tight bass" at the bottom. The sound bears no resemblance to the stringed instrument or vibrating membrane that produced it; it's just "tight bass." You get "higher highs" and "lower lows" today, but nothing that remotely resembles the sound of the instrument that generated those frequencies.

Judging by many of today's recordings, most younger engineers have suffered serious upper-octave hearing losses—either from live concerts or from overly loud mixing sessions—so they "dial in" what they no longer hear correctly... and those of us who have protected our ears, meanwhile, suffer. Listen to Jules Shear's latest EMI release. Sweet songs totally sabotaged by a production team that must be verging on total deafness.

by Michael Framer

The sound on Prince's new album is so bad, the music seems to be coming from deep inside a gigantic nasal passage which has been exiled to the two-dimensional space heretofore reserved for criminals on the planet Krypton. [*Rococo metaphor, Framer—Ed.*] Prince himself sounds like a massive head cold had prevented him from attending the recording session, so he *phoned* his vocals in.

Cymbals, bells, drums, and other percussive instruments have no "air" surrounding them. They're devoid of the rich overtones one would hear live. And they seem to filter through a glaze of high-frequency "naze" that envelops everything in the upper octaves.

Prince appears to be a man who does and gets what he wants. Why he wants his fans to experience the aural equivalent of staring into a pair of Boeing 747 landing lights is beyond me. (But then,

so is showing up at the Academy Awards looking like the Queen of Sheba.)

It's unfair to single out Prince, though, because the latest releases from UB40, Bryan Ferry, Sting, XTC, Don Henley, the Talking Heads, Bob Dylan, Miles Davis, Jules Shear, and many other artists all suffer from similar sonic ills. Previous efforts, some a decade or more old, simply sound more like music.

The newer releases tend to be unbearably bright, with instruments not maintaining any natural sense of timbre. Everything seems to be coming from a two-dimensional curtain hung directly between the speakers. Instruments seem to be sticking out of small individual boxes like the comedians on the set of the old *Laugh In TV* show.

For music lovers, it's not very funny. Why has the sound slipped so badly? For one thing, despite

LOOKING FOR A RECORD DEAL?

PUT YOUR DREAM INTO ACTION!
With LA's most complete and current listing
of phone numbers and addresses for:

- RECORD COMPANIES
- MANAGEMENT COMPANIES
- TALENT AGENCIES
- A&R PERSONNEL

NAMES OF THE PEOPLE THAT WILL LISTEN!
This listing is updated monthly and provided for
musicians by musicians.

Send \$10 check or money order to MUSIC DATA SERVICES
P.O. Box 5147, P.D.R., CA 90296 Money Back Offer!!!

(213) 850-7751

RECORDING
\$15/HR

MCF

REHEARSAL
\$9/HR

8 TRACK Recording Studio Rehearsal Studio

- ★ 16-Channel Board
- ★ Ibanez HD-1000 Harmonizer
- ★ Simmons Drums
- ★ JBL 4312 Studio Monitors
- ★ Fostex 3180 Stereo Reverb
- ★ DBX-164 Compressor/Limiter
- ★ Noise Reduction

BLOCK RATES	
RECORDING	REHEARSAL
3 hrs - \$ 40	3 hrs - \$25
8 hrs - \$100	8 hrs - \$60
INCLUDES ENGINEER	FULL P.A. & 7 MICS

OPEN 24 HOURS

Many of today's young engineers have never really heard live, unamplified music. It's not uncommon for an engineer to "mike" a drum kit and then, without ever listening to it live, run into the control room to hear what it sounds like through the monitors—his goal not being to reproduce the sound of the drum kit, but rather to emulate the "drum sound" achieved by a fellow engineer whose work he admires. In his effort at one-upmanship, he goes one step brighter or "crisper." The current high-frequency "inflation" has reached ludicrous heights.

Some of today's engineers seem to feel that if you've got the option of processing a track, do it! And do it so the processor itself is audible. Sort of like people who get the very distinctive "Dr. Diamond" nose job. Their attitude is, what good is it if people can't tell you've had one? So today's recordings are limited, compressed, gated, and equalized until there's hardly a natural sound left.

Then there's the biggest hype job of the Eighties—digital recording and mixdown. [We were wondering when you'd get to this part, *Fremer—Ed.*] Almost everything said about it in the press is either a ridiculous simplification or a downright lie. Digital mixdown, even of analog recordings, is the way to go (we're told), so that subsequent generations needed to master cassettes, compact discs, and record stampers won't lose quality. This, of course, begs the question of whether the initial digital processing degrades the master tape. One record that doesn't beg the question (*Test 1 Digital: How Accurate?* on Wilson Audio) puts a 30 i.p.s. half-inch two-track analog master tape directly on vinyl on Side One and through the Soundstream digital processor/recorder on Side Two. The Soundstream unit "samples" the music 50,000 times a second versus the lower industry standard of 44,100 times a second, so if the Soundstream system degrades the signal, the standardized digital processor will be even worse.

Comparing the two sides reveals that the digital processor does indeed degrade the master. Compared to the unprocessed Side One, Side Two loses all sense of three-dimensional space and "air"; it's blurred and softened in the midrange and bright on top. You can hear this same "sonic signature" on any digitally mastered analog recording. Check out Tears for Fears' *The Hurting*. Better yet, compare a regular Japanese pressing of Cyndi Lauper's *Girls Just Want to Have Fun* album with the extra-cost Japanese digitally remastered copy. On a high-resolution system, the digital version is harsh, flat, and artificial-sounding.

The trend now is to go all-digital. Does it sound better than analog? That's a value judgment. Does it sound different? Yes! You can tell an analog recording, with all its problems, instantly. The bass will be rolled off, you may hear hiss, there are a variety of distortions caused by the older system as well, but there are many positive attributes, too. There's a wonderful sense of spaciousness and three-dimensionality. On a good playback system, the soundfield extends to the left and right of the speakers and there is great front-to-back *depth* on a good recording. Cymbals and other percussive instruments have all the sweetness of the real thing (as long as the engineer hasn't fallen into the high-frequency race).

You can also tell a digital recording with all its problems instantly. There is no three-dimensionality. Everything seems to come from a cluttered space an inch in front of the speakers. It's clinical, hard, and glary. It's suffocatingly dry. On the other hand, there's no background hiss, and there is a definition in the bass that analog recording simply can't capture.

No matter the hype, digital recording is far from perfect. And it is not necessarily superior to analog. It's just different. There's a trade-off involved. Every time a digital problem is exposed, the digital proponents (manufacturers of digital recorders, studio owners who have sunk a fortune into the stuff, and

record companies cashing in on the hype) blame "old analog recording techniques" and the like, but the proof is in the *listening*.

Newer digital releases by artists like Stevie Wonder (*Hotter than July*), Paul McCartney (*Tug of War*), Bryan Ferry (*Boys and Girls*), Bob Dylan (*Infidels*), XTC (*Big Express*), and the Talking Heads (*Little Creatures*) all share the aforementioned digital negatives to varying degrees. Compared to previous analog recordings, these new digital releases are sonic disasters. Compare *Avalon* to *Boys and Girls*. Same engineering team, mostly the same studios, yet Bryan Ferry's voice has never been as poorly recorded as on *Boys and Girls*, and the problems are the inherent problems of digital recording: thin, gritty, metallic, and almost unlistenable (even for a fan of 13 years).


In fairness to digital recording, it should be noted that many newer analog recordings, like UB40's *Geffery Morgan*, are also hard, bright, and less than three-dimensional, probably due to the engineer choices described earlier on, and, sadly, partly due to the desire on the part of some analog studios to sound "just as good" as the newer digital-

ly equipped ones.

Regardless of recording technique—analogue or digital—music should be served by technology, not vice versa. When a sonic standard is accepted because of the technology involved instead of how it serves the music, the cause—and it is a cause—of accurately recording music suffers.

Today's unnaturally bright, harsh, two-dimensional over-processed recordings are a quantum leap backward in the history of recorded sound. It's time for the current generation of engineers and producers to take a step back from what they are doing and do some serious listening to music—live and recorded—to see where we've come and where we're going. And then—go back to producing musical-sounding recordings: analog, digital, or whatever the future brings.

Oh yeah: Records *still* sound much better than Compact Discs when comparing a good Japanese pressing on an audiophile turntable with the best CD players (they don't all sound the same, either). In fact, if any MC reader takes issue with this statement, I'd be delighted to stage a sonic showdown. May the best format win! ■



Bo Tomlyn's KEY CLIQUE Announces The ADVANCED DX-7 LIBRARY

Bo Tomlyn, well known for synthesizer programming in studio and in-store clinics, now offers his NEW ADVANCED DX-7 LIBRARY to you! The highest quality sounds at a price everyone can afford! Bo Tomlyn has programmed for: Toto, The Jacksons, Bruce Springsteen, Lionel Richie, and others.

The KEY CLIQUE Floppy DDS™ (Disk of Sounds) contains 128 new sounds for your DX-7 every month. New banks of orchestral, analog, piano, strings, lead line, split keyboard foot-controlled programs, and more expand your DX-7 capabilities to levels never before experienced. Each month's DOS Directory features valuable playing and programming hints. KEY CLIQUE's Newsletter and Question Ear™ will allow you to share your ideas with members worldwide and participate in the development of future KEY CLIQUE products. (\$50.00 per month or \$240.00 for 6-month subscription.)

SYS / EX™:
The first software which allows you to store synth and drum programs on one floppy disk. SYS/EX eliminates the need for separate software programs for each piece of equipment you own. SYS/EX is excellent for saving and loading your KEY CLIQUE library. (Note: SYS/EX only compatible with MIDI systems-exclusive equipped gear.) Priced at **\$85.00** (Non-members \$125.00)

What you need to "Get On Board" with KEY CLIQUE:

- The Floppy DOS is a voice library for the DX-7. You'll need a DX-7!
- The Floppy DOS is available for Apple, Atari, Commodore, IBM, Macintosh, Yamaha QX-1 and CX-5 (Cassette). You'll need one of those!
- If your computer isn't already MIDI'ed, you'll need the KEY CLIQUE MIDI Interface Card (or another manufacturer's card designed for your specific computer).
- Finally, you'll need software to enter the KEY CLIQUE library into your synthesizer.

KEY CLIQUE is compatible with the following software: KEY CLIQUE's SYS/EX, DX-Pro, DX-Heaven, Mimetics Hybrid Arts MIDI Patch, Personal Composer and Music Works.

Please Check the Following:

1 Computer you currently use
Apple Atari Commodore 64 IBM
DX-1 CX-5 (Cassette)

2 Software you currently use
SYS/EX Mimetics DX-Pro DX-Heaven
Personal Composer Hybrid Arts MIDI Patch

3 MIDI Interface Card you currently using
KEY CLIQUE MIDI Interface Card Mimetics
Roland 401 Passport Designs/Yamaha
Other _____


Please Send Me:

1 Month Subscription \$ 50.00
6 Month Subscription 240.00
SYS/EX (Non-members \$100) 85.00
CA Residents Add 6% Sales Tax

TOTAL AMOUNT ENCLOSED
(Please allow 5 weeks for delivery)

Mail check or money order to
KEY CLIQUE, INC.
3960 Laurel Canyon Blvd., Suite 374
Studio City, California 91604

How To Subscribe:
Please fill out the subscription coupon with your check or money order and send to



3960 Laurel Canyon Blvd. Suite 374
Studio City, California 91604
(818) 845-7866

KEY CLIQUE dedicated to musicians at a time when equipment is becoming harder to understand

Although the programming of this product provided services for the aforementioned groups, their inclusion in this ad does not constitute an endorsement of this product.
©1985 Key Clique, Inc.

A N I M O T I O N

From Bottom of the Bill to Top of the Charts in Six Months!



by Murdoch McBride

Animotion: styled for stardom. Plane and Wadhams are at left.

Things have changed dramatically for Animotion. At the end of 1984, the band was struggling with club gigs and desperate for press. Today, they're recording/video stars, and you'd have to do some serious hustling to get an interview. We caught up with Astrid Plane and Bill Wadhams (the singers of their smash debut single, "Obsession") at PolyGram's conference table, and found them to be down-to-earth, outspoken musicians.

"Last December, Animotion played at Madame Wong's for a hundred dollars," recalls guitarist Wadhams. "There were 150 people there, and probably 125 of them were people we had personally invited to see the show.

So we've gone from having to actually solicit an audience to where we are now. To go from that point to having a Top Ten record is incredible."

Plane, Animotion's comely blonde, who duets with Wadhams on "Obsession," reflects on their club experience prior to breaking nationally. "The club scene is great because you can put together a band and go and play the clubs. Yet, I don't know what these club people make from the shows. I sure know that they don't put any money into their clubs. It seems like if you're going to bring in a crowd of people who are going to buy drinks, the least you can have is a clean toilet."

Wadhams agrees with Astrid, then

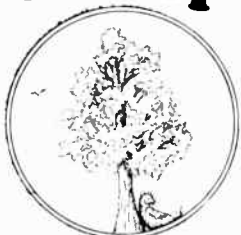
adds, "I think there's a lot of tension between musicians and clubowners because of the way it's set up for showcasing. Like the way bands generally don't get paid. The whole thing that upcoming bands have to go through to get into a club and to get into a decent spot on a decent night... it's very, very difficult. But I think any bands, and any musicians I've met, have always been supportive and helped each other get along."

Well, the club circuit sure isn't easy, and lucky for Animotion, that phase is part of their history. Still, no matter how tough it was for them to make it in clubs, it was at a club gig where

Continued on page 26

Juniper 24-16-tk.

Recording

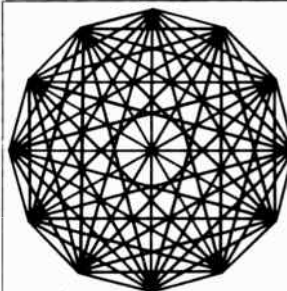


24 TRK
16 TRK

(818) 841-1249

MCI 2 Track
MCI 24/16 Track
Amek-Matchless Console
Lexicon 224X Digital Reverb
Tannoy, Yamaha NS10, EV100 Mon.
Neumann, AKG, Sennheiser Mics
Korg/Delta Labs DDL
Eventide Harmonizer
MXR Pitch Transposer
Limiters, Noise Gates
Aphex Aural Exciter
Full Drum Kit/Synthesizers
Steinway "A" Grand
2 Isolation Rooms
Live Chamber, Large Control Room

SYNTHS AVAILABLE



TheSOUND

West Hollywood

(213) 650-5480

FAIRLIGHT CMI FOR RENT

REASONABLE RATES
PROGRAMMERS/OPERATORS AVAILABLE

COMPLETE 8-TRACK STUDIO
WITH MASTERING CAPABILITY

FEATURING

TASCAM 38, LINN 9000
ASSORTED KEYBOARDS & EFFECTS

BRING IN YOUR
UNFINISHED 8-TRACK

SPECIAL

MCF

COMPLETE RECORD PACKAGES

L.P.'s

**1,000 12" L.P.'s
with full color jackets
\$1,699.00**

**300 12" L.P.'s
with jackets
\$1,045.00**

**500 12" L.P.'s
with jackets
\$1,299.00**

**HIGHEST
QUALITY
PRODUCT**

**HAVE WORKED
WITH
MAJOR
LABELS
INDEPENDENT
LABELS
SOLO ARTISTS**

**INCLUDES:
STEREO MASTERING, METAL PROCESSING,
TEST PRESSING, LABELS, PURE VINYL
RECORDS, PRINTING, AND FABRICATION.**

— FOR APPOINTMENT —

(213) 850-7751

SINGLES

**500 45's
\$380.00**

**1,000 45's
\$475.00**

**ADDITIONAL SERVICES
AVAILABLE**

CASSETTES

**1000 CASSETTES
with full color inserts
\$899.00**

**INCLUDES: STEREO MASTERING, METAL PROCESSING,
TEST PRESSINGS, LABELS, PURE VINYL RECORDS,
AND SLEEVES.**

RECORDS PRESSED THROUGH CBS

ANIMATION

Continued from page 24

their luck began to change. "It was a surprise to have a producer come see us at midnight after a gig," says Wadhams. "It was very hot, and I thought the set was ragged, and I'd soaked my shirt. Anyway, John Ryan [Santana, Chicago] came up and said, 'I wanna work with you guys,' and we were signed shortly afterwards."

Even with a record deal, a producer, and a publicist going for them, Animation still found success just beyond their reach. As Astrid describes their radio exposure, we see the evolution of the single's local airplay as a lesson in the band's development: "We started off with KNAC, whom we'd like to thank for being the first to play 'Obsession,'" Astrid says. "Then, after KNAC, KROQ gave us a lot of heavy airplay. But the major breakthrough was KIIS-FM, 'cause they're like the biggest radio station in the country. It was the promotional staff at the label working with them, trying to convince them that they should play us."

"Jean McDonald at PolyGram knew that KIIS-FM was doing this battle-of-the-bands thing," adds Wadhams. "It's actually song-against-song rather than band-versus-band. I don't know how

she got us on there, but she did. We thought it was going to be obscure bands, the no-names versus the no-names, you know, trying to break somebody. But that first night, we sat at the radio and Robert Plant is singing one song and I'm singing the other. I thought, 'My God!' And then, we won. The next night, we went up against Frankie Goes to Hollywood and we won again. By then, we thought the only time we'd lose is if we went up against a local metal band—they have

*"At Magic Mountain,
we were getting
pelted with jewelry."*

—Astrid Plane

such a huge movement in L.A. Yet, when we went up against a local metal band on our last night, our fans flooded the phones again and we won. So KIIS-FM added us to their playlist at number 40."

Momentum continued building once KIIS-FM got behind Animation, and soon the band that was soliciting an audience found a whole new scenario opening up for them. "The crowds are doing this new thing now—they're throwing jewelry onstage," Astrid says.

"I don't know how it got started, but at Magic Mountain, we were getting pelted and I had to ask them to stop 'cause I was getting hit in the face. They weren't trying to hurt us, just trying to give something of themselves. It's just a neat thing that they do, and whenever we meet people now, we trade jewelry."

Bill Wadhams leans forward at the conference table at PolyGram and ponders the speed at which Animation has developed in the last few months. What, we ask, is the biggest single difference he's noticed in his life? "We don't have the smile of affluence yet, but I'll tell you the smile we do have," the guitarist says. "We can say to the record company, 'We need an Oberheim synthesizer,' and they give it to us. It'll come out of our pockets eventually, but when we told PolyGram we needed \$20,000 in equipment, road cases, and wardrobe, they gave it to us. My dream is not to drive a Ferrari. My dream is to be making the best music I can make and to turn around and put my hands on the best synthesizer there is."

Whatever their dreams may be, with a Top Ten single, a hot video, and their next release ("Let Him Go") in the Top 40, Animation is racing down the diamond lane on the road from nowhere. ■

RICHIE PODOLOR

AND

AMERICAN RECORDING HAVE MOVED!



BRAND NEW STUDIO

FEATURING

Trident "A" Range Console 24-Track & 48-Track Recording
EMT 250, LA-2A Tube Limiters AMS & Live Echo Chamber
★ Altec Super Reds With Mastering Lab Custom Crossovers ★
And Much More!

(818) 347-9240

22301 Mulholland Hwy • Woodland Hills, CA 91364



HIT CITY WEST RECORDING STUDIOS 2 STUDIOS 24-TRACK 2" / 16-TRACK 1"

VIDEO SYNC-LOCK
LEXICON 224-XL
EMT PLATE REVERB
MASTERROOM REVERB
BX-10 REVERB
2 HARMONIZERS
UREI EQUALIZERS

AURAL EXCITER
VOCAL STRESSER
NOISE GATES
5 TYPES LIMITER/COMP
DMX DRUM MACHINE
7 TYPES OF DIGITAL DELAYS
AUTO FADER/AUTO PANNER



(213) 852-0186



MasterCard

the Sound Solution

Introducing:

**FAIRLIGHT
CMI 2X**



STATE-OF-THE-ART DIGITAL COMPUTER MUSIC INSTRUMENT • SAMPLING SEQUENCING • 8 DISCRETE CHANNELS • LIGHT PEN SOUND MODIFICATION • COMPLETE LIBRARY OF SOUNDS • SMPTE • MIDI • NATURAL, ACOUSTIC, DIGITALLY SYNTHESIZED AND COMPOSITE SOUNDS

SPECIAL INTRODUCTORY PACKAGE:

4 hours studio time with engineer, Fairlight CMI and programmer
\$500

the  Sound Solution **THE HOTTEST MIDPRICED 24 TRK
STUDIO IN THE LOS ANGELES AREA!**

MCI CONSOLE • MCI 24 TRACK • ATR 1/2" AND 1/4" 2 TRACK • LEXICON 224X LARC 8.2 DIGITAL REVERB
AKG, EMT, AND ECHOPLATE REVERBS • LEXICON AND DELTA LAB DDL'S • UREI AND DBX LIMITERS
KEPEX'S • NEUMANN • AKG • E.V. • SHURE • SONY • RCA • BEYER, ETC. • LINN DRUM • DX-7 • MCOG
STUDIO DRUM SET • YAMAHA 7'4" GRAND • FENDER AND YAMAHA GUITARS, BASS AND • AMPLIFIERS

1211 FOURTH STREET JUST SOUTH OF WILSHIRE IN SANTA MONICA

(213) 393 5332

KEYBOARD INNOVATIONS

#1 in providing personalized sales and assistance in the Orange County area for the incredible

KURZWEIL 250

Features:

- 40 Resonant Instruments • User Sampling
 - 12-Track Digital Sequencer • MIDI Interface
- Totally Configurable!

The Most Sophisticated Keyboard

Instrument Available Today!

17280 New Hope St., Suite #20
Fountain Valley, CA 92708 (714) 979-0736

The Right Mix

The music recording industry demands skilled professionals. Trebas Institute of Recording Arts gives you the right mix of theory and practice... a two year training program that prepares you for success in this dynamic industry.

Apply now for Record Producing, Sound Engineering, or Management... a full or part-time program, day or night classes.

Choose the right mix for you.



TREBAS INSTITUTE OF RECORDING ARTS

1901 Ave. of the Stars Suite 1774 Los Angeles, CA 90067 (213) 551-6619	34 West 8th Avenue Vancouver, B.C. Canada V5Y 1M7 (604) 872-2666	419 Dundas St. E. 1st Toronto, Ontario Canada M5A 2T8 (416) 966-3066	290 Niagara Street Ottawa, Ontario Canada K1R 5G3 (613) 232-7104	1435 Beverly #301 Montreal, Quebec Canada H3A 2H7 (514) 845-4141
---	---	---	---	---

developing people for the music industry through training since 1979:

HELP!!

CHICAGOAN — MIDWESTERN GUITAR EXTRAORDINAIRE DARIN WADE

IS CURRENTLY RELOCATING TO THE L.A. AREA. LOOKING FOR A PRIMARILY ORIGINAL LIVE AND RECORDING HI-ENERGY OR HEAVY METAL BAND ON AN ESTABLISHED WORKING CONCERT OR BAR CIRCUIT. FORMERLY OR PRESENTLY INVOLVED LIVE AND IN THE STUDIO WITH MEMBERS AND EX'S OF R.E.O. SPEEDWAGON, THE TED NUGENT BAND, ENGLAND'S BADFINGER, ETC. EXCITING AND INDIVIDUALLY UNIQUE STAGE PERFORMER, AS WELL AS A HIGHLY ACCLAIMED WRITER AND GUITARIST. CAN AND WILL ALSO PLAY CLASSICAL, ANY FORM OF FUSION OR COUNTRY, BUT SINGLE ROCK-N-ROLL UNIT IS AREA OF EXPERTISE. GOOD LUCK TO ALL DREAMERS AND GARAGE STARS, BUT PROFESSIONALS ONLY NEED CALL.

"I'M NOT JOKING, THIS IS MY JOB."

CALL BETWEEN 9:30 P.M. AND NOON L.A. TIME

(217) 935-4916

Tech-Score

state of the art music technology

- We assist the composer, arranger, or orchestrator in producing the very finest television and film scores via the most advanced computer instruments available.
- We also have top composers, arrangers and programmers on staff—as well as our own recording facility to offer you a complete scoring package.

A select list of our staff's credits include:

Television

Dynasty
Dallas
Hill
T.J. Hooker

Feature Films

The Last Dragon
Nine to Five
The Competition
Grandview USA

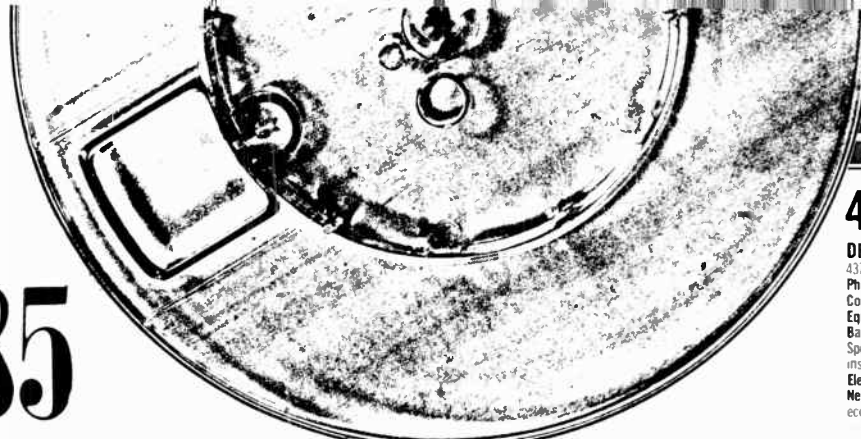
Records

Laura Branigan
Ned Diamond
Smokey Robinson
Joyce Kennedy

Give us a call at (818) 507-6000 or address inquires to:

TECH-SCORE

400 S. Beverly Drive, Suite 214
Beverly Hills, CA 90212



1985

Music Connection Guide to Southern California Recording Studios

Compiled by Steve Sattler

The following 10 pages list many of the recording studios in Southern California. The purpose of this guide is to provide musicians and producers with a comprehensive list of the various recording facilities throughout the state and the equipment they have to offer. Although this guide is far from a complete director of available facilities in Southern California, every attempt was made to contact as many studios as possible. We apologize to those we may have inadvertently missed. **All information in this Music Connection Guide was provided by the studios.**

4-TRACK

DR. DEMO
437 N. Ardmore #114, Los Angeles, CA 90004
Phone: (213) 664-9727
Contact: Mark Lee
Equipment: Linn 9000 DX7 Oberheim expander, Teac 4 track
Basic Rate: Call for rates
Special Services: Demo service, full band songwriter demos, instruments available
Electronics / Computers: Linn 9000 drum machine
New Tech Comments: Computer based tech is a lot more economical, sounds better, and is much cleaner and easier

KOALA STUDIO
22931 Sycamore Creek Dr., Valencia, CA 91355-1426
Phone: (805) 259-8562
Contact: Jack
Equipment: Revox, Teac, EMI, custom
Basic Rate: Call for rates
Special Services: Library percussion, electronic techniques

MORNING STAR PRODUCTIONS
Box 2723, Beverly Hills, CA 90213
Phone: (213) 559-8575
Contact: Jonathan
Equipment: Tascam 244 Portastudio with DBX noise reduction, SD1 1000 digital delay system, Mesa Boogie amplification, MXR flanger, DOD compressor/limiter
Basic Rate: \$7 per hour
Special Services: Tape duplication, drum machine programming and lots of encouragement!
Electronics / Computers: Juno 106 polyphonic synthesizer, Roland 707 drum machine
New Tech Comments: Computerized electronic affect all of our lives in one way or another. Sequencers and drum machines still require a musician or producer to program them, so one way or another we're still making music.

PHUSION
PO Box 7981, Newport Beach, CA 92660
Phone: (714) 751-6670
Contact: Mark Paul
Equipment: Teac 3440 tape deck, Model 3 mixer, v-u-u-u analog and digital delays, AKG, Sony, Shure mics, Prazey DBX drums, synthesizer amps
Basic Rate: \$20 per hour
Electronics / Computers: Commodore 64 (pending final hookup)
New Tech Comments: Creativity is essential. Tools for enhancing creativity come in many forms.

TARGET RECORDERS
1123 Rosewood Ave., Inglewood, CA 90301
Phone: (213) 419-4017
Contact: A.R. Thomas
Equipment: Tascam console, Teac, Pioneer and Foster recorders, DBX and Dolby (outboard) noise reduction, stereo and mono reverb, digital and analog delays, Sennheiser and AKG microphones, graphic EQ, spectrum analyzer, stereo display, XY oscilloscope, three sets of monitors, Gates tube compressor, stereo compression
Basic Rate: Call for rates
Special Services: Specializing in completely synthesized demos and masters, jingles, radio program production and broadcast commercial production. We are totally MIDI equipped with a wide range of synthesizer machines with sync to tape. We are also available to program commercially available synths, on site or in studio.
Electronics / Computers: Yamaha CK5 M music computer, Korg Poly 800, Casio CZ 101 multi-timbral synth, Yamaha RX 5 drum machine, Roland MSQ 100 keyboard recorder, Korg Super Section, Moog Prodigy, additional software and hardware updates planned. Also Kaypro II and NEC PC 8201 computers
New Tech Comments: Since we specialize in electronic music, we are excited about MIDI and computer assisted synthesis as a viable means of producing complex orchestrated music for a fraction of the cost of utilizing acoustic instruments and musicians. We are not opposed to traditional instruments and use them when appropriate.

LINN 9000 FOR RENT

WHY ARE SONGWRITERS AND MUSICIANS SO EXCITED ABOUT THE LINN 9000?

IT'S SIMPLE

- GREAT FOR BUDGET-MINDED MUSICIANS
- MIND-BLOWING MASTER-QUALITY RHYTHM TRACKS & SYNTH PARTS
- SUPER FLEXIBILITY OF ARRANGEMENTS AT ANY STEP OF THE RECORDING PROCESS

ADD TO THIS

- 8 YEARS OF PERFORMANCE AND RECORDING EXPERIENCE
- PRODUCTION CREDIT ON 10 ALBUMS TO DATE
- SOLID FEEL AND TASTY LICKS OF

DAN SIEGEL
AND YOU'VE GOT AN EDGE ON THE COMPETITION
THERE'S NO USE DELAYING THE FUTURE
(714) 832-4267

LOOKING FOR A RECORDING STUDIO?

VIDEOS



Studio Referral Service

ALSO

THIS IS A FREE SERVICE THAT WILL FIND YOU THE FINEST STUDIO FOR WHATEVER YOUR NEEDS AND BUDGET REQUIRE

CALL (818) 508-8828

8-TRACK

THE ATTIC

678 California Dr. Claremont CA 91711
 Phone: (714) 621-7768
 Contact: Dr. A. John Mallinckrodt
 Equipment: Tascam 808, Tascam Model 5 & Model 3 mixers, Prophet 5 Roland TR-808 drums, Symetrix noise gates, limiters, Lexicon Primetime, Castle phaser, Bagel envelope filter, Sound Workshop reverb, Soundcraftsman graphic Furman parametric
Basic Rate: \$15 per hour
Special Services: Production help, drum, synth programming

AUDIO ENGINEERING ASSOCIATES

1029 N. Allen Pasadena CA 91104
 Phone: (818) 798-9127
 Contact: Debbie Pfeiffer
 Equipment: Otari Foxtex Soundcraft Revox JBL Norberg and the list goes on
Basic Rate: 8-track \$60 per hour, 2-track \$50 per hour
Special Services: Remote sessions, tape copying, editing, cassette duplication
Electronics / Computers: Synchronous technologies SMPLE System, SMPTE time code based editing and instrument synchronizing system, Apple IIe and the Macintosh
New Tech Comments: I think the drum machines and sequencers are welcome additions to the more traditional approaches

BARR RECORDERS

5238 Laurel Canyon N Hollywood CA 91607
 Phone: (818) 506-0100
 Contact: Barron
 Equipment: Tascam 808 parametric EQ digital delay limiters, reverb AKG CA12 Rockman Kramer guitar
Basic Rate: \$15
Special Services: Experienced engineer, producer, musician
New Tech Comments: I believe computer tech has numerous advantages but there's nothing like the human touch

BERKENS SOUND RECORDING LABS

1616 West Victory Blvd Suite 104 Glendale CA 91201
 Phone: (818) 246-6583
 Contact: William Berkuta evenings
Basic Rate: \$8.50 per hour
Special Services: Radio drama, commercials, music demos
Electronics / Computers: Digital delay
New Tech Comments: Fewer instruments to drag in and out

BIG BLAST RECORDING

704 N. Heliotrope Ave Hollywood CA 90029
 Phone: (213) 663-5105
 Contact: Tom or Pat Byars
 Equipment: AKG and Sennheiser mics, Fairchild and Biamp reverb, Studiomaster 16x4x2 mixing console, Altec 605 with mastering lab crossovers, studio monitors, Stephens and Ampex tape machines, Yamaha DX9 synth, Oberheim DX drum machine, 1176 limiters, VA equalizers, Roland digital delay, Eventide phaser
Basic Rate: \$18 per hour
Special Services: Move soundtracks, studio musicians available, computers and synthesizers can be rented, very large room
Electronics / Computers: MIDI computers, Yamaha DX9 synth, Oberheim DX drum machine, Simmons drum kit
New Tech Comments: Depends on type of music and ability of artist. The artist must feel comfortable with it. The most important thing is that the artist feels comfortable

BOLEN SOUND

7404 Clark Lane Redondo Beach CA
 Phone: (213) 379-0343

Contact: Patrick Bolen
 Equipment: DX Drums, all guitars, Fostex 1/4"
Basic Rate: \$15 per hour
Special Services: Vocalist available for leads and background, Guitarist, bassist, and keyboardist available
Electronics / Computers: DX drum machine, DDL and stereo reverb
New Tech Comments: I'm all for computer based tech that's where everything's going. We also do "live" sessions

BULL HITT STUDIO

12535 Kling St Studio City CA 91604
 Phone: (818) 508-0164
 Contact: Rick Levensohn
 Equipment: Tascam 48 with DBX AMS digital reverb (extra charge), Tascam 32 1/2 track, Hill Audio 16x8x2 console, three DDI's, compressor, Yamaha digital reverb (included with base rate), Yamaha cassette, Rockman X100, wide variety of mics
Basic Rate: \$12.50 (\$25 per hour with AMX reverb)
Special Services: Production services available. We provide a very comfortable, clean atmosphere in which to work, record or just work out arrangements, etc.
Electronics / Computers: OB 8, DSK, DMX Xpander. Other equipment is available at additional charge
New Tech Comments: All computer based equipment is an asset in recording, particularly on demos as it saves money compared to the cost of pro studio session players

CANTRAX RECORDERS

2119 Fidler Ave Long Beach, CA 90815
 Phone: (213) 498-6492
 Contact: Richard Cannata
 Equipment: Studer Valley People Revox JBL Yamaha Tascam, etc.
Basic Rate: \$30 per hour
Special Services: All recording services
Electronics / Computers: Apple IIe
New Tech Comments: OK as an aid but not as a standard procedure

CLEAN MACHINE RECORDING STUDIO

21111 Sherman Way Canoga Park CA
 Phone: (818) 999-0251 or 340-8985
 Contact: Chris or Pete
 Equipment: Tascam 38 new 1/2" 8-track, Infinity monitors, Lexicon and Roland digital delays, leac cassette decks, harmonizer, AKG headphones, piano 16x8 console, AKG Sennheiser Shure mics, lotsa stuff
Basic Rate: \$14 per hour
Special Services: Synthesizer, Roland JX3P MIDI, Yamaha RX11 digital drums, guitars, and basses, Mesa Boogie, Fender, and Music Man amps. Huge rooms, studio 32x30, control room 20x12. Air conditioning, popcorn, experienced engineer, all included
Electronics / Computers: Commodore 64 computer, Passport software, interfaces with MIDI synth and RX11 drums for sequencing and arranging, printing of sheet music
New Tech Comments: The machines save time, they don't write the song. We have so many new sounds at our disposal which is the best part. Anything that helps the creative process, more power to it

CONTROL CENTER STUDIO

Hollywood CA
 Phone: (213) 462-4300, 413-2522
 Contact: Ricky Mix
 Equipment: Otari Sound Workshop, Neumann, AKG, Sennheiser, Shure, Ursa Eventide, MXR, DBX, XYZ, my brain
Basic Rate: \$20 per hour
Special Services: Pressable quality 8-track. Albums out on A&M, IRS, Enigma, Slash, etc. by artists Dream Syndicate, Green on Red, Bangles, Blasters, 45 Grave, Sirens, Long Ryders, Chris D. T. Minutemen, Rank & File, Fiends, Dark Bob, Romans, Sand worms, Sarah Rawls, Jimmie Haskell, Pat Boone, etc.
Electronics / Computers: LinnDrum, DX7 Emulator sequencers, etc. available
New Tech Comments: We do everything from thrashy cowpunk to slick technopop to movie soundtracks to heavy metal to spoken word. A particular instrument is never good or bad. It's what you do with it.

CREATIVE PRODUCTIONS

3128 Linden Ave. Bakerfield CA 93306
 Phone: (805) 325-4676
 Contact: Roger Thesen
 Equipment: Tele 251, U87, KM84s, AKG G12, 451's, Crown P2M's, Shure SM58's, Tascam M15 mixer, Series 70 8-track, 35.2 TR Nakamichi cassette decks, Crown power amps, 4311 monitors, three digital delays, one Mic Mix 305
Basic Rate: \$350 to \$50 per hour
Special Services: Remote recording and concert reinforcement system
Electronics / Computers: Have Emulator, Moog, Yamaha grand, Wurliizer clavinet, Krumar organ, but no computer at this point. Will have drum machine and MIDI interface soon
New Tech Comments: Great it's the way to go!

CROSSOVER

7401 Sunset Blvd Los Angeles CA 90046
 Phone: (213) 876-5705
 Contact: Daniel Regan
 Equipment: Studiomaster 16x8 Tascam 808 with VSD, DBX Oberheim DX drum machine, DBX keyboard, Biamp graphic EQ, DBX compressor, Delta Lab New Roland digitals, leac 3440S Vector Research
Basic Rate: \$15 to \$22 per hour
Special Services: Complete 8-track demo or mastering facility catering to local rock acts of all types. Also experienced in tape editing and cutting
Electronics / Computers: Oberheim DX drums
New Tech Comments: Anything that makes for a stronger product is welcome. Computers are definitely proving themselves in the business.

db PRODUCTIONS

PO Box 21273 Long Beach CA 90801
 Phone: (213) 433-7727
 Contact: Bruce Crook
 Equipment: Ampeg 440 1/2" 8-track, Tascam 70-4 1/2" 4-track, Revox A77 Pro 2-track, Sony TC FX44 cassette, leac 2340 2-track, NSP 84 B 18x8x2 console, NSP 114 A stereo limiter, NSP Quadgate noisegate, NSP Concert 1 stereo reverb, Ross EQ, Yamaha NS 10M, AR3 as monitors
Basic Rate: 8-track, \$28 per hour, 4-track, \$22 per hour
Special Services: Roland Juno 60, SH2 keyboards, many guitars and guitar amps. We offer special packages for demos, 45s or LPs including graphics and photography, jingle and sound track production including narrators, studio musicians and a copyrighted music library
Electronics / Computers: Roland TR707 digital drum computer which can be synced to the Juno 60, Roland SDE 1000 digital delay
New Tech Comments: It's a mixed blessing. The digital drum machine has been a real boon to the solo artist without a drum mer. Now, he/she can put out a good sounding demo for finished product with a clean, solid drum track. Sequencers are nice for sweetening and effects, but our experience has been that the most enduring music is that which is played either with acoustic instruments or in real time. The human soul needs to know that another talented human is at work. Unfortunately, computers have allowed a lot of mediocre talents to get farther in the music business than they normally would have gotten. But it's doubtful that they will be long remembered.

DEMO CONCEPTS

7210 Jordan Ave #D13 Canoga Park, CA 91303
 Phone: (818) 347-6511
 Contact: Rick Karas
 Equipment: Tascam 8-track, DBX noise reduction, Tapco reverb, Revox 2-track mastering, all 15 ips, Fender Rhodes, Yamaha and Roland synths, Martin and Fender guitars, acoustic grand piano
Basic Rate: Call for rates
Special Services: Songwriter demo service, complete production for songwriters, four different packages available. Cassette copy service, lead sheet service
Electronics / Computers: Yamaha MR10
New Tech Comments: I prefer electronic drums over a regular drum kit. Less time is spent on microphone techniques, it saves the client money, and the sound is much better and cleaner

THE DEMO LAB

521 1/2 Azusa Ave., Azusa, CA 91702
 Phone: (818) 334-7691
 Contact: Kitty We
 Equipment: Fostex 8-track, multiple harmonizers, call for more info
Basic Rate: Call for rates
Special Services: We can snop material with major record labels. Production, studio musicians and many instruments. State of the art equipment
Electronics / Computers: MIDI DX7, computerized synths
New Tech Comments: I think it's fantastic

DRAGONVILLE STUDIOS

1768 North White Ave. LaVerne CA 91750
 Phone: (714) 596-4371 (information) 596-8205 (control room)
 Contact: Barbara
 Equipment: NEI and Carvin mixers, Tascam and Sony recorders, DBX MXR DDD, Roland, outboards, NEI and PAIA reverbs, P2M, AKG Sennheiser Shure and Sony mics, Wurliizer and Moog keyboards, Carvin PA and guitar amps, Ovalton and Fender guitars, Iama drums
Basic Rate: \$15 per hour includes engineer
Special Services: Rehearsal space at \$8 per hour. Large room with 9x14 stage, two isolation booths, newly remodeled control room. Professional atmosphere, easy load in and out, sound stage suitable for videos or photo shoots. Contact service
Electronics / Computers: Moog and Roland synths, Wurliizer electronic piano
New Tech Comments: We recognize computer tech as a definite time saver, but it is not our primary interest. Our rooms were designed with a dynamic live acoustic sound. We prefer the sound and feel of music in the air.

DUBMASTER

North Hollywood, CA
 Phone: (818) 989-6004
 Contact: Conrad
 Equipment: Yamaha DX7 digital synth, Simmons SDS9 and Linn Drum, Neumann mrc, five delay lines, 70 channel Ramsa recording console
Basic Rate: \$18 per hour, block rates available
Special Services: Production services specializing in funk, reggae and country
Electronics / Computers: LinnDrum
New Tech Comments: We love it. We love doing it. The other way too

EMERALD CITY RECORDING

1050 Griffin, Grmer City, CA 93433
 Phone: (805) 489-9455
 Contact: Lumpy, studio manager
 Equipment: Tascam AKG, DBX, Yamaha, JBL, Shure and more
Basic Rate: \$25 per hour
Special Services: Pre production planning for audio as well as video
Electronics / Computers: LinnDrum, Oberheim DX
New Tech Comments: Computer tech is fine if you don't have competent players, but each thing has its own sound. We use LinnDrum mixed with live drums

ROBERT ETOLL

11560 Yarmen St., Culver City CA 90230
 Phone: (213) 398-0833
 Contact: Robert Etoll
 Equipment: Tascam 808 8-track, Tascam 30 2B 1/2 track, Delta Lab digital delay, Yamaha DX7 synth, Oberheim DX digital drums, Neumann U87 mic, compressor, limiter, 1/4 track
Basic Rate: \$20 per hour
Special Services: Robert Etoll plays all instruments, gearing toward songwriters. Production and arrangement, air conditioning
Electronics / Computers: Oberheim DX
New Tech Comments: My feelings are that computers are 100% in their place where they are used. I love using them depends on the tune

HARPAZ RECORDING STUDIO

19559 Valero St. Reseda, CA 91335
 Phone: (818) 993-3272
 Contact: Ya Harpaz
 Equipment: 8-track Otari 5050 MK III, Tascam 570 mixing board

32 CHANNELS OF AUTOMATION
 1/2" MASTERING—OTARI

**AUTOMATION • FASTER • EASIER
 COSTS LESS • MORE ACCURATE**

Let's say you've just listened to that "killer mix" you did last month but realized you need more "crack" on the snare or maybe vocals in the 2nd chorus were too low in volume after all. It happens to the best of us! Now, with "AUTOMATION," the computer memory recalls and reads the last mix, you hit "update," set your new level, and you're out the door in HIT RECORD TIME on productions from demos to albums to jingles. (213) 469-SONG (818) 765-1151

The advertisement features a stylized graphic of a vinyl record with a lightning bolt striking the center. The text "PRIME TRACK" is written in a large, bold, outlined font across the top. Below it, "RECORDING STUDIO PRODUCTION" is written in a smaller font. Underneath that, "32 Channel Automation" is written in a script font. At the bottom of the graphic, "MASTERS OF THE STARS" is written in a large, bold, outlined font. Below the graphic, the address "N. Hollywood, CA. (213) 469-SONG" is printed in a bold, sans-serif font.

20x16, Carver power amp and Hafter AR 9 speakers and ESS and Cerwin Vega, Lexicon 97 Super PrimeTime Lexicon 200 reverb, Roland 3000 delay, Nakamichi, Dragon cassette decks, Roland Vocoder, LinnDrum
Basic Rate: Call for rates
Special Services: Electronic studio—no acoustic recording keyboard overdubs, movie soundtrack, composing, arranging
Electronics/Computers: 32 voice Synclavier keyboard and computer, includes terminal option and printing
New Tech Comments: As an owner/operator of an electronic studio, it is obvious that I prefer the computer based technology to create and record music.

HAMMERSOUND RECORDING

9612 Lurline, Unit N, Chatsworth, CA 91311
 Phone: (818) 998-9641
 Contact: Chris Apthorp
Equipment: Tascam M35 16x4x2 console, Tascam 38 1/2" 8 track, Yamaha digital reverb, Roland and MXR DDLs Spring reverb, compressors etc.
Basic Rate: Call for rates
Special Services: Theatre sound design, sound installation, sound effects etc.

HEREAFTER STUDIOS

Los Angeles, CA
 Phone: (213) 856-9180
 Contact: George Reich
Equipment: Foxley 1/2" 8 track MXR digital delay, JBL monitors, DBX compressor, Foster mixer, Foster 1/2" track
Basic Rate: \$15 per hour
Special Services: Musician and musical equipment available no extra charge
Electronics/Computers: Oberheim DMX, Rhodes Chromo synth
New Tech Comments: Both old and new have their place. I prefer modern stuff because it's more versatile.

IMAGINARY STUDIOS

Venice, CA
 Phone: (213) 396-3973
 Contact: Steve Terlizzi
Equipment: Tascam 80-8 8 track, Otari 1/2" track midown Delta Lab sound processor, DBX compressor/limiter, Sennheiser and Shure mics
Basic Rate: \$15 per hour
Special Services: On staff musicians, free setup time
Electronics/Computers: LinnDrum specialty

J.E.R. STUDIOS

485 South Kellogg Way, Goleta, CA 93117
 Phone: (805) 964-4512
 Contact: John Esparza
Equipment: Tangent 20x8x2 Tascam 80-8 Tascam 35-2 Technics and Sanyo cassette decks, DBX noise reduction and compressors, Delta Lab and MXR effects, Dmicraft noise gates, AKG EV Sennheiser, Shure, Teac, Audio Technica mics, Kawar grand piano
Basic Rate: \$25 per hour
Special Services: Production consultation, rehearsals, rentals
Electronics/Computers: None as yet
New Tech Comments: My preference is traditional, since more actual musical talent is necessary, but great musicians using higher technology can be extremely creative. Unfortunately a lot of trash is being produced by less talented people who know computers, not music.

KNAUER BROTHERS

18403 Armitia St, Reseda, CA 91335
 Phone: (818) 343-7444
 Contact: Ben or Jed
Equipment: 7' Steinway B German grand piano, LinnDrum DX7 Super Jupiter and controller, QX7 8000 note sequencer, Echo Plate III, U87 Neumann mics, 30 channel input, fully parametric EQ with shelving, low and high pass filters, JBL 4430 monitors, SDE 300 DDL Studer Revox 1/2" track 1/4" Drawer gates, DBX 160X limiter compressor, Les Paul, P bass, Kramer, Marshall amps, etc.
Basic Rate: \$20 per hour
Special Services: Engineer will help program Linn and sequencer Control room and studio have central air

Electronics/Computers: Linn electronic drums (our 30-input board makes it capable of getting a great sound, and we have lots of chips), QX7 sequencer (makes it possible to run DX7 and Super Jupiter and Linn off the sync tone, which leaves seven tracks for guitar and vocals). In mixing, every drum and keyboard is direct, which is great!

New Tech Comments: We use both traditional and computer-based instruments. We feel they all have special characteristics of their own, and should be used when needed.

LAGUNA SOUND STAGE STUDIOS

2147 Laguna Canyon Rd, Laguna Beach, CA 92651
 Phone: (714) 497-5530
Equipment: Sound Workshop 1280B board, 12 in, 8-out, Phase Lineal Crest Marantz amps, Altec, JBL, Cerwin Vega monitors, Space Echo, MXR digital delay, Sound Workshop stereo reverb, Furman limiter compressor, Furman parametric EQ, Sound Crafts man EQ, 8 channel DBX acoustic piano, Hammond organ, Prophet 600, Korg Poly 800 synth, Roland 707 digital drum machine, acoustic drum set
Basic Rate: Recording \$25 per hour rehearsal (not subject to recording) \$10 per hour
Electronics/Computers: See above

New Tech Comments: We feel comfortable using as much or as little equipment as needed to obtain the sound and results an artist demands.

LUCKY DOG

Venice, CA
 Phone: (213) 821-9674
 Contact: H Wayne Erwin (the Duke of Demo)
Equipment: 1/2" 8 track, good mic selection, true use of keys and amps, DDL DBX noise reduction, excellent drum booth
Basic Rate: \$15 per hour
Special Services: The Duke knows from demos. He will help you in countless ways.

MASTER TRACKS RECORDING AND MULTIMEDIA

402 Loma Alta Dr, Santa Barbara, CA 93109
 Phone: (805) 966-6374
 Contact: T David Sommers
Equipment: Otari 5050 MK III 8-track, Tangent Series 4 20 input, JBL 4313B and Auratone monitors, Lexicon PrimeTime II delay, Drawmer DS 201 gates, Urei LA 4, two Urei 546 dual parametrics, Lexicon PCM 60 and great British Spring, Carver C51 pre-amp, Bryston 4B amp, Technics RS 1520, six Akai GX F71 cassette decks
Basic Rate: \$40 per hour
Special Services: Real time cassette duplication, cassette or album graphic design. We work with people who emphasize quality in production/multi image production and we especially enjoy working with Christian artists, since we are Christians and want to see more quality production in this area
Electronics/Computers: None at this point
New Tech Comments: As long as music has feeling and dynamics, these tools are great. I'll use a real drummer and kit, since most drum machines aren't as expressive as the live mid/kit.

MCF

3361/1, Cahuenga Blvd West, Hollywood, CA 90068
 Phone: (213) 850-7751
 Contact: Johnny, Willie
Equipment: 16-channel board, Tascam 80-8, Roland 3000 DDL, Simmons drums, harmonizer, compressors, noise reduction, air conditioned
Basic Rate: \$15 per hour
Special Services: Use of keyboards and Simmons, musicians available, good prices on pressings
Electronics/Computers: Simmons drums, MXR drum machine, DX7 Apple II, Mirage
New Tech Comments: Both new and old have their place. We get a good sound on both.

MIRAGE PRO RECORDERS

11905 South Central Ave, Suite 300, Los Angeles, CA 90059
 Phone: (213) 566-8527
 Contact: Tim Watkins or Al Savers
Equipment: Tascam Model 15 16-track board, Tascam 80-8, Tascam 35-2B, 949 harmonizer digital delay, stereo synthesizer,

aural exciter, limiters, reverb
Basic Rate: \$20 per hour
Special Services: Demo packaging, record pressing, photography, musicians, lead sheets

Electronics/Computers: String synthesizer, Mini Moog bass, Prophet 5, LinnDrum

New Tech Comments: Computer technology is the most promising frontier for the advancement of pop music. Although it displaces musicians, the public responds to unique approaches to creative sound as produced by LinnDrum, for example.

MOONLIGHT DEMOS PRODUCTION SERVICE

5313 Bakman Ave #100, North Hollywood, CA 91601
 Phone: (213) 665-SING (665-8664)
 Contact: Jeff Lewis, David Vasquez
Equipment: DX7, Memory Moog, RX-15, ten JVC KDV61 cassette decks, Icaic A-3300 2-track mastering recorder, Foster A-8, 22 input channels, Ibanez DDL, Urei compressor, JBL monitors and JBL power amp
Basic Rate: \$30 per hour after basic production of \$225 per song
Special Services: Full production service for singers, songwriters. We meet with you, arrange and produce rhythm tracks using top session players, type lyrics and produce vocals with you singing or with one of our many fine singers. All styles (pop, rock, R&B, country). Extra synth sax solos, horn section, pedal steel and 24 track master production available. Call for info package.

Electronics/Computers: DX7 synthesizer, Memory Moog, RX-15 digital drum machine. Our drummers use Simmons and Tama electronic drums. Guitar players also use Roland guitar synthesizer
New Tech Comments: We are strong believers in a combination of new tech and traditional. We cut rhythm sections live, keyboards, bass, live drummer, guitar at one time. Our live drummers use electronic Simmons or Tama toms, live electric snare, real bass drum, cymbals and hi-hat. On drum machine oriented songs, the rhythm section plays along with the drum machine and the combination of live and machine drums is better than machine alone.

Novasonic
 444 South Victory Blvd., Burbank, CA 91502
 Phone: (213) 661-7777
 Contact: Nick Simone
Equipment: Synclavier, MIDI computerized DX7, LinnDrum, video synchronization with SMPTE, 16-track memory recorder, 16 track MIDI sequencer, audio booth, video 1/4" sweetening with Q lock
Basic Rate: \$50 per hour
Special Services: Scoring, synthesis, vocal arranging, demo packages, music video productions, publishing, sweetening, record packages
Electronics/Computers: See above

PHONOPHOBIA

1110A West Glenoaks Blvd, Glendale, CA 91202
 Phone: (818) 247-0454
 Contact: Ron Stewart
Equipment: Sound Workshop board, Furman reverb, Delta Lab delay, Alpha aural exciter, DBX limiter, Audio Technica mics, Tascam 1/2" 8-track, 900 sq. ft. room
Basic Rate: \$12 per hour
Special Services: Humble engineer
Electronics/Computers: Roland 606 drum machine triggering Simmons SDS-1 chips, a digital watch, Juno 106
New Tech Comments: It has its place, like in dance music, and it is "the coming thing," but a lot of times it has a "computerized" sound, and lacks much feeling.

PLATINUM SOUND RECORDING

6362 Hollywood Blvd., Suite 442, Hollywood, CA 90028
 Phone: (213) 463-8481
 Contact: Marc Krasnow
Equipment: Soundcraft Series 600 console, Otari MK III 8-track, Lexicon PCM 41 DDL, PCM 60 digital reverb, DBX 160X compressor/limiters, Westlake BBSM 10 studio monitor
Basic Rate: \$19 per hour
Special Services: Westlake Audio Design Studio is suitable for masters, master quality demos and broadcast
Electronics/Computers: LinnDrums, Yamaha DX7 and other keyboards available

POWER HOUSE RECORDING

1801 North Divisadero, Visalia, CA 93291
 Phone: (209) 732-0976
 Contact: Reid Power
Equipment: Tascam multitrack and 2 track, Ramsa console, AKG, Neumann, Beyer, Sony mics, ART digital reverb, Delta Lab delays, DBX noise reduction, DBX and Furman compressors, Rocktron exciter etc.
Basic Rate: \$25 per hour, \$20 per hour block
Special Services: Jingles, arranging, music composition and demo service, remote recordings, singles and album services, professional studio musicians, production services publishing company
Electronics/Computers: Yamaha RX11 drum computer (on request), Roland JX 3P synth with sequencer
New Tech Comments: Forget drum machines on heavier rock or country, dance music and light pop it's CK Technology has basically made studio work not easier, but more complicated (especially financially) but progress marches on, right?

R&L RECORDING
 Culver City, CA
 Phone: (213) 398-6163
 Contact: Rick
Equipment: Tascam 8 track recorder, Sound Workshop console, Roland SDE 1000 digital delay, DBX 161 limiter, Technics 2 track midown unit, Sound Workshop reverb, Sony EV Sennheiser mics, Yamaha DX7 synthesizer, Yamaha RX11 digital drum machine, Fender bass, drums and guitars etc.
Basic Rate: \$17 per hour
Electronics/Computers: See above
New Tech Comments: Helpful in certain cases

REAL TO REEL STUDIO

4312 West 180th St, Torrance, CA 90504
 Phone: (213) 370-6928
 Contact: Larry Wright
Equipment: Mirage digital sampler, Lexicon digital delay, Roland Tascam 80-8, JX 8P, Yamaha TX216, MIDI rack, 16x8 board, Oberheim DX drum machine, baby grand Mellotron Rhodes 73 piano, MIDI synths, Apple IIe computer, Ampex 1/2" track Tascam 122B 1/2" track with cassette 8 track sequencer
Basic Rate: \$20 per hour
Special Services: Arrangement, production, vocals, keyboards guitar, musicians, 1 man songwriter studio
Electronics/Computers: Apple IIe computer with Passport 8 track sequencer
New Tech Comments: I love digital stuff. I am basing my studio on it.

RUDY GUESS RECORDING

3662 Dunn Dr., Los Angeles, CA 90034
 Phone: (213) 202-8081
 Contact: Michael "Rudy" Guess
Equipment: Otari 8-track Lexicon digital reverb, Symetra noise gates, Roland digital delay, NEI equalizers, Easter Acoustic Works monitors, acoustic piano, excellent live drum sounds
Basic Rate: \$15 per hour
Special Services: Complete demo service, master quality demo service (24-track sound with 8 track price)
Electronics/Computers: No computers
New Tech Comments: Whatever works and gets the best sounds

SELAH RECORDING STUDIO

9190 Poppy Circle, Westminster, CA 92683
 Phone: (714) 898-5220
 Contact: Dave Behlhar
Equipment: Tascam 80-8 with DBX, Tascam 35-2B 2 track, Tascam M35, JBL 4311's Crown power amps, DDL's compressor limiters, parametric EQ's, DBX noise reduction, Sony cassette decks, Shure Sony, Sennheiser, AKG P2M mics
Basic Rate: \$25 per hour
Special Services: Production assistance, referral service, free use of musical instruments, Video equipment and services, musicians services
Electronics/Computers: Oberheim DX drum machine, Prophet 5, Roland MSQ700 sequencer, Juno 106, JX 3P, J11 Cooper "Song Store" disk drive, Rockman amp, Simmons SDS7
New Tech Comments: This is the Eighties and studio should be equipped with computers and software to meet the demands

INTRODUCTORY RATE: FIRST 8 HOURS

\$ 20 per hr

24 track

INCLUDES EXPERT CARING ENGINEER

SHEPHERD & JILL'S

FAST FORWARD

RECORDING

6428 SELMA AVE., HOLLYWOOD, CA 90028
 CALL: (213) 465-3457




PRESENT TIME RECORDERS

On Vineland in North Hollywood

MCI w/Autolocator & VSO
 604 E. & Auratone Monitors
 Lexicon Digital Reverb
 Lexicon Prime Time
 Plate Reverb — Pitch Transposer
 Steinway Grand — DBX Limiters
 Flanger — Doubler — Kepex
 Oberheim DX Drum Machine
 or Prophet 5—\$10 per session

OPEN 24 HOURS
 Chrome Cassette Copies
 \$2.25 UP
 (818) 762-5474



24-TRACK \$34/HR
 5 HR BLOCK \$31/HR
 16-TRACK \$29/HR
 5 HR BLOCK \$26/HR
 8-TRACK (1/2") \$23/HR
 8-TRACK (1") \$29/HR
 5 HR BLOCK \$26/HR

(Engineer Included)
 CASH ONLY

of the artists and producers. Traditional approaches are fine, considering traditional projects.

SOUNDTRAX RECORDING STUDIO INC.

8179-U Ronson Rd., San Diego, CA 92111
Phone: (619) 560-8449
Contact: Christine Burglin, studio manager
Equipment: Live echo room, Tangent 3216 console, 16-track Ampex 1100, full array Shure and Neumann mics
Basic Rate: Call for rates
Special Services: Hi-fidelity stereo cassette duplicating
Electronics / Computers: Kaypro II, ARP 2600, LinnDrum, Yamaha DX7
New Tech Comments: Modern music production requires the use of pulse synchronization, sampling, and computer control of instruments and equipment.

SOUTH COAST RECORDING

645 North Eckhoff, Suite K, Orange, CA 92668
Phone: (714) 634-2330
Contact: Jim Dotson
Equipment: Ramsa recording console, Tascam 8 and 2-track tape machines, Delta Lab, Alessi, Furman, DBX, QSC, Sentry 100A monitors, EV, Sennheiser, AKG, Shure P2M mics
Basic Rate: \$15 per hour, call for block rates
Special Services: Studio musicians
New Tech Comments: Computer based technology can be very cost-effective if suited for a particular project. Traditional approaches are a lot more fun.

SOUTHLAND MULTITRACK

PO Box 632, Poway, CA 92064
Phone: (619) 748-2050
Contact: Ms. Shepardson, operations
Equipment: 8-track, 1" to 2" multiple machine lockup. Of for a mix of state of the art and select vintage equipment, along with a live echo chamber and competent service
Basic Rate: Call for rates by appointment only
Special Services: General recording services, Memphis Lee Records, Memphis Lee Music Publishers (ASCAP)
Electronics / Computers: Clients furnish own machines
New Tech Comments: We cater to both "syntho" and traditional clients. Some projects warrant hi-tech, some don't. We give our best to both.

SOUTHWEST STUDIO

14 North Baldwin Ave., Sierra Madre, CA 91024
Phone: (818) 355-1367
Contact: Devin Thomas
Equipment: Tascam 80 8 DBX noise reduction, JBL monitors, Aiwa AD-WX220, Yamaha digital reverb, Steinway upright grand, rehearsal room with PA, Yamaha RX11 drum machine, Roland MSQ100 sequencer, Korg Super Percussion, Casio CZ101, etc.
Basic Rate: \$1750
Special Services: In-house demo service, drum and sequencer programming, jingles, recording class, musician referral, cassette duplication
Electronics / Computers: Yamaha DX7 synth, Yamaha RX11 drums, Roland MSQ100 16 channel MIDI sequencer, Simmons module, Roland digital delay, Yamaha compressor/noise gate limiter, Yamaha digital reverb, Korg Super Percussion
New Tech Comments: We use computer based technology quite extensively and are excited by the results. Any device that is flexible and allows us to expand our ability to create new sounds or alter existing sounds is welcome.

THE STUDIO

1612 Ocean Park Blvd., Santa Monica, CA 90405
Phone: (213) 452-3930
Contact: Winny Rhonda
Equipment: Chickering grand piano, 12 in/8 out, Tascam 80 8, two Model 10 mixing boards, reverb, DDL, Biamp, AKG, Sennheiser, Pearl, Shure, Urei peak limiter, DBX compressor/limiter, 1500 Technics 1-track, etc.
Basic Rate: \$20 per hour
Special Services: Storage space, block rates, friendly atmosphere. You make the sound, we'll record anything for ear fatigue, we're just minutes from the beautiful Santa Monica/Venice beaches
Electronics / Computers: Boss SCC 700 computer programmer

up to 32 presets for guitar, bass, keys, etc., LinnDrum
New Tech Comments: It makes it a lot easier at times but there's nothing like a good strong natural approach.

STUDIO 23

22725 Califa St., Woodland Hills, CA 91367
Phone: (818) 704-8634
Contact: Bryan Cumming
Equipment: Tascam 38 8 track, Teac 3340S 4 track, Teac C3 cassette deck, Studiomaster 16x42 mixer, MXR D1 digital reverb, Roland SDE 1000 digital delay, DBX 160 compressor, Oberheim DX drum machine, Korg Poly 61 synth, JBL 4311 and Auratone 5C monitors
Basic Rate: \$15 per hour
Special Services: Programming and performing all necessary parts, lead sheets
Electronics / Computers: Oberheim DX digital drum computer, Korg Poly 61 programmable synthesizer
New Tech Comments: Computer technology has brought new tools to the job of making music. The advantages are: perfect time, greater flexibility, improved precision and absence of noise.

SUPERSOUND STUDIO

8946 Filis Ave., Los Angeles, CA 90034
Phone: (213) 836-4028
Contact: Morris D. Golodner
Equipment: Otari MX7000 1" 8 track, MX 5050B 1/2 track, 16 channels, DBX 158 noise reduction, Sound Workshop 24 in/32 out console, two Urei graphic EQs, DBX 161 limiters, Lexicon DDL, Masteroom XL 305 echo, Kapeses video off line editing
Basic Rate: Audio recording and mixing editing \$35 per hour
Special Services: Extensive sound effects library for commercial, off line video 3 1/2" with audio sweetening and assembly record production, in-house writers record company, full graphic arts and silk screening services. Qualified personnel
Electronics / Computers: Computer interfacing with video currently underway
New Tech Comments: From a studio owner's point of view, these technological innovations are extremely useful, cost effective and produce positive results.

THE SOUND

Los Angeles, CA
Phone: (213) 650-5480
Contact: Todd Simon
Equipment: Fairlight CMI, Linn 9000 drum computer, Roland JXAP Tascam 38, Tascam 32, Tascam 520 mixing console, Sonic Mirage sampling keyboard, Yamaha R1000 reverb, Alessi XT reverb, Roland SDE 3000 digital delay
Basic Rate: Call for rates
Special Services: Fairlight and Linn 9000 multitracking on your semi finished 8 track tapes, Fairlight CMI, Linn 9000 rentals
Electronics / Computers: Fairlight CMI, Linn 9000
New Tech Comments: We consider the use of computer based instruments to be a fantastic addition to modern music making techniques.

THETA SOUND STUDIOS

Los Angeles, CA 90027
Phone: (213) 669-2772
Contact: Cyndie Jobin, studio manager
Equipment: Audio Tascam Technics, Onkyo, Advent, Roland Tapco Kenwood, Rane, JBL, Yamaha, Auratone, IT Sound, MXR, Dynamic Symetric, DBX, Soundcraftsmen, Ibanez, Inter City Shure, AKG, Countryman, Isomax, Beyer, ARP, SCI, Simmons, Slingerland, Tama, Gibson, Fender, Sunn, etc. Video, Sony, Beta HiFi, Toshiba
Basic Rate: 8 track, \$30 per hour, 4/2 track editing and voice elimination, \$25 per hour, tape duplication, \$20 per hour (4 cassettes at once)
Special Services: Computer generated cassette labels, lyric sheets, and promo materials, record production, packaging, art and graphics, photography, radio spots, jingles, voice elimination (for budget demos), recording classes and DX7 programming classes
Electronics / Computers: Panasonic Sr Partner system with S12K RAM, 20 Meg hard disk, custom software, and I/O and dot matrix printers
New Tech Comments: We feel that computers have a place

in the recording process where they serve to save time and perform tasks that cannot otherwise be done by humans. We use our computer based equipment for storing and cataloging sounds from the DX7's, generating personalized cassette labels and promo materials for artists and not that often, using the Roland sequencer for creating fast rhythmic pulse type phrases. Most of the musicians that come through here can perform their music much faster live than with programming. The drum computer, however, has proven to be a time saver and a track saver as well (as our ability to program the unit has come up to light speed!).

TIME FOR MUSIC

11110 Magnolia Ave., North Hollywood, CA 91601
Phone: (818) 763-8318
Contact: Randi or Rob
Equipment: Otari 8 track, Ramsa 16 channel mixing console, Linn Drum, Neumann mic, Juno JX3P synthesizer
Basic Rate: \$22 per hour or 10 hours for \$175
Special Services: Special production packages for songwriters. \$150 per song includes studio time, LinnDrum programmer and synthesizer
Electronics / Computers: LinnDrum, JX3P synthesizer, Casio synthesizer
New Tech Comments: We are enthusiastic with our customers about recording with the LinnDrum and synthesizers using newer technologies.

UNDERGROUND STUDIOS

652 West Arbor Vitae, Inglewood, CA 90301
Phone: (213) 671-6108
Contact: Richard Sandford
Equipment: Studiomaster 16x8 1/2 console, Otari 5050B MkII 8 track, Technics 1500 2 track, Teac A 3340S 4 track, Audiorats stereo parametric EQ, stereo Urei LA 3As, Evident digital delay and ompressor, full PA system, musical instruments, tape supplies, remote recording, and rental
Basic Rate: Recording, \$18 per hour, \$15 per hour block rate, rehearsal, \$7 per hour, \$6 block rate
Special Services: We offer full complement of instruments and synthesizer rentals including the CMI Fairlight and LinnDrum. We also have an 18,000 watt PA rental company. Our services include computerized musician reference service and staff producers and arrangers
Electronics / Computers: CMI Fairlight, LinnDrum with modifications, Juno 60, Prophet 10, Prophet 600, Simmons drums, Apple IIe with complete MIDI interface, Ensoniq Mirage, Yamaha DX7, Oberheim OB Xa
New Tech Comments: At Underground Studios, we have extensive experience in computerized and electronic music. We feel the most important point is to realize your musical ideas as best as possible, regardless of the instrument you use.

LARRY WILLIAMS STUDIO

Silverlake, Hollywood area
Phone: (213) 469-4785
Contact: Terry Laster, Larry Williams
Equipment: Soundcraft mixer, Otari 8 track, Yamaha digital reverb, Yamaha RX11 drum machine, Drumulator, Korg Poly 800 synth, Electrom II DDL, Valley People compressor, AKG 414 mic, various guitars, also 4 track facilities
Basic Rate: Call for rates
Special Services: Full production facilities, including singer, musicians, help with arrangement of songs and ideas for music, rehearsal space
Electronics / Computers: Korg Poly 800 synth, computerized drum machines
New Tech Comments: We love it! Makes it easier to record and get higher quality sounds with less expense and hassle.

WRITE TRACK STUDIO

3805 Huron Ave., Culver City, CA 90230
Phone: (213) 838-4463
Contact: Eric Sclar
Equipment: Sound Workshop 20x16 console, Otari 1 1/2" 8 track tape machine, two Lexicon 200 digital reverb, Lexicon Super Prime time DDL, DBX 165 limiter, Valley People preamps, Kapeses, Gain brains, Max Qs
Basic Rate: Call for rates
Special Services: Synth and drum machine programming

Electronics / Computers: LinnDrum, DX7, Super Jupiter, QX7 sequencer, SMP1 SMPTE, MIDI synchronizer and auto locator system
New Tech Comments: I am excited about having these tools. I don't think they replace the traditional approaches, but in a demo situation where time and money are usually limited, they can be extremely powerful tools to use. One musician can come in by himself and do all the parts without the headaches associated with other musicians. Furthermore, with our system, parts can easily be edited and changed at any time, which means greater flexibility. Most importantly these tools sound in credibly good and are lots of fun to use.

16-TRACK

ACRASOUND RECORDING STUDIO

5951 Venice Blvd., Los Angeles, CA 90034
Phone: (213) 936-8742 (93 MUSIC)
Contact: Ed Zimkov
Equipment: 18x8 Hill Audio console, 3M 16 track tape machine, isolation room, extensive mics and outboard gear, Knabe grand piano, Juno 60, Fender Rhodes electric piano, etc.
Basic Rate: \$30 per hour
Special Services: Free parking, easy access
New Tech Comments: We like all music, old and new

BARE TRAX

PO Box 4988, Culver City, CA 90231
Phone: (213) 390-5081
Contact: Jon Bare
Equipment: 3M M79 16 track, 3M M79 2 track, Foster 8 track, Dynamic 2448 recording console, digital reverb, 1500 sq. ft.
Basic Rate: Call for rates
Special Services: Exclusive, private studio, off street parking
Electronics / Computers: Souno to arrive, computer and MIDI interface. Now available: Drumulator, Juno 106, lama electronic drumset!

BUDGET STUDIOS

4253 Dixie Canyon Ave., Sherman Oaks, CA 91423
Phone: (818) 501-6071
Contact: Jon Lowry
Equipment: Fostex B 16, Ampex ATR 700, TOA 16x16 console, Alexsis digital reverb, DBX compressor/limiters, MXR DDL, JBL monitors, McIntosh power, AKG condenser and dynamic mics, Shure 57s, 58s
Basic Rate: \$20 per hour, \$15 per hour block rate
Special Services: 16 track at 8 track prices, demos, EPs
Electronics / Computers: MXR drum computer

CASBAH RECORDING

1895 Commonwealth N., Fullerton, CA 92633
Phone: (714) 738-9240
Contact: Chaz Ramirez, Kim Larson
Equipment: Tascam 8516, Tascam MDL 15 updated hi speed chips, digital reverb digital delays, compressors, limiters, gales, etc., large selection of mics, LinnDrum, synths, piano drums, amps, etc.
Basic Rate: Call for rates

CASTLE MEDIA

Old downtown Los Angeles
Phone: (213) 627-7734
Contact: Andre
Equipment: Stephens 15-30 ips 2" 16 track w/VS0, Primetone, Ecoplate DDL, compressors, Phasor, etc. Sony 4 track 2 track, JVC 44000 3 1/2" portable VCR, Hitachi FP205 3 tube Saticon camera/Miller/luad head tripod
Basic Rate: \$30 per hour, individuals, projects and companies negotiable
Special Services: Music video direction, 16/35mm, film and video editor, producer, commercial production. Creative atmosphere is beyond the beyond
Electronics / Computers: Hybrid Arts computer MIDI controller and sequencer, DX7 Jupiter 6 and Oberheim DX available
New Tech Comments: All approaches to the creation of music (and video) are equal. Still, traditional live involves more people in the enjoyable and enlightening environment of the studio.

FREE MIX-DOWN TIME!

WITH A MINIMUM OF 10 HOURS RECORDING TIME

SPACIOUS • SPACIOUS • SPACIOUS • SPACIOUS • SPACIOUS

3 ROOMS • 1220 SQ. FT.

WE'VE GOT THAT GREAT "LIVE" SOUND YOU'VE BEEN LOOKING FOR A MIX SESSION CAN RUN 2-3 HOURS

(714) 634-2330

\$20^{HR}

24 TRACK

NEVE CONSOLE

STUDER RECORDER

818-762-8881

ECHO SOUND RECORDING

2900 Los Feliz Blvd Los Angeles CA 90039
Phone: (213) 662-5291
Contact: Mike Paul, Ron
Equipment: Foster B 160 16 track, Otari MX4040 MKIII 8 track, Soundcraft Series 600 24 in console Lexicon Super Primitone Aphex Yamaha digital reverb, Otari MX5050 BII 1/2 track, Orban EQ

Basic Rate: 16 track \$21 per hour 8 track, \$15 per hour
Special Services: LinnDrum programming, editing real time cassette duplication Simmons drums, Yamaha DX7, Korg Poly 800, Akai AX 80 Jupiter 8 Roland GR700 guitar synth
Electronics/Computers: LinnDrum, Korg sequencer, Roland keyboard sequencer

New Tech Comments: Technology enhances the traditional approaches and in many cases enables the artist to expand and improve the composition performance

ENGINEER BILL'S RECORDING

Van Nuys, CA
Phone: (818) 780-3146
Contact: Elizabeth Montez
Equipment: Ampex MM1000 2" 1530 ips 16 track Sound Work shop Series 30 transformerless design, full sweep parametric EQ Lexicon digital reverb harmonizer DDLs, JBL monitors DBX 160X compressor limiter, Space Echo

Basic Rate: \$15 per hour
Special Services: Anything musical available at the lowest rates in town. Experienced award winning engineer included 2" pro format for a 1" semi pro price. Free coffee, relaxed garden setting on acre of private property

Electronics/Computers: LinnDrum, DX7 Prophet 5, Arp 2600
New Tech Comments: I love both computer based and traditional approaches. Each has its strong points and limitations. The greatest music uses the best of both worlds.

HIT SINGLE RECORDING SERVICES

College Grove Center, Lower Ct #4 San Diego CA 92115
Phone: (619) 265-0524
Contact: Randy Fuelle Rick Bohman

Equipment: Soundcraft 1624 console, Stephens 811D 16.8 track, Tascam 80.8 8 track (DBX) Urei 813s with BGV power and Klark Teknik EQ, Lexicon P193, Effectron 1024, and MXR DDLs, DBX 160 and Urei LA4 compressor/limiters EXR Exciter Ecoplate II reverb Dynatone gates, Neumann, AKG, Shure, Sennheiser, EV, and RCA mics MCI JH110 2 track

Basic Rate: 8 track, \$30 per hour 16 track \$45 per hour. Block rates available
Special Services: Phonorecord and cassette sub contracting/manufacturing publishing copyright assistance performing rights organizations assistance, independent alternative music radio and distributor listings

Electronics/Computers: Commodore 64 with disk, LinnDrum, several types of synths available for low daily rentals (Yamaha Korg, Oberheim, etc.)

New Tech Comments: Whatever works for the final product (this is more a question for producers). As engineers, we try to be prepared to record whatever comes in.

INTELLIGENT PRODUCTIONS

5651 Lankershim North Hollywood, CA 91606
Phone: (818) 763-0641 763-3460
Contact: Louie Stone, Joe Patrick

Equipment: Foster 16 track B16 1/2" Studio Master 20x4 console with parametric EQ, Yamaha digital reverb, stereo chamber, numerous delays, echos etc., full range of outboard equip Yamaha NS10 monitors

Basic Rate: Call for rates
Special Services: Complete demo/master production including musicians and experienced engineers with major credits

Electronics/Computers: EMI digital drums with full range of sound chips Roland digital sequencer, Rockman DX7, JX3P, electric guitar and bass
New Tech Comments: Computer based and traditional techs complement each other, and are needed in the production of modern music. We assist the musician in both areas.

JEL RECORDING STUDIOS

6100 N Pacific Coast Highway Newport Beach CA 92663
Phone: (714) 631-4880
Contact: Edo Guidotti, Sandra Gentosi
Equipment: Trident Series 65 mixing console Nakamichi MR1, Akai, DBX compressor/limiters, JBL monitors, BGV power amps, Roland Lexicon PCM 60 fisher duplicators, Teac, Rhodes

Basic Rate: \$15-\$28 per hour, \$13 per hour for rehearsals
Special Services: Demo service \$85 per song includes bass drums, guitar, keyboards, vocals, leadsheet services, cassette copies, PA rentals with engineer

Electronics/Computers: Roland TB 606 and Oberheim DX drum machines
Equipment: 16 track Otari MX70 1" recorder, 8 track 1/2" Trident Series 65 mixing console, Nakamichi MR1, Akai, DBX compressor/limiters, JBL monitors, BGV power amps, Roland Lexicon PCM 60 fisher duplicators, Teac, Rhodes

Basic Rate: \$15-\$28 per hour, \$13 per hour for rehearsals
Special Services: Demo service \$85 per song includes bass drums, guitar, keyboards, vocals, leadsheet services, cassette copies, PA rentals with engineer

Electronics/Computers: Roland TB 606 and Oberheim DX drum machines

KINGSDOWN STUDIOS

75381 Woodley Ave., Van Nuys CA 91406
Phone: (818) 997-1353
Contact: Eddie or Mari King

Equipment: Otari MTR 90 16 track Otari MTR 10 2 track, Itek console Lexicon 224XL, Ecoplate II Lexicon and Roland delays, digital clock, JBL, Yamaha and Auratone monitors, Yamaha 6'6" grand piano, Fender Rhodes, Neumann, AKG, Sony Sennheiser Shure and PZM mics, variety of outboard gear

Basic Rate: \$32.50 per hour
Special Services: 16 and 2 track recording, high quality cassette dupes (realtime)

Electronics/Computers: Several clients regularly use the MSQ Dr Click and Linn system with sync to tape. 50% of the sessions use some sort of digital drum machine

MUSIC FALL

5850 Hollywood Blvd Hollywood CA 90028
Phone: (213) 462-6784, (818) 705-0476
Contact: Ken or Dave Ciszek, Steve Hopkins

Equipment: Tascam 85 16, ATR 102, EMT 140S, Master Room reverb Harmonizer 949, two Lexicon Primitones, Orban parametric EQ's, DBX compressors, Symetrix noise gates

Basic Rate: \$30 per hour
Special Services: Studio musicians, arrangers and producers available

Electronics/Computers: Drum machines available
New Tech Comments: It's today's sound

MUSIC TRAK

2227 Alsace Ave., Los Angeles, CA 90016
Phone: (213) 931-7508
Contact: Courtney or Randy Branch

Equipment: Studer 16 track Studer 1/2 track Spectrasonics board Mac power amps, AKG, Neumann, EV mics, Oberheim drums, Yamaha monitors, Lexicon reverb, AKG headphones, various synths, LinnDrums

Basic Rate: \$45 per hour, negotiable
Special Services: Record production, songwriting, arranging, complete production and publishing staff. Specializing in tech pop, dance music, techno R&B, funk, wave rap and crossover

Electronics/Computers: Commodore 64, MIDI system, Oberheim drum computer, LinnDrum computer
New Tech Comments: We think to make good records in the Eighties you need both computers and traditional technology. We use whatever necessary to make hits.

MYSTIC RECORDS STUDIO

6277 Selma Ave., Hollywood, CA 90028
Phone: (213) 464-9667
Contact: Leave a message at the tone
Equipment: Philco
Basic Rate: \$30 per hour, \$250 per day

Special Services: Three natural live echo chambers. Specializing in launching new groups, we average 150 new "first vinyl" per year
Electronics/Computers: Total rental \$30 per session. Two DBX 160 compressor limiters, Lexicon PCM 60 digital reverb, Yamaha E1100 delay, Delta 4096 digital delay, NE1 10 bar graphic EQ, Rane 3 octave graphic, Tele LA 2A limiter, Spectrasonics Comp 610, Altac compressors

New Tech Comments: Record what the artist has to say. Put it on vinyl. Let the public decide. The more the talk about technology the less time to create.

RDSE STUDIOS

1096 Rose Ave., El Centro CA 92243
Phone: (818) 352-5774
Contact: Danny Berg

Equipment: 16 track, 32 input transformerless console. Continually upgrading equipment. If there is a special piece of equipment you need, please call us. If we don't have it on hand, we can probably get it for you.
Basic Rate: Changing over to a weekly/monthly basis. Call for rates

Special Services: Gospel, Contemporary, Christian music. Geared for working with full time music ministries in house publishing and record company, complete album production available.

SECRET SOUND

6782 Milner Rd Los Angeles, CA 90068
Phone: (213) 874-7402
Contact: Chas Sandford

Equipment: Trident Series 70 console, Stephens 2" tape machine, Harmonizer, two Drawmer stereo gates, Lexicon 224, PCM 41, Roland SDE 320, SDE 1000, Urei LA 4 limiters, DBX 160X limiters, custom parametrics, etc.

Basic Rate: \$50 per hour
Special Services: Live drums, 20 ft. ceilings, Phil Collins drum sound
Electronics/Computers: LinnDrum with extra chips, Mirage digital sampling keyboard, Yamaha TX7 synthesizer, Oberheim synthesizer, SMP1 system, SMP1: MIDI interface and recording controller

New Tech Comments: Computer based tech can be used separately or together with traditional approaches depending on the material.

KRIS STEVENS ENTERPRISES

1424 Ventura Blvd #204 Sherman Oaks CA 91423
Phone: (818) 981-8255
Contact: Kris Stevens

Equipment: Soundcraft consoles, 16 track 8 track 4 track and 2 track recording decks, Neumann and Sennheiser mics, "a" and "1/2" Sony and JVC for video
Basic Rate: \$85 per hour
Special Services: Phone patch sessions with use of Symetrix telephone interface

Electronics/Computers: Compellers, compressors, limiters, Aural Exciters, Dynalac noise reduction, Eventide harmonizer, Effectron II

STUDIO 9 AUDIO/VIDEO LABS

5504 Hollywood Blvd Hollywood CA 90028
Phone: (213) 871-2060 (818) 353-7087
Contact: John

Equipment: 3M 2" 16 track Tascam 80.8 8 track Tascam 3440 4 track JBL 4311 harmonizer DDL II range, limiters, piano gates, DBX on 2, 4, 8 track, complete mic selection

Basic Rate: 16 track \$24 per hour 8 track \$18 per hour 4 track \$5 per hour, video \$20 per hour
Special Services: Complete studio musician referral and free audio/video production assistance
New Tech Comments: We enjoy working with both computer based and traditional approaches

SUNBURST RECORDING AND PRODUCTIONS

10313 West Jefferson Blvd Culver City #A 90230
Phone: (213) 204-2222
Contact: Bob Wayne, David Starns, Wayne Hoggatt
Equipment: Tascam 9016 1" 16 track Otari 30 ips 1/2 track mix down recorder, Lexicon Model 200 digital reverb, Kawai 7'4" grand piano, Hammond B3 organ

Basic Rate: 16 track \$40 per hour 8 track, \$30 per hour
Special Services: Large selection of keyboards, drums and outboard equipment. Engineer included in above prices
New Tech Comments: We prefer the traditional approach because of the variety of moods that it can evoke. We like electronic based music mostly for demos where it can save the client money.

TELSTAR SOUND RECORDERS

3404 West Burbank Blvd Burbank CA 91505
Phone: (818) 842-0936
Contact: Phil Singher

Equipment: 3M M76 16 track Otari 5050 8 track Otari 5050 2 track Technics cassettes, PAC Scorpion 5416 recording console, Lexicon digital delay, Delta Lab digital delay, Roland digital delay, Urei 1176 limiter, Symetrix CL100 4 channels Gates Lexicon digital reverb

Basic Rate: \$35 per hour
Special Services: Production and arranging services available

Electronics/Computers: None
New Tech Comments: Both old and new have their place

VCA STUDIOS

Sherman Oaks CA 91423
Phone: (818) 783-0386
Contact: Michael Sullivan

Equipment: AKG Neumann, Beyer, Audio Technica, Shure microphones, Otari, Tascam, Finstax tape machines, Lexicon digital delay, Technics turntables, custom "Ramsa" mixing console, piano, Prophet synthesizers, Acoustic and DMX Diator digital drums

Basic Rate: \$40 per hour
Special Services: Comfortable environment with creative artists, engineers. Video production just production available. Remote recording also available

Electronics/Computers: Multitrack auto locator, digital synths and digital drums, work processing system
New Tech Comments: We use whatever technology is available to get clean fast and professional result in all stages of production

24-TRACK & UP

ALPHA STUDIOS

4720 West Magnolia Burbank CA 91505
Phone: (818) 506-7443 (213) 877-3072
Contact: Gary Brandt, Dana Collins

Equipment: Custom API 32 track console, 24 track BTR capable large live room, sweetening, and audio post to 1" or 1/2" available. 1" C format computerized editing with EFX still store (Grass Valley CMX, Sio Motion etc.) live 45x45 soundstage with Mole lighting package, corner cyc, and Ultimate system Ikegami cameras

Basic Rate: Call for rates
Special Services: Full production music recording, film or video with editing on and offline
Electronics/Computers: BTR for audio room use, CMX video edit suite, 3M character generator
New Tech Comments: Getting closer to reality all the time

AMERICAN RECORDING

22301 Mulholland Way Woodland Hills CA 91364
Phone: (818) 347-9240
Contact: Richard Podoloff, Bill Cooper

Equipment: Trident A Range console, EMT 250 reverb, AMX DMX/AMS DMX 15 80S, acoustic chamber, 4" LA 2As, 1176 limiters, B&B EQ and limiter expanders, Pultec tube EQ, two Roland SDE 3000 Orban De esser, Eventide pre-amp, many other rack effects, Altac Super Reverb, Auratone, Yamaha NS 10

Basic Rate: Call for rates
New Tech Comments: We're in favor of any approach the music warrants

• SONGWRITERS •
SWEET SILENCE SOUND RECORDING
LOWEST PRICED DEMOS IN TOWN
HIGHEST QUALITY
PRICE INCLUDES:
 Tascam 80-8 Yamaha DX-7 Synth Oberheim Digital Drums
 Delta Lab Digital Delay Neumann U-87 Mic Guitars, Bass, Amps
 Lots More Toys Musicians and Engineer
CALL FOR LOW, LOW RATES
(213) 398-0833

KDISC
mastering
COMPLETE ANALOG & DIGITAL SERVICES
6550 Sunset Blvd.
Hollywood, California 90028
(213) 466-1323

AMIGO STUDIOS

11114 Compton St., North Hollywood, CA 91601
Phone: (818) 980-5605
Contact: Dona Fischer
Equipment: 3M 32 track digital, MCI 24 track analog, Sony 1610, BVIJ 800's with digital editor, Neumann VMS 80 lathe, SSL console, Harrison console, MCI console
Basic Rate: Call for rates
Electronics / Computers: SSL

AUDIO ACHIEVEMENTS

1327 Cabrillo Ave., Torrance, CA 90501
Phone: (213) 533-9531, (213) 320-9258
Contact: Donovan Smith
Equipment: Trident Series 70 48x28x16x2 mixing console, MCI 24 track, Lexicon digital reverb, digital delay, DBX 160 limiters, Neumann AKG, Sony, Sennheiser Shure, EV, JBL 4430, JBL 4313, Yamaha NS10
Basic Rate: \$50 per hour
Special Services: Pro engineering staff, pro players also available, songwriter service, secretarial and mailing, cassette duplication packages, disc packages, block rates best bargain
Electronics / Computers: Apple IIc computer with 2nd disk drive, printer, modem, software
New Tech Comments: I believe there's a place for computers in some forms of musical art. However, for an engineer there's much more creativity in traditional methods

BACKROOM RECORDERS

13547 Ventura Blvd., Sherman Oaks, CA 91423
Phone: (818) 995-0427
Contact: John Morrell
Equipment: MCI 24 track, Audiotronics console, EMT Ampex 2 track 4 track, Kawai piano, delay lines, in studio synthesizer
Basic Rate: \$60 per hour
Special Services: Cassette duplicating
Electronics / Computers: Yamaha, DX7 TX, RX11 drum machine, Korg Poly 61
New Tech Comments: I think that there's no difference between old tech and new tech

BELL SOUND STUDIOS

916 North Citrus, Hollywood, CA 90038
Phone: (213) 461-3036
Contact: Mr. Chris Smith, manager
Equipment: Quad Eight Coronado console MCI analog 2" 30 ips 24 track with auto locator EMI 251 Urei 813's EECO sync, Studer A810 with SMPTE
Basic Rate: \$150 per hour
Special Services: 24 track recording to picture, phone patch sex and music libraries, remote recording, Nagra 14
Electronics / Computers: Quad Eight with "auto" and EECO sync
New Tech Comments: Ian Underwood, Michael Bodicker, Larry Williams, Randy Waldman and Randy Kerber have recorded at Bell Sound for years. We have watched their gear evolve over the years from "breadboard" devices to finished products from Japan and Europe

BLUE DOLPHIN

650 North Bronson Ave., Los Angeles, CA 90004
Phone: (213) 467-7660
Contact: Morgan Cavett
Equipment: Ampex 1100 24 track MCI 2 track, EMT goldplate, Speck custom console 35mm, 16mm mag transfer video play back, Nagra tape recorder, Neumann, AKG, Sennheiser mics
Basic Rate: \$35 per hour
Special Services: Pre and post production for TV and films, effects, music scoring, pre recorded library
Electronics / Computers: Synclavier II synthesizer
New Tech Comments: In the right hands, it works

BROOKHILL

13715 A Ventura Blvd., Sherman Oaks, CA 91423
Phone: (818) 788-0300
Contact: Tim O'Brien, Steve McDonald

Equipment: Dynamix 3000 32 input console, Ampex 24 track, Sony MEI JH-110C with VSO 1/2" and 1/4" 2 track, echo, reverb, Lexicon 224, PCM 42, Delta Lab ADM 2048 programmable microphone system includes Neumann, AKG, Beyer, Sennheiser, plus full complement of outboard gear
Basic Rate: Call for rates
Electronics / Computers: Memory Moog with sequencer, Minimoog, Pro One, LinnDrum LM 2
New Tech Comments: Computer based technology is here, and here to stay. The majority of our work is with drum machines and sequencers

CALIFORNIA RECORDING AND AUDIO POST

5203 Sunset Blvd., Los Angeles, CA 90027
Phone: (213) 666-1244
Contact: John or Tim
Equipment: MCI 24 track recorder, AIR 102 recorder, Neotek Series III console 28-in-24 out, Lexicon 224X digital reverb, EMT plate, harmonizers, BTX synchronizer for video interlock to Sony 1/4" video
Basic Rate: Call for rates
Special Services: Video sync for sound to picture interlock. Special care in quality sound for records, film, and TV
Electronics / Computers: BTX synchronizer for video interlock to picture
New Tech Comments: Both computer-based and traditional approaches are necessary for the individual application needs. We are comfortable with "real" orchestras for the natural sound, or with MIDI interlock synth orchestrations

CAPITOL RECORDS STUDIO

1750 North Vine St., Hollywood, CA 90028
Phone: (213) 462-6252
Contact: Barbara Hein booking
Equipment: Studer A800 24 track machines, Q Lock AMS DDL, AMS reverb, EMT 250, Kepelex II's, eight live echo chambers, 2 track Sony and JVC digital machines, Neve console with Necam computer assist, Yamaha 9' concert grand piano, Roland DS 3000
Basic Rate: \$135 per hour
Special Services: Disc mastering, 2 track editing, digital mastering, 24 or 48 track tracking and mixdown, Direct to disc
Electronics / Computers: Necam computers, JVC and Sony digital audio editors, Zuma mastering computer

C.A.S.H. RECORDING STUDIO

1301 East Compton Blvd., Compton, CA 90221
Phone: (213) 637-5974, 604-9830
Contact: Danny C. Williams
Equipment: MCI JH 636, automated 32(in) channel console, MCI JH 124 multitrack machine with Auto Locator III, MCI SH 110 1/4" 2 track, Ursa Major 8 room digital echo/reverb, Marshall TM Eventide harmonizer 949, Valley People Kepelex, Urei 813 time aligned monitors, Auratones, Baldwin 7' grand piano, organ
Basic Rate: \$50 per hour
Special Services: We cater to the client's needs
Electronics / Computers: Roland TR808, Juno 6 & 106
New Tech Comments: I like to use all of the available computer based equipment to enhance the live performance

CHANNEL RECORDING

2201 West Burbank Blvd., Burbank, CA 91506
Phone: (818) 846-3003
Contact: Michael Verdick
Equipment: Trident TSM console, Studer and Ampex tape machines
Basic Rate: Call for rates

CHEROKEE RECORDING STUDIOS

751 North Fairfax, Hollywood, CA 90046
Phone: (213) 653-3412
Contact: Con Merten, studio manager
Equipment: Trident A Range consoles, Necam II automation Otari 2 track and 24 track tape machines
Basic Rate: Call for rates
Special Services: TV and film scoring to video, IA union crew available on request
Electronics / Computers: Necam etc

CLOVER RECORDERS

6232 Santa Monica Blvd., Hollywood, CA 90038
Phone: (213) 463-2371
Contact: Scott Weinstein
Equipment: API 3324x2 console, MCI JH 16 24 track, Studer and Ampex 2 tracks, EMT 250 reverb, Urei Time aligned, Yamaha NS10 and Auratone monitors
Basic Rate: Call for rates
Special Services: Two lounges, comfortable atmosphere
Electronics / Computers: Sony digital audio processor, PCM-F1 2 track
New Tech Comments: Many of our clients use various computer based technology and we are enthusiastic with this growing field. We are equipped to handle all of this equipment and will be investing in our own soon

CONWAY

655 North St. Andrews Pl., Hollywood, CA 90004
Phone: (213) 463-2175
Contact: Nadine White
Equipment: Neve 8108 48 channel, two Studer A800's, G.M.L. moveable fader automation
Basic Rate: \$2,000 per day lockout
Electronics / Computers: G.M.L. moveable fader automation system

COOK BROS. MOBILE RECORDING STUDIO

4018 Chaney Trail, Los Angeles, CA 91001
Phone: (213) 684-5005, (818) 791-4004
Contact: Bill Cook
Equipment: Mobile recording studio, console, MCI 528 24 track, Studer A 80, 2-track Studer A-80 1/2", JBL Westlake, JBL 4310, Yamaha NS10, Auratone monitors, Lexicon, EMT, Urei, Pultech, UA, Kepelex, Dolby, Roger Mayer outboard
Basic Rate: Call for rates
Special Services: Remote recording studio in 40' Greyhound bus
Electronics / Computers: See above
New Tech Comments: It's just different instruments, that's all

CRYSTAL RECORDING STUDIOS

1014 North Vine St., Los Angeles, CA 90038
Phone: (213) 466-6453
Contact: Robert Margouloff
Equipment: EMT 250, EMT 251, EMT 140ST, custom 48 input, transformerless console with no VCA's
Basic Rate: Call for rates
Special Services: In house production facility
Electronics / Computers: Fairlight 2X with all updates and resident programmer
New Tech Comments: Everything's wonderful if it works, use it!

DIGITAL SOUND RECORDING

607 North Avenue 64, Los Angeles, CA 90042
Phone: (213) 258-6241
Contact: Van Webster
Equipment: Sony digital recorders, 3M 24 track analog, MCI console, large recording room, all of the mics including tube mics, video editing, audio sweetening and film scoring, full production services, compact disc master preparation, tape duplication
Basic Rate: Call for rates
Special Services: Compact disc master preparation, film and video scoring and sweetening, full video production. Our music room is especially good for strings, horns, and acoustic instruments. We enjoy doing unusual projects
Electronics / Computers: For music production, custom multi channel direct box for drum machines and synths
New Tech Comments: I am in favor of anything that expands the creative horizons of musicians and composers

DREAMMAKER RECORDING

2509 Thousand Oaks Blvd #379 Thousand Oaks, CA 91362
Phone: (805) 529-5188
Contact: Dan Hillard
Equipment: MCI 24 track, Soundcraft console, Lexicon 200 digital reverb, Primetime II, two Elfection DDL's, Gambrains, Kepelex's, Dynamic gates, aural exciter, Orban parametric EQ, Neumann, AKG, Sennheiser, Shure mics
Basic Rate: Call for rates
Special Services: Full production staff to help arrange and pro-

duce project, DMX drum programmer, solid session players and singers, songwriting development
Electronics / Computers: Oberheim OB-8, Yamaha DX7 with Com modore computer, Roland Juno 60, Oberheim DMX drum computer, programmable digital reverb, MCI auto locator
New Tech Comments: I believe they're the greatest tools invented since the napkin! Seriously, folks, you can't say enough about them, because computer-based technology is taking over the world!

DYNASTY STUDIO

1614 Cabrillo Ave., Torrance, CA 90501
Phone: (213) 328-6836
Contact: Phil Kachaturian
Equipment: State-of-the-art
Basic Rate: Call for rates
Special Services: One-on-one
Electronics / Computers: Yes
New Tech Comments: In most cases, computer tech is the best and most realistic approach

EFX STUDIOS

919 North Victory Blvd., Burbank, CA 91502
Phone: (818) 843-4762, (213) 460-4474
Contact: Jerry Mendelsohn, studio manager
Equipment: Amek 2500 automated console, Studer A800, Sony IS24, and MCI JH-114 24/16 tracks, Sony JH 110C 1" 8 track, Sony JH-1103 1" C format Layback, Altec time-aligned monitors plus JBL, Yamaha, Auratone and Tannoy monitors; complete outboard selection including EMT plate, Lexicon 224, Klark Teknik digital reverb and 168 mics
Basic Rate: Call for rates
Special Services: Full service audio post, including ADR, Foley, sweetening and all manner of format transfers involving time code. Our video transfer package, including two Nagra playback copies, 1" C format and 1/4" cassette with code, is the industry standard. We are also a complete music facility, with room for up to 60 pieces
Electronics / Computers: Allison automation, EMU I and II, Sof touch audio/video interlock system, Adams Smith time code generators, Sony F1 digital and our trusty MacIntosh's!
New Tech Comments: We've had clients score entire features with keyboards, Emulator and drum machine only, and clients with full orchestras, so subjective comparisons are moot for us. Computer-based technology will become a new tradition in the near future (if it hasn't already), and simply adds to, rather than replaces, the client's options

ELDORADO RECORDING STUDIO

1717 North Vine #20, Hollywood, CA 90028
Phone: (213) 467-6151
Contact: Gary Guntton
Equipment: MCI 500 Series console, Studer 24 and 2 track tape machines, AIR 102 2 track with 1/2" heads, Altec 604E "Super RTR" monitors, all necessary outboard equipment, Eventide 2016 digital processor, Kepelex II and Drawmer noise gates, Massen burg microphone pre amps
Basic Rate: Approximately \$50 per hour, prefer block rates when possible
Special Services: Full service 24 track recording
Electronics / Computers: Eventide SP2016 digital processor
New Tech Comments: The computer/digital technology will certainly continue to advance and become increasingly important in the recording process, it can be cost effective. However, the tendency to "over use" has led many records to become very sterile and boring.

EMERSON RECORDING STUDIO

6920 Sunset Blvd., Hollywood, CA 90028
Phone: (213) 461-9141, extension 307
Contact: Christina Hopkinson, James (J.B.) Bauerlein
Equipment: MCI 400 Series console, 3M M79 24 track, Ampex AIR 1/2" and 1/4" 2-track, JBL 4315 and Yamaha NS10-M monitors, BGW 750C and Crown DC 60 power amps, Eventide 910 har monizer, Roland SDE 3000 DDL, DBX 900 rack with limiters, noise gates, etc., Urei 1176 limiter, various microphones including Neumann U87, Sennheiser 241, Shure SM56 and SM57, AKG, EV, and Supercope
Basic Rate: \$32 per hour
Special Services: Ours is a full service facility capable of tak-

EMI AMERICA

6920 Sunset Blvd., Hollywood, CA 90028
Phone: (213) 461-9141, extension 307
Contact: Christina Hopkinson, James (J.B.) Bauerlein
Equipment: MCI 400 Series console, 3M M79 24 track, Ampex AIR 1/2" and 1/4" 2-track, JBL 4315 and Yamaha NS10-M monitors, BGW 750C and Crown DC 60 power amps, Eventide 910 har monizer, Roland SDE 3000 DDL, DBX 900 rack with limiters, noise gates, etc., Urei 1176 limiter, various microphones including Neumann U87, Sennheiser 241, Shure SM56 and SM57, AKG, EV, and Supercope
Basic Rate: \$32 per hour
Special Services: Ours is a full service facility capable of tak-

We're INTERLOK, a dynamic production team based in a legendary Hollywood 24 track studio complex. Starting with your talent and material, we'll add whatever arranging, programming, playing or coaching you need to create a jewel of a master. Our top line synths, computers, full video sync, years of experience, and energetic commitment to making your project a successful one are all included in the hourly rate. So if you're serious about your work, and you're looking for some serious support...call us. And get this special introductory rate: Your first full day - 2 hours of programming and arranging, plus 7 hours of 24 track recording time for \$395.

INTERLOK
 Production Studios

**6000 Sunset Blvd
 Hollywood, 90028
 (213) 469-3986**

8 Track Special
\$50 Off Regular Rate
10 Hrs. Recording Time
w/Engineer & Tape \$175.00
Rated One of L.A.'s Finest Recording and Rehearsal Facilities

(213) 671-6108
Open 24 Hrs. A Day, 7 Days A Week

ing a project from microphone to disc. We have complete disc mastering and tape duplication rooms in addition to our recording studio. These services are available to outside clients as well as the EMIAmerica label acts

Electronics / Computers: None

New Tech Comments: Technology for its own sake has no place in making music. Anything which contributes to the "feel" or "magic" in a song, be it traditional or hi-tech, should be considered in the studio

EMITT RHODES RECORDING

Los Angeles, CA
Phone: (213) 973-7827
Contact: Emmitt Rhodes
Basic Rate: \$35 per hour

EVAN WILLIAMS RECORDING

1519 South Grand Ave., Santa Ana, CA 92706
Phone: (714) 543-6155
Contact: Evan Williams
Equipment: Studer A80 24-track, MCI 428 28x24 console, all the standard mics and outboard gear, Urei 813 monitors, live reverb chamber, Echoplex II
Basic Rate: \$75 per hour, \$65 per hour in blocks of 10 hours prepaid
Special Services: Large studio 40x30 with 16" ceilings, featuring seamless wall for music video production, one cam for agent demos, two or three cams for MTV type
New Tech Comments: All is fair, both old and new are valid

EVERGREEN RECORDING STUDIOS

4403 West Magnolia Blvd., Burbank, CA 91505
Phone: (818) 841-6800
Contact: Sandra Smart, studio manager
Equipment: Modified Harrison consoles, customized Cetec Gauss monitoring system, Ampex machines, extensive outboard equipment, most models and makes of mics
Basic Rate: Call for rates
Special Services: Full service facilities. Film and television scoring, records, and commercials
Electronics / Computers: Lock up to SMPTE, digital compatibility
New Tech Comments: Still an "upward" trend used by a large percentage of our composer and producer clientele

FANFARE STUDIOS

120 East Main St., El Cajon, CA 92020
Phone: (619) 447-2555
Contact: Ron or Carol Compton
Equipment: MCI JH 24, 24-track, JH 16 16-track, JH 100 2 track, Ampex 440B 1-track Ampex 440B 4 and 2 track, two Revov A77 2 and 1/4-track, Nakamichi 700 B cassette, MCI 636 36 in 36-out mixing console, BGW and Crown amps, JBL Auratone, Altec, Sennheiser monitor speakers, AKG headphones, various echo, reverb and delay systems, various outboard equipment, Neumann, AKG, Shure, EV, Sony, Altec and RCA mics, various instruments
Basic Rate: Call for rates
Special Services: Full service studio, production, arranging, or orchestration, pressings, duplication, etc.
Electronics / Computers: Syntrons, ARP Omni and Odyssey synthesizers, Mirage digital sampler, etc.
New Tech Comments: Computer based tech is the wave of the future in pop music

FAST FORWARD RECORDING

6428 Selma Ave., Hollywood, CA 90028
Phone: (213) 465-3457
Contact: Shepherd Ginzburg, Jill Lebert
Equipment: Aces ACTR 24-track, Aces ACM1 26-24 console, Aces ACTR 2 1/2" 30 ips, Ampex 354 1/2" 2-track, Tascam 32 1/4" 2-track, Tandberg 1/4-track, Altec 9842 BA speakers, Auratone speakers, Studio Technologies Echoplex III reverb, Delta Lab 1024 digital delay, Hyperflange chorus, AKG 414 Shure SM57s, EV RE20 mics
Basic Rate: \$26 per hour
Special Services: Jingle production, musicians supplied on request
New Tech Comments: All instruments can sound good when used properly

FIDELITY RECORDING STUDIOS

4412 Whitsett Ave., Studio City, CA 91604
Phone: (818) 763-6323
Contact: Violet or Cliff
Equipment: MCI 42 input automated console, BTX Softouch, 32 track Stephens, AMS DDL, EMI 250, Lexicon 224, 24 track Ampex, MM1200, two harmonizers, four Valley People Kexep II, three Ampex ATR 102s, 100's of new and vintage mics, RCA 25" color monitor, plus much more
Basic Rate: From \$50 to \$150 per hour
Special Services: In house production, publishing, music licensing, video SMPTE lock, staff musicians
Electronics / Computers: Access to Fairlight CMI, DMX, Linn, JX 3P, DX7
New Tech Comments: Music is meant to create mood. Different styles lend to different instrumentation. Fidelity can handle any and all music formats, from classical to hi tech. Hey, this is the Eighties!

FIESTA SOUND AND VIDEO

1655 South Compton Ave., Los Angeles, CA 90021
Phone: (213) 748-2057
Contact: R.G. Robson
Equipment: 24 track MCI recorder and console, Lexicon 200, Har monitor 949, De Esser 424, etc.
Basic Rate: \$70 per hour
Special Services: Video commercials, video for groups, soloists, etc.
Electronics / Computers: See above
New Tech Comments: It's probably inevitable that musicians will lose jobs

GARDEN RECORDING

9519 Lemona, Sepulveda, CA 91343
Phone: (818) 394-7371
Contact: Robert
Equipment: Soundcraft, Urei, Steinway 3M, Lexicon, Yamaha, EMI
Basic Rate: \$45 per hour, blocks from \$28
Special Services: Production, keyboard programming
Electronics / Computers: Emulator II, DX7, MIDI, Prophet 5 se quencers, drum computers
New Tech Comments: Computer based music is our forte

GOLDEN GOOSE RECORDING STUDIO

2074 Pomona Ave., Costa Mesa, CA 92627
Phone: (714) 548-3694
Contact: Dennis P. Rose
Equipment: Spectrasonics, API MM1100 24 track, 16 and 24 SEMP TE lock for 40 track, Ampex ATR 102 1/2" and 1/4" 2 track Ampex AG440C 1/4" 2 track, Hitachi 14 bit PCM digital 2 track, Nakamichi AIWA, Technic cassette recorders, Neumann, Sony, AKG tube condenser mics, Beyer, RCA Ribbon mics, two Echo plates, Lexicon digital reverb and Lexicon Delta Lab, Eventide: DDL
Basic Rate: \$65 per hour
Special Services: Album packages, mastering through pressing, record production
Electronics / Computers: Zip by rental only (automation)
New Tech Comments: I prefer real live players, though I can comfortably work with droids

GOPHER BROUQUE PRODUCTIONS

7560 Garden Grove Blvd., Westminster, CA 92663
Phone: (714) 893-3457
Contact: John McConnel, Michael Mikulka
Equipment: MCI automated console, 1" 24 track, Tascam MCI6 mixer, 1" 16 track, 1/2" 8 track, Lexicon 224X digital reverb, JBL 4435 studio monitors
Basic Rate: Call for rates (special introductory)
Special Services: Publishing company, talent booking agency, commercial photography, voice teacher
New Tech Comments: Whatever works best for the project

HAJI SOUND / STRAIGHTARROW PRODUCTIONS

665 North Berendo Ave., Hollywood, CA 90004
Phone: (213) 665-Haji
Contact: Leigh Straightarrow Fiore
Equipment: API custom console, 3M 79 tape machine, Urei 1176

limiters, graphic EQ's (Lang, Pultec, Altec), George Augspurger Biamp monitors, Ampex Mono, 2 track, 3 track recorders, AKG GX20 echo chamber
Basic Rate: 16 track, \$50, 24 track, \$85
Special Services: We have two rehearsal studios which will be available in Sept. '85
Electronics / Computers: Roland 3000 digital delay, Kexep units, DBX 160 limiter/compressor, drum machine
New Tech Comments: My personal feeling is that there is nothing like recording real music with real musicians, but this industry is growing so rapidly with the new technology that in order to stay part of it, you must change too!

HIT CITY WEST

6146 West Pico Blvd., Los Angeles, CA 90035
Phone: (213) 852-0186
Contact: Jason Bell
Equipment: Soundcraft Series 2400 transformerless console, MCI and Ampex transformerless tape machines, Biamp custom time aligned cabinets with wood horns, IAD and JBL drivers, Yamaha NS 10's, JBL 4313, JBL 4311, and Auratone monitors, Neumann, AKG, Telefunken and a complete complement of studio standard mics, H&H, SAE, and Crown amps, Lexicon 224X, EMI 240, Masteron Super C, and Ursamajor Space Station reverbs, Lexicon Primetime II, Roland SDE 3000, Eventide 949 harmonizer, Eventide instant flanger, and Delta Lab DS 2 delays, Urei, Technics and Soundcraft EQ, DBX, Urei, and Allison limiters, Allison and Drawmer noise gates, EXR, Orban additional signal processing, Steinway grand, DMX drum machine
Basic Rate: Call for rates
Special Services: Whether you're going into the studio to do rock & roll, video sweetening, jingles, broadcast voice over, or movie cues, all synthesizers or all "real" instruments, Hit City West will provide a comfortable working atmosphere with experienced, helpful staff. You can be sure your project will be completed sounding just the way you want it, when you want it. Hit City West also has a complete real time duplication service. Our special service is:
Electronics / Computers: Hit City West's clients have access to the latest in audio gear, including video sync lock, DMX drum machine, digital reverb and delay by Lexicon, Ursamajor, Even tide, Delta Lab, and Roland. See above
New Tech Comments: Drum machines, sequencers, and computers are exciting new tools for composers and musicians to use in making music. We see no inherent conflict between "traditional" instruments and synthesizers. There is room in music for both

HIT MAN RECORDING STUDIOS

815 North Fairfax Ave., Los Angeles, CA 90026
Phone: (213) 852-1961
Contact: Debbie Watkins
Equipment: Speck 8000, MCI 2416-track, MCI and Ampex 2 track, Lexicon 224 digital reverb, Master Room reverb, harmonizers, DDL's, limiters, exciters, De Essers, compressors, Yamaha grand piano, Chamberlain, amps
Basic Rate: \$29 per hour

HQ1

19347 Landelius St., Northridge, CA 91324
Phone: (818) 993-4778
Contact: Paul and Jeff Stillman
Equipment: Stephens 821B 24 track, Tascam 38 8 track, 3M M64 2 track, Otari Technics Teac 2 tracks Technics RSB100 cassette, Tangent 3216x32 custom modified board, JBL 4435 Biamped by radials with Haller amps, Lexicon digital reverb, four delay units gates, harmonizer, exciter, Urei and DBX compressor/limiters, Neumann, AKG, Sennheiser, etc.
Basic Rate: \$40 per hour
Special Services: We offer complete song and score (writing and arranging) production, TV and radio commercials, concepts and execution, 248 track audio 1" 3/4" and 1/2" video
Electronics / Computers: All equipment is available, and we have an Emulator and Chamberlain keyboard in house
New Tech Comments: Computer based technology definitely has its place. It's an excellent road for creativity, but as with everything, it can get overdone. There have been great things put out via drum machines and sequencers, etc., and I'm sure we have a lot more ahead of us. As far as traditional approaches? They'll always be there!

INTERLOK

6000 Sunset Blvd., Hollywood, CA 90028
Phone: (213) 469-3986
Contact: Mike Perricone or Jim Mandell
Equipment: MCI 24 track, Trident console, Lexicon 224X with Lark, Emulator II, Roland Super Jupiter, Yamaha DX7, LinnDrum, full video interlok including Cipher synchronizing system, MGA projection TV
Basic Rate: \$125 per hour
Special Services: In house two man production team, offering whatever writing, arranging, programming, playing, producing, or coaching each client needs to make their project a success. All services included in the hourly rate!
Electronics / Computers: Apple Macintosh 512 with 60,000 event sequencer, Dx7 library with 1,200 patches, Emulator Dgidesigns software interface, and other custom programs
New Tech Comments: Our approach is to effectively interface the human element with today's state-of-the-art technology

JUNIPER RECORDING

719 Main St., Burbank, CA 91506
Phone: (818) 841-1249
Contact: Jan Harrison
Equipment: MCI 24 and 16 track recorder, Amek Matchless console, Tannoy and Yamaha monitor speakers, Aphex aural exciter, Aphex compeller, a full array of outboard gear, all the usual microphones
Basic Rate: 24 track \$27 per hour, 16 track, \$22 per hour
Electronics / Computers: We have many digital and analog synthesizers, drum machines, etc. for rent
New Tech Comments: We are fully committed to using a blend of both computer based and traditional approaches utilizing the best aspects of each

LARRABEE SOUND

8811 Santa Monica Blvd., Los Angeles, CA 90069
Phone: (213) 657-6750
Contact: Dolores Kanger, Jackie Mills
Equipment: Solid State Logic 56 channel console, three Studer A800 24 track recorders, Audio Kinetics Q Lock synchronizer, two AMS DMX with 48 and 64 delay and chorus, AMS RMS, Lexicon 224X, Super Primetime, etc. George Augspurger monitor jing systems, API 24 channel console, eight ATR 2 track recorders with 1/4" and 1/2" head stacks, Mitsubishi 2 track digital recorder
Basic Rate: Call for rates
Electronics / Computers: SSL console, IEM AI computer
New Tech Comments: Both computer based and traditional approaches have their place in the music industry, depending upon the type of music being recorded, and in-crusty music trends

MAO DOG STUDIO

1715 Lincoln Blvd., Venice, CA 90291
Phone: (213) 306-0950
Contact: Jimmy Cull studio manager
Equipment: Otari MTR 90 2" 24 track Westlake BB SM12 monitors, Amek ATR console, Lexicon digital reverb, many effects
Basic Rate: \$65 per hour
Special Services: Production, arrangements, musicians
Electronics / Computers: LinnDrum, and see above
New Tech Comments: Whatever works... do it and do it well!

MAD HATTER STUDIOS

2635 Griffith Park Blvd., Los Angeles, CA 90039
Phone: (213) 664-5766
Contact: Ron Moss, Evelyn Brechtlen
Equipment: Yamaha 951, Hamburg Steinway 9' grand piano, Trident Series 80 console, Studer 2 tracks and multitrack
Basic Rate: Call for rates

MIX MASTERS AUDIO PRODUCTION SPECIALISTS

4877 Mercury St., San Diego, CA 92111
Phone: (619) 569-7367
Contact: Louis Stevens
Equipment: Neotek Series 3C, 36 input, Otari MTR 90, Lexicon 224 and 200 digital reverbs, L'eventide harmonizer, Aphex exciter, Lexicon Super Primetime, Primetime II, Yamaha C7 grand piano,

Echo Sound
TAPE DUPLICATING
HIGH QUALITY REAL TIME COPIES
CASSETTE ! REEL-REEL
SPECIAL SERVICES
AUDIO ENHANCING--MIXING
(213) 662-5291

16TR / 8TRK / 4TRK
CALL FOR FREE
ESTIMATE

Technics
Otari

Westlake RECORDERS
AUDIO/VIDEO STUDIO

24-tk. RECORDING

- Trident Console
- Otari Tape Machines
- Lexicon 200 Digital Reverb
- 01 Digital Reverb, Echoplex
- Lexicon Prime Time, Lexicon PCM 41 DDL
- A R T, DDL (2), Eventide Harmonizer
- UREI 1176 Limiters (4)
- DBX 161, 160X, 165A Limiters
- Aphex 900 Rack w/4 Noise Gates
- 2 Parametrics, 2 D E S S
- Ashly Stereo Parametric
- Symetrix Limiter
- Symetrix Phone Interface
- Altec & Limpander Tube Limiters

Don't Settle For Less!

(818) 889-7155

LinnDrum, Yamaha DX7, Oberheim, much more
Basic Rate: \$70 per hour, special package discounts available
Special Services: Post-video audio sweetening for music videos, film scoring, complete album production, cassette duplication
Electronics / Computers: Linn 9000 drum computer, MIDI-based synthesizers by Roland, Oberheim Linn, Yamaha, Emulator
New Tech Comments: It's very vital of using in conjunction with live recorded sound. Some applications require full digital synthesis as a music bed others require digital synthesis in addition to real drums, strings, etc. Computer based technology is a medium that all studios will need to incorporate in order to stay on top

MONTEREY RECORDING STUDIOS

230 S Orange St., Glendale, CA 91204
 Phone: (818) 240-9046
 Contact: Sherie Sallee
Equipment: Otari Mark II 24 track recorder, Sphere console 32 in 24 out, two ATRs, George Augspurger monitors, Yamaha NS 10's, Auratones, AMS digital reverb, U47 tube mic, EMT 240 stereo plate echo
Basic Rate: \$100-\$135 per hour Demo rate \$65 per hour
Special Services: Run errands get lunches for clients
Electronics / Computers: LinnDrum

MORNING STAR SOUND RECORDERS

4115 North Maine Ave., Baldwin Park, CA 91706
 Phone: (818) 960-7308
 Contact: Steve Brown
Equipment: API console 32x24 Ampex machines, DDLs, many reverbs, mics, Simmons drums CP70, MIDI, DX7
Basic Rate: \$55 per hour
Special Services: Studio is operated by record producer with many credits with arrangers and musicians on call. We are a people oriented facility with the know how to produce today's music. Give us a call!
Electronics / Computers: See above
New Tech Comments: Great! Just make it sound human!

MUSIC BOX RECORDING STUDIO

1146 North Western Ave., Hollywood CA 90029
 Phone: (213) 462-7761
 Contact: Ed Perry, owner, Socorro Lanzas, manager
Equipment: Studer 24 track Studer 1/4" 2 track, Conquer 1/2" 2 track Studer 4 track 24 channel Dolby, Trident Series 80 con sole, Lexicon digital reverb EMT plate Yamaha 74" grand piano LinnDrum DX7 Urei limiters excellent selection of microphones
Basic Rate: Call for rates

MUSIC IN THE BANK

6331 Hollywood Blvd., Hollywood, CA 90028
 Phone: (213) 652-5837 (OK BLUES)
 Contact: Randy Wayne
Equipment: Studer 24 track and 2 track, 32 track board, rare tube mics, Steinway
Basic Rate: Call for rates
Special Services: Special computer music programming and generation Music processing such as combining the musical content of two or more current Top 40 tracks to make a new song. Musalgamation
Electronics / Computers: Many computers, sampling, and custom music software
New Tech Comments: Computers with advanced hardware at architecture and artificially intelligent music software represent the next generation of commercial music and intelligent musical instruments

MUSIC LAB

1831 Hyperion Ave Hollywood CA 90027
 Phone: (213) 656-3003
 Contact: Craig Durst studio manager
Equipment: MCI automated console MCI 24 track Ampex 24 track Ampex 2 track and 4 track Lexicon digital reverb 224XL BTX synchronizing equipment
Basic Rate: \$38 per hour
Special Services: Video production and post production, 1/4" and 1" video tape machines 35mm film to tape transfer system
Electronics / Computers: Video editing equipment is computerized
New Tech Comments: The computerized technology is where it's going

ONE ON ONE STUDIOS

5253 Lankershim Blvd., North Hollywood, CA 91601 3111
 Phone: (818) 761-3882
 Contact: Jim David
Equipment: Trident Series 80 40-input console Studer A800 MK III 24 track, ATR 104 (1/2" or 1/4"), ATR 102, JBI TAD monitors (George Augspurger design), Yamaha CF 9' grand piano Yamaha upright piano, LinnDrum, over 50 microphones (including tube mics), AMS reverb and DDL, Lexicon 224XL, George Masenburg EQ, two EMT 140s
Basic Rate: Call for rates
Special Services: Albums, film scoring, TV scores commercials
Electronics / Computers: JVC 8250 3/4", BTX Softouch Shadow and Cipher, Kloss 10" Nova Beam
New Tech Comments: We love computer based tech, however, the traditional approach to making music remains enjoyable

PASHA MUSIC HOUSE

5615 Melrose, Los Angeles, CA 90038
 Phone: (213) 466-3507
 Contact: Hanspeter Huber
Equipment: MCI 528 Series console, customized with automation MCI JH 114 24 track machines Studer 1/2" and 1/4" master 2 track machines, Revox and Landberg cassette decks
Basic Rate: Call for rates, block bookings, discount
Special Services: Studio owned by CBS distributed record label/production company
Electronics / Computers: IBM PC
New Tech Comments: Whatever works for the artist, project

PARAMOUNT RECORDING / MIXDOWN STUDIOS

6245 Santa Monica Blvd Los Angeles CA 90038
 Phone: (213) 461-3777
 Contact: Brian Bruderm
Equipment: Harrison board 36 in 32 out two M3 M79 24 tracks Magna Tech film equipment ADR looping controller BXT 4600 sync controller
Basic Rate: \$65 per hour audio, \$200 per hour film
Special Services: ADR, Foley, and film dubbing on a moderate scale
Electronics / Computers: BXT 5400V SMPTE generator, digital timers
New Tech Comments: We defer to the artists or their producers. We have enough room for a small orchestra. We have a Steinert 9' concert grand piano

PERSPECTIVE SOUND

11176 Penrose St Unit 5 Sun Valley CA 91352
 Phone: (818) 767-8335
 Contact: Gene Nash
Equipment: Sound Workshop 32 in 24 out, MTR 90 24 track, MTR 10 2 track, Lexicon 224, Lexicon 200, Urei 1176, DBX 165, Scamp gates, Reibs gates, harmonizer H910, Lexicon 93
Basic Rate: \$50 per hour
Special Services: Whatever is required for each individual session
Electronics / Computers: Yamaha RX 11 drum machine
New Tech Comments: The new computer based technology is helpful but it is not the only way. A mixture of the two (tradition and hi tech) is our favorite

TIM PINCH RECORDING

10000 Riverside Dr #16, Toluca Lake CA 91602
 Phone: (818) 841-8247
 Contact: Tim Pinch
Equipment: Amek console, Ampex 24 track, 52 inputs, Ampex 4/2 track RTS and Clear Com PL, LA 2As 1176s, DBX 160s Lexicon digital reverb, Altec 604 E monitors Jensen splitter transformers 1500' 27 PR cable, etc
Basic Rate: One 24 track \$1,200 per day two 24 tracks \$1,700 per day
Special Services: Live recording, live broadcast, radio and TV stationary album recording mix to picture with BTX synchronizers and JVC 3/4" decks
Electronics / Computers: Complete 3/4" off line editing system with Convergence controller and edit decision list computer BTX shadow synchronizer
New Tech Comments: We record TV and film soundtracks at musicians home studios with multiple keyboards and synths MIDI'd together, rather than transport all keyboards and computers to a traditional studio

PREFERRO SOUND

22700 Margarita Dr., Woodland Hills, CA 91364
 Phone: (818) 883-9733
 Contact: Scott Borden, Bill Thomas
Equipment: Amek 20002 fully transformerless, Otari 24 track Studer 2 track RMX 16, DMX 15 80s, Lexicon 224, EMT 240 Goldfoil
Basic Rate: \$65 per hour
Special Services: Three bedroom house swimming pool and jacuzzi
Electronics / Computers: None
New Tech Comments: Both old and new have a place sometimes they work well together

PRESENT TIME RECORDERS

5154 Vineland Ave., North Hollywood CA 91601
 Phone: (818) 762-5474
 Contact: Bob Wurster
Equipment: MCI 24 and 16 track Lexicon digital reverb Lexicon digital delay plate reverb harmonizer Kexep analog delay limiters Steinway grand, DX drums Prophet 5
Basic Rate: 24 track—5 hour block \$31 per hour, regularly \$34 per hour 16-track 5 hour block \$26 per hour, regularly \$29 per hour
Special Services: Real time cassette copies, engineers who are very good in music knowledge also.
Electronics / Computers: DX drum machine
New Tech Comments: We like both computer and traditional approaches, and deal with both easily

PRIME TRACK RECORDING AND PRODUCTION STUDIO

7437 Laurel Canyon Blvd., North Hollywood CA 91605
 Phone: (818) 765-1151, (213) 469-SONG
 Contact: Danny Tarsha, Mark Healey
Equipment: Sound Workshop console, Otari, 3M, Studer Revox, Tascam tape machines, NAK and leac cassette decks, Eventide harmonizer and instant flanger Lexicon and Delta digital delays, Lexicon, Ureimanager, AKG digital reverb Urei, Kexep Gaimbrans compressor/limiters parametric EQ's aural exciter and De Esser VSO and echo Neumann, AKG, Sennheiser Beyer, EV, Shure Altec mics JBL Auratone, Otari monitors Marshall, Yamaha, Roland Celestion amps
Basic Rate: \$55 per hour for 10 hour block, regular rate \$85
Special Services: Album and jingle production Prime Track Studios caters to record, publishing, and management companies, independent producers, engineers, groups, and solo acts Prime Track has an impressive track record of major recording artists and local L.A. bands of all styles of music. Part of our success is attributed to our ability to "create and zero-in" on past, present, and future sounds
Electronics / Computers: Simmons, LinnDrum, Prophet 5, DX7
New Tech Comments: For you the client, it's faster, easier, costs less, is more accurate, sounds better, can all be totally recalled from computer memory at any time to make fine tuned adjustments! It's much more fun, and feels great!

PROMISE PRODUCTIONS

1416 Dorothy Dr., Glendale, CA 91202
 Phone: (818) 242-8582
 Contact: Danny Watson
Equipment: Custom Soundcraft 40 input console, MCI 24 track Tascam 2, 8 and 16 track custom Urei/EV time aligned monitors, DBX and Urei compressor/limiters, Scamp rack, vocal stresser seven gates three stereo parametrics, echopleat Lexicon 200 702 and Primetime, AMS RMX 16 and 1580's, T.8, DX7, Linn and 360
Basic Rate: \$75 per hour
Special Services: Producers, arrangers and contractors available
Electronics / Computers: MSQ 700 digital sequencer, LinnDrum, Oberheim system, EXR exciter, Roland Vocoder, Marshall time modulator, Castle stereo phase shifter, Tama electronic drums
New Tech Comments: I think it's wonderful. Any tools available to help us create can only widen our musical palette

REMOTE RECORDERS

6124 Selma Ave., Hollywood, CA 90028
 Phone: (213) 469-2296
 Contact: Guy Roche
Equipment: B&B Audio custom 32 in 16 out console, Stephens 24 track, Ampex 440 tape machines, live chamber EMT 140 plate
Basic Rate: \$60 per hour
Special Services: In-house demo production
Electronics / Computers: Two DX7 synthesizer, Prophet synthesizer, DX7 Yamaha sequencer, RX 11 Yamaha drum machine
New Tech Comments: Computer based is great for demoing

ROCK STEADY RECORDING STUDIOS

7000 Santa Monica Blvd., Hollywood, CA 90038
 Phone: (213) 464-7477
 Contact: Tim Eaton, Paul Ring
Equipment: Neve console, Studer machines tube mics, exten sive outdoor gear
Basic Rate: \$500 all day, \$500 all night rate
New Tech Comments: We are capable of handling all interlocking of sequencers and computers and welcome all state of the art equipment

ROCKSHIRE STUDIOS

4091 East La Palma, Suite S Anaheim, CA 92807
 Phone: (714) 632-5046
 Contact: Willie Harlan studio manager/tech engineer
Equipment: Neve 8128 console 32x24, Studer 24 track A80 Mark III 2", Studer 2 track A80 Mark III 1/2", Quantec room simulator
Basic Rate: \$60 per hour
Special Services: Keyboard lab included Wave 2.2 with wave term DX9 Emulator, Prophet 5 Juno 106 Drumulator, Dr Click, Roland Vocoder, Roland guitar synth and more at no extra cost, in house, pre production
Electronics / Computers: Wave PPG 2.2 with wave term
New Tech Comments: Computer based and traditional shouldn't be compared, but used together to make music. It's all in the song and the way it's played, not what's playing the song!!!

RSC RECORDING SERVICES COMPANY

214 West Olive Ave., Burbank CA 91506
 Phone: (818) 843-6800
 Contact: Ken Dahlinger
Equipment: Lexicon 224X with LARC, Lexicon 200, Lexicon Super Primetime, Valley People Kexep II, Urei LA 2A LA 3A, LA 4A, 1176LN, DBX 160 Orban 622B parametric EQ, Dolby SP 24, Dolby MH 24, Dolby 361 Dolby Cat 43A film processor Q Lock 3 10 synchronizer, BTX Shadow synchronizer, Otari MTR 90 24 track, Ampex ATR-100 24
Basic Rate: Call for rates
Special Services: Ampex VPR 1 C with TBC 1, Sony BVU 800 3/4", Sony SL 5800 Beta, JVC 6650 3/4", Akai VHS HiFi, video laydowns and laybacks in all formats Mix to picture with your choice of synchronizer, SMPTE burn-in and tape transfers, audio and video equipment rentals, mobile 24 track recording
Electronics / Computers: Emulator II digital sampling velocity sensing keyboard, has 8 channel sequencer that can sync to SMPTE, Click, or MIDI, a 17 second sample length with 20Hz-20kHz playback response, saves all data to an onboard 5 1/4" disk drive
New Tech Comments: For a composite, drum machines and sequencers are wonderful tools for writing. When you go to record, you may indeed want the drum machine sound or certain sampled or synthetic sounds you've sequenced in but there are certain instruments you can't play on a keyboard with a pitch wheel. So I don't see Computer vs traditional, but rather a merge of the two which will blend sounds we've never heard before

RUSK SOUND STUDIOS

Hollywood, CA
 Phone: (213) 462-6477
Equipment: Harrison 3232B/C sonically modified and automated, Ampex 1200 modified, Stephens 821 4 tracks ATR 102 1/2" and 1/4" EMT 251/250, Lexicon XL LARC and PCM 60, live chamber and Echopleat 1 (BX4) reverbs, AMS 1580s, Roland 3000, Prime time, Delta Lab 1024 and D11 delays, Eventide 949 and 910, MXR harmonizers, Teletronix LA 2 (tube), two Urei 1176, LA 3A, DBX 160 and 161, ADR Vocalstresser limiters, Drawmer, Dynatite, Aphex gates, B&B and Orban parametric and SAE EQ's, Orban De Esser, Aphex, Dynatite, Telefunken 251, Neumann 67, Sony C-33A tube mics, 87's, 47, 77DX, 414 etc., Yamaha 7'6" grand in a plush Eastlake type room with variable acoustics and several iso areas

<< NOW YOU CAN BE STATE-OF-THE ART >>
 8 HOURS WITH PRO PROGRAMMER
 ***** < \$300 > *****
 32 TRACK MIDI KEYBOARD PRODUCTION
 YAMAHA DX-7/TX-816 = 9 DX-7'S
 LINN 9000 DIGITAL DRUMS
 ROLAND PLANET S
 CALL 213-466-9157
 <ROSCO>

Crossover
 SOUND
4-TRACK 8-TRACK
 JULY-AUGUST SPECIAL \$15/HR
 STUDIO MASTER 16x8 • TASCAM 80-8 • DBX
 • VSO • DBX COMP • DELTA LAB • ROLAND
 • CROWN • JBL 4311B • BI-AMP GRAPHICS
 • SHURE • AKG • SONY • NEUMANN
 • OBERHEIM OB-X • OB-DX DRUMS AND MORE
 USE OF ALL INSTRUMENTS
 COMPLETE LINE OF EFFECTS
 MUSICIANS AVAILABLE UPON REQUEST
 (213) 850-9075 • (818) 997-7847

Basic Rate: Call for rates
Special Services: We can help with most any facet of a project, whether it be music recording or audio sweetening for video projects. Phone for unbelievable rates on our soon to open synthesizer and direct recording studio
Electronics / Computers: Emulator computer sampling keyboard, LinnDrum Serge Modular electronic music synthesizer, ARP 2600 and Prophet 5. BTX SMPTE readers and synchronizers, Allison 65K automation computers, plus above
New Tech Comments: Computer technology makes more resources available to the creator of music. When the initial novelty has been exploited, computer musical instruments will be one method of sound creation as acoustical sources are an other, both to be drawn upon at will. At Risk, we are proud that the studio served both as a place for the groundbreaking of this new technology in pop music (Giorgio Moroder on his digitally recorded "E=MC²" album), and a place for recordings in the classic days of acoustic recording by Henry Mancini, Julie London, etc.

SAGE AND SOUND RECORDING

1511 Gordon St., Hollywood, CA 90028
Phone: (213) 469-1527
Contact: Jim or Jerry
Equipment: MCI 636 automated console, MCI 24 track ATR 100 2 track, AG 440 2 and 4 track, digital delays, Lexicon 224XL and AKG BX20 reverbs, full mic selection, miscellaneous outboard equipment, 9" Hamlin grand piano Fender Rhodes
Basic Rate: \$65 per hour
Electronics / Computers: Computer mixing
New Tech Comments: It's getting better, but I still prefer live musicians

SANTA MONICA SOUND

2134 Pico Blvd. Santa Monica, CA 90404
Phone: (213) 450-2119
Contact: Tony Papa
Equipment: 8108 Neve console, Ampex 1200 24 track, Studer A800 24 track, AMS delay, AMS reverb, EMT 240 and 251, Lexicon 224, EMT 140, ATR 2 track, Studer 2 track, JBL with TAD driver monitor, 2-way
Basic Rate: \$150 per hour
Special Services: 48 track recording, video pickup
New Tech Comments: Whatever it takes!

SEACOAST RECORDING STUDIO

926 Turquoise St., San Diego, CA 92109
Phone: (619) 270-7664
Contact: Kim Kenagy
Equipment: MCI 4288 console (heavily modified using 990's and MA 362's), MCI JH 114 24 and 16 track, MCI JH 110 2 tracks/full tracks, Lexicon 220 digital reverb, Lexicon, Delta Labs, DDL's, digital click, JBL monitors, Auratones
Basic Rate: \$80 per hour
Special Services: Commercial/jingle production, music and sound effect libraries, broadcast quality tape duplication
Electronics / Computers: Yamaha DX7 synth, LinnDrums Apple IIc computer system
New Tech Comments: Whatever sound is appropriate to the musical style. We do not feel synthesizers replace traditional musicians, but rather offer a new option to the producer

SILVERLAKE SOUND STUDIO

2413 Hyperion Ave., Los Angeles, CA 90027
Phone: (213) 663-7664
Contact: Steve or Rosa Millang
Equipment: MTR 90 24 track recorder, Trident Series 80B console, Lexicon 224XL digital reverb
Basic Rate: \$65 per hour
Special Services: Music albums, radio commercials, educational tapes and records, soundtracks for video and film
Electronics / Computers: PPG 2.3 digital synth, PPG wavetern for sampling, storing, and manipulating, acoustic and synthetic sounds
New Tech Comments: I feel computers and sequencers allow creative people to unlock their minds and create what they hear individually. However, great things can happen spontaneously when you have a group of musicians working off each other and being inspired by each others' ideas

SILVER MOON

3261 1/2 North La Cienega
Phone: (213) 659-0688
Contact: Gary Stern, Marlin Jones
Equipment: Stephens 24-track, 30 in/30 out, Audio Systems design console Neumann, Sennheiser, AKG, Shure, Beyer, Sony mics, Ampex and Studer 2 tracks, two digital reverbs, plate echo, DDL harmonizer, phasers, two flangers, 176 limiters, DBX 160, two LA 3A limiters, two Kexep four Gainbrans, Yamaha C7 grand piano, good selection of guitars, amps, basses, and drums
Basic Rate: \$40 per hour plus engineer
Special Services: Production and arrangement as well as on call musicians, drum machine programming, jingles, audio sweetening
Electronics / Computers: DX7, Juno 106, Mini Moog, DMX drum machine
New Tech Comments: There are several engineers at the studio and each one has his own opinion about techno. We try to match the engineer to the project

SKIP SAYLOR RECORDING

506 North Larchmont Blvd., Los Angeles, CA 90004
Phone: (213) 467-3515
Contact: Skip Saylor
Equipment: Ampex MM1200 24 track, Ampex ATR 102 2 track 1/2" and 1/4" head stack, ATR 104 4 track 1/2" head stack, Trident Spectrasonics customized 38 in/24 out Crown amps, JBL Yamaha NS 10's Auratone T6's and cube monitor speakers, Lexicon 224X, three- stereo Ecoplates, Eventide DDL, Eventide harmonizer 910 and more
Basic Rate: Call for rates
New Tech Comments: Both computer technology and traditional approaches have their places, although computer tech seems to be a large thrust of our business at this time

SKYLINE RECORDING COMPANY

1402 Old Topanga Canyon Rd., Topanga Park, CA 90290
Phone: (213) 455-2044
Contact: Lisa Bacon
Equipment: MCI JK 636 console with plasma display, automa tion, 4 band and parametric EQ, 44 in/inputs Studer A80 24 track, Ampex ATR 102 2 track, MCI JH 110 2 track, 1/2" track, 4 track, 1/4" track recorders, Technics cassettes Urei IA 815 JBL 4311's, Yamaha NS 10, Auratone monitors, Lexicon 224 digital reverb, Program Technology plates, Mic Mix reverb, Lexicon Primitime, Eventide harmonizer Delta Lab DL 2 delay line, Dynamite and Kexep noise gates, Urei 535/545 EG's, Orban De Esser Orban stereo synthesizer, Mic Mix flanger, Spectrasonics phaser Urei 1176, DBX 160, 161 161 limiters, Teletronix LA 2A tube limiters, Neumann, AKG, EB, Sennheiser, Beyer, Shure, EV, Sony mics
Basic Rate: Call for rates
Special Services: Tracking, overdubs, mixing, film scoring, albums, demos, jingles facilities for up to 30 musicians lounge, kitchen, shower
Electronics / Computers: Systems vary with session requirements. Mixing uses MCI automation system. Tape machines are logic controlled with auto locators, sequencers and other systems are outboarded and interlocked with different microprocessors and computers as needed
New Tech Comments: This technology is a valuable addition to existing technology, but will probably never replace the need for conventional musical instruments or highly skilled musicians

SOUND CHAMBER

27 South El Molina Ave., Pasadena, CA 91101
Phone: (818) 449-8133
Contact: Dick or Tim
Equipment: Trident Series 80B 32x24 console, Stephens 821B 24 track recorder, Ampex ATR 100 2 track recorder (1/4" and 1/2") Urei 813 monitors, Lexicon 224XL reverb, EMT 140 tube plate reverb, Primitime II, harmonizer, limiter, etc.
Basic Rate: Call for rates
Special Services: Complete production services including contracting, arranging, album packaging, promotion, distribution, etc.
Electronics / Computers: Yamaha DX7, TX1, Roland, LinnDrum, etc.
New Tech Comments: We do lots of both new tech and traditional. Anything that sounds good and works is great!

SOUND IMAGE

North Hollywood, CA 91606
Phone: (818) 762-8881
Contact: Chuck Kopp, studio manager
Equipment: Neve 24 track class A console, Studer 24 track recorder, Ampex 2 track JBL 4311, Yamaha NS 10 Auratone monitors, all Crown power amps, United Audio limiters, Urei limiters, Delta Lab digital delay, AKG BS 10 reverb full selection of mics
Basic Rate: \$20 per hour
Special Services: Full 24 track master recording

THE SOUND SOLUTION

1211 Fourth St., Santa Monica, CA 90401
Phone: (213) 393-5337
Contact: Keith Wechsler, studio manager
Equipment: MCI console (modified), MCI 2416/8 track, Ampex ATR 102 1/2" and 1/4" 2 track, Lexicon 224X Larc digital reverb EMT 140ST plate reverb, harmonizer, Kexep, Neumann, AKG, Sennheiser, EV Shure, Beyer, RCA, Altec, Yamaha Hafler QBX, Urei etc.
Basic Rate: \$75 per hour includes engineer, block rates available
Special Services: Staff producer Steve Barnard is available on a project basis. We also offer design, sales installation and service of custom audio, video and recording systems for commercial and residential applications
Electronics / Computers: Fairlight DMI digital synth, LinnDrum computer, Yamaha DX7, Mini Moog (modified), Roland sequencer. Much more to follow soon
New Tech Comments: We include all forms of computer based technology in the category of musical instruments. It's up to people to create music. The more instruments and machines the more possibilities to create

SOUNDVAULT STUDIOS

8134 Foothill Blvd., Sunland, CA 91040
Phone: (818) 353-7121
Contact: Bill Hawkins
Equipment: Otari MTR 90 II, Amek Angela console, Altec 604 Urei LA 4, PCM 42, PCM 60, Eventide harmonizer, Sennheiser mics, BTW amp, Yamaha amp, Dolby
Basic Rate: \$50 per hour
Special Services: Audio production, video production, mobile live studio, musicians large main room (2000 sq ft.) showcases, video staging
Electronics / Computers: Memory Moog, Prophet 5, ARP Quadra Mini Moog
New Tech Comments: What's most important is the sound

SOUND MASTER AUDIO/VIDEO RECORDING STUDIOS

10747 Magnolia Blvd., North Hollywood, CA 91601
Phone: (213) 650-8000
Contact: Barbara Ingoldstis, studio manager
Equipment: MCI Revox Ampex Pioneer Nakamichi plus video recorders, Quad/Eight, Coronado automated compu mix 3, 40 in/40 out, Ashly, Soundcraftsman, BGW monitors, AKG Quad/Eight, Soundcraftsman, Sound Workshop echo/reverb/delay, Dolby, DBX, Primitime, Lexicon, Eventide, Advanced Audio Design, Urei Quad/Eight, Orban, MXR Shure, EV Audio Technica P7M AKG Sony, Beyer Neumann, Altec, RCA Sennheiser, Vega, and Edcore outboard Steinway grand Yamaha grand, B 3 w/leslie Linn LM1, timbales orchestra chimes, string synthesizer, varied array of hand percussion instruments, video equipment
Basic Rate: Call for rates
Special Services: On site disc, mastering studio equipped with Tandem Cybersonics disc cutting lathes with Orton heads, computerized digital Cybersonics console. Also three mobile trucks remote recording, sound reinforcement, and video
Electronics / Computers: See above and more
New Tech Comments: Looking ahead to the future, Sound Master has incorporated full color video capabilities into a state of the art recording studio facility to accommodate the current growing audio/video fusion in the recording industry. Our aim is to provide you with technical sophistication as well as personal attention

SOUND TECHNIQUE RECORDING STUDIO

11240 Highway 41, Madera, CA 93638
Phone: (209) 431-5275
Contact: Ken Carlton
Equipment: Otari 2416 track recorder, Sound Workshop Series 34 32 channel mixing console with ARMS automation, Lexicon 224XL digital delay, Eventide harmonizer 949, Otari MTR 10 1/4" and 1/2" 2 track recorders, ecoplate Urei, ADR compressor/limiters, DBX 165's Yamaha C7 piano, much more
Basic Rate: \$50 per hour
Special Services: Music publishing, album design, producing, arranging and consultation, jingle company, three record labels
Electronics / Computers: Kurzweil 250 with all extras Linn 9000, everything else available on request with 24 hour notice
New Tech Comments: Electronic music is an entity in itself. It will not and should not replace people music. Both forms of composition and performance have plenty of room to co exist in the ever expanding world of music and musicians. Computerized electronic mixing and editing in the studio has made the task of recording and composing much easier

STARWORKS AUDIO RECORDING

1017 North Cole Ave., Suites 2/3/4, Hollywood, CA 90038
Phone: (213) 463-4707
Contact: Christopher Columby
Equipment: New Amek Angela 28x24 console, JBL's, new Otari MTR 90 II, Lexicon 220 digital reverb, Otari 5050/11 1/4" 1/2" track three DDL's compressor/limiters, Kexep's Gainbrans Max 9's, Linn three synths, much more
Basic Rate: \$75 per hour engineer included, block rates
Special Services: 16 track heads, 2" audio/video sweetening. Studio operator is also writer/multi musician/producer/engineer/publisher with 18 years experience in all phases of industry
Electronics / Computers: Linn Memory Moog with sequencer, MSO 100 sequencer, JX 3P, JX 8P, Sequential Circuits DrumTrax, MIDI interface
New Tech Comments: Computer based music is another medium of music expression, definitely the wave of the future. Nonetheless, it still takes talented and competent musicians to program these instruments

STUDIO MASTERS

8312 Beverly Blvd., Los Angeles, CA 90048
Phone: (213) 653-1988
Contact: Larry Wood
Equipment: Two Ampex MM1200 24 track, three Studer A80 2 track (1/4" or 1/2") Harrison console, 36x24 AMS digital reverb RMX 16, Eventide DDL, EMT Master Room, DBX 165A and Urei 1176 limiters, Eventide harmonizer, Primitime digital delay, Orban parametric EQ, Audio Kinetics Q Lock (48 track recording and mixing) tape transfers, Urei tapes, Allison and Kexep Neumann disc mastering
Basic Rate: \$75 per hour
Special Services: Tape transfers (16 and 24 track) work tapes for 48 track recording, disc mastering, Dolby DBX

STUDIO ON WHEELS

339 West Windsor Rd., #6 Glendale, CA 91204
Phone: (818) 243-6165
Contact: John Falzararano
Equipment: 3M M79 24 track Spectrasonics 28 in console, 80 8 track Urei, JBL Auratone Schoeps Shure IV AKG P7M Audio Technica DBX QSC Ibanez MXR Awa
Basic Rate: \$300 per day sessions, \$500 per day live
Special Services: 1/2" 8 track transfer to 24 track
New Tech Comments: I'm leaning towards computer based tech but traditional approach has always been here for me if application is required

STUDIO II

9733 Culver Blvd., Culver City, CA 90230
Phone: (213) 558-8832, 204-4511
Contact: Jason Wolchin
Equipment: Custom 32x24 Aengus/Deane Jensen console, Stephens 24x4 track 3M transformerless 1/2" 1/4" 2 track, Publison Infernal 90, two EMI plates, MXR O1 Space Station two SDE 3000, Yamaha digital reverb, two H910 harmonizer loads of tube mics and limiters, etc.
Basic Rate: Call for rates
Electronics / Computers: Publison Infernal 90 stereo audio computer
New Tech Comments: The ends justify the means



ELECTRO SOUND GROUP
CALIFORNIA IOWA INDIANA NEW YORK

CUSTOM RECORD PRESSINGS AND CASSETTE DUPLICATION

AUDIOPHILE PRESSINGS
MASTERING & PLATING
PACKAGING & FULFILLMENT
PERSONAL SERVICE WITH QUICK TURNAROUND
FREE STUDIO PICKUPS
BEST QUALITY PRODUCT IN THE INDUSTRY

CHECK OUR COMPETITIVE PRICING
BY CALLING DEBBI REAGAN (818) 767-8833

CONGRATULATIONS

TODD SMALLWOOD

YOUR SONG "INTO THE FIRE" MADE IT INTO THE MOVIE "ST. ELMO'S FIRE"!

THANKS FOR RECORDING IT AT

STUDIO 23

8-TRACK \$15/HR (818) 704-8634

SUN-DWYER RECORDING STUDIO

25483 A Baseline Ave. Highland CA 92346
 Phone: (714) 864 3333
 Contact: Jerry Dwyer
 Equipment: Neve custom console with DC sub grouping Ampex MM1200 and ATR 102 recorders, Lexicon 224 digital reverb Linn Drums Yamaha 7' grand piano
Basic Rate: \$60 per hour
 Special Services: Hi speed cassette duplication
Electronics / Computers: LinnDrums (Emulator II soon)
New Tech Comments: We love it!

SUNSET SOUND

6650 Sunset Blvd. Hollywood CA 90028
 Phone: (213) 469 1186
 Contact: Craig Hubler studio manager, Susanne Edgren, traf fic manager
 Equipment: Three 48 track studios, each with custom built con soles Ampex tape machines and George Aupspeiger JBL monitors large assortment of outboard gear including AMS units Studios 1 & 2 feature Necam mixing automation
Basic Rate: Studios 1 and 2 \$140 per hour Studio 3, \$125 per hour
Special Services: Multi-track SMPTE lockup, Necam automated mixing basketball court ping pong barbeques Each studio has own private lounge with TV and refrigerator
Electronics / Computers: Necam computer assisted mixing automation LinnDrum machine DX7 synthesizer
New Tech Comments: Necam is extremely useful for mixing electronic musical instruments utilization entirely dependent upon client desires and determination

SUNSET SOUND FACTORY

6357 Selma Ave. Hollywood CA 90028
 Phone: (213) 467 7500
 Contact: Philip MacConnell general manager
 Equipment: A PI console, Ampex MM1200 24 tracks Ampex ATR 2 track 4 track and 1/2" 2 track Altac 604E monitors with Master ing Lab crossovers Yamaha NS10 and Auratone mix monitors EMT 140 echo plates, Lexicon 224XL and EMT 251 digital reverb full complement of outboard equipment and microphones
Basic Rate: Call for rates
Special Services: Provided upon client's request
Electronics / Computers: Commodore 64 with Oracle music pro gram All types of drum machines and synthesizers Linn Roland Yamaha Oberheim etc
New Tech Comments: Different styles of music require different approaches whatever it takes to make a good record!

SUNSOUND STUDIO

9590 Chesapeake Dr. San Diego CA 92123
 Phone: (619) 565 8011
 Contact: Jim Norr
 Equipment: Stephens 24 track MCI 528C
Basic Rate: \$75 per hour
Special Services: Bulk studio rates on request
Electronics / Computers: Yamaha DX7 Sequential Circuits drum machine
New Tech Comments: The computers are getting closer to the real thing every day but won't ever take over

SUNWEST STUDIO

5533 Sunset Blvd. Hollywood CA 90028
 Phone: (213) 463 5631
 Contact: Rena Winters
 Equipment: Quad Eight 40x24 five Ampex MM1200's Urei 838 monitors two Sony BUU 800's three ATR 104's Ampex 1" Vper II TBC, three ATR 102
Basic Rate: \$225 per hour
Special Services: Audio-video sweetening CMX 3 1/2" off line editing, dubbing video tapes (all formats) primary function video sweetening
Electronics / Computers: Three Adam Smith 605's one Con vergeance edit system one CMX edit system

SUTTON PLACE RECORDING, INC.

14751 1/2 Onard St. Van Nuys CA
 Phone: (818) 786 2261
 Contact: Jamie Sutton
 Equipment: Audio Arts 8X Series transformerless console, Aces 24 track Otari 2 track (30 ips), Lexicon digital reverbs, two Lex icon delays two Urei and Orban EQ's, DBX limiters, Eventide harmonizer, Symetrix gates, Neumann, AKG, Sennheiser, Beyer, EV Shure mics
Basic Rate: \$35 per hour
Electronics / Computers: See above
New Tech Comments: If it fits right and sounds good I'm all for it

THE SYNTH ROOM

919 North Victory Blvd., Burbank, CA 91502
 Phone: (818) 843 4762, (213) 460 4474
 Contact: Jere Mendelsohn, studio manager
 Equipment: Studio A800 or MCI JH 114 24 track, Bmix 3224 32 input board, Emulator I and II, DX7, Memory Moog, Mini-Moog, LinnDrum, Korg EX-800, Yamaha and Jannony monitors, plate and digital reverbs, outboard EQ and compression, vocal or voice over booth, and full video interlock capabilities
Basic Rate: From \$55 per hour
Special Services: This modern 24 track studio was designed for the composer/keyboard musician with its over 15 electronic instruments and its logical, accessible setup Full video synch is available for film commercial, and advertising projects, and is also ideal for sound effects building, album overdubs, and sweetening projects
Electronics / Computers: The entire room is based around hi tech musical applications All keyboards are MIDI equipped through a MIDI patch bay Dr Flick and SMPTE time code are both available features here as well We've turned out many film and TV scores here that were done with no mics at all!
New Tech Comments: This facility would not exist without computer based technology Based on the popularity of the room with clients, it's obvious that this approach is destined to become a new tradition along with the regular approach

THAT STUDIO RECORDING SERVICES

PO Box 958, North Hollywood, CA 91603
 Phone: (818) 764 1421
 Contact: Richard Holbrook
 Equipment: Harrison MR4 28x24 automated console, Otari MTR 90 16/24 track Otari MTR 12 2 track JBL 4315 monitors, Crown and BGW amps Lexicon 200 digital reverb, Lexicon Phmetime DDL, Kepex II noise gates, DBX 160, 160X, limiters
Basic Rate: Call for rates
Electronics / Computers: LinnDrum
New Tech Comments: This new technology is rapidly changing recording processes The ability to program tunes and jingles outside the studio reduces studio time drastically We will see what happens in the future as the state of the art computer gear grows I'm sure almost anything will be possible As we can already hear "on the air" computer products are here to stay

TOTAL ACCESS RECORDING

612 Meyer Lane #18, Redondo Beach CA 90278
 Phone: (213) 376 0404
 Contact: Allan (Wyn) Davis Tyana Parr
 Equipment: Ampex ATR Series 2 track and multi track machines completely modified MCI 500 Series console with automation, state of the art digital reverbs and delays, FI digital tape recorders, Linn 9000 drum machine with sampling and full updates, full Simmons kit including E Prom Blower, six different reference monitors, complete selection of outboard signal processing
Basic Rate: Call for rates
Special Services: Sound effects library (digital, stereo) excellent engineers, block rates, 15,000 cubic ft live chamber much more
Electronics / Computers: Linn 9000 with full updates console automation Apple IIe Simmons electronic drums, MSQ 700 ATR 124, microprocessor controlled audio tape recorder
New Tech Comments: The responsibility of salespeople in the retail, wholesale, and professional audio industries, is to sell equipment as soon as it is available The responsibility of the professional audio engineer is to evaluate the available options and choose the tools that work well sound good, and get the producers or artists expression of his craft across Within those bounds anything and everything is acceptable and useful in a studio situation

TRAC RECORDS

170 North Maple, Fresno, CA 93702
 Phone: (209) 255 1777
 Contact: Stan Anderson
 Equipment: MCI
Basic Rate: Call for rates
Special Services: Artist promotions

TRIANON RECORDING

1435 South St. Long Beach, CA 90805
 Phone: (213) 422 2095
 Contact: Jay
 Equipment: Customized MCI 24 track console, customized MCI machine, custom hi definition monitor system with class A power amps, Audiophile listening system
Basic Rate: \$65 per hour
Special Services: Production assistance for musicians/groups in house synthesizers at no charge for musicians
Electronics / Computers: Lexicon 224 digital reverb, 949 har monizers Roland SDE 3000, DBX limiters, Kepex, parametrics, Roland Juno 106 synth, TX7 Yamaha synth, Oberheim 8 voice synth Apple computer synth, etc
New Tech Comments: For the appropriate music, it's great, although there is still a demand for real drums.

THE VILLAGE RECORDER

1616 Butler Ave. West Los Angeles, CA 90025
 Phone: (213) 478 8227
 Contact: Michael Geller executive director, Kathy Konop, traffic manager, Dick LaPalma sales
 Equipment: Neve 8058 (28x24), Neve/Necam 8108 (48x32), Neve/Necam 8078 (40x24) Studer A800 with Dolby MK3 24 track, Sony PCM 3324 digital 24 track, Mitsubishi X800 digital 32 track, Sony 1630 digital 2 track, Mitsubishi X80 A digital 2 track
Basic Rate: Call for rates
Special Services: 3 1/2" off line video editing facility
Electronics / Computers: Fairlight CVI
New Tech Comments: The Village Recorder is completely in favor of computer based technology however we offer any format that suits the need of the client

WESTBEACH RECORDERS

2620 La Cienega Ave., Los Angeles, CA 90034
 Phone: (213) 559 4288
 Contact: Brett, John
 Equipment: Soundcraft 2400 console, MCI 24 track, digital reverb, digital delay Westlake monitors Kepex expanded Sennheiser Yamaha NS10, AKG mics
Basic Rate: \$30 per hour
Special Services: Engineer included synthesizers and Yamaha grand piano
Electronics / Computers: EMU drumulator, synthesizers
New Tech Comments: If it sounds good, use it! Everything has its application Computers should be treated as unique instruments

WESTERN AUDIO RECORDING STUDIOS

9851 Prospect Ave., Suite B, Santee, CA 92071
 Phone: (619) 258 1400
 Contact: Harlan Lansky, Matthew Silver
 Equipment: MCI 24 track tape machine, MCI mixing console, digital reverb, very large live room, much outboard gear
Basic Rate: \$60 per hour
Special Services: Many instruments available to clients free of charge Emulator Memory Moog, DX7, many more including all drum computers
Electronics / Computers: LinnDrum, Roland drum machine, many digital keyboards (see above)
New Tech Comments: We feel very strongly about the use of electronic effects, computers, etc In this manner we can create a whole band with one person and our toys

WESTLAKE RECORDERS

31320 Via Colinas 118, Westlake Village, CA 91362
 Phone: (818) 889 7155 for info/scheduling
 Contact: Bruce Jackson, Robb Klein
 Equipment: Incident console, Otari 24 track and 2 track, Nakamichi cassette, Lexicon digital reverb, 01 digital reverb, echo plate, primetime, Lexicon PCM 41, DDL, two Eventide harmonizers, DBX 161 160X, 165A compressor/limiters, Urei 1176 limiters Symetrix limiter, aural exciters, much more
Basic Rate: Call for rates
Special Services: We do a great number of records, as well as complete video editing, sweetening two 3 1/2" off line editing suites, music videos and production
Electronics / Computers: We deal with all types of drum com puters and digital synths on a daily basis complete program ming and arranging is available
New Tech Comments: We feel that computers and digital info equipment are our friends and are very beneficial to a lot of clients. Although maybe not everybody needs these kinds of pro duction they are useful tools to add to a musician's talent

WESTWORLD RECORDERS

7118 Van Nuys Blvd., Van Nuys, CA 91606
 Phone: (818) 782 8449
 Contact: Bob Schreiner, Jerry Pearson
 Equipment: AMS digital reverb, fine collection of tube microphones, complete outboard signal processing equipment
Basic Rate: \$65 per hour, negotiable
Special Services: Complete production service from concept to record
Electronics / Computers: Our clients are currently using the Fairlight CMI, LinnDrum computers, and MIDI based synthesizers for their synthesizers
New Tech Comments: The technology gives us lots of new sound possibilities, but it hasn't improved songwriting ability one bit

WHITE FIELD STUDIOS, INC.

2902 West Garry Ave., Santa Ana CA 92704
 Phone: (714) 546 9210
 Contact: Thom Rot
 Equipment: Automated 24 track audio, 3 1/2" video production, A/B roll editing, 16 track audio sweetening and ADR with com puter MIDI lock system
Basic Rate: Call for rates
Special Services: Video production music publishing, produc tion services

WILDCAT STUDIO

5815 Pico Blvd., Los Angeles, CA 90019
 Phone: (213) 931 3411
 Contact: John Ross
 Equipment: Kurzweil 250, Yamaha DX7 Prophet 5, Chroma Polaris, two EX800's, Poly 800, Oberheim DX drumulator, Lexicon 224X, Lexicon PCM 60, three delay lines, Symetrix compressors, Stok gates, Jannony monitors
Basic Rate: \$30 per hour
Special Services: Computerized writers contact service, production
Electronics / Computers: Hybrid Arts MIDI Mate Kurzweil 250, Commodore 64 system
New Tech Comments: It's the only way!

WINETREE RECORDING STUDIO

224 North Indian Hill Blvd., Claremont, CA 91711
 Phone: (714) 625 3288
 Contact: Robert S Dore
 Equipment: Harrison MR 4 automated console, Otari tape machines, Lexicon 224X Lark Yamaha 7 4" grand piano
Basic Rate: Call for rates
Electronics / Computers: Apple computer with MIDI sequencer
New Tech Comments: We have a large control room with a special area in the back for synths and drum machines the studio has several areas including a drum cage We welcome both the old and new technology

H O L L Y W O O D ' S M A J O R S O U R C E
 F O R Q U A L I T Y 2 4 - T R A C K R E C O R D I N G

★ **STARWORKS** ★

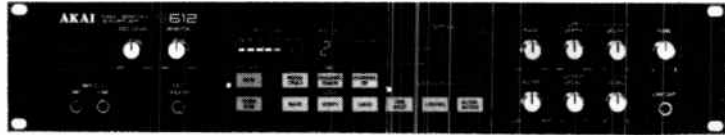
A L L N E W T O P - O F - T H E - L I N E E Q U I P M E N T

"WE INVEST IN THE BEST — SHOULDN'T YOU?"

CALL FOR MORE INFO

(213) 463-4707 1017 N. COLE AVE. HOLLYWOOD, CA 90038

FIELD TEST



SUBJECT: S612 Sampler
MANUFACTURER: Akai Professional Products
TEST SITE: Sounder Recording, Granada Hills, CA
REPORTER: Mark Gordon Creamer

It finally arrived! I had been waiting for this for quite a while, but with dealer demand quite high and units as scarce as music publishers who can sing, it took a long time to get one.

A few issues ago, I reported that Akai was spending something like 95 percent of their research and development money on the professional music market. Well, the 612 Sampler is a product (in the literal sense) of that R&D.

Akai's Sampler is a MIDI-controlled rack-mountable box that is capable of digitally recording a sound and returning a six-voice, touch-sensitive, polyphonic version of that sound, simply by playing the MIDI keyboard.

One of the major attributes of the Sampler is that it uses twelve-bit sampling rather than the eight-bit method that is so common in the cheaper digital units. Part of the quality of sampling is the unit's ability to separate and value small changes in voltage (volume) of a sound. Eight bits is enough for 256 level differences, while twelve bits will allow for 2048. To draw another comparison, digital discs (or CD's) use twelve-bit sampling, and we all know the kind of quality they have.

When the Akai Sampler arrived, it came with the optional (but I think necessary) MD-280 disk drive and a library of factory sounds (also optional). The drive is also rack-mountable, and uses small, double-sided disks called Quick Disks that hold one sound per side. As the name implies, the disks load programs very quickly, and are easy to store and handle. Another thing that separates the Sampler from its nearest competitor is that the disk will store samples rather than just loading the ones from the factory. In other words, it can "read" and "write."

The front panel of the Sampler is pretty straightforward and consists of:

Mic and Line inputs: Another 1/4" input that will start the record sequence while sampling when a pulse is seen at this jack. (You don't need this for most applications because the Sampler has an automatic record trigger that will start the record process when an input signal reaches a preset threshold.)

Record and Monitor level: Sets the level of the sample to be taken (with the help of an

associated LED meter) and the level that you are hearing while sampling.

LFO-Speed, Depth, and Delay: You can add vibrato to the factory sample of a cow's moo!

Tune: Does what it's supposed to do.

Filter: Frequency variable low pass.

Decay: Allows the sample to have an adjustable decay upon key "let-off."

Level: Output level.

Line Out: 1/4" phone (unbalanced).

The middle of the front panel contains a group of membrane-type buttons that are, again, so easy to use that my five-year-old daughter, Neely, was loading and listening to samples in less than two minutes.

The record section has two buttons:

New: This is the same as BASIC language in computers, and is used whenever you want to sample a new sound.

Overdub: With the Akai, you can stack sounds on top of each other. The level-matching can be a bit tricky, so it is advisable to save the acceptable stack before you add anything else to it. The reason is that you can't back up and try it again without starting over completely.

The next group of switches cover both data management and MIDI. They are:

Mono/Poly: Either monophonic or polyphonic output.

Channel Down and Channel Up: Select the receiving MIDI channel (zero to nine, with zero being the equivalent of OMNI on all channels). There is a MIDI channel display that indicates the channel selected.

Save, Verify, and Load: Three single function buttons for data transfer.

In the output section, there are five buttons:

One Shot: Plays the sample from its beginning to the end, unless the key is let up before the sample is finished. You can select the starting point of the sample during playback with one of two sliders (more later).

Looping: Plays the sample, and continues to play the sample from front-to-back.

Alternating: Plays the sample from front-to-back, then from back-to-front, as long as the key is held down.

Manual Splice: Should be called "head and tail leader" in that you can select the starting and stopping point of the sample.

Key Trans: For transposition of the playback.

Start/Splice and End sliders: Set the starting and/or the ending point of the sample.

HOW IT SOUNDS:

The shorter samples sound terrific. But there is this one thing: Before I received the unit, I was led to believe (by advertisements like the one on page 59 of the July '85 issue of *Mix* magazine) that the Sampler had a bandwidth of 32,000 cycles-per-second, which would have been excellent indeed. I told all my friends about it. It doesn't. By the time it gets to audio output, the frequency response is a bit less than half that amount (which is still very good, but there are conditions—more later).

I was also led to believe that it would sample for eight seconds. This it does, but at a sampling rate of only 4kHz with an audio bandwidth of 1.56kHz, which is very low. Here's how it works:

Before you record a sample, you simply touch a key on the MIDI keyboard that corresponds to the length of sample you want to record (such as C2 for eight seconds, C3 for four seconds, and C5 for one second). The Akai automatically sets the sampling rate to the corresponding time required. This sampling rate is governed and restricted by the actual memory that is on board.

If the unit had been able to sample at a bandwidth of 32kHz for eight seconds, this would have meant that it would contain something on the order of 512kHz of memory (counting a two-to-one ratio to allow the filtering out of digital noise). I don't think that there is anything on the market with that much memory for under a grand, home computers included.

Putting my pre-delivery expectations aside and taking a second look at the machine, I think that it is terrific. The twelve-bit sampling is great! It is really clean when using the higher sampling rates. Even without much of a manual, the unit is a snap to use (and I have!).

It's really nice to be able to replace that tired old drum machine tom sound with a good digital sample taken from a live set, or to create something for the rhythm section out of stuff just lying around the studio.

The touch-sensitivity is very good, and responds to the MIDI command just like the old DX.

List prices of only \$999.95 for the S612 Sampler and \$295.99 for the MD-280 disk drive are incredibly low. If you want twelve bits for ease of use when playing, creating, or storing your own samples, there's just nowhere else to go for anywhere near that amount. ■

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.

Summer Poolside Satay
(B-B-QUE) Every Sunday
Check This Out! An Exciting New Concept!

DEDICATED ESPECIALLY TO THE MUSIC INDUSTRY

THE MERLIN INN—HOLLYWOOD

Experience the Merlin Inn "Charibuster" rates, perfect for artists, production crews, promotional tours, etc. Year-round discounts. GROUP & CORPORATE RATES AVAILABLE. The Merlin Inn is part of the Merlin Group, Asia's largest hotel chain, and features

- ★ 150 designer suites/rooms
- ★ Puteri Restaurant, serving Western and Malaysian cuisine
- ★ Pool, jacuzzi & cabanas ★ Asmara Cocktail Lounge ★ Cable television
- ★ Centrally located in Hollywood, 5 minute walk to the Bowl
- ★ Full 24-hour security ★ Telex ★ 10 minutes to Universal Studios



For Reservations: (213) 850-5811 • Toll Free (800) 524-2345

2005 N. Highland Ave., Hollywood, CA 90068

MERLIN HOTELS: MALAYSIA • SINGAPORE • THAI • AUSTRALIA • LA



by Billy Cioffi

AUDIO UPDATE

From Small Things, Baby... 8-Track Studios

Platinum Sound Recorders: Owner and studio manager Mark Krasnow reports that the studio has been doing great. Recently, for example, Bus Boy Brian O'Neal was ensconced there, performing and producing song demos. Krasnow has recently signed Elektra's Chain Reaction to a management deal. The group is now using the studio facilities to cut demos for their next LP project. Also recording at the studio is New Bone Orchestra, tracking a self-produced EP.

Knauer Brothers Recording: The studio by the pool has been pretty busy of late. The jazz group Window has been cutting piano overdubs for their second album, with John Gass producing. Rock group Razz Boys are in laying down self-song demos. The Cadillac Cowgirls are tracking their debut EP at the studio.

16-Track Studios

Engineer Bill's: The studio has recently added "reproduction" to their list of studio services. Studio manager Elizabeth Monte recently gave birth to a beautiful baby girl, Amanda. Engineer Bill Monte assisting. Congrats from MC on the big hit!

24-Track Studios

Lion Share Recording Studio: Working in Studio A is none other than Michael Jackson. The superstar is working with another supernova, Diana Ross. The artists are currently mixing a cut entitled "Eaten Alive" for Ross' upcoming LP. Engineering the date is Humberto Gatica, assisted by Larry Fergusson. Humberto Gatica is one of the music industry's busiest and most respected engineers (see page 15). In fact, his reputation has

attained almost legendary proportions. Speaking of legends, Gatica is also busy mixing Tina Turner's *One of the Living* for Capitol Records. Also in the studio, Jeffrey Osbourne is producing A&M's Joyce Kennedy, with Tommy Vicari at the board. Vicari is also working with producer George Duke on Teena Marie's CBS record.

Monterey Recording Studio: Producer Bill Maxwell has been using this room quite a lot. He's currently tracking an album for composer/artist Bob Ayala. The rhythm section is somewhat of a jazz superstar lineup featuring Alex Acuna, Abraham Laboriel, Larry Klein, and Russell Ferranti. The engineers on the project are Win Kutz and Christopher Banniger, assisted by Matthew Warnick. Arranger/composer/pianist Clare Fisher is lending her talents to vocalist Lisa Rich's upcoming LP for Fantasy Records, engineered by Arne Frager and assisted by Greg Scott. The LP will also be available on compact disc.

Skip Saylor Recording: Skip's studio just keeps gettin' busier and busier. Engineer/producer Geoff Workman is currently in doing overdubs with rock act Rex Havok. Tom McCauley and Joe Shay are assisting at the boards. Rock group Rodan is tracking a self-produced EP with Skip engineering and Tom assisting. Artist Gary Taylor is also in cutting songs for Morning Crew Music. Taylor is producing himself and Saylor is pushing the buttons.

Sunset Sound: Here's a couple I want to hear. T-Bone Burnett (check out last ish of MC for the lowdown on this team player) is working on not one, but two albums, both for the Warner Bros. label. The first is one of our favorite East Coast popsters, Marshall Crenshaw; the other is our own homeboy Peter (why didn't the Plimsouls make it big?) Case. Our favorite chipmunk, Stevie Nicks, is also cutting tracks for her upcoming Atlantic album. Rick Nowles is the producer, with engineering chores being split between Don Murray and Gabe Veltri.

The Sound & the Image: Opinion HAVING AN A/V RAVE-UP WITH THE WRONG MAN

With all this industry goodwill going around after the wonderful and thrilling "Live Aid" concert, I thought it was about time we got the downside of the show from our legendary curmudgeon, the *Wrong Man* (aka Michael Fremer). So, armed with my most positive vibrations, I journeyed to his hovel underneath the Venice Pier. Humble as it is on the outside, this particular white rabbit's hutch is equipped with state-of-the-art Beta Hi-Fi audio and video (what would you expect from a man who goes everywhere, does everything, but never has any fun?). He greeted me at the door dressed in love beads and granny glasses; I assumed all was lost. Yes, even the *Wrong Man* has his heart in the proper place. I reveled in the glow emanating from the *Wrong Man*'s newfound faith in the power of rock & roll—until I made the mistake of mentioning those dreaded three letters, which triggered our hero's primitive critical instincts. Herewith is an excerpt from the fateful dialogue.

BC: Being the expert you are on sound, what was your opinion of the audio portion of the concert?

WM: I definitely think the English blew the tech side of the show. The American sound was so much better. The U.S. mix was clean, and there were fewer vocal foul-ups, even with the wireless mics and the artists running back and forth across the stage.

BC: Did you notice that the American acts seemed to be complaining a lot about the stage monitors? I wonder what musicians complained about before there were monitors? Did anyone make music before monitors?

WM: Yes, I noticed that, too, but it certainly didn't affect what was coming off the stage.

BC: How did you feel about the difference between CSN's solo set and their reunion set with Neil Young?

WM: The reunion set was great because Neil probably walked out there and said, "Listen, you chumps, you guys better get it together!" and they did—they actually sounded good!

BC: When they were by themselves, they looked like two Buddhas bookending a string-bean. There were enough chins on that stage for a ten-piece band. What was your favorite calm?

WM: Without a doubt, Simon LeBon in "Dance Into the Fire" set new highs in lows.

BC: What did you think of MTV's coverage of the event?

WM: The big problem was that they covered it like a news event. That was the most despicable thing they could do! They could have covered it like a news event, but no-o-o-o, instead they covered it like the Cable News Network would have covered it. They spoke over music, they cut away from the CARS in the middle of a song to show you Phil Collins landing at Kennedy Airport. NOW, WHO THE HELL CARES?!!

BC: How did you feel about the MTV hosts during the telecast?

WM: They're all so unctuous! (Here the *Wrong Man* imitates Martha Quinn perfectly.) "Like wow! Like Robert Plant and Led Zeppelin!" They all have this tone in their voices that I just can't stand. They have no perspective on anything. The audacity to have just these people covering the event. They should've had a couple of rock critics!

BC: I wonder who?

WM: They should have gotten some people with background, with some opinions, to give people watching a little bit of perspective on the acts! Instead, they said only things that were obvious! They had nothing whatsoever to add the entire time!

BC: In other words, you think they were talking down to their audience?



(213) 857-8297

TERRY HOWARD

RECORDING SERVICES

FACTORY SERVICE EXPERIENCE

OTARI • AMEC • MCI

24 HOUR PARTS AND EMERGENCY

CHOOSE ONE:

A: A SOUND MIND B: DOWN TIME

★ **ATTENTION** ★

NEEDED IMMEDIATELY

PROFESSIONAL HARD ROCK MUSICIANS

WITH ENGLISH ROCK INFLUENCE

ALBUM PROJECT UNDERWAY

NOW AUDITIONING QUALIFIED PLAYERS

WITH A COMMITMENT TO TEAMWORK

BASSIST • KEYBOARDIST • VOCALIST

CURRENTLY DOING 16-TRACK PRE-PRODUCTION

PAID REHEARSAL AND BACKING

CALL (818) 989-3347 OR (818) 989-1617

WM: They're incapable of talking down to the audience. How can you talk down when you're at the bottom! These people are so ignorant and so vacuous, they can't. If a critic had some on, he might have talked down! Alan Hunter's interviews made all these great people look *stupid*—an incredible feat. Hunter's interview with Mick Jagger was really a meeting of the MIND! Mark Goodman had no right to wear shorts like that!

BC: How did you feel about the English audience versus the American, in terms of response?

WM: The English audience was much more together because that's the way the English are. I mean, their soccer fans are the same way. Weren't you amazed that all these kids all knew the words to "Teach Your Children"? I thought that it was rather touching. Think about this: Woodstock was in 1969 and that is as if a band from 1955 was playing at Woodstock. I'm touched by that.

BC: How did you feel about the camera in the show?

WM: I'm surprised they didn't have instant replays and stop-action to show someone's deft guitar move, as long as they were covering it like a sporting event. I thought the camera work was excellent throughout on both the English and American sides. Although there were sports cameramen there, because whenever they went into the audience, they went for the breasts and the legs. Typical male sexism—they didn't show any guys' buttocks.

BC: Except for Mick and David's video.

WM: It's like some rich guy bought the network and gave the show to his kids to cover. "Hey, look! There's my kid Mark Goodman on the camera! Look at my kid singing." Who are these people? This is not just an MTV event, this is a chance for MTV to capture a larger audience with some credibility about music; and instead of showing us that, they show us little home movies and *nothing* that served the music, nothing journalistic at all.

It was four kids sort of gawking and saying how great it was. That's *nothing*. There was no real coverage, not even a single insight!

BC: Present company excluded, of course, who would have been good?

WM: Plenty of people. Plenty of writers! I would have been terrible—I would have ranted! I don't care if I didn't agree with anything they said. Just for tension, someone with an opinion, a perspective, to get your own juices flowing, to think what the significance of this event is. Joan Baez said, "This is your Woodstock and it's long overdue." I mean, where was *that* kind of perspective?

BC: Let's get real: MTV is the video vision of Top 40. What did you expect?

WM: This is different! A lot of people who don't watch, a lot of older people, were finally going to be watching. What is MTV's responsibility in covering this momentous event, which is probably gonna go down like Woodstock?

BC: The media, in general, did the same thing, harping more on the stars than on what the stars were doing. World press gave it far more importance than the American press. Imagine, a rock-and-roller nominated for the Nobel Peace Prize. The power of popular music is enormous. The pop star icons like Jagger, Bowie, or Tina Turner are communicating so much more than any world leader.

WM: That's right, here's an opportunity to cover this in a classy way. Have some experts, have some people who have written the books on the various subjects. Get 'em over there so there's something to talk about.

BC: So you think MTV fell down in not treating it as a cultural event?

WM: They could have and they should have. Wasn't Jack Nicholson fantastic—he was so totally appropriate.

BC: Would that Bob Dylan had lived up to his introduction...

VIDEO UPDATE

Talk about the right guys for the right job. Video and commercial producer **Patricia Friedman** has come up with an inspired bit of casting for the video clip from the movie, *Weird Science*. The theme for the upcoming John Hughes film stars none other than L.A.'s own Balinese-disco-punk-mystics Oingo Boingo, as well as the film's star, Kelly LeBrock. Oingo Boingo's major madman, Danny Elfman, portrays a Dr. Frankenstein-like character (talk about typecasting), who, with the help of his assistants (guess who?), set out to create the perfect woman (guess what woman in red!). Elfman's dream girl, according to the press release, is none other than a Barbie doll. Sounds good to me.



Ole Possum makes his video debut.

I wonder if we'll see this on the MTV department. Is the world ready for **George Jones'** first video? It's entitled "Who's Gonna Fill Their Shoes," and it's from the album of the same name. The video is a *Twilight Zone*-like journey through the eyes of Jones that pays tribute to great country legends both living and dead. And there ain't no doubt about it, George Jones is a *living* one. It's interesting to think that no matter what the video looks like, at least, thanks to videos and movies, we have documentation of significant country artists. Wouldn't it be great if there were a lot more film of Hank Williams, Sr., or Jimmy Rogers? Oh, well, enough of this musing. On with the news.

It's nice to see someone who deserves an award get one. **Tom Petty & the Heartbreakers** were awarded the first "Grand Prix" for best video clip by the Montreux Golden Rose Festival for "Don't

Come Around Here No More." The 25-year-old festival is to TV entertainment in Europe what the Cannes Festival is to the film industry. The Petty video, with its *Alice in Wonderland* psychedelic landscape and Petty's dare-to-be-ugly Mad Hatter, made me want to ask my doctor for a Thorazine prescription. But seriously, folks, the song was great and so was the light show.

The following is highly recommended if you get Cinemax on your cable TV. Check out **The Beach Boys: An American Band**. This is a music documentary that presents the Beach Boys' scars and stripes forever and for always. More on this stunning documentary in an upcoming long-form review.

The "Wang Dang Doodle of the Month" award goes to **Tina**

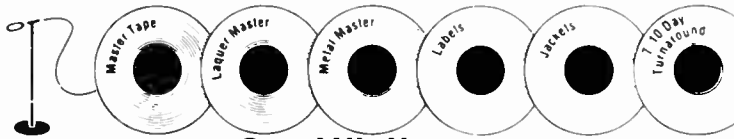
Turner's "We Don't Need Another Hero (Thunderdome)" video. This song, from Turner's dramatic movie debut, *Mad Max: Beyond Thunderdome*, starring Mel Gibson, is my favorite everything-but-the-kitchen-sink video. It's so much garish fun and such a great pop anthem that you just can't help but wishing you were one of those kids in the chorus looking up Tina's dress. It reminds me of the ludicrous but tremendous Bonnie Tyler video, "Total Eclipse of the Heart." Right on, Tina.

You're telling us? **Motley Crue** have just completed a promotional music video from their new album, *Theatre of Pain*. In a brilliant and original idea in the school of let's-cut-somebody-else's-hit-all-over-again-maybe-we-can-get-lucky, the Crue have cut Brownsville Station's "Smokin' in the Boys' Room." I can hardly wait. At least give the Crue credit—they got to it before Quiet Riot did.

TOTAL ONE STOP CUSTOM RECORD & CASSETTE SERVICE

NO ORDER TOO LARGE • NO ORDER TOO SMALL

TOTAL ONE STOP CUSTOM RECORD & CASSETTE SERVICE



— Our 46th Year —

Rainbo Records • 1738 Berkeley St., Santa Monica, CA 90404 • (213) 829-0355

SPECIAL OFFER

WE'LL COMBINE RECORD AND CASSETTE ORDERS AND GIVE YOU MAXIMUM QUANTITY LOWER PRICES

CALL FOR DETAILS: (213) 829-0355 or (213) 829-3476

16 TRACK — \$16/HR
24 TRACK — \$25/HR

EARLY BIRD SPECIAL

(Anytime from 10:00 a.m.-6 p.m.)

Includes:

Oberheim Digital Drums
Grand Piano & Rhodes
Synthesizers
Digital Reverbs
All Outboard Gear
Engineer

CASSETTE COPIES IN REAL TIME
50¢ /COPY

PACIFICA STUDIOS
(213) 559-9777

INTELLIGENT PRODUCTIONS

NOW **16 TRACK**
SONGWRITER SPECIAL

HOURLY RATES AVAILABLE

2 Songs for \$249

Includes Musicians and all Equipment

Our complete production facility features:

- | | |
|--|---|
| <input type="checkbox"/> Comfortable, Creative Environment | <input type="checkbox"/> Piano |
| <input type="checkbox"/> Digital & Acoustic Drums | <input type="checkbox"/> Synth / Fender Bass |
| <input type="checkbox"/> Sequencer | <input type="checkbox"/> Percussion / Special Effects |
| <input type="checkbox"/> Electric & Acoustic Guitars | <input type="checkbox"/> Hot, Hot Sound |

Our credits include:

Motown
Screen Gems / EMI
Columbia Pictures
United Artists
Al Gallico Music

**MAKE
MASTERS
NOT DEMOS!**

With **Intelligent Productions**, we make **master quality recordings** any way you want them.

The only demo studio where you produce and participate every step of the way.

Call **INTELLIGENT PRODUCTIONS**
(818) 763-0641 (213) 660-3217

TAKE 5 THIS SUMMER WITH TAKE 5'S NEW ALBUM *EYE TO EYE*

ON TRIGGER RECORDS AND TAPES • AVAILABLE AT STORES EVERYWHERE



ALBUM AVAILABLE ON TRIGGER RECORDS
FOR YOUR ADVANCE COPY, SEND
\$5.50 CHECK OR M.O. TO:
SAMSON MANAGEMENT
P.O. BOX 4269, TORRANCE, CA 90510

THE DEBUT ALBUM PARTY • ALL KINDS OF SURPRISES
FOR TICKET OR FAN CLUB INFO, WRITE OR CALL:
SAMSON MGMT. • P.O. BOX 4269 • TORRANCE, CA 90510 • (213) 530-7517

Reviews

CONCERTS

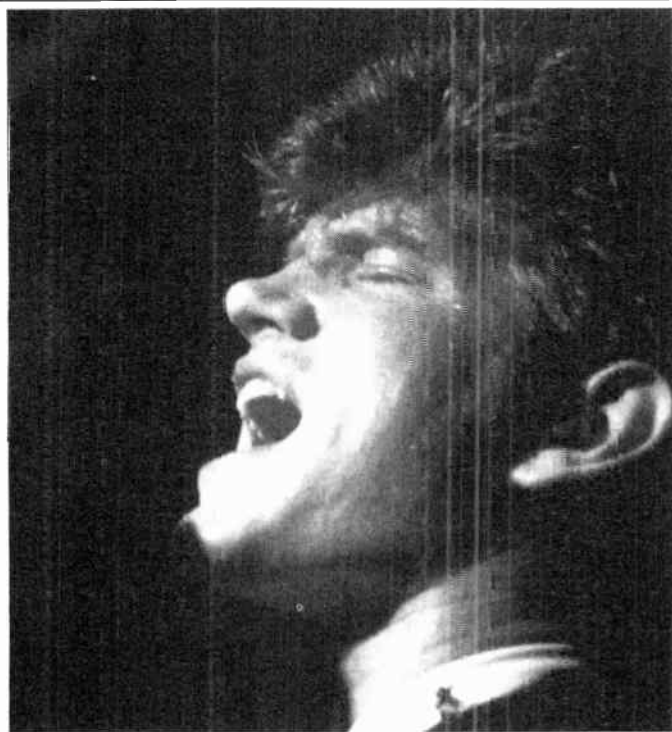


Photo by Abe Perfiten

Isaak works himself into a pugnosed lather at the sweltering AntiClub.

Chris Isaak & Silvertone

At the AntiClub
Los Angeles

There's been no shortage of praise for Chris Isaak's debut album, *Silvertone*. But I think few were prepared for the dynamic display of talent and energy that mesmerized crowds during his recent twelve-night-stand at Hollywood's AntiClub.

It mattered little what your particular passion was—the fiery fervor of pre-cellulite Presley, the vocal aeronautics of Roy Orbison or Gene Pitney, the snap and snarl of the early Stones, the brute force of Johnny Burnette's Rock & Roll trio, or just a fresh jolt of exhilarating power pop. Isaak and company's masterful merger of originality and tradition seemed to excite everyone within earshot.

Chris and the band—James Calvin Wilsey (lead guitar), Rowland Salley (bass), and Kenney Dale Johnson (drums)—ran onstage each night in shiny suits and goofy ties, looking at times like rockin' mannequins from a J.C. Penney display window. They worked on a stage low to the floor, and the crowd nearly encircled them—as though

they were playing on a flatbed truck. Tacky plastic lanterns hung like tutti-frutti No-Pest strips behind them, and the packed club was as hot as the back of a U-Haul in Death Valley.

The shows differed only slightly from night to night, but the power and confidence of the band grew dramatically. They always opened with "Dancin'," much more sly and aggressive than the LP version. Egged on by Wilsey's slinky guitar, Isaak howled under n's best Ricky Nelson half-mast eyelids, and the rhythm section chugged along relentlessly. Throughout the engagement, Salley and Johnson were superb, putting a vise-grip on the beat and rever tiring. Then came "Fortune Teller," a new Orleans R&B classic that the Stones would often use to ignite their early club dates. Wilsey's rhythmic ranch carried the tune, and Isaak's vocal got grittier each night. By the end, he sounded like an enraged Dylan when he screamed the line, "Why'd she make a fool out of me?"

Rumbling bass and chiming guitars made "The Lonely Ones" ring out like a lost Searchers gem. "Gone Ridin'" went from a dead stop to a full-throated roar in seconds. Isaak's hiccupping vocal was simultaneously tough and tender, like Gene Vincent. Salley rattled a "Train Kept-A Rollin'"

skeleton, and Wilsey boosted the tune from the highway to the skyway with astounding velocity. On some nights, they did "Tears," one of Isaak's most extraordinary pieces of writing. It's really a shame Presley didn't live to record this—it begs for the bluesy, ballsy delivery he brought to "Little Sister" and "Burnin' Love."

"Livin' for Your Lover" is a fast shuffle that relies on the drummer's dexterity, and Johnson was more than up to it, often splintering his sticks as he flailed way. Isaak's fine falsetto tapped into the lungpower lineage of Lou Christie and Del Shannon. "Blue Hotel," a catchy-but-unreleased Isaak composition, worked wonders live. About this time each night, the Melrose Avenue club was transformed into a Tennessee roadhouse with a slick version of Carl Perkins' 1956 barn-stormer, "Dixie Fried." Wilsey had plenty of room to flex his Fender—first, he'd take a bassy, Duane Eddy-style solo, then he'd double back for a joyride through Berrytown.

The deep woods weeper, "Western Stars," was always a delight. Wilsey rode the twang bar like Red Adair straddling a swaying, blazing sequoia. Isaak was a lot looser than on the album, and consistently turned this into a vocal highpoint. An Orbison/Emmylou Harris duet on this tune would make a moving late-night lullaby.

They usually ended the regular set with an irresistible surf instrumental called "Jack the Ripper." When it dropped into a "Lucille"-like vamp by Wilsey, one imagined the Ventures' woodie tailgating Link Wray's T-Bird on Route 66.

Encores ranged from night to night. Early on, you might have heard the hillbilly boogie of Ray Price's "Crazy Arms" or Ricky Nelson's "Believe What You Say." On the latter, Wilsey stepped into the solo spot immortalized on record by James Burton, and followed the King James version religiously before taking off on his own. Later shows held some surprises—like "Besame Mucho." One night, they followed with another Fab Four oddity—"I Just Don't Understand," an Ann Margaret composition that Lennon used to croon on early BBC broadcasts.

They wrapped up their shows with Isaak's "TV Jungle," a galloping rocker that, so far, exists only as a demo. Wilsey was at his boppin' best and Salley and Johnson were flawless. Isaak screamed over the top of it all; then grabbed two sticks, leaned over the front of the drum kit and helped bash the band home.

—Jim Maloney

Tears for Fears

At the Palladium
Hollywood

"T-F-F!! T-F-F!! T-F-F!!"

To their credit, Tears for Fears' dual leaders—songwriter/guitarist/vocalist Roland Orzabal and his

boyhood Bath, England buddy, Chapman stick bassist/co-singer Curt Smith—seemed just as amazed at the thunderous reception from their boisterous Los Angeles audience as the band's critics have been. Who would have thought their Janovian "primal scream" anthems could strike such a responsive chord in the MTV generation? If they are merely the latest manifestation of the dreaded Wham blow-dried, teeny-pop syndrome, at least Orzabal and Smith appear to be pulling the strings themselves. The pair are not record company puppets; in fact, TFF owe their success to no one—except, perhaps, to L.A. radio, which supported them from the beginning.

The show itself is impressively seamless, and, like their two albums, craftsmanlike as well as musical. Live, Orzabal and Smith are supported by five other players, with saxophonist William Gregory, keyboardist Ian Stanley, and guitarist Andy Sanders the most prominent. Gregory's piercing soprano sax, in particular, cuts through the unwieldy ballad, "I Believe," just as it fuels the power drive chorus of "Shout!"

And while songs like "Mothers Talk," "Head Over Heels," "Start of the Breakdown," and "The Working Hour" prove that Tears for Fears are more than just two-hit wonders, the performance never confronts the contradictions inherent in a band who preach catharsis through pain. It must be frustrating to realize the audience cares less about the irony of the hit, "Everybody Wants to Rule the World," than it does about the catchy chorus.

Tears for Fears may well be suffering for their art, but you'd never know it from their bouncy stage presence. To their teenage fans, the band's just another pretty face from across the ocean, purveying a sophisticated brand of Anglo art-rock that is first cousin to Pink Floyd's musical misogyny. Considering their ambitions to be more than mere synth-poppers, it seems a pity that Tears for Fears have been appropriated by the Yups on the one side and the younguns (rather than the Jungians) on the other.

"We're just good old salt-of-the-earth Tears for Fears," jokes Orzabal at one point, begging the surging crowd to step back from the stage. But that's no longer true for these chart-toppers; Tears for Fears have to communicate their intriguing philosophy to that pubescent following, or forever be buried by teenybop expectations. Unfortunately, that would require more personal charm than either TFF co-leader seems to possess right now. Will Tears for Fears turn out to be Soft Cell, Adam Ant, Genesis or the Beatles? Only their hairdresser knows for sure, but, judging from this polished, professional performance, they've certainly got the chops and the potential to go in any number of musical directions.

—Roy Trakin

Reviews

ALBUMS

X

Ain't Love Grand Elektra

What with all the solo projects, extra-musical, and marital activities, the appearance of X's fifth album, *Ain't Love Grand*, comes as a pleasant surprise. Of course, most local pundits and/or longtime fans might not share my sentiment, but this recent arrival from the Other Coast has always considered X as one of L.A.'s great natural resources, the torchbearers for this city's new rock community. Along with recent releases by R.E.M. and Talking Heads, X's latest represents one point on the geographical triangle defining the best in current American Pop.

Ain't Love Grand could well be considered X's White Album or *Rumours*; the band is starting to break down into the sum of its egos, losing lyrical specificity and amateurish charm while making professional and careerist gains. There will be the predictable charges of Yup-ism or sellout, but this LP is not only a worthy compromise, it is a necessary move to get X's message heard by more people.

Ray Manzarek, who provided the Spirit if not the Sound for X in the past, has been replaced in the producer's chair by Michael Wagner, who previously worked with the band on "Wild Thing." Wagner now augments that aggression with the kind of crunchola metallic sheen he's given to melodic power outfits like Accept and Motley Crue. The change is immediately apparent on the single (and first cut), "Burning House of Love," as Billy Zoom's grinning punkabilly guitar chords are shined to a Blue Oyster Cultish AOR-anthem polish and D.J. Bonebrake's drums cling solidly to the bottom. John and Exene's vocals have similarly been brightened and shoved to the fore, with the two-some taking leads on alternate songs through the first side. Both project confidently, without sacrificing character, either, and those patented harmonies no longer drift all over the scale like an out-of-control Jefferson Airplane.

It isn't until Side Two, though, that we get the kind of call-and-response between John and Exene that X is known for. "What's Wrong With Me" offers a musical travelogue of various urban rhythms and blues, recalling the last album's panorama of American folk, "True Love, Part #2." The three songs that follow form the heart of the album—"All or Nothing," with its plaintive Doe plea; "Watch the Sun Go Down," where the pair's love passes out on the couch for good; and "I'll Stand Up for You," the duo's touching vow to remain friends and

working partners despite the absence of romance. Like Richard and Linda Thompson, John and Exene have always sung about the difficulties of monogamy, but on *Ain't Love Grand*, they refuse to allow rancor to come between them, even if jealousy can't be prevented from rearing its ugly head on occasion.

"Everybody's got the right to go wrong, then come home and say, 'I'm sorry' / But I'm gone for six months at a time and you're tired of the reason why," sings Exene, leading into the joined chorus, "When I grow up, I'm gonna make something outta myself / Then I think I'll get old and watch the sun go down." At once, X acknowledges that the desire to age gracefully can co-exist in rock & roll alongside the urge for perpetual adolescence. "I wish I wasn't grown up, so I could cry myself to sleep," admits Cervenka, a revelation of (im)maturity that rings achingly true.

They have become poets, actors and actresses, country and folk artists as well as record producers, but they will forever be the spiritual founders of L.A. punk. Whatever happens next, X has created an impressive legacy, with heart and soul and truths to spare. —Roy Trakin



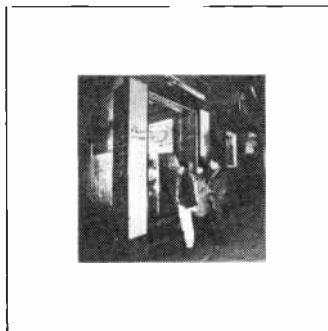
Knitters *Poor Little Critter on the Road* Slash

The naturally affecting vocal and instrumental performances of the Knitters within the country/Tex-Mex/rockabilly idioms makes *Poor Little Critter on the Road* one of 1985's most genuinely entertaining releases. Freshness can be anticipated when a group composed of such L.A. stalwarts (John Doe, Exene, and D.J. Bonebrake of X; Dave Alvin of the Blasters; and Jonny Ray Bartel from the D.I.'s) puts together a part-time project, but *Critter* blows the roof off any preconceived notions about their talent.

John Doe's voice is the record's biggest surprise; he delivers most gratifyingly on the melancholy "Cryin' but My Tears Are Far Away" and the hauntingly crisp treatment of Merle Haggard's "Silver Wings." Doe's full, resounding vocals, set off by Exene's splintered whine, create a textured pattern never achieved by X, whose sound is dominated by the pumping chords and razor-sharp leads of Billy Zoom. The

vocal duo balances its hardened-love-affair themes with snappy country swing and rockabilly boogies, namely "Poor Old Heartsick Me" and the title track. "The Call of the Wrecking Ball" is propelled by Bonebrake's perky percussion and Bartel's upright bass, thumping along with Alvin's freight-train guitar. "Love Shack" is a sort of blue valentine in which Exene toasts the voice of her lost love, playing on the saloon jukebox. Sprinkling one- and two-note fills through the tune, Alvin heats up the latter portion with clever picks and strums resulting in a simple yet replete execution. The Huey Led-better standard, "Rock Island Line," closes *Critter* with the clatter and clang of a steam locomotive, picking up speed and zooming to a crashing finale. Check out this fine disc, fellow critters—you won't be sorry.

—Ron Coleman



Blue Nile *A Walk Across the Rooftops* A&M

For those of you who love an LP you can tape and leave in the auto-reverse for days on end, savoring the sounds as they sink into your subconscious, here's a true gem: a refined, classy collection of songs by a virtually unknown Scottish trio, originally released on Linn, a tiny label formed expressly for Blue Nile's exposure. This LP has been difficult to find despite its European release through Virgin in late 1983. Now, at last, it's available domestically on A&M. The care, quality, and meticulous production efforts demonstrated throughout the album are the result of absolute creative control at its best—Blue Nile creates a music that is at once innovative and uniquely commercial. Thoughtful, steady rhythms, sustained by solid, energetic bass lines, are exquisitely embroidered with fascinating orchestrations; each song flows gracefully into the next, enchanting the rapt listener through Paul Buchanan's calm, soulful vocalizations. Haunting melodies of melancholy and daydreams interweave with upbeat, joy-infused funk in "Tinseltown in the Rain" and in "Stay," my vote for best single. In contrast, "Easter Parade" feels like a slow-motion flashback through faded photographs. "Heatwave" and "Automobile Noise" taunt with exotic textures, while "Rags to Riches," an oblique ballad, is ac-

cented with sounds not unlike prehistoric animal cries. Although comparisons could be made, in the interests of your own impressions, they will be left alone for now.

There are also two twelve-inch singles out on Virgin, one with "Stay" and an instrumental of "Automobile Noise" entitled "Saddle the Horses." The other features "Tinseltown in the Rain," an instrumental of "Heatwave," and "Regret," a lovely ballad similar in style to "Easter Parade." Blue Nile already has a fiercely loyal following, so be prepared to become obsessed. It is my shared opinion that this is the finest LP released in the past two years. As long as I have my two copies at home, one to tape and the other sealed, I'm honored to share with you this rare beauty. Not to be missed. I can hardly wait to hear the compact disc!

—Melissa Ward

Yusef Lateef *Yusef Lateef in Nigeria* Landmark **Bobby Hutcherson** *Good Bait* Landmark

Here's a pair of new releases from veteran jazzmen, the first on a new label started by producer Orrin Keepnews, who has been involved over the years with many heavyweights in an independent capacity. First, we must commend Keepnews for the fine quality of both the product itself and for his choice of artists. Dr. Yusef Lateef has not been heard on record in a while, mainly because he has spent the past two or more years living in Nigeria, where he is Senior Research Fellow at the Centre for Nigerian Cultural Studies at the Ahmadu Bello University.

Obviously he hasn't been neglecting his playing, and among his activities in Africa has been an interaction with the Modern Music Group in residence at the Centre. This album is the outcome of this alliance. Utilizing only reeds, flutes, and a dazzling array of percussion (e.g., gangan noma, duman girke, Tiv drums, Kahoe) and voices. Lateef produces a sensuous and exotic set of what are described in the notes as "basically dance pieces." All the compositions are by Lateef, and he plays tenor saxophone, C-flute and various other flutes, and vocalizes. "Blues in the Adaji" brings together his Western training with the obvious African roots. An excellent melding of the two cultures through music.

Bobby Hutcherson, like the proverbial wine, only matures with age (he is 44, and has been playing professionally since his mid-teens). In this exciting set of the best in jazz originals (by McCoy Tyner, Tadd Dameron, and John Carisi, among others, as well as two by Hutcherson himself) there is, as Keepnews puts it, "an example of a new jazz tradition of the Eighties." Hutcherson

Reviews

ALBUMS

son offers ever-new versions of older tunes such as "In Walked Bud" and "Good Bait." He is aided very capably by such veterans as drummer Philly Joe Jones and the young saxophone star Branford Marsalis (loaned by CBS). Marsalis' tenor is fluid, forceful yet soft-spoken and always creative. Pianist George Cables, a long-time associate of Hutcherson, is a consistently marvelous pianist. Bassist Ray Drummond completes the group, adding his deep classic sonorities on the upright instrument.

—Frankie Nemko

SINGLES

Hi kids! Here we go again: First up is the somewhat eclectic sound of **Strappado**, with "Me and Orange." Definitely some originality here, with a powerful horn section and some interesting background noises, over which the tuneless, semi-spoken, nonsensical lyrics are delivered with great panache. "The Lurker" also has an imaginative arrangement and solid beat—a little protracted, maybe, but not bad. . . . "What's Good for You" from **Phoenix** (Boston, Kansas, etc.) is typical vacuous rock, written with stadium gigs in mind. Fortunately, the putrid vocals and 100-percent derivative song are unlikely to ever be heard, even in a tiny club. "School Days" features another dimension of the band—off-tempo drumming—which is the only distinguishing feature. . . . "When the Lights Go Down" from **Davis Deluxe** is rock & roll like Bruce Phillips (nee Springsteen) plays it. It's okay, with strong vocals, but a barely noticeable tune—destined for obscurity, I'm afraid. "Come to Me" is a stronger song, despite some silly production tricks. The sombre organ bursts into a catchy hook, and although the organ does sound a little dated, the overall effect works quite well. . . . **Syren's** "Higher Love" is a simmering, moody little tune with soulful vocals over an austere, soft-reggae beat—quite pleasing on the ears. "Angel in Civitas" is much slower and pretty boring; the vocals are still strong, but the song just doesn't hold the listener's (or at least *this* listener's) attention. . . . "Gulf of Mexico" from **Bill Glass** is uptempo country, reminiscent of 15-years-ago Glen Campbell, with a slightly harder edge. The production is excellent and the vocals are convincing, but the overall effect is fairly routine.

See you again before Reagan becomes sincere! [Martin, how could you?—Ed.]

—Martin Brown

EAR WAX

Words of praise about records of merit.

BEST OF THE EAR—FIRST HALF

Lists of goodies are entirely too much fun to compile only at year's end. Besides, the first half of 1985 has been unusually plentiful in strong rock records, as veterans and newcomers alike have rung the bell. I'm partial to the traditional virtues of song structure, singers who sing in tune, and a balance of sincerity and wit—beyond that, anything goes, as far as I'm concerned. SEAMLESSLY SATISFYING

Bryan Ferry: Boys and Girls (WB)
Blue Nile: A Walk Across the Rooftops (A&M)

Tubes: Love Bomb (Capitol) Side Two

BEST SEMI-CONCEPT ALBUM
Tom Petty & the Heartbreakers: Southern Accents (MCA) Audiophile note: Benmont Tench claims the cassette sounds better than the vinyl!

DEBUTS OF MAJOR ARTISTS
Chris Isaak: Silvertone (WB)
Blue Nile

SMOOTHLY TOUCHING DOWN ON TERRA FIRMA

Talking Heads: Little Creatures (Sire)

Van Morrison: A Sense of Wonder (PolyGram)

Eurythmics: Be Yourself Tonight (RCA)

BEST USE OF THE CD FORMAT & SONIC PROPERTIES

Dire Straits: Brothers in Arms (WB) Audiophile note: Knopfler has extended the quiet passages of five tracks, upping the total time from 45 minutes (LP) to 55 minutes (CD).

BEST BACK-TO-BACK NON-HIT SINGLES

Stranglers: "Skin Deep" / "Let Me Down Easy" (Epic)
Chris Isaak: "Dancin'" / "Livin' for Your Lover" (WB)

BEST SUPERSTAR SIDESTEP
Prince: Around the World in a Day (WB)

THE BREATH-OF-FRESH-AIR AWARD

John Fogerty: Centerfield (WB)
Los Lobos: How Will the Wolf Survive (Slash/WB)

BEST USE OF STEELY DANISMS
China Crisis: Flaunt the Imperfection (WB)

Tears for Fears: Songs From the Big Chair (PolyGram)

SINGLES DESTINED FOR KRTH OLDIES WEEKENDS IN 1995

Paul Young: "Every Time You Go Away" (Columbia) It's also easily the year's best Daryl Hall hit.

Tears for Fears: "Everybody Wants to Rule the World" (PolyGram)

Don Henley: "The Boys of Summer" (Geffen)

Cock Robin: "When Your Heart is Weak" (Columbia)

What Is This: "I'll Be Around" (MCA)

BEST LOWBROW RAVEUP
Katrina & the Waves: Katrina & the Waves (Capitol)

BEST Highbrow RAVEDOWN
Richard Thompson: "Love in a Faithless Country" (PolyGram) Audiophile note: Try headphones.

BEST RANDY NEWMAN SONG BY SOMEBODY ELSE
Tom Petty: "Spike"

BEST FLIPSIDES
TP & the Heartbreakers: "Crackin' Up" / "Trailer"

THE RAUNCH/CULTURE HYBRID AWARD

Taj Mahal, Allen Toussaint, David Murray, et al: Conjure: Music for the Texts of Ishmael Reed (American Clave)

BEST NON-REISSUE VINTAGE-R&R COLLECTIONS

Everly Brothers: All They Had to Do Was Dream (Rhino)

Velvet Underground: VU (PolyGram) Hey! Don't settle for walking.

Sam Cooke: Live at the Harlem Square Club, 1963 (RCA)

THE WHO-NEEDS-A-MF JOR-LABEL? AWARD

Leonard Cohen: Various Positions (Jem)

BEST MIGHT'VE-BEEN HIT SINGLE FROM AN ESOTERIC ARTIST

Richard Thompson: "You Don't Say" (PolyGram)

LABELS WITH THE MOST GOODIES THIS YEAR

WB
PolyGram

BEST BAND WITHOUT A RECORD DEAL

Tubes
THE LOW-TO-HIGH-OCTANE ACOUSTIC AWARD

Everything But the Girl: Love Not Money (WB)

BEST MOBY GRAPE COVER
Golden Palominos: "Omaha" (Celtuloid)

BEST LAURIE ANDERSON ALBUM NOT BY LAURIE ANDERSON:

Suzanne Vega: Suzanne Vega (A&M)

BEST RECENT PRE-RELEASE CASSETTE ARRIVALS

What Is This (MCA)
Untouchables (Stiff/MCA)

BEST LINER NOTES
Merry-Go-Round: Best of the Merry-Go-Round (Rhino)

GREAT EXPECTATIONS (these artists/bands have LPs coming up later this year):

Squeeze (A&M)
Elvis Costello (Columbia)

Bill Spooner (Ralph)
Marshall Crenshaw (WB)

Pretenders (Sire)
Simple Minds (A&M)

Wang Chung (Geffen)
ABC (PolyGram)

Peter Case (Geffen)
Long Ryders (Island)

Prime Movers (Island)
Cruzados (Arista)

Randy Newman (WB)

—Bud Scoppa

DO YOU WANT TO WAIVE HUGE PRODUCER FEES?

We are currently available to produce, arrange, and assist in the development of master quality demos and radio-ready albums, at very reasonable rates. Top session players from L.A.'s Local 47 available for projects. We accept only quality and serious inquiries.

M.D. & ASSOCIATES

(818) 244-3393 (818) 242-7238

BUDGET STUDIOS

RATES AS LOW AS \$15 an HOUR

- Includes Exp. Engineer
- Use of all instruments
- 16 track full dolby
- Digital Reverb
- Digital Drums
- JBL Monitors
- Roland GR700 guitar synth
- Korg Poly 6 Synthesizer

SHERMAN OAKS (818) 501-6071.

SAMSON MANAGEMENT & CONSULTATION

FOR BANDS OUT OF THE GARAGE AND PROFESSIONALS.

"HERE TO GET YOUR JOB DONE." SEEKING SERIOUS NEW TALENT.

(213) 530-7517

DEMO concepts

A PROFESSIONAL DEMO SERVICE

For The Songwriter Who Wants Quality At A Reasonable Price

— 818/347-6511 —

or write:
7210 Jordan Ave D13, Canoga Pk., CA 91303

REHEARSAL STUDIOS

24 Hour Lockout

"Keep Your Equipment Setup"

Your Own Lock & Key

Access to Studio Day or Night

Utilities Paid

Many Rooms, Many Sizes

Monthly Rent from \$200

(213) 589-7028

R&L RECORDINGS

8-TRACK STUDIO HIGH QUALITY WORK

\$17 PER HOUR

ALSO BULK RATES

DX-7 SYNTHESIZER

RX-II DRUM MACHINE

DE-1000 DIGITAL DELAY

DBX-161 LIMITER

RHODES PIANO, DRUM SET,

LOTS OF OUTBOARD GEAR

ALL INCLUDED IN PRICE

AIR CONDITIONED

CULVER CITY (213) 398-6163

PROFESSIONAL VIDEO PRODUCER

• Entertainment Videos •
• Commercial Videos •
Access to All Professional Video Equipment
¾" VHS/Beta Duping Service \$8/ Copy
"We can assist all your demo needs."
WANTED!
Scripts & Music for Production
Ross (818) 766-2048

BODY Q

AUGUST 11—FM STATION
(Dubois' Birthday Party!)
AUGUST 16—CLUB 88
AUGUST 24—GAZZARRI'S
FOR INFO & TICKETS
(818) 348-8997

DIGITAL PROGRAMMER

SIMMONS SDS7, LINNDRUM,
LINN 9000, SIMMONS SDS5
ACOUSTIC DRUMS & PERCUSSION
SESSIONS, RENTALS, LIVE

CRAIG (818) 701-5462

VOCALIST



AVAILABLE

SEEKING
MELODIC ROCK/POP
BAND WITH MANAGEMENT
RECORDING & CURRENT
GIGS A MUST!
MUST BE PROFESSIONAL!

— ★ —

STRONG STAGE PRESENCE
3-OCTAVE RANGE
TRAINED BY SABINE

AUGGIE DANIELS
(805) 259-2864

Reviews

CLUBS

B Sharp At the Central Hollywood

□ **The Players:** Stephen Lee, lead vocals, percussion; Kenny Finch, bass, vocals; Wil Donaven, drums; Charlie Latorr, lead guitar, vocals; Charles Harrison, keyboards, vocals.

□ **Material:** B Sharp plays dance-pop with an uncompromising beat of pure rhythm. Their sound is strictly uptempo with strong underlinings of jazz, rock, and funk. The beat is the focus here, and syntax played second to crisp rhapsodic vocals in the selection of songs penned by Stephen Lee. "Why Are We Whispering," a mild metalesque number, and "Backfire," a jazz-rock tune, were fresh, tantalizing examples of this energetic hybrid of rhythm and harmonic chanting. While the compositions were laden with a danceable, potent tempo, the lyrical content lacked weight and imagination, and never evoked any heartfelt response to draw upon and mark this band's identity.

□ **Musicianship:** Keyboardist Harrison nearly rocketed off the stage when he let loose some fine, adventuresome edges on "Let Me Drop," a funky piece. Drummer Donaven displayed hefty licks on "Shadow at Night," but these exceptions were not the rule. Usually tame and reserved, members of the band hardly ever took any individual risks, even when the occasion called for it. The members preferred to stay within the confines of the group, despite the fact that they are equally adept and are all classically trained. The band is poised and impressive, but could be more exciting if they would assert themselves.

□ **Performance:** The show started exuberantly but ran into a minor snag: no volume on percussion or lead guitar. No worry here, the band continued to play and the problem was quickly resolved without marring their solid performance. Backup vocals were sweet and steady throughout and made a rich, sensuous blending, creating a magical moment in the standout song, "Angel." Lee impressed many with his deft



Photo by Opal Cullins

B Sharp, known by their friends as C Natural.

moves. After delicately balancing the microphone like a baton and tossing it out into the audience, he dropped prayerfully to his knees on the closing song, "Marlene."

□ **Summary:** This pop band of classically trained musicians are in the process of shedding their tame image. With a few added ingredients to an already solid band, it is just a question of time before they capture the masses. —Opal Cullins

Weirz At Wong's West Santa Monica

□ **The Players:** Larry Weir, guitar; Maria Weir, bass; Estelle Weir, keyboards; Tom Weir, drums; Theresa Weir, sax and vocals; Joan Weir, percussion, guitar, and vocals; Michael Weir, guest vocalist.

□ **Material:** This veteran team of brothers and sisters has updated their jazz-rock or adult-rock style with some new wave/dance influences. Some songs, such as "I Like Boys" and "On the Boulevard," show commercial potential for both radio and dance floors.

□ **Musicianship:** Every member of this current lineup has skills of session musician

caliber. Lead vocalist Theresa belts and wails suitably; she's a long way from Joplin and Slick, but she follows the same pattern. Perhaps the group's most distinguishing feature is Joan's prowess on the congas. Her conga solo has long been a highlight, and it was again this evening.

□ **Performance:** This evening's show was perfectly paced, one that wakes the audience up with the first song and makes the set speed by. Frontwomen Joan and Theresa work their conga and sax solos, respectively, into the proceedings. The entire group succeeds in striking a harmonious balance between all their instruments so none overpowers any of the others.

□ **Summary:** This family combo has been around, in various combinations, for more than a decade. Why they aren't further up the ladder is puzzling. Their musical style isn't the problem—look at Toto, look at Men at Work. Perhaps it's because of something they have to live with, such as their shifting styles and personnel, or the stigma attached to family groups or bands dominated by women. It's also possible—and this they could correct—that



Photo by Lydia Piper

Live Piranhas at the Music Machine.

their comparatively adult style raps against the raunchy punkish image they're currently trying out. They may consider cultivating an older, more middle-American audience in place of the young bar-and-disco-hopping crowd.

—Lyn Jensen

Piranha Brothers

At the Music Machine West Los Angeles

□ **The Players:** Tony Mikesell, lead vocals; guitar; Brent Flatthau, lead guitar, vocals; Spike Baron, bass, backup vocals; Gary Stern, drums.

□ **Material:** This music is straight-ahead rock & roll à la the Rolling Stones or the Who. The group even does an old Stones tune, "Paint It Black." All of the original songs were written by Tony Mikesell, and most of them contain the meaty energy that made the Stones so popular. But two songs, "Bring in the Soldiers" (a political ballad) and "Bozo Suit" (a guitar rocker), convinced me that the group was more than just another Sixties nostalgia band.

□ **Musicianship:** Mikesell sounds like Mick Jagger holding back. There is no doubt that

in time, Mikesell will let go. That seemed to be an underlying problem with the group as a whole; it needs more time to develop. The band's sound was rough, which is something only practice and rehearsal will polish. Each member, particularly Flatthau, demonstrated technical skills, but they had to think about it; it didn't come naturally. As with Mikesell, there is no doubt the group will reach its potential.

□ **Performance:** The band provided the crowd with a lot of head-nodding rock & roll, but the Bros. seemed uncomfortable onstage. Again, it seems to have more to do with practice than ability. Mikesell and Flatthau had the best rapport of the group, but it still hasn't reached the "brotherhood" level. While Flatthau was able to deliver some biting licks, he lacked any real stage presence. Stern is one of four drummers that plays with the group, which explains why he seemed separated by more than his drums. Baron seemed to fade into the shadows.

□ **Summary:** I couldn't help but like the music this group had to offer. It was no-nonsense rock & roll, with plenty of guitar leads and feedback to bring me

back for more. While many Sixties-style groups have gone back to the basic skeleton of rock music, the Piranha Brothers have managed to emerge from the transition with some meat on their bones. They just need to spend some time working out the kinks.

—Lydia Piper

Seven

At At My Place Santa Monica

□ **The Players:** George Sopuch, guitar; Jon Hartman, keyboards; Brandon Fields, sax; Tony Morales, drums; Lynn Woolever, bass.

□ **Material:** Seven is a five-piece band playing fusion music structured similarly to Spyro Gyra and Pat Metheny. Although the writing is shared between guitarist George Sopuch and keyboardist Jon Hartman (with one outside composition), the songs have a very cohesive quality, distinguished by strong melodies and intricate chord structures. There were several standout compositions by both Sopuch and Hartman.

□ **Musicianship:** With a list of credits to each bandmember's name, Seven boasts a high degree of musicianship in all areas. Unfortunately, high caliber musicianship does not always mean exciting music. The one exception here was sax player Brandon Fields, who sent shivers down my spine on his first solo; he played excellently throughout the entire set. Guitarist Sopuch played well, although never adventurous or risky enough to make his playing really exciting. Keyboardist Hartman was the weakest link here. His solos were fragmented and failed to hold much continuity, especially following saxophonist Fields. Drummer Tony Morales and bass player Lynn Woolever were tight, punchy, and played well together. Woolever's bass solos, particularly on the last song, were excellent and one of the set's high points.

□ **Performance:** With the writing as strong as it is, it's a shame to see it encased in such a lifeless showcase. Guitarist Sopuch was the spokesman, and although very gracious to the audience, came across as low-key as a late night KKG DJ. Although music was the point here, not entertainment, more contact with the audience and a bit of showmanship from Sopuch

WORDSMITH AVAILABLE

CUSTOM STORYTELLING LYRICS & PHRASES
Created for image, mood sought.
Timed to beat & word structures
for interpretation needs.
*Hooks, Verses, Songs, etc.,
or Lyric Doctoring.*
Specialty Country/Crossover,
Jazz, Ballads, R&R, Period
Standards, Cakewalks, or
Torchers to fit. Commercial.
OUTRAGEOUS SONGS
SEEKING RIGHT PERFORMER.
Will write to your theme or mine.
(213) 855-1750
(answer & mssg) Tobi

**DO YOU
NEED A
LAWYER?**

MUSIC AND
ENTERTAINMENT
LAW

JEFF BERKE
(213) 208-1100

WHAT'S AFTER HIGH SCHOOL "ROCK & ROLL"

It's Here! HOW TO ACHIEVE
A CAREER in the ROCK & ROLL
INDUSTRY and be on your way
to a new and rewarding
PROFESSION as a

ROADIE	ELECTRICIAN
RIGGER	SOUNDMAN
LIGHTMAN	TRUCK DRIVER
CONCESSIONER	

My Booklets contain the information you need to get started in one or more of these respected careers.

ACT NOW — SEND \$9.95

For each booklet plus 75¢ for postage and handling with your name and address to:

BRANAM ENTERPRISES, INC.
Post Office Box 1364
Hollywood, CA 90028

Calif. residents add 6% sales tax

Name: _____

City: _____

Street: _____ Zip: _____

Booklet: _____

YOU CAN'T BELIEVE THEIR EARS!!

YOU KNOW

- YOU'VE GOT HIT SONGS
 - THEY DON'T HEAR WHAT YOU HEAR
- PERFECT THAT DEMO
GET THAT DEAL
LEARN FROM 4-TIME ASF WINNER
GARY PICKUS
MAKE ARRANGEMENTS
(213) 930-1355

ATTENTION

ALL BANDS AND SOLO ARTISTS. WE ARE ACCEPTING A LIMITED NUMBER OF HIGH QUALITY PRODUCTS TO REPRESENT IN ENGLAND FOR RECORDING DEALS, PUBLISHING, TOURS, ETC. CALL (213) 661-3838 FOR FURTHER INFO

ESCAPE THE RAT RACE Southwest Sound

- 8-Track Recording
- Quiet, SmallTown Atmosphere
- Rehearsal Space with P.A.
- Digital Drums, Keyboards & Effects
- 16-Track Digital Sequencer
- In-House Composing/Arranging
- Friendly, Professional Services
- Block Rates Available
- Recording Classes, Lessons, etc.

CALL DEVIN (818) 355-1367



SouthWest Sound

ALIA



PERFORMS LIVE!
WONG'S WEST
AUGUST 27TH
9:00 P.M.
GET AHEAD OF THE WAVE
CALL SOME FREAKY PEOPLE
MAKE THE SCENE

J.E. SOUND PRODUCTION

16 & 8 TRACK RECORDING
Otari 1" • Trident

P.A., Mics, & Engineer Included.
Lexicon, JBL, BGW, DBX, Roland,
DMX, Air Conditioning!!

All Instruments & Engineer Included

REHEARSAL SPACE

Air Conditioning!!
Open 24 Hours

213-479-7653

Reviews

CLUBS

would have added greatly to the show and helped cure the growing restlessness of the crowd.

□ **Summary:** Seven is an admirable project and there is some wonderful writing going on, but perhaps the addition of another strong soloist to balance Fields, or just achieving a closer rapport with the crowd, might give Seven the audience and recognition they're looking for.
—Randy Heddon

Salem 66

At the 9:30 Club
Washington, D.C.

□ **The Players:** Judy Grunwald, guitar and vocals; Beth Kaplan, bass and vocals; Susan Merriam, drums; Robert Wilson, guitar.

□ **Material:** Salem 66 is steeped in the tradition of New York-style Sixties psychedelia. The songs chug along at a dreamy, moody mid-tempo with a pleasant lackadaisical feel. The melodies are so simple as to be primitive, consisting only of little riffs, which stick in your head nonetheless. At the same time, there is a discordant quality that keeps things from getting too ethereal.

□ **Musicianship:** One of the most attractive features of the band is its charming amateurishness. Whether it is calculated or not, both their playing and singing have a rough, almost dissonant sound, but everything holds together and the music moves along. Wilson plays nice little guitar doodles,

while the others provide a gently jangling rhythm with a total lack of polish, which emphasizes their sincerity. They often feature an interesting interplay between the two vocalists.

□ **Performance:** The group has a distasteful ambience of cool, unsmiling, aloof hipness. This was relieved only briefly with a few tongue-in-cheek comments between songs. Their general stage presence, like the music, is low-key. Their look is a mix of Twenties flapper, Sixties paisley, and Eighties art school.

□ **Summary:** The most important thing for Salem 66 to do is lessen their resemblance to the Velvet Underground and similar groups. Right now it is too easy to pigeonhole them as a neo-psychedelic revival band. They need to accent even more their sense of offbeat rhythms and harmonies (which they already use very well). The problem is, in a material world filled with material girls, can a band as eccentric as Salem 66 have a great impact?—Brian McGuire

Faith. No More.

At the Anti-Club
Hollywood

□ **The Players:** Chuck, vocals; Mr. Bill, bass; Sick Jim Martin, guitar; Mike (Sluggo), drums; Roddy (God), keyboards.

□ **Material:** Faith. No More. has created songs that demand attention. They sound like an early-punk King Crimson, or an angry Soft Machine, and even, at times, like Brian Eno on a bad acid-trip—get the picture? The songs' main themes are pounded out by bass, guitar, and drums, with Gregorian synth lines from agonized souls

in hell sailing over the top. They seem to be treading a very fine line between chaotic gloom-doom and an almost spiritual, atonal rock. The songs are upbeat, syncopated, in off-beat time signatures, yet emotion-packed. Vocals are not the focus here; it's the entire song that sings/screams(?).

□ **Musicianship:** The members of this band are well-versed and competent musicians. This type of music is difficult to play well, and even more difficult to play convincingly. The feeling displayed is that of a band—the instruments (vocals included) all work together to provide the maximum effect of the material. It is obvious that the music is the most important reason for playing, not to demonstrate proficiency. The overall feeling put out is that of intensity—a raw energy that has again become obscure since the commercialization of punk.

□ **Performance:** These guys have a real natural stage presence—so natural that they weren't even on the stage at all times. They seem like five guys with instruments who are trying to push the limits of the band, their audience, and themselves to the point of no return—where the energy and emotion create something far greater than just musicians playing music. They are animated, frantic, and sincerely involved in creating emotionally moving music. Bass, guitar, and drums are played with fury and intensity, keyboards with haunting passion, and vocals are sung with an appropriately primal delivery.

□ **Summary:** Faith. No More. It is amazing how music progresses over the course of time. The term "full circle" isn't really correct, it is more than just



Salem 66 displays some cool, unsmiling, aloof hipness.

Photo by Wayne Podworny



Faith. No More: In search of the point of no return.

the same circle. The circle is larger and has grown, incorporating all that has come before it to create something entirely new. This band really exemplifies this. Early avant-garde rock, punk, and post-punk come together to form the nucleus of this band. They aren't concerned with the commercial trappings that cause other bands to become so polished that they lose the energy and desire that creates heartfelt excitement and exhilaration. Faith. No More. is perhaps not a fitting name. They have a tremendous amount of raw faith which comes from ignoring standards that result in complacency, and they play music they believe in, regardless of popular trends. Sounds more like Faith. No Matter What. —*John Edward*

Eddie Romeo & the Reckless Hearts

At Madame Wong's Chinatown

□ **The Players:** Eddie Romeo, vocals and guitar; Eddie Rodriguez, percussion and vocals; Tony Barron, drums; Adolf Barron, bass; Gilbert Landin, guitar; Steve Alarcon, keyboards and sax.

□ **Material:** Eddie Romeo & the Reckless Hearts play straight-ahead roots rock & roll. Eddie's songs are influenced by a myriad of Fifties and Sixties standards, and in this age of banging and clanging, it's nice to be reminded what rock & roll really means. Though their songs are occasionally cliché, they are also memorable. "Red High Heel Pumps" (one of my favorite things) sounds like "Put on Your Red Dress Mama"; the band changed the article of clothing and left the chord pro-

gression intact. "American Girls" is also reminiscent of the same era without being a pinpointable copy. The nine-song set's only ballad, "You and I," is a well-written and thoughtful number a la mellow John Cougar. "Picture You," an upbeat little ditty, is a bit more modern and in the Romantics vein. As for contemporary compositions, "T.L.C.," a reggae-influenced dance number, really made my ears perk up; it's definitely their strongest number.

□ **Musicianship:** The Reckless Hearts are a tight unit. Originally just Rodriguez, Adolf Barron, Tony Barron, and Romeo, the addition of Landin and Alarcon helps to fill out and modernize their sound. The entire band sounds like they all studied the same 20-year-old jukebox and that's where they learned to do their thing. Considering their apparent direction, this is good. Fortunately for Eddie Romeo, there are no hotshots in his band; instead, they are a solid backup band for an above-average and hardworking songwriter with a lot of potential. The occasional solos and lead breaks were never long or abrasive. The band is tight and professional, and as straight-ahead as their roots are

strong; good players one and all.

□ **Performance:** The Reckless Hearts played dynamically and consistently—definitely a professional presentation. Eddie Romeo's passionate vocals and successful "Latin lover" image was the focus of the show. Romeo is a good vocalist (which is rare in today's club scene) with a charismatic aura; he is at once warm and aggressive, onstage and off. The band was involved and enthusiastic without taking away from Eddie's presence. They appeared confident and sounded well-rehearsed.

□ **Summary:** Eddie Romeo & the Reckless Hearts are a respectable band with some potential. Their style is rooted in the late Fifties and early Sixties with some modern influences. Their material, though sometimes dated, shows strong songwriting skills. Eddie Romeo is a good frontman with style and sincerity, and his musicians do a good job of supporting his studly presence. All things considered, these guys project a strong Americana image and could go far with some conscious updating of their material and sound.

—*Neil Gorov*



Eddie Romeo & the Reckless Hearts: The Latin lover and his compadres.

INDEPENDENT PRODUCER

Now available for production, arrangement, and development of qualified songwriters and self-contained bands interested in recording final product or master quality demos. Musical background includes work with Steely Dan, John Hiatt, Ry Cooder, Melissa Manchester, Tony Visconti, Mike Chapman, Norbert Putnam. **TOP SESSION PLAYERS AVAILABLE FOR PROJECTS. CONTACT**
JAMES ROLLESTON c/o
JAM ROLL PRODUCTIONS
(818) 769-6818

RUDY GUESS RECORDING

OTARI 8-TRACK
AIR-CONDITIONED
ACOUSTIC PIANO
LEXICON DIGITAL REVERB
DIGITAL DELAY • NOISE GATES
COMPRESSORS • AND MUCH MORE

24-TRACK QUALITY
AT AN 8-TRACK PRICE

\$15/HOUR
INCLUDES EXPERIENCED ENGINEER
(213) 202-8081

Holly Gully
REHEARSAL STUDIOS
LOW RATES
(213) 666-6320
2471 FLETCHER DRIVE
L.A., CA 90039

KNAUER BROTHERS STUDIO BY THE POOL

8-TRACK RECORDING STUDIO

- 7' Steinway Grand
- JBL 4430s
- Neumann Mics
- Echoplate II
- 32-Input Console
- LinnDrum • DX-7
- Diving Board
- Super Jupiter
- 8,000 Note Sequencer
- More

STATE-OF-THE-8 RECORDING
AT A GREAT PRICE
(818) 343-7744

Audio Cassette Duplicator Co
Real Time — High Quality
State-of-the-art-equipment
No job too small or too large
Phone (818) 762-ACDC
5816 Lankershim Blvd., Suite 7
No Hollywood Calif. 91601

Club Data

by S. L. Duff



Drew Steele reads his fan mail August 4th at the Lingerie.

We've been getting lots of press releases from **Freeway Records**, **Harvey Kubernik's** label, dedicated to the promotion of the local 'spoken word' phenomenon. Sometimes I think I must be working for the *Spoken Word Connection*. *Good-night L.A.*'s all-local show featured almost as many poets and spoken-word artists as bands. We here at Club Data have a hard time relating, man, to most of this non-rhythmic rapping, but we're gonna report on it anyway. **Club Lingerie** is presenting an evening of words, poetry, and musical performances on August 4th. Here's what you can expect to see. Surf Punk **Drew Steele** will sing some tunes accompanied by keyboardist **Jerry Weber**. Steele will also read from his journals and his extensive collection of fan mail (which allegedly is to be chosen from the 9,000 odd pieces of an mail the S.P.'s have received in the last eight years). If it's hard to believe that the **Surf Punks** have been together for eight years, much less believe they've received some 9,000 bits of fan letters, then how

about this: They've entered all their fan mail onto computer! All hail the modern age. **Wanda Coleman** will read, too. She was on the *Good-night L.A.* show, and is on the *Twin Sisters* LP with **Exene**. Also, **Ivan Roth**, who reads his poetry while **Jill Fraser** jams on her synth, will join Wanda and Drew for this night of spoken word at the Lingerie.

Club Data's **S.L. Duff** will perform a spoken word show at his apartment in **West Hollywood**. Duff will read from the thousands of press releases sent to him by other local poets and bands, and various notes from this column. Sounds like fun. Call for performance times.

Enough kidding around, though. If you think musicians doing poetry is weird, how about blind keyboardists doubling as photographers? Now, we're not making fun here, we're just reporting the facts. Locally renowned jazz keyboard wiz **Henry Butler** has a photography exhibit on display at the **Comeback Inn** in Venice through August 11th. The displayed opened July 22nd,

which, incidentally, marked the twelfth anniversary of the club. (Happy Anni, you guys.) Says Butler of the exhibit, "I was arguing with a friend who proposed that a totally blind person could not be a photographer. Unable to dissuade him, I immediately went out and borrowed an instamatic. I started shooting. In September of last year I purchased a 35mm Vivitar, and this collection is the result of my achievements so far. Included in my pieces are several portraits of well-known jazz artists such as **Papa John Creach** and **Charlie Haden**."

PRO-Peace (People Reaching Out for Peace) are presenting some Friday night shows at the **Lhasa**. The proceeds go to the organization, who will use the funds to help provide food and shelter to some of the 5,000 marchers who will take part in the **Great Peace March**, a nine-month marathon hike that will start in L.A. and end in D.C. The march will take place in '86. August 2nd, the musical artists will be the **Beef Sisters**, **Secret Agent**, **Psychic Pets**, and **John & Betsy Ulvang** of **Great Guns**. August 9th the benefit closes with **Lonesome Strangers**, the **Mutts**, and the **Minutemen**. Saturday nights in August at the Lhasa will feature the premier performances of a new pop musical called *Yikes*, which stars **Ann Stanton Behringer** as Jean Harlow. Behringer is best known as the blond-bombshell backup singer who has worked with **Tina Turner** for the last four years, and *Yikes* is Behringer's first solo endeavor.

August 2nd, the **Central** presents the 20th Anniversary of the **Byrds**. **Gene** and **Michael Clark** will be on hand, but don't expect **Roger McGuinn** to show up. Central manager **Richard Stewart** was a roadie for the legendary band in bygone days. Later in the month, the Central celebrates their own five-year anniversary on August 28th. The club is currently busy remodeling its interior, which includes a new paint job and a resurfacing of the floor. Also, if you're trying to beat the heat, Richard reports that the brand new air conditioning is keeping the club nice and cool.

Both the **Country Club** and the **Troubadour** want it known that you can expect to see about 30 percent of their shows being devoted to new music. The **Country Club** has the **Unforgiven** and **Broken Homes** in on August 17th and **Fishbone** on the 23rd. Michael Fell at the **Troubadour** wanted to stress that the weekday gigs at the club will be split between himself and new booker **Jan Ballard**, as reported last issue, but that the weekends will remain exclusively his, and they will remain devoted to hard rock/heavy metal bands. On August 10th, **Antix** will headline a benefit for the **Leukemia Foundation**. Also on the bill are **Alliance** and **East of Eden**.

Biggest jazz date on the upcoming calendar is **Art Blakey's Jazz Messengers'** four-night stand at the **Palace Jazz Court**, August 7th through the 10th.

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
July 9-July 22

Lhasa Club Hollywood

1. Last Pop Art
2. Deon Vozov
3. John Fleck

Palomino North Hollywood

1. Tower of Power
2. Jack Mack & the Heart Attack
3. Billy & the Beaters

FM Station North Hollywood

1. Living Daylights
2. Zoom Zoom
3. Lost Pilots

Central Hollywood

1. Nikita
2. Dano & Jones
3. Billy & the Beaters

Country Club Reseda

1. Alcatraz
2. Burn
3. Hostage

Palace Hollywood

1. Aswad
2. Fishbone

Flamingo Music Center Sherman Oaks

1. Jessica Smith
2. Herb Jeffries
3. Rena Scott

Madame Wong's Chinatown

1. New Euardians
2. Cambridge Apostles
3. Pontiac Brothers

Troubadour West Hollywood

1. Rockne
2. Hellion
3. Joneses

Showcase

by Tom Kidd



Photo by Lydia Piper

Sado No

Here in the land of the overnight deal, the last thing you would expect to find is a survivor.

Tim McGovern has spent more than seven years on the club circuit. His Pop/Motels/Burning Sensations contributions are legendary, as are his less-than-friendly breakups. Now back with his new band, Sado No, a leaner and wiser McGovern says, "We intend to make it, and do it on our own terms."

Aided this time around by ex-Mortrose drummer Skip Gillette and ex-Nina Hagen keyboardist Merry Stewart, the band's music favors "the late Sixties with a modern approach to grooves and rhythms." McGovern now shares lead vocals with Stewart, whose vocal approach he likens to Rickie Lee Jones. As a concept, the female beat poet backed by McGovern's ever more Hendrixian guitar harkens back to a *Careful*-period Motels, a time that McGovern is justifiably proud of.

What separates this project from McGovern's earlier units, as well as from most other groups in town, is the band's conscience. Drummer Gillette thought up the band's name as a call against apathy; as in "How do we make this a better world? . . . I do' know." The newest member, Stewart, sums up the band's attitude: "I'd like to make the world just a little bit happier, a nicer place to be . . . by sharing my thoughts, being truthful and honest, and just being a caring person. I'd like to live my life in a more heroic manner."

Living a heroic life never crosses the mind of the average rocker. Then again, average may be just the word to describe some of Sado No's contemporaries. Complains Gillette, "All of the bands of the last ten years seem to have fallen into a big black hole, an energy drain. The [few] bands with real energy can't play very well, and the bands that can play well sound wimpy."

"Wimpy" certainly does not describe Sado No. McGovern's controlled noise guitar and Gillette's wildman drumming seem to have their match in keyboardist Stewart. "I always swore I'd never work with a keyboard player or a female singer," confesses McGovern, "[but] she sounds more like a guitar than I do." What does her keyboard playing sound like? "Hendrix's guitar," answer McGovern.

McGovern and Stewart have been spending their days writing and recording new demos since the band, then a duo, ended their string of Monday-nighters as house band for Madame

Tim McGovern's revenge, Sado No.

Wong's. The music, according to McGovern, has been "getting leaner and more psychedelic." Lyrically, they hold to what Stewart has named a "sex/fuck/revenge" motif. "I'm trying to say things in my music that other people can relate to," she says. "I'd like to bring back the human compassion element that's been missing from a whole lot of people." Yet she admits "I'm pretty angry inside at a lot of things. That's something I'll be expressing." "Like Heaven making love to Hell," says Gillette.

A rather half-hearted search continues for a bass player, though McGovern admits he finds the traditional P-bass to be "archaic." "No need for bass," he claims. "We'll probably use bass keys or guitar synth for bottom, depending on the song." Concurring, Gillette adds, "I don't think we need one. Tim plays so rhythmically that it's easy to feel."

Any band that has an A&R representative show up unexpectedly to their second gig probably has a better-than-average chance at success. After doing the standard writer/demo/performance pattern, Sado No will commence shopping for a deal. This time, however, McGovern and company have definite plans. "We want to be independent," states Gillette. "We don't want to be owned by anybody. For once, we'd like to have some artistic control instead of being manipulated." Softening Gillette's attack, McGovern continues, "[We want] to be signed to a label with a promotion department that loves us. If they sign you because of what you're doing you will have that freedom, but without that promotion, it doesn't matter how 'free' you are. Nobody will ever hear it." ■

The Dwindle Brothers

The Dwindle Brothers are fun; not necessarily the kind of fun that girls just want to have, but more like a musicology class where everyone takes new-found knowledge to its logical and most ridiculous extreme.

Alain Johannes is the guitarist for What Is This, and Joe Berardi is the drummer for Fibonacci, two of Los Angeles' better known bands. Here they repeat their roles, yet the roles themselves have been twisted into totally different shapes. According to Berardi, "Both bands we play in are highly arranged." In the Dwindle Brothers, states Johannes, "We work out sketches for things, then we go play; and because you're there live, you're under pressure. You

come up with things you wouldn't when you have a worked-out set and everybody knows what the song is like. It's a lot of fun in that respect!" This is quite different from their more "commercial" undertakings, serving as "a good escape so we won't get frustrated or take [our other projects] somewhere they shouldn't be," says Berardi.

The Dwindles have played together for a year and a half. Always admirers of each others' units, they became friends as well as fans. Berardi relates, "We don't see or play together that much, but when we do, we have a good rapport." Echoes Johannes, "The ratio of communicating is better than most best friends." Musically, their interests are very similar. Both named their favorites as ethnic, early 1900's classical, and anything very harmonic; this is evident from their artful and adventurous music. Both claim, however, this middle-brow bent is nothing conscious. Johannes encapsulates their sound as "Him [Berardi] being a crazy percussionist drummer, and me having lived around various musical approaches."

A surprising aspect to the Dwindle Brothers' sound is the lack of a bassist. "We were going to do a show and have Flea [of the Red Hot Chili Peppers] play bass," explains Berardi. "For a little while we were going to be a trio. We scheduled a couple of rehearsals and Flea just never made it. So we decided we didn't need a bass player."



The Dwindle Brothers, Johannes (left) and Berardi: Intelligence and improvisation.

Audiences don't miss the low end any more than the band does. Neither do they seem to miss anything resembling typical lead vocals. The Dwindle Brothers fill their sound with effects, tape loops, and a style of playing they find impossible to pull off in a full-sized band. Here, there is no pressure to leave room for any other instruments. When another sound is needed, Johannes fills the void with strange vocal noises. Whatever needs there are for fuller instrumentation are satisfied in the Dwindle Family Orchestra. That unit, now on hiatus, fleshes out the Dwindle ideas with horns and other instrumentation. Johannes plays guitar there, but another drummer is used due to unforeseen scheduling conflicts.

The duo sees its goal as the recording studio. "To make our mark in musical history," says one. They will release one track on the upcoming *Found Objects* compilation, which also includes tracks by Johanna Went and the Dwindle Family Orchestra. In addition, they look forward to doing soundtracks in the future. Both are big fans of films—their weird mix of intelligence and improvisation should lend itself well to that atmosphere.

No matter what the future holds, the Dwindles intend to be part of it. "This will continue forever," assures Johannes. "Our other projects provide sustenance for this one. The Dwindle Brothers always were and always will be." ■

LOS ANGELES COUNTY

THE SAWMILL

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

OSKAR'S CORNHUSKER

975 W. Foothill Blvd., Azusa, CA 91702
Contact: Royal Rock Prod. (818) 841-2794
Type of Music: Heavy metal and rock
Club Capacity: 450
Stage Capacity: 10-12
PA: Yes
Lighting: Yes
Piano: No
Audition: Call, send tape, pics, bio
Pay: Negotiable

ALLEYCAT BISTRO

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

ICHABOD CRANE'S

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

LIMELIGHT

21076 W. Golden Triangle, Saugas, CA 91350
Contact: Scott Sterner (805) 253-9176

Type of Music: New wave, rock, original, Top 40
Club Capacity: 462
Stage Capacity: 8-10
PA: Yes
Lighting: Yes
Piano: No
Audition: Call first
Pay: Negotiable/union scale

ON BROADWAY COMEDY/JAZZ CLUB

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

THE POMONA VALLEY AUDITORIUM

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

THE STAGE WEST

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

TIMBERS

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

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

GIO'S RESTAURANT

7574 Sunset Blvd., Hollywood, CA
Contact: Sam Silvers, 656-6461
Type of Music: Sun., Mon., Tues., and Wed. Showcases—R&R, R&B, jazz, HM
Club Capacity: 150
PA: Yes
Lighting System: Yes
Piano: Yes
Audition: Call 656-6461 for info
Pay: Half of door

LA CABARET

17271 Ventura Blvd., Encino, CA 91436
Contact: Jeff Wayne (818) 501-3737
Type of Music: All styles
Club Capacity: 180
Stage Capacity: 20
PA: Yes
Lighting: Yes
Piano: Yes
Audition: Send promo, tapes, pics & bio
Pay: Negotiable

ANTICLUB AT HELEN'S PLACE

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

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

MAX'S CABARET

4711 Sunset Blvd., L.A., CA 90027
Contact: Rick Benson (213) 644-5207
Type of Music: All musicians welcome. Wed. night variety showcase 9-1. Comedians, etc.
Club Capacity: 150
Stage Capacity: 10

PA: Yes
Lighting: Yes
Piano: No
Audition: Call first
Pay: No charge showcase, no pay.

DB SOUND

8217 Lankershim Blvd. #1, North Hollywood, CA 91605
Contact: Dennis (818) 504-0494
Type of Music: Rock, heavy metal
Club Capacity: 300
Stage Capacity: 7
PA: Yes
Lighting: Yes
Piano: No
Audition: Send promo kit
Pay: Percentage of door

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

1266 N. Alvarado, Los Angeles, CA
Contact: Mark Phillips (213) 464-8214
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 Susie, 8-10 pm, (818) 985-9937
Type of Music: Rock, T40. Originals OK
Club Capacity: 150
Stage Capacity: 4-6
PA: No
Lighting System: Yes, with operator
Piano: No
Audition: Send pics, tape or VHS to above address w/SASE
Pay: Negotiable

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

CARMELLO'S

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

MUSICIANS & SONGWRITERS

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

Audition: Send promo with SASE
Pay: Scale

THE GOLDMINE

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

ICE HOUSE

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

THE WATERS CLUB

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

TROUBADOUR

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

CENTRAL

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

ORANGE COUNTY

CRAZY BURRO

9042 Garfield Ave., #316, Huntington Beach, CA 92696
Contact: Fritz (714) 964-7132
Type of Music: Top 40 or show
Club Capacity: 200
Stage Capacity: 5-6

PA: Yes
Lighting: Yes
Piano: No
Audition: Send tape, resume or video
Pay: Good

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

SAFARI SAM'S

411 Olive Ave., Huntington Beach, CA 92648
Contact: Gil or Sam (714) 536-6025
Type of Music: All styles, local band showcases, poetry reading.
Club Capacity: 100
Stage Capacity: 5-6
PA: Yes
Lighting: Yes
Piano: No
Audition: Call, send tape & resume
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

RADIO CITY

945 S. Knott, Anaheim CA 92804
Contact: Mars Black (714) 826-7001 between 1 & 5 p.m.
Type of Music: Heavy metal, speed metal, post punk, rockabilly, R&R
Club Capacity: 315
Stage Capacity: 10
PA: Yes
Lighting: Yes, with operator
Piano: No
Audition: Call
Pay: Negotiable

FRENCH QUARTER

919 S. Knott, Anaheim, CA 92804
Contact: Jerry Roach (714) 821-3412 after 2pm
Type of Music: All styles, Top-40
Club Capacity: 200
Stage Capacity: 8-10
PA: Yes
Lighting: Yes
Piano: No
Audition: Call or send tape
Pay: Negotiable

LAST NIGHTS OF POMPEII

67-399 Hwy. 111, Palm Springs, CA 92270
Contact: Alina Strahl after 3 p.m., (619) 328-5800
Type of Music: Contemporary, Top 40, classic R&B, no heavy metal
Club Capacity: 200
Stage Capacity: 5-7
PA: No
Lighting System: Yes
Piano: No

Audition: Send tape, pic, and resume.
Video OK.
Pay: Negotiable

SAN DIEGO COUNTY

SPIRIT CLUB

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

MISCELLANY

FREE COMPUTER SYNTHESIZER class at 24-track studio. Cut recording time and costs and have amazing sounds and techniques at your disposal. Call Patti at (213) 466-0113.

MUSIC VIDEOS WANTED: If you are an L.A. musician and have a video you would like to have aired on a local cable TV Music Video Show, send 3/4" tapes to: Eye Music, 1765 N. Highland Ave., Box 999, Hollywood, CA 90028 or call Syn Sadoux at (213) 728-4592.

NEW PRODUCTION COMPANY seeks production reps and promotional persons. Knowledge of the music business desirable, but not mandatory. Must be willing to grow with the company. Will train. Percentage and commission to start. Send resume with SASE to: Class Act Prods., P.O. Box 245, Lawndale, CA 90260, or call (213) 219-0567.

WANTED: NEW GROUPS, new artists. Unpublished? Unreleased? Want exposure? Nationally syndicated radio show needs you. Send tapes with written release and contact number to Radio Video Prods., 550 S. Barrington, Suite 4101, L.A., CA 90049. Yes, this is legitimate. For more info, call (213) 471-2091.

NEW INDIE RECORD company seeks country artists, bands, and material. Send tapes, pictures, and bios to: Rock'n Double "D" Records, P.O. Box 3741, Alhambra, CA 91803.

CELEBRITY CENTER SHOWCASE is currently seeking all types of music. For audition info, call Barbara at (213) 464-0411 ext. 236 or 283. Celebrity Center Showcase is located at 5930 Franklin Ave. in Hollywood. The showcases are every Saturday at 8 p.m.

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

SELF-CONTAINED GROUPS and singers with either videos or soundtracks: Contact Almanac Inc. for cable TV show. Local and New York exposure. Call (213) 852-1706. If no answer, call (213) 651-3423.

COUNTRY ARTISTS and bands wanted for popular cable TV show, *Hollywood Roundup*, a showcase for up-and-coming country talent in L.A. Interested parties

should send tape, pictures, and bio to: H&R Prods., 1917 N. Rose, Suite 1000, Burbank, CA 91505.

ROCK BANDS wanted for Louisa Moritz' "Potpourri" talent contest at the Valley Club. \$100 first prize. Free food and drinks. Huge stage, lighting, and PA. Club capacity is 1000. Held every Sunday, 5-11 p.m. Call (213) 874-0245 or (213) 874-0689 for more info.

FULLTIME CHIEF-OF-STAFF wanted for established musical seminar program. Call immediately (213) 469-0444.

INDEPENDENT RECORD company seeks new talent with star potential. Also seeking hit songs. Send cassette, lyrics, and other info to: Cora Music, c/o S.O.S. Prod., Box 4117, N. Las Vegas, NV 89030.

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

INDEPENDENT RECORD company looking to promote attractive, thin, and very talented female vocalist. Must have power in lower ranges. Material, record label and promotion provided. Send photo, tape and resume to: MRM Ent., 21115 Devonshire St., Suite 250, Chatsworth, CA 91311. SASE for returns.

MANAGEMENT COMPANY seeks Girl Friday for part-time work. Call (213) 650-2395.

COAST MUSIC Publishing Company seeks serious professional songwriters in the country and pop markets. Coast Music is licensed through BMI. Send cover letter, no more than three songs on cassette with typed lyric sheets. Say that you were referred through MC Gig Guide. Send to: Michael Zdanowicz, 1313 21st Ave. S., Suite 107-171, Nashville, TN 37212, or call (615) 269-5456.

PRODUCTION COMPANY seeks R&B groups with original finished material for possible record deal. Send tape and info to: Mr. G. Daniels, 9800 Vesper Ave. #81, Van Nuys, CA 91402.

SEEKING TRIOS, Top 40 bands, C&W, show bands to tour nationally and internationally. Good accommodations and pay. Call Steve at Gambill & Assoc. (818) 784-5281.

NEW PRODUCTION company seeks acts to represent with record companies and products to produce for release. Accepting new recording projects for late summer and early fall production. Send demo tapes, promo packages to: Steve V. Johnson, Elegance Prods., 536 Comstock Dr., Tiburon, CA 94920, or call (415) 435-1517.

PART-TIME ASSISTANT wanted for vocal coach, singer, and writer. Pay is \$4 an hour and commission or exchange for vocal lessons. Opportunity to teach later. Must type and have car. Graphics/illustration experience a big plus. Send letter of interest or resume to: Headtrip Prods., 10714 Aqua Vista St., N. Hollywood, CA 91602.

"A NIGHT in Desperation Alley" at Super-video seeks a house band for our monthly performance art showcase. Groups or individuals are urged to apply. Merely the beginning. Call (213) 559-3065, days.

SOCIALLY CONSCIOUS, liberal studio owner needed to donate recording time so that a group of L.A. musicians may record a killer song to raise money to fight a killer disease (AIDS). Contact Tom after 5 p.m. at (213) 618-1566.

PRO PLAYERS

**NEXT PRO PLAYER DEADLINE
WED., AUGUST 7, NOON**

**SEE PRO PLAYERS COUPON
IN PREVIOUS ISSUES**

SESSION PLAYERS

MARTY BUTTWINK

Phone: (213) 664-5920
Instrument: Electric bass
Styles: All, very versatile, good experiential background in modern commercial styles as well as world music, free form, jazz and classical
Read Music: Yes
Qualifications: Easy to work with 17 years of clubs, sessions, concerts, shows, original projects, some masters, some TV, and some of all of the gigs there are to do living in L.A. Reads well (copies too), writes, is a good sideman and/or performer as well as conductor/rehearsal director. In addition to doing miscellaneous gigs and sessions, have been doing casuals with my band for the past five years, along with teaching at the Faunt School of Creative Music.
Available For: Good music in the form of casuals, sessions, in-town shows, and paid showcases. Especially looking forward to expand my commercial/jungle connections.

GARNER B. "SKIP" THOMAS

Phone: (213) 465-8689
Instruments: Alto, tenor, and soprano saxes and flute
Technical Skills: I play screaming or melodic improvised solos on sax or flute. I circular breath, and I master the two sax technique (playing 2 saxes at once).
Styles: Pop, rock, jazz, blues, funk, reggae, R&B, country
Vocal Range: Baritone to 2nd tenor
Read Music: Yes
Qualifications: 19 years performance and recording experience. Played the 1983 Kool Jazz Festival with my quartet. Performance and/or recording with Scott Cossu (Windham Hill), Claude Williamson (King), Bernadette Bascom, Gary Paul (Sooth Music), Skip Thomas Quartet, Project Love. Commercial work with King (NBC) television in Seattle, Washington. Television or radio airplay on KUGS, KP LU, KOIN, KBSC, KJZZ, KOMO (ABC), KRAB, KOMO (ABC) television, Viacom cablevision, and KHJ television channel 9 in Los Angeles Bachelor of Arts in Music at Western Washington University. Teacher/arranger/composer/performer that gets it right the first time
Available For: Recording sessions, demos, shows, casuals, concerts, tours, and lessons.

ANDY WEST

Phone: (213) 459-7798
Instruments: Steinberger, Alembic, Modulus 6-string bass, 5-string electric upright
Styles: All, specialize in rock or rock/fusion grooves
Read Music: Yes
Qualifications: Bass player for the Dregs for 6 albums, 12 years of road work and recording. Easy to work with, low ego factor
Available For: Album or demo work, concert tours, bass instruction.

ANDREW GORDON

Phone: (213) 379-1568
Instruments: Oberheim OB8 Polysynth, DX digital drums, DSX digital sequencer, Fender Rhodes, Kawai Grand Piano, Fostex 4-track, Korg Poly 6 synth, 2 Yamaha DX-7s, Yamaha TX-7 expander, Yamaha DX-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. Co-production credits with Gary Wright, arranged music for NBC-TV and Peters/Gruber. Working touring Europe and U.S.A. Wrote commercials and music for TV. Contacts with record company in London & L.A. w/solo synthesizer album release. Instruction in the techniques of programming synthesizers and drum machines. Reasonable rates. 16-track studio available with top name producer/musician.
Available for: Session work, commercials, live work, producing and arranging, teaching, songwriting, demos, casuals

MIKE GREENE

Phone: (213) 656-0309
Instruments: Roland Super Jupiter (Jupiter 8), Prophet 5, Yamaha DX-7, PF-10, Korg Poly 61, Digital Drums, Roland MSQ-700 sequencer, all MIDI together
Styles: New wave, R&B, rock, pop
Technical Skills: Modern, imaginative, & fast programming & playing Arranging

Read Music: Yes
Qualifications: 10 years professional studio & live experience. Easy to work with, pro attitude.
Available For: Demos, sessions, live work, equipment rentals.

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 w/Cheryl Lynn (CBS), Nicolette Larson (WB), Bell & James (A&M), Phillippe Wynn (Modern, Atlantic), Linda Clifford, Emotions, Eloise Laws, Willie Tee (Red Label), Kitty Hawk (Zebra), Michael Wykoff (RCA), Stan Ridgeway (IRS), Dan Siegel (Pasha), Pat Williams, Field Day, TV Shows: *Brothers, Family Ties, Cheers, Puttin' on the Hits, Paper Dolls, Legmen, Joanna, Slickers, Good Times*. National experience 16 years, accurate, quick & creative, professional, dedicated to the success of each project.
Available For: Recording sessions, touring, demos, videos, rentals, any other professional projects

ERIC WOLLMAN

Phone: (213) 854-0755
Instruments: Electric and acoustic guitars
Technical Skills: Impressive soloist, sensitive accompanist, great ears
Styles: Jazz, jazz rock, funk, rock
Read Music: Yes
Qualifications: B.A. Berklee College of Music, club and studio work in NYC, Boston and L.A. Call for info, tape available.
Available For: Sessions, demos, live work.

GEORGE EDWARD

Phone: (213) 383-4551
Instrument: Drums and percussion
Styles: All kinds of rock, heavy metals to pop, fusion funk, jazz, society dance & Latin.
Read Music: Yes
Qualifications: 18 years pro experience, Judy Rudin band, Eddie Fontaine, Brother Jack McDuff, symphony work (Chicago), WDAI radio Chicago, B.A. in applied music. Studied with Appice & Bozzio.
Available For: Live concerts, touring, sessions & casuals.

SHANNON A. MURRAY

Phone: (213) 663-3445
Instruments: Tenor & soprano sax, doubles on flute, keyboards & percussion
Technical Skill: Instrumentalist & composer/arranger
Styles: All
Vocal Range: Tenor
Read Music: Yes
Qualifications: 15 years performance and recording experience in the U.S. and Europe. Berklee College of Music Composition and Arranging program. Former instructor at the Institute of Modern Music, Strasbourg, France. Member of various groups including Farranfore (USA) and Simone (Europe). Featured soloist on the latest Stella Bernhardt album on Altez Records, Saarbrücken, West Germany.
Available For: Sessions, live performance, road work, group situations, and composition/arrangement projects.

SAM SORESENSEN

Phone: (213) 306-3179
Instruments: Oberheim OB-8 synth, DMX drum machine, DSX sequencer, Yamaha DX-7, Yamaha CS-80 synth, Moog Source synth, modified Rhodes elec. piano, Mason Hamlin grand piano, TEAC 4-track w/DBX, misc. sound processing equipment.
Read Music: Yes
Styles: All
Vocal Range: Tenor
Qualifications: 15 years live and studio experience, including TV, movies, radio, record projects. Experience and access to most keyboards.
Available For: Sessions, pre-production, programming, rentals, teaching, low budget demos in my home.

NEIL KUNEN

Phone: (213) 257-5622
Instruments: Electric and acoustic guitars, 12-string & guitar synths.
Technical Skills: Exciting, melodic solos and parts, "in the pocket" rhythm playing, fingerpicking. I'm good at fitting into any situation. Vocals.
Styles: Rock, pop, country, reggae, calypso, funk
Read Music: Yes
Qualifications: 18 years professional playing with a variety of music and groups. Recording and performing with *Flying Fingers, August, Sweat and Steel*. Instructor for 8 years with the Faunt School of Creative Music. Easy to get along with—fun to work with
Available For: Songwriter demos, sessions, casuals, teaching.

REEK HAVOK

Phone: (213) 372-0863
Instruments: The new E-mu Systems SP-12 12-bit digitally sampling drum computer. Drumulator with 6 sets of sound sets, Simmons SDS-7. E-mu E-Drums digital drums, digital and analog Clap-traps, Syndrum, Apple II-E, DX-9, MX-1 trigger converter, imagination and enthusiasm.
Technical Skills: Electronic drummer, programmer, engineer. Also do electronic percussion seminars and demonstrations.
Read Music: Yes
Styles: Pop, funk, rock, techno, wave, future
Qualifications: 18 years playing, 7 years working with electronic drums, live and recording, playing and/or programming for Pointer Sisters, Patrick Moraz, Melissa Manchester, Berlin, Herb Alpert, Cheap Trick, Rick Springfield, The Bus Boys, Eddie & the Monsters, Greg Phillinganes, Nina Hagen, Tommy Tutone, Stephanie Mills. Also produced *Havox Trax* album of electronic drum beats in song format (a songwriting tool). Have also done numerous electronic percussion demos and seminars for E-mu Systems, Simmons Electronics, and individual stores around U.S.
Available For: Recording, soundtracks, tours, consultation, equipment rentals, pro band situation, electronic percussion seminars.

JACK RYLAND

Phone: (213) 396-0659, (805) 488-8479
Instrument: Electric bass
Styles: Funk, rock, most styles
Read Music: Yes
Qualifications: 20 years experience. Previously played with Three Dog Night, Donna Summer, etc.
Available For: Studio, live, etc.

KEN RANSOM

Phone: (714) 650-3968
Instruments: Acoustic drums, Simmons (SDS1)
Styles: R&B, R&R, funk, pop, dance, Top 40
Read Music: Yes
Qualifications: 15 years playing live TV, recording, good dance feel.
Available For: Working situations

"ASLAND" LANCE WEST

Phone: (612) 521-4741
Instruments: Guitar
Technical Skill: 3 years theory jazz, classical
Styles: Rock, funk, Top 40, classical
Read Music: Yes
Qualifications: Record producer. Have toured with some of the top rock and show bands on the East Coast, Midwest. Can be very melodic to screaming. Write lyrics and music, and I arrange my own songs. Will be back in L.A. soon.

CORNELIUS BUMPUS

Phone: (818) 249-4409
Instruments: Tenor and Soprano Sax, Flute
Technical Skills: Instrumentalist & Vocalist
Styles: All
Vocal Range: Tenor
Qualifications: 29 years of saxophone playing. Member of Doobie Brothers 1979-82. Recording credits include two solo albums, Doobie Brothers, Amy Holland, Moby Grape, Michael McDonald, Eikichi Yazawa, Patrick Simmons, Clifford Coulter, Taboo Zoo, Tom Johnston, and Lacy J. Dalton. Live performances with Doobie Brothers, Jeff Lorber, Lacy J. Dalton, Moby Grape, Cornelius Bumpus Quartet, Bobby Freeman, Ambrosia, numerous club bands.
Available for: Anything

PERRY A. CELIA

Phone: (818) 906-7105
Instruments: Simmons Electronic Drums SDS-V, Simmons Analog/Digital Drums SDS-VII, Linn 9000 Digital Drums & Trigger System, Acoustic Drums
Read Music: Yes
Styles: Rock
Technical Skills: Extensive recording and programming experience.
Qualifications: 8 yrs studio and live performance. Performed and/or programmed for: The Stingers, (Pleiades Records), *Revenge of the Nerds* (soundtrack "Right Time for Love"), John Denver and Sylvie Vartan ("Throwing Darts"), and many others. Resume and tape available upon request. Good image and hardhitting.
Available for: Studio sessions, (playing, programming), demos, live performance, video performance, equipment rental, consultation.

CARL H. McDADE

Phone: (818) 793-5057
Instruments: Electric & acoustic bass
Styles: Jazz, rock, blues, funk, country, Top 40, classical, show tunes, etc.
Read Music: Yes
Qualifications: Studied violin 9 years, and studied classical bass. Performed in jazz, classical orchestras, college and pro. Many years studio, stage, and concert.
Available For: Demos, sessions, live work, teaching.

RED HOT PICKERS

BOB HOUGHTALING & WILL RAY
Phone: (818) 761-5430, (818) 848-2576
Instruments: Smoking, biting steel guitar and sizzling red hot lead guitar.
Styles: All styles of country including punkabilly, western rock, modern country, bluegrass, swing, traditional C&W.
Technical Skills: Dick Grove schooling, much arranging, recording, producing experience.
Qualifications: Each has 15 years experience on his instrument, both have many years of studio time logged on the East & West Coasts, plus extensive stage and TV work.
Available For: Recording sessions, demos, tape downs, lead sheets, song arranging and production, live work. We can add true and authentic country sweetening to your project at a price you can afford.

ELMO PEELER

Phone: (213) 650-6602
Instruments: Acoustic piano, B-3, Roland JX3-P
Technical Skills: Pianist/arranger/composer
Styles: Rock, Top 40, C&W, classical
Read Music: Yes
Qualifications: Have toured internationally and/or recorded with Beach Boys, Rick Nelson, Paul Williams, others. Eastman School of Music and Interlochen. Work on various album projects and film scores. Resume and tape available.
Available For: Sessions, tours, TV and film scores.

MEL NELSON

Phone: (213) 462-4164
Instruments: Bass, electric and acoustic
Styles: All styles
Vocal Range: Baritone
Read Music: yes
Qualifications: Performed/recorded with Bud Shank, Joe Farrell, Jessica Williams, Bobby McFerrin, Ron McCroby, Frank Stallone, Chuck Corea, Carl Anderson, Ftiche Cole and many others.

JEFF DOWD

Phone: (818) 509-1931
Instruments: 8-pc acoustics, Yamaha RX-15, Poly 6, assorted percussion
Technical Skill: Drum programmer, read, arrange, play on all mallet instruments (marimba, xylo, vibes) and percussion (Simmons & acoustics)
Style: All, specialize in pop/rock & fusion
Vocal Range: Baritone
Qualifications: B.M. in Music, percussion major, studied with Cleveland Orchestra. 9 years stage experience, extensive studio experience, reliable and professional.
Available For: Recording sessions, tours, casuals, showcases

STEVE BEAR

Phone: (818) 996-9057
Instruments: Yamaha Recording Series drums, various percussion
Styles: Versatile in all styles of music, specialize in rock, jazz, funk and Latin
Read Music: Yes
Qualifications: 10 years of quality playing experience in Midwest and on West Coast. Have done session work for local producers Emitt Rhodes, Tom Luben, Eddie Gurren, many others. Many years of live playing in virtually every style of music. Well-rounded and very easy-going.
Available For: Studio/demo work, live performance, and video work

TRACY CAINE

Phone: (213) 839-9523
Instruments: Drums, 16-track MIDI recorder with three synth modules, Hot Rod drumulator with acoustic, Simmons, and Latin percussion chips, Simmons SDS-1 with many sound chips, congas, timbales and percussion
Technical Skills: I can save time and money on studio costs with MIDI pre-production. Many hours of MIDI recording, drum programming, live drum recording.
Vocal Range: Bass to second tenor
Styles: All
Read Music: Yes
Qualifications: 18 years of playing live & six nights a week, thousands of hours of recording (mostly 24-track). Commercials for Miller High Life, Stroh's Sergio Valente, etc. Experience in small demo studios to Evergreen Studios.
Available For: Pre-production recording and recording sessions. Demos to masters.

DAN WALKER

Phone: (213) 450-6444
Instruments: Tenor, alto, soprano saxophones and hand percussion
Styles: All
Read Music: Yes
Technical Skills: Write and arrange horn parts and string improvisation.
Qualifications: 12 years of pro playing studio, clubs, concerts, rock, R&B, and big bands
Available For: Sessions, commercials and some live work.

RANDY PARKER
Phone: (818) 509-1931
Instruments: Trumpet, flugelhorn, Yamaha DX-7, Korg Polyrhythm 6
Technical Skill: Composition, orchestration, lyricist, songwriter, and some record engineering.
Styles: All
Vocal Range: Baritone, 2nd tenor
Read Music: Yes
Qualifications: B.M. in music theory. Over eight years studio experience with everything from commercials, background tracks, to band projects.
Available For: Commercials, sessions, producing, arranging, and casuals.

VOCALISTS

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

L.A. VOCAL REGISTRY
Phone: (213) 465-9626, (818) 795-6757
Vocal Ranges: All
Styles: All
Qualifications: We have vocalists of all styles and levels of experience.
Available For: Sessions, demos, casuals, everything

SALLY KLEIN
Phone: (213) 656-7529, (818) 243-8363 (lv mess)
Vocal Range: Alto to mezzo soprano (2 1/2 octaves)
Styles: Jazz, blues, pop, rock, standards, great ballads
Sight Read: Yes
Qualifications: 10 years club work in Boston, NY, & LA; studio work (background and lead), B.M. at Berklee College of Music. Also do arrangements and lead sheets. I sing with heart as well as technique and will add depth and feeling needed for a ballad as well as the hard fast edge needed for a rocker. Tape and resume upon request.
Available For: Sessions, demos, videos, club work, casuals

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

LAUREN BLAINE
Phone: (213) 385-7125
Vocal Range: 2 1/2 octaves
Styles: R&B, pop, blues, C&W, some rock
Qualifications: Ten years vocal experience, club work, session work. Background and lead vocals. Good strong voice or heavy and sultry. Read music, although don't sight read. Creative and dependable. You're the boss, so I sing it the way you picture it.
Available For: Sessions, demos, videos, jingles, and some concert.

TONI LEON
Phone: (818) 960-6989
Vocal Range: 3 octaves
Sight Read: Yes
Styles: Pop, rock, R&B, C&W, gospel
Qualifications: 15 years stage, recording, and concert experience. Musicians provided upon request.

LOIS BLAISCH
Phone: (818) 505-0908, (213) 838-1143
Vocal Range: 3 octaves, alto-soprano
Technical Skill: Songwriter, rhythm guitarist, vocal arranger
Sight Read: Yes
Styles: Rock, R&B, pop, country
Qualifications: 12 years pro experience, studio and live. Have sung on and written for 3 gold albums, TV, lead vocals on soundtrack of *Splash*, jingles for KHJ, Levi's, O.S.S., Roundtable Pizzeria, extensive club and concert work in L.A., and demos for most of the major publishing companies. Tape on request.
Available For: Sessions, concerts, private parties, clubs, bands, writing projects.

KATHY BRUBAKER
Phone: (213) 391-3296
Vocal Range: 3 octaves
Styles: C&W, pop, rock, "ballad specialist"
Sight Read: Great!

Instruments: Keyboards, flute, guitar
Qualifications: 10 years live and studio work, including TV. Album credits including solo album. Friendly, creative, responsible and versatile. Can nail any harmony with silky smooth blend. Tape upon request.
Available For: Sessions, demos, jingles, videos, original band projects

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

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

MERRILL LEIGHTON
Phone: (818) 760-0148
Vocal Range: Soprano (3 octave)
Styles: Pop, light rock, R&B, jazz standards, Broadway
Sight Read: Yes
Qualifications: 13 years live and recorded experience including Broadway shows, industrial shows, commercials and club dates, recording and TV.
Available For: Sessions, jingles, demos, videos

ELISABETH STEELE
Phone: (818) 244-8188
Vocal Range: 3 octaves plus
Styles: Pop, jazz, standards, rock, classical, C&W, any style backups
Sight Read: Yes
Qualifications: Trained musician, 6 years studio & club work, N.Y. & L.A., lead and backup, great on-the-spot harmonies, easy to work with, versatile, dynamic.
Available For: Sessions, demos, jingles, some live work

REENIE MATTHES
Phone: (213) 656-9492
Vocal Range: Alto to soprano
Styles: Pop, rock, blues, R&B, C&W
Sight Read: Yes
Qualifications: Extensive live and studio work—skilled in arranging and production. Call for more info.
Available For: Sessions, demos, concerts.

**HIT MAN
24 TRK**

MCI 24 TRK • SPECK 80DD CONSOLE
LEXICON 224 DIGITAL REVERB • UREI
TIME ALIGNED MONITORS • LIMITERS
DIGITAL DELAYS • ANALOG DELAYS
HARMONIZERS • EXCITERS • EQUALIZERS
NOISE GATES • DE-ESSERS • COMPRESSORS
YAMAHA GRAND PIANO • CHAMBERLAIN
CONTROL ROOM TUNED & CALIBRATED

\$19.95/HR
(BLOCK RATE)

XXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXX
CASSETTE DUPLICATION
AND
VOCAL ELIMINATION SERVICE



(213)
852-1961

815 N. Fairfax
Hollywood, CA
90046

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. AUGUST 7, 12:00 NOON**

2 PA'S AND AMPS

- Two JBL 2441 drivers whorns & roat cases 90w capability \$800 213-559-5052
- Tapco 6100-RB 14-ch mixer \$450 Tom 213-394-4890
- Acoustic PA cabs w/Tapco 6 ch mixer & Kustom 250 power amp w/assorted cords \$850 obo Steve 213-373-7984
- Randall 500w bass hd never been used \$450 obo Steve 213-373-7984
- Fender 80w Showman amp w/ltwo 15 spkrs \$150 213-454-8046
- P.A. equip, BGW 750C power mixer JBL-loaded carpeted cabs 4560 s 4520 s horns monitors 24-ch Whirlwind snake x-overs \$4500 w/ separate John 818 506-1917
- NAD 3155 hi-kr integr amp unopened box \$300 Gary 818-840-9259
- Dynaco 400w amp w/analv case \$300 Gary 818-840-8269
- Roland Chorus 60 amp xlt cond, \$250 213-650-0930
- Sunn concert monitor spk w/ltwo 12" spkrs, one Pizzo tweeter handles vol control xlt cond \$95 Dave 213-461-5339
- Sunn 15 spkrs 2 cabs ea have 5 spkrs grt cond \$500 818-880-5479
- Yamaha EM-150, 150w stereo 6-ch board w/reverb & EQ two Shure Vocalmaster columns \$750 818 765-3344
- Yamaha EM-150 amp P.A. w/integrated mixer \$350 Rene 213-466-9384
- Two Acoustic 801 spkrs \$350 Rene 213-466-9384
- Altec 1233 PA spkrs vrry gd cond \$800 pair 213-654-1650
- Ampeg VT-22 100w combo master vol reverb two hvy July 12" s xlt cond \$400 or trade 818 761 3735
- ElectroVoice 8060-B cab four EVM 12L spkrs grt for guitar keyboards bass or P.A. \$425 obo 818 761 3735
- Gauss 10" 8-ohm 200w spkr \$135 Bill 818 353 7121
- Randall 4x12 guitar cab, 8-ohms \$450 Bill 818 353 7121
- Roland Chorus Cube 60 amp xlt cond \$200 213-650-0930
- Sunn 15 spkrs, one pair xlt shape \$500 Bob 818-880-5479
- Threshold NS10 pre-amp \$400 818-980-4840

- Polytone 104 amp, top-of-line w/ltwo 12 spkrs, 200rms power 2-chans reverb wheels vrry gd cond, \$400 213-462-4502
- Spkr cab, custom-made w/ltwo 15 JBL K140 spkr, xlt for bass keyboards or PA. \$225 213-462-4502
- Two JBL 4530 scoops, loaded w/JBL 2225 pro series spkrs, xlt cond \$600 obo 714-447 9276/213-489-9443
- Polytone Maxibrute, two 12" spkrs lots of elx, gd cond \$250 Alex 714-534-1578
- Marshall 50w hd, master vol \$425 Oliver 213-208-6539
- Gibson GSS-100 amp & spkr cab, 6 Jensen 10" spkrs, \$100 or trade 818-506-6901
- Fender Yale reverb amp hardly used, \$300 obo Jim 818-998-1144
- Walter Woods 2-ch 150w amp orig owner, \$600 213-828 2219
- Peavey CS-400 power amp 200w prr side, \$300 213-659-9267
- Peavey 18" bass cab w/Blk Widow spkr, \$200 213-659-9267
- MusicMan RD112, 65w, distortion, reverb, brand new w/warranty, \$350 Ed 213-659-3218
- Yamaha G100 one 12, para EQ & reverb gd cond, \$300 or trade? Keele 818-788-7031
- Yamaha EM-150 6-ch stereo PA w/graphic EQ, reverb & cs, new cond, \$400 obo Keele 818-788-7031
- Bag End single 12" ext cab, imported finished plywood, constr 18-ply, perf cond \$160 Paul 818-344 3859
- Peavey TKO-80 amp, grt snd xlt distortion, gd for recording or live, \$80 Needs one 12" spkr Flon 213-850-6490
- Graf II series w/reverb 60w rms xlt snd \$90 Needs one 12" spkr will install Flon 213-850-6490
- Kay practice amp natural distortion \$20 Flon 213-850-6490
- Tascam M512 recording console 12-in/8-out new series, \$2500 213-931-3411
- 32-input recording console w/16 busses & total of 8 effects \$5200 213-931-3411
- Yamaha G100 guitar amp para EQ footswitch & more, xlt cond \$275 Susan 818-509-5960

3 TAPE RECORDERS

- Fostex X15 4-trk recorder w/iAC adaptor \$350 Pete 818-843-0825
- Tascam 48 r-to-r 8-trk, w/rackmount dbx incl Studiomaster 16x8x2 soundboard \$5000 John 213-479-7653
- Fostex 250 4-trk cassette Portastudio, \$800 incl patch bays & cords xlt cond 213-650-0930
- Fostex A-8 8-trk recorder & 350 mixer w/meter bridge & remote control mini cond warranty \$2150 213-399-3078
- Tascam Porta-1 mini studio trim EQ & pan controls w/iAC adaptor & remote punch in/out footswitch New in box \$525 obo 818 766-5532
- Fostex X15 4-trk recorder \$275 Rene 213-466-9384
- Fostex 250 4-trk cassette Portastudio patch bay & cords incl xlt cond \$800 213-650-0930
- Teac A3440S 4-trk w/patch control 10 rev-to-reel 15 ips low hrs, perf hds \$800 obo 818-885-7648
- A80 MK II new headstack \$1500 818-980-4840
- Tascam 48 w/rack DBX noise-reduction Studio Masters 16x8x2 soundboard Package deal only \$5000 all John 213-479-7653
- Fostex A4 recorder brand new \$740 obo John 818-845-2097
- Tascam 24 Portastudio \$650 obo Jim 818 998 1144
- Fostex B16D 6-trk tape machine direct drive \$4900 213-931-3411

4 MUSIC ACCESSORIES

- Drum machine, Synsonics like new w/warranty \$70 Jimmy 213-864-7567
- Morley power waf pedal like new \$50 Jimmy 213-864-7567
- DiMarzio pu, P-bass pu, br and new w/warranty, \$20 Jimmy 213-864-7567
- DiMarzio Strat pu PB-1 brand new w/warranty \$20 Jimmy 213-864-7567
- Kustom PA mixer hd 300w 7 band EQ hi lo auto, all cond \$225 Kevin 213-874-4385
- MIRAGE sound diskettes Nos 2 & 3 (piano) bass horns, or, hestra sounds) \$25 ea Sharon 818-886-7199
- Two Boss DM 2 digital delays \$85 ea Jim 213-451-4252
- EHelectron 1020 \$105 Jim 213-451-4242
- Boss power supply \$95 Jim 213-451-4242
- TC Electronics sustainer hardly used \$55 frm Bruce 805-252-4076
- Drive to your agent or next tlg in style. Buy my totally rebuilt 1972 Mercedes 280SE for \$8500 Pee 818-843-0825
- Yamaha RX-15 turn machin, 10-song cap xlt snd grt for recording or live work. New in box \$450 obo 818-766-5532
- Complete Oberheim system incl DSX sqq DMX drum mach two OB-1 synths \$2000 Mark 818-340-9050
- Marshall amp, 84 \$1000 213-509-8874

MUSIC CONNECTION

SUBSCRIBE TODAY!

ONE YEAR \$25 (25 ISSUES) SAVE \$25

TWO YEARS \$45 (50 ISSUES) SAVE \$55

NAME _____

ADDRESS _____

CITY/STATE/ZIP _____

PLEASE ENCLOSE CHECK OR MONEY ORDER

6640 SUNSET BLVD., SUITE 201, HOLLYWOOD, CA 90028

PLEASE ALLOW 4-TO-6 WEEKS FOR DELIVERY

FREE CLASSIFIEDS

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

- GeneHaidt flute, student model N2862902 xlt cond. \$295. 10 mess
- DBX 124 noise reduction system, 4-ch xlt cond. manual \$150 obo
- Samsong TR2 guitar wireless system new in box xlt cond. \$150 or trade
- Sennheiser 431 mic w/case same as used on "Live Aid" xlt cond \$200 obo
- Two 10" Celestion spkrs \$40 ea
- Univox headphone amp \$40 Mono headphone box, 8 outputs w/vol controls \$25
- Ibanez DM-500 digital delay xlt cond \$100 John
- Dr. Click, \$750
- Metronome, \$150.
- String bass bows French & German models from \$60-\$225
- Gig bag for Fender bass new cond \$45 213-462-4502
- String bass covers, 1/2 & 3/4 New w/pockets, handles \$65
- Publison 89DHM w/vibrato \$3000
- Lexicon Super Prime Time \$1500
- Quantec ORS, \$5500
- EXR III, \$500
- TAC board, 16-8 2 \$3500
- Boss reverb unit hardly used \$95
- Shure SM58 mic almost n/w \$80 obo Marvin
- Two anvil road cases w/casters for Yamaha CP-70 \$600
- Boss CE-300 super chorus brand new \$200 Paul
- Anvil cs for OB-8 synth \$100

- Dobro, wood body 50 yrs old. \$175 Tim 305-0087
- Gibson Explorer re-issue, xlt cond, all gold hardware, stock w/hardshell cs \$550 obo 818-761-3735
- Hamer Flying V, red finish xlt cond. DiMarzio, hardshell cs \$150 obo 818-761-3735
- Gibson ES355, tobacco sunburst gold hardware, all stock xlt cond hardshell cs \$600 obo 818-761-3735
- Yamaha acoustic guitar FG-365 like brand new \$150 213-650-0930
- Fender Jazz bass 1963 pre-CBS black fretless w/Bassboard bridge new qig bag Xlt snd action & condition \$850 213-462-4502
- String bass, modern handmade 1/2 bass w/adjustable bridge new cover deep tone very gd action p/wc \$3000 213-462-4502
- Fender P-bass copy sunburst body rosewood fingerboard comparable w/current Fenders \$165 213-462-4502
- Fender Tele wirewood neck really gd shape \$225 John 818-578-0518
- Clear Univox bass lks qrt Short-scale gd pu & hds-hardshell cs \$160 Terry 213-874-8839
- Yamaha electric black ST1500 w/ics \$275 obo 213-456-6932/476-6539
- Yamaha SSE500 Strat copy red \$300 213-456-6932/476-6539
- Custom handmade bass Rick-style w/anvl cs \$1500 obo John 818-845-2097
- Jose Oribe hand-made classic guitar brand new w/ics \$750 obo John 818-845-2097
- Kay upright bass grt action xlt cond w/ics & bow \$750 obo John 818-845-2097
- Custom 5-string bass by Renson guitars neck through body Bartolini pvs jazz bass-type conlg \$150 10 mess 213-828-2219
- '79 Fender Jazz bass blonde refretted by J. Carruthers \$425 213-659-9267
- Gibson SG w/whaler tremolo Shaler tuners, \$400 Keefer 818-788-7031
- Yamaha 12-string acoustic guitar w/hardshell cs \$199 Kevin 805-584-1495
- Ovation bass, Magnum 1 w/hardshell cs, gd cond \$150 obo 213-659-5711/x211

- Kawai electric grand piano ET-308 model 1 yr old. \$3000 obo 213-257-4787
- CP-70 Yamaha grand, p/wf cond never moved, little use \$2000 Tim 213-763-4006
- Fender Rhodes, 73 xlt cond \$400 213-650-0930
- Roland Jupiter 8, 3X memory Triggers in anvl \$1900 818-980-4840
- Yamaha DX-1, new in anvl cs \$6000 818-980-4840
- Korg Poly 800 w/hardshell cs \$500 213-456-6932/476-6539
- Juno 6 poly synth gd cond w/ics \$450 obo John 818-845-2097
- RMI electric piano/org/harp/psichord as used by Genesis also has 60s snd 51.0c1 pedals legs case \$295 obo Dan 213-224-8323
- Piano teacher's 5.8 rebuilt Conover grand piano sm/d to Mason Hamlin w/nw hammers, keys etc Warm tone vry gd action \$3800 213-657-4073
- Wurritter electric piano model 200 w/built-in amp & spkrs Has had action regulation to make it light & fast \$500 213-462-4502
- Yamaha 43 51 gloss ebony upright piano Xlt snd ar action cond \$3500 213-462-4502
- Korg Trident synth w/anvl cs 8-vc polyphonic built in longer presets, pads, \$1495 213-657-4073
- Moog Source w/ATA anvl cs & stand \$550 Terry 213-874-8839
- Yung Chang concrt piano \$1800 Jim 213-939-6163
- Baby grand piano Kawai \$5000 obo Jim 213-939-6163
- JPB w/anvl cs 11. yrs old mint cond \$1995 obo 213-836-3151
- Emu Emulator w/librtry \$1995 213-836-3151

- Lead guitarist, 20 incredible plyr sks to join or form 4-pc rock band w/female singer. H/wr xlt equip, unbelievable contacts 818-766-5532
- HR guitar plyr, classically trained sks pro HR band 213-876-1590
- Exp'd lead guitarist versatile most styles, sks R&B, CBW, Prog, Prog Rock, Jamme 213-202-6535
- Gd lknq, plyng & singng guitarist sks band Jon 213-394-3371
- Lead rhythm guitar, bg vox all styles, unlimd input or I'll shut up & play Dave 213-259-8205
- Pro HR guitarist w/vox image & equip desire & drive to be in the world's No. 1 hot act! Show after 6818-246-9630
- Classically trained HR guitarist sks pro showcasng band. H/wr image equip trans 213-876-1590
- Pro guitarist avail very reliable hardwkg Marshall equip-also lead vox stage/studio exp tape on req Pieter 818-366-1989
- Guitarist sks jazz fusion band Gd chops wide harmonic knowledge Bill 818-780-7304
- Lead guitarist avail for instab'd HR band w/kyboardist 213-202-9257
- Guitarist/songwriter w/songs lknq for bass plyr & drum-mer to form new music band Intl Polk & Simple Minds U2 John 818-578-0518
- Lead guitarist avail plays all styles, Roy 213-396-7942
- Guitarist avail for T40 orig act! H/wr Marshalls 213-902-1378
- Guitarist w/kyboardist xlt equip sk wngk T40 st 818-886-7199
- Pro HR guitarist w/vox image & equip desire & drive to be in world's No. 1 hot act! Show after 6818-246-9630
- Guitarist, 28, sks wngk band, able to travel relocate Xlt equip, refs, gd all No HM or country Pro only 213-325-5758
- Female lead/rhythm guitarist sks T40 or soon to be wngk band Margie lv mess 213-876-4319
- Hot tasty lead guitar R&R R&B xlt refs, roadwork OK bar klp vox 3-ocd range blues slrn all styles Gd stage image Pro only Steve 213-390-3088
- Marshall maniac sks qrt w/pmgnt & bkngs will consider T40 no HM 213-902-1378
- Synth guitarist avail infn onental lnx 213-693-8879
- Dynamic lead guitarist sks all on rock act! Dedicated pros only Jeff 213-931-0369
- Male lead guitarist/songwriter sks band H/wr tapes snd exp equip lks Intl Mick Taylor Peter Green 8-9pm w/wkdays pros only David 213-598-5730
- Pro guitarist, lead/rhythm any style sings grt act equip, trans, sks wngk T40 band Form 818-884-0042
- Young guitarist lknq to join or form image-minded glitter qm rock band Intl early Kiss, Hanoi Rocks, Aerosmith Joe 213-869-0664
- Killer glam guitarist w/lt equip sks young gd-lknq glam band or musicians to form same Intl Kiss Hanoi Rocks, Mulexy Crm Aerosmith 818-782-3281
- Rhythm guitarist/lead vocalist sks modern dance rock band Intl grs gd equip PA & recording gear Roll 213-898-7394
- Guitarist, featuring intense rhythm & basic lead sks (dedicated org band w/intgrity infl by X-Blasters Minute-min-AJ 213-256-0811

5 GUITARS

- Jazz bass, custom ma- by Perfor- ince through-body neck Seymour Duncan, Barless bridg beautiful rosewood finish case \$450 Jim 213-379-7450
- Gibson SG w/diMarzio Grover p/qrs case \$275 Jimmy 213-864-7567
- Wanted: 6-string bass guitar, Bjarco 213-306-2314
- '75 Fender Strat w/case \$375 obo Steve 213-373-7984
- G&L bass guitar xlt cond hardshell cs active electronics rosewood neck \$500 818-341-2914
- Takamine F350 acoustic guitar blond xlt cond w/acoustic & elec pvs \$200 Marco 714-854-9140
- Ibanez 12-string guitar blond gd cond acoustic pu \$250 Marco 714-854-9140
- Yamaha acoustic guitar FG 365 S2 Like new \$200 obo 213-650-0930
- 1968 Gibson MelodyMaker gd shape mostly stock w/case \$295 obo Steve 818-246-9630
- The Touch by Encore Sound \$1000 Jim Bruce 805-252-4076
- Les Paul custom burgundy finish lead pu wound 12 000 tms, coil splitters in tone-control pot hardshell cs \$350 obo 818-765-5532
- Rickenbacker 4001 bas blonde color gd cond w/hardshell cs \$850 obo 8-766-5532
- Custom Flying V, not the usual \$400 Robert 818-988-3592/213-393-6445
- Hamer Special, white \$295 Tim 213-305-0087
- Gibson Ripper bass, \$175 Tim 213-305-0087

- '79 Fender Jazz bass blonde refretted by J. Carruthers \$425 213-659-9267
- Gibson SG w/whaler tremolo Shaler tuners, \$400 Keefer 818-788-7031
- Yamaha 12-string acoustic guitar w/hardshell cs \$199 Kevin 805-584-1495
- Ovation bass, Magnum 1 w/hardshell cs, gd cond \$150 obo 213-659-5711/x211

6 KEYBOARDS

- DX9, \$800, 213-118-1521
- Prophet T-8, new cond anvl flight case \$3200 714-528-7074
- Mini-Moog, p/wf cond case \$550 Gary 818-840-8269
- Lester spinet piano dark wood \$500 818-905-0231
- Korg Poly-61, gd cond \$500 Krumar String Ensemble w/stand \$400 \$800 for both 213-856-3847
- Fender Rhodes stage model 73 elec piano xlt cond \$550 213-650-0930
- Prophet 5 w/remote keyboard 30 ca w/ 120 programs Casio's footpedal manual xlt cond \$1100 213-313-2264
- Fender Rhodes, \$700 Rick or Denise days 213-655-5403 n/w/s 213-559-5654
- Rhodes 73 electric piano \$250 213-466-9384
- Yamaha CP-35, \$750 obo Hal 818-340-4491
- Korg Poly 6 Synth new cond 360 programs on tape all manuals \$600 ARP Odyssey mint cond all manuals w/case \$325 or trade both for 8-trk tape recorder 818-761-3735

7 HORNS

• No horns for sale this time!

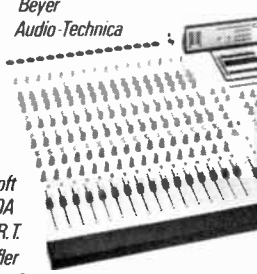
8 PERCUSSION

- Congas w/stand, \$225 818-999-2366
- Ludwig 8-pc, \$1500 Ludwig 10-pc \$1700 obo w/hard ware Will trade for two 26 bass drums James 213-376-9453
- Wanted: Two Ludwig 26 6-ply woodshell bass drums Will buy or trade for two Ludwig 24" basses Jim 213-376-8453
- Slingerland 5-pc drum set w/hdw cymbals, \$700 213-828-8966
- 19-pc Tama Imperial Star extra drum kit Italian hardware Zildjan cymbals orlatons chimes blocks, triangles many more \$5500 obo 213-698-1449
- Wanted: Zildjan crash cymbals medium-size 16 1/2/18/19 reasonably priced gd cond Mark 818-761-8482
- Premier drums, 22 kck 14 rack tom 16 flr tom black only minor scratches brnd new hds \$400 Mike 213-473-7343
- 8-pc Ludwig Slingerland drum kit 3 Zildjan cymbals plus hi-hats All hardware anvl cases cymbal bag \$675 Shannon 213-663-3445
- Tama 8" bird snare drum xlt cond w/case \$165 Shannon 213-663-3445
- Simmons SDS7, still under warranty, \$3000 obo Denny 818-501-5070
- Two snare drums one 18" Camber cymbal snare stand \$50 213-850-6490
- 12x15" Yamaha wood tom & 14x16" CB tom w/stand & anvl cases \$165 Shannon 213-663-3445
- 16x18" Gretsch wood floor tom w/anvl cs 5125 Shannon 213-663-3445

9 GUITARISTS WANTED

- Fusion guitarist wtd by bass plyr & drummer for jazz sessions John 818-956-5157
- Davr 818-789-8261
- Female rock guitarist needed! Equip lks, trans & chops available. Allyl Second Nature Prods 5-8pm 213-851-4460
- Male rock, M/F, wtd by drummer to collaborate & form danceable band wedge Serious & openminded only Andy 818-355-6630
- Lead guitarist wtd by drummer to collaborate & form danceable band wedge Serious & openminded only Andy 818-355-6630
- Lead guitarist wtd progr HR Pro tal-nt equip image alt only 818-785-6202
- Lead guitarist wtd by HR/HM band No att must have gd image, hvy Scorpius image Jimms 213-889-2482
- Male guitarist, 19 & under wtd to form band Intl Metallica, Madrix Must have long hair & att L.A. area Mike 1-10pm 213-733-6478
- Lead guitarist w/bg vox wtd for American rock snd Guy 213-858-4995
- Drummer/vocalist lknq for guitar plyr into avant garde music Michelle 213-851-3092
- Guitars/kyboardist wtd to comp nuclear of duo Intl TFF Go West Blue Nile China Crisis Depeche Mode Talk Talk Have producer Tony Mansfield Mkk 213-931-2620
- Estab'd, innov dance-oriented band sks funky creative guitarist w/bg vox David 213-484-2782
- Guitar sought by org Americana rock band style of Creedence, Long Ryders, Petty Vox new 213-721-9126
- Guitarist wtd, sing well, for reformng band doing T40 & oldies, clubs & casuals Tommy 213-828-8966

Allen & Heath
Fostex
Tannoy
Aphex
White
Audio-Digital
Sennheiser
Beyer
Audio-Technica



Loft
TOA
A.R.T.
Hafler
Valley People
A.B. Systems
Klark-Teknik
Auratone
Soundcraftsman

State
of the art
recording
gear...

- Studio Design & Construction
- Full Line Service Facility
- Free Seminar Series
- The Ultimate Audio Environment
- Complete Guidance & Expert Help
- Recording School with Complete Program

9 GUITARISTS AVAILABLE

- Guitarist, 27, w/light chops & talent sks ong R&R band no flaks Huey 213-461-2184
- Guitarist/vocalist/writer major touring/recording exp sks pos w/pro wngk band R&R R&B percussive feel 213-654-4370
- Pro guitarist, grt image very equipped string vox string songwriting sks comm rock glam band Jim 213-451-4242
- Guitarist avail, grt image grt equip sks comm rock band vry dedicated Pros only Jim 213-451-4242
- Guitarist/vocalist, 24 sks to join or form highly creative org prog rock band Pros only Intl Haines 213-657-8440
- Foreigner Mark 213-657-8440
- Guitarist/vocalist avail sks wngk band in LA or Valley area Gd equip trans Gary 213-663-6479
- Exp'd female lead guitar sks hi-energy rock band already together Jenny 213-751-1670
- Metal guitarist sks, estab'd metal band Ronnie 213-860-8291

8 & 16 TRACK RECORDING
DIGITAL MIXDOWN • JBL
TASCAM • DESER • DBX
APHEX • MXR • SYNTHS



REHEARSAL STUDIO

- Large 14-Channel P.A.
- Stage Lights
- Complete Wet Bar!
- \$500/HR

MASTERCARD (213) 371-5793 VISA

ProAudioSystems

(818) 966-1781

Theta Sound Studio

Voice Elimination
Two DX7's & JP8 all MIDI
Yamaha 6'6" C5 Grand with MIDI
Real, Simmons, & Computer Drums
Comfortable Atmosphere
Experienced Engineer
GREAT SOUND!!!

Quality 8 • 4 • 2 track

669-2712

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

- Christian band sks versatile pop rock guitarist/w/white spirit Local gigs & recording Len 213-222-8090
- Wanted: Zany gd lkn responsible guitarist/widespread for excellence Roberta Blank Mgmt 213-464-8381
- Guitarist/keyboard synth wtd to complete hi-energy R&B band Roberta Blank Mgmt 213-464-8381
- Flash guitarist wtd We have video following inl Rait Cruin Keith 213-731-4608
- Estab'd orig rock band needs lead guitar plyr Lew 213-874-0703
- Guitarist wtd to join newly forming org music by synth/pianist/songwriter Inl Elton Beatles, classical, experimental Some theory & improv nec, good ear 213-306-5188
- Band forming for musical play in Studio City sks guitarist 818-761-6068
- Guitarist wtd for org comm band lkn for fun time, but if the big break happens ? Mike 10-6pm 214-821-8602
- Rosalee after 7m 213-433-3732
- Wanted: Guitarist for hot new act Must be young energetic enthusiastic dedicated Xlt musicianship req Kimberly 213-207-2387
- DETENTE sk 2nd guitar plyr lead & rhythm, into Irish metal Only serious & into that type of music call 213-465-1340
- Edgy guitarist wtd for trio inl the Edge Summers 818-845-2159
- Guitarist/vocalist needed for 60s copy band, Beatles, Springfield Beach Boys etc Ken 818-501-4053
- KELLY'S HEROES lkn for aggress guitarist who can also sing backup vox must hv gd equip & trans inl Elvis Costello Beatles Joe Jackson 213-938-8624
- Wanted: Keyboardist, bass plyr guitar plyr, sax plyr Org comm lkn for fun time but if the big break happens Mike 10-6 214-821-8602
- Rosalee after 7 213-433-3732
- FRANKLIN STEIN lkn for lead guitarist 25-32 part American Indian brown hr gd lkn 213-658-7054
- Lead, bass, rhythm guitars wtd to compose hit songs w/singer/songwriter for demo to shop Thinkers/leiers wtd for NY style punk new wave Diana 213-871-2878
- Solid lead guitarist wtd to form diff/soft T40/casual band inl Daye Trina Marie H&O jazz English Wilma rehearsal 1 day/week N Hollywood 818-509-1833
- Singer/songwriter lkn for instrumentalists to form new wvr grp Bassist drummer guitarist org mat Tina 818-314-8315
- Depex after 7 wks yrs pro exp in L.A. inliff The Depeche Mode Go West sks exp'd estab'd or soon-to-be grp Colin Coleman 213-376-8238
- Prog HM band sks world-class lead guitarist pro art equip & rhops only 818-785-6202

10 BASSISTS AVAILABLE

- Bassist lkn for casual T40 work, 2/3 nights per wk Vox versatility xll gear & trans Greg 213-568-9138
- Pro bassist avail for pro sists Casuals, showcasing, all styles music electric & acoustic bass 818-793-5057
- Bassist/vocalist/writer 35 adult prodigy skng creative orgs Rehearsal hi-energy org-if attitude a must Yuppies & Young Republicans as last resort 818-994-1079
- Pro bass plyr 31 sks signed artist/band Previously signed Epic Records some vox state-of-art touring gear, much recording/stage exp Kevin 818-341-2914
- Bass plyr 31 string vox some guitar & synth, sks pro sit w/modern rock band 818-282-1631
- Bassist lkn for T40 appl I can sing lead or bu vox, hv Mike style looks equip & att Serious bands only 213-452-0108
- Black HM bassist sks HM band SVT equip gd image, gd att inliff Judas Priest Van Halen Scorpions George 213-399-4997
- Bassist, pro, 15-plus yrs exp, transcribes, improviser, travels knows C&W plays most roots styles will consider showcases w/estab'd band No vox Chuck 818-784-1830
- Bassist sks pro fulltime wkng band Vnx bass guitar, synth bass, much stage/studio exp Dave 213-461-5339
- Bassist/lead vocalist sks T40 band Tnns of exp, very current, Tom 818-763-4006
- Bassist w/vox & equip skng 5-pc hi-energy band w/gtr melodies & harmonies Serious only Scott 213-470-6015
- Bass plyr w/vox sks wkng band Country, Latin, oldies, jazz T40, casuals Also plays some guitar 818-994-8369
- Exp'd pro black bass plyr avail for all pro sists, all styles Electric & acoustic bass 818-793-5057
- Bass w/lead vox trans & lks sks wkng band Wade 818-508-9610
- Bassist, very hot plyr w/gd ear, att, can read, sks wkng sists any style Fast fingers, funky sounds Mike 818-509-1908
- HR bassist w/vox 12 yrs pro exp lkn for estab'd HR band wirecord deal or close Xlt musicianship & showmanship musts John 818-845-2097
- Wanted: Groove bass plyr, style of JP Jones (Zep) Jimmy Bain (Dns), must lk gtr, sing have SVT's or equiv, long hair trans able to travel 818-249-9276/788-1698
- Triple A bassist avail I can play anything you've ever heard, sing lead & bu hv xlt trans & equip Brian 213-824-3650

- Bassist sks T40, oldies or country band, dbls on guitar & keyboard Rob 213-202-9232
- Bass plyr, 27 sks all orig band rehearsing in SFV area Mark 818-347-6092
- Bassist lkn for serious jazz plyrs Brian 213-823-2570
- Bassist/lead vocalist sks modern dance pop band w/mgmt Grl lks eq equip PA & recording gear Rolff 213-398-7394

10 BASSISTS WANTED

- Female rock bassist wtd Equip, lks, trans, chops musts Second Nature Prods Ailyn, 5-8pm 213-851-4460
- Bassist wtd by drummer to collaborate and form danceable band w/dge Serious & openminded only Andy 818-355-6630
- Bassist wtd, image a must, no att Scorpions image w/Rait snt pros only James 818-889-2482
- Bass plyr wtd for powerful rock band w/emo tape & gigs Must be fast loud, dedicated w/gtr meter Mike 714-962-3526
- Wanted: Male musicians. Starting a band, need sax, bass guitar, synthesizer—prefer to read music, have own instruments Michelle Johnson 213-423-4259
- Bassist wtd for R&B band, cross btwn Dolls & Syd Bar- 818-705-8768
- HM bassist needed by inglewold-area guitarist & drummer 18-22, inliff Billy Sheehan Steve Harris Ron mvr 213-296-3667
- Bassist wtd for org pop/rock band w/rehearsal space Dennis after 5pm 213-850-7793
- L'VDIA VAN HUSTON sks bass plyr w/gd harmony ability & rock image Booking major rooms, we have mgmt Rick Dallas 818-894-5590 / 818-886-9750
- Bass plyr wtd for muscle music band widemo & gigs, ready to move Must be loud melodic dedicated Stewart 714-558-7906
- Christian band sks solid pop rock bassist w/white spirit Local gigs & recording Len 213-222-8090
- Male bassist wtd, 25-30 for forming C&W band Will play L.A./Orange Cty area Jrvlf lv mess 213-874-0485
- Bass plyr needed for org melo HM band—recording, mgmt record label contract Must hv gd equip & serious att, pros only Ron after 12 818-286-6271
- HM bassist needed by inglewold-area guitarist & drummer John after 5 213-599-3663
- Hardcore speed metal bass plyr wtd for pro band, must have image & trans, inliff Metallica 818-786-5647
- Bassist, tight groove sensibility, image conscious wtd for post technopop band Dan, lv mess 818-985-5729
- Bass plyr needed for bands w/REM, Echo feel, have studio space Paul 714-754-0811
- Bass plyr who sings harmony wtd for org band. Have been on KLOS album. Innov style where instruments throw rhythm back & forth Gary 818-994-8369
- Bass plyr wtd to join newly forming org music by synth/pianist/songwriter Inliff Elton Beatles, classical, experimental Some theory & improv nec, good ear 213-306-5188
- Bassist needed, 19-24 proficient in funk & rock, a little jazz, willing to give & take The more you know the better Frank eyes 213-473-5454
- Bass plyr w/bu vox wtd to complete melodic rock band (att & playing abt very important image not Must hate musicians Placenta rehearsals John 3pm-10pm 714-750-6707
- Tasty bass plyr wtd, adept at funk & rock, for T40 org act Pipes a plus Money-making opprt Pros only 213-589-7029
- Bass plyr wtd to form org new music band inliff Police U2, Simple Minds John 818-578-0518
- Bassist wtd for hypnotic aggressive charismatic band ala Play Dead, Gene Loves Isabel, Sisters of Mercy Must have unique snd & style Tony 213-479-2213
- Bassist wtd for org modern rock band Image & pro att important Ken 213-430-3012
- Except'l guitarists/vocalist/writer sks bass plyr for new rock concept Paul 213-293-4030
- Bassist wtd for newly forming band the UNIVERSAL LANGUAGE into funk jazz rock new wave cultural rhythms org music, some copy Tony C 818-244-8873
- KELLY'S HEROES lkn for aggress solid bass plyr, must have gd equip & trans, inliff Elvis Costello, Beatles, Joe Jackson, Scuzzie 213-938-8624
- Wanted: Keyboardist, bass plyr, guitar plyr, sax plyr Org comm lkn for fun time but if the big break happens Mike 10-6 214-821-8602
- Rosalee after 7 213-433-3732
- Bass synthesizer or bass guitarist wtd for org rock, proj, vox & creative input essential Steve 213-558-8245
- Mike 213-465-5677
- Wanted: Bass plyr/lead singer, 27-37, must have writing capabilities, string powerful voice, stage pres a must Concert equip & trans Pros only 213-771-4297
- Singer/songwriter lkn for instrumentalists to form new wvr grp Bassist drummer guitarist org mat Tina 818-344-8315
- Bass plyr wtd for well-known HM dance band, cool im-

- age, no beards or mustaches, needed immed for video & upcoming tour 213-854-6225
- Bassist wtd by modern estab'd band in E Valley area, must have trans, be in semi-pro sit Mike 818-762-6978
- Bassist wtd for org gp, 18-21, inliff Japan, Thompson Twins, Duran2, gd image, career-minded 213-728-7598
- Vintage dance rock band sks bass plyr who sings Early 60s thru '70s material Ted eyes 213-392-7301
- Bass w/vox needed for comm rock grp, serious pros only, willing encouraged Jim 213-874-4000
- Female bassist wtd for pop rock all-female band Enthusiastic dedicated beginner welcome We have PA, rehearsal space, upcoming gigs, recording sessions 213-851-5297
- Star bassist/singer/songwriter, M/F, wtd for studio & gigs Innovators of the world beat snt want you Pls no egos or flakes, pros only 213-932-8244
- Bassist wtd for cutting edge new wave trio Xlt material & approach, inliff Police, Roxy Must play all styles Larry (westside) 213-313-1507
- Oie, pls call Adrian
- Bassist wtd by publ d singer/songwriter/guitarist to form org pop rock band English & funk inliff Pros only RT 213-559-5052
- Bassist wtd for very strong vocals, Costello/Cars/reg- gear Neal 213-372-2433
- Bassist needed for very modern electro folk band Must have performing & studio recording exp Mat & arrangements are ready Dean 213-656-2797

11 KEYBOARDISTS AVAILABLE

- Keyboardist/songwriter/bjg vocalist also plays guitar, sks org modern dance band English & funk inliff Pros only RT 213-559-5052
- Keyboardist w/guitarist xlt equip, sk wng T40 sit 818-886-7199
- Dynamic male keyboardist/lead vocalist w/llk range, & presence sks hot working/pro pop T40 band Steve 818-784-1516
- Keyboardist/synthetisist, xlt equip, all styles, avail wkng sists only Serious only Ron 213-874-2237
- Synthetisist/ranger, new wave to symphonic, 3 synths & Emu II Todd 818-767-6442
- Pianist/Keyboardist avail 714-628-7300

11 KEYBOARDISTS WANTED

- LONESOME CITY KINGS w/indie deal sk keyboardist for recording & band proj Stones Cougar Petty-style Kevin 213-874-4385
- Female synthesist wtd Equip, lks, trans, chops musts Ailyn Second Nature Prods, 5-8pm 213-851-4460
- Keyboardist, M/F, wtd by drummer to collaborate/form danceable band w/dge Serious & openminded only Andy 818-355-6630
- Wanted: Male musicians. Starting a band, need sax, bass guitar, synthesizer—prefer to read music, have own in-

- struments Michelle Johnson 213-423-4259
- Keyboardist wtd to collaborate w/guitarist, vocalist, drummer, all org new rock set for live & recording Paul 213-837-4189
- Keyboardist/guitarist wtd to compl nucleus of duo inliff TFF, Go West, Blue Nile, Chna Cns, Depeche Mode, Talk Talk Have producer Tony Mansfield Mike 213-931-2620
- Guitarist/keyboardist wtd to compl nucleus of duo inliff TFF, Go West, Blue Nile, Chna Cns, Depeche Mode, Talk Talk Have producer Tony Mansfield Mike 213-931-2620
- Bass keyboardist wtd for org pop rock band w/rehearsal space Dennis after 5pm 213-850-7793
- Keyboardist wtd for sound 213-396-7942
- Keyboardist needed for 21ST CENTURY, currently recording single, comm HR Must have killer image & equip, trans a must Mick 714-963-9896
- Keyboardist wtd for org comm pop rock band We have gigs, hit mat, hot vox No drugs Jiff 213-828-4884
- Songwriter, pop/contemp music lkn for versatile & innovative keyboard plyr to learn & showcase two album concepts Marco 714-854-9140
- I need a beautiful cute girl adult to play piano by sight and ear Luther Winston Fortenberry 213-972-9187
- Keyboardist wtd, must sing well for reforming band doing T40 & oldies clubs & casuals Tommy 213-828-8966
- Band w/synthetisist sk Christian keyboard plyr for local gigs & recording Len 213-222-8090
- Keyboard/synthetisist wtd for meted HR band Have record, video mgmt etc Must have plenty of keys Gary 818-908-0978
- Synth plyr wtd for org hi-energy act strng mat Roberta Blank Mgmt 213-464-8381
- Keyboardist wtd for rock/pop/ballad grp to do shows at Roxy, Palace & others Must be serious & dedicated Deborah Davidson 213-275-7995
- Keyboardist wtd for rock org comm powerful grp inliff Johnny Survivor We have publisher producer, mgr record co interest Showcasing immed 818-708-3789
- Keyboardist wtd/wply synth & vox wtd for all org gigging/ter:hnoopp band Dedication & style musts Call now John 818-892-5345
- Howard 818-344-7252
- Wanted: Energetic accompanist must read charts well, know standards jazz blues for ongoing gig in deluxe club in Long Beach Ok pay Lv mess 818-242-5595
- Keyboardist wtd for T40 org gp must play funk & rock Pros only 213-589-7029
- Keyboardist wtd for sounds Roy 213-396-7942
- Sci-fi R&B band lkn for space age rootsy keyboardist, pipes a plus Brent 213-653-2595
- Band forming for musical play in Studio City, sks keyboard percussionist 818-761-6068
- Keyboardist wtd for reforming T40 band w/gigs Play songs requiring sequencing & other modern techniques Updated equip & lead vocal abil musts Lewis 714-997-5251
- Wanted: Two keyboard plyrs for hot new act I must be young energetic enthusiastic dedicated Xlt musicianship req Kimberly 213-207-2387
- Could a phone call change your life? American rock band needs keyboardist w/B3 sound, inliff Petty Band shopping demo 818-996-2611
- Keyboardist wtd for org pop rock grp w/label interest & shows 818-353-5638

(805) 529-5148 \$30/HR INTRODUCTORY RATE



24 TRACK

- New MCI 24 Track Soundcraft 24x16 Desk
 - Westlake Monitors
 - Plate Reverb
 - Lexicon 200 Reverb
 - Lexicon Primetime
 - (2) Deltalab DDLs
 - Keyplex Noise Gates
 - Dyna-mite Gates
 - Orban Parametric EQ
 - Gaith Aural Exciter
 - Gain Brains
 - DBX 165A Comp/Limit
 - Neumann, AKG, Shure
 - Sennheiser Mics
- Services Include:
Professional, Creative Engineers
Staff Music Arranger & Drum Programmer
Session Players & Singers
Unlimited use of:
Oberheim DMX Drum Computer
Oberheim OB-8 (MIDI)
Yamaha DX-7 (MIDI)
Roland Juno 60 (MIDI)
Yamaha Baby Grand
Minutes From L.A.
Peaceful Atmosphere

I KNOW A PLACE WHERE DREAMS ARE MADE...

John Novello's Contemporary Keyboard Course

- Practice Disciplines
- "Hands-On" Synthesizer Playing & Programming
- Jazz Improvisation
- Rhythm & Poly-Rhythm Studies
- Voicing & Comping
- Chord Substitutions & Reharmonization
- Technique (Chops!)
- Transposition
- Live Performance/Session Playing
- Ear Training
- Harmony
- Multi-Keyboard Concepts
- Chart & Lead Sheet Writing
- Songwriting

★ Private study with John Novello who is one of L.A.'s most successful composer-musicians & highly respected educators.
★ Job referrals for qualified students!

BEGINNERS — INTERMEDIATE — ADVANCED

(818) 506-0236

FREE CLASSIFIEDS

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

- **Hard hitting drummer/singer** wtd for gigs & studio. The innovators of world beat send want you. No egos, no flakes. pros only. 213-932-8244
- **Person w/digital drum machine** needed to program for demo sessions on spec. Atrion. 213-465-1884
- **Drummer wtd** immed. orig new music band. Showcases, clubs & recording. big snd strng mat Billy Idol. Bowie. Cars. infl serious & reliable. 818-908-9035
- **Drummer wtd**, under 22. John Bonham. Mitch Mitchell. infl blues band. Must be hot. Danny before 10pm. 213-997-7434
- **Drummer wtd** for cutting edge new wave trio. Xil material & approach. must play all styles. infl Police. Roxy. Larry (westside). 213-313-1507
- **Dynamic tasteful groove-oriented drummer** wtd for emerging hi-powered rock act w/mgmt direction. backing. Pros w/tapes only pls. 213-936-3151
- **Drummer wtd** by publ'd singer/songwriter/guitarist to form orig power rock band. Very strng songs. Costello/Cars/reg-gan. Neal. 213-372-2433

14 HORNS AVAILABLE

- **Sax ptyr**, toured w/UnTouchables. gd reader & ptyr. sks wking band. Bill. 714-739-9615
- **Trombonist avail.** 714-628-7300
- **Sax ptyr** avail for wking R&B T40 or jazz bands. Can read & improv. has music degree. Johnny. 213-753-3562/558-8024

14 HORNS WANTED

- **Wanted: Male musicians.** Starting a band. need sax bass guitar synthesizer. prefer to read music. have own ins-

- **struments.** Michelle Johnson. 213-423-2559
- **Wanted: Keyboardist, bass ptyr, guitar ptyr, sax ptyr.** Orig comm. lking for fun time. but if the big break happens. Mike. 10-6. 714-821-8602
- **Rosalies after 7.** 213-433-3732
- **Need dedicated talented female horn section** for qtr w/ma jor mgmt. presently recording master. serious record interst. Chris. Straighthead. Mgmt. 714-643-1832

15 SPECIALTIES

- **Vocalist/bassist** or guitarist wtd to determine the future of country music. Band forming. Take up where cowpunk leaves off. Paul. 213-465-6398
- **Minimal financial backing** approx \$3000 sought for dance record project. J. Edward. 213-467-2646
- **ARCH BISHOP.** Ventura's finest orig HR group. 'sks motivated mgr. We have quality demo & showcase ready. Rick. 805-487-3330
- **M/F musicians** wtd all instruments for Vanity 6/Sheila E type band. Pls call ASAP. Debbie. after 5pm. 213-559-8088
- **Soundman wtd** for P.A. rental service. Reliable. exp'd. Larry. 805-487-3330
- **EXPOSURE band** regrouping sking drummer, keyboardist, guitarist all types music. Glen. 213-632-4794
- **Melodic rock.** Writers & musicians wtd for upcoming EP proj. We have material. East Coast. infl. vox & guitarist. Serious & dedicated. inquiries only. Tom. 213-399-2005
- **Booking agent** needed for band w/EP. Dave at Casino Records. 213-978-0105
- **Wanted: Modern, innovative sound mixer** for L.A. based band's live shows. Must have exp. C.D. Mgmt. 213-396-4649
- **Road technicians** wtd for SFV orig rock band. Must have exp. must be over 21. Call Dan. after 9pm. 818-980-9680
- **Light man** w/pro lighting equip & prior exp wtd for upcoming gigs. beginning 8/17 by rock band in SFV. Dan. after 9pm. 818-980-9680
- **Bands, dancers, magicians.** variety acts w/video needed for new cable TV talent showcase. Grl exposure. no cost to performer. 818-249-5556
- **Male HM vocalist** sks lady for love. This isn't a joke. so

- **reply only** if really interested. Write Nikki. P.O. box 9851. Marina del Rey. CA 90295
- **Local bands** wlong mat wtd for local cable TV show. No fees. Tape photo bio to FDW Prods. P.O. Box 4352. San Bruno. CA 91761
- **Female models/dancers/singers** needed for music video now casting. Send picture & resume to SOS Video Dept. P.O. Box 4117. N. Las Vegas. NV 89030
- **Immed sking self-contained country grp** for solo male country artist w/lab gear for upcoming tour. Tape/bio/pics. P.O. Box 2909. Alt. RR. Hollywood. CA 90068
- **ill tuesday.** Marvin Gaye, Thompson Twins, etc. Writer/guitarist/singer lking for band to join or form. Diverse last. & mat. Dyran. 714-497-4328
- **Birth announcement.** Born July 4, 1985. Band name. Voyager. Place of Birth. So California. Alex P. Mike S. John B. Jim J. Tony. deD. & Rod M.
- **Highly marketable glam rock band** w/album prod. needs \$20 to \$50K investment for video. internatl. album distr. arplay. etc. Will pay 5% finder's fee. 213-851-2348
- **Signed label artist** w/contemp pop music sks. mgr. agent or rep. for push. Call 911am. 213-545-4369
- **Male singer/songwriter** w/R&B pop jazz songs. gd mat. gd image & all some conn's sking financial backing & mgmt. Teddy. 213-461-4036
- **Female vocalist** sks drummer. guitar ptyr & bass ptyr for folkish pop rock band. Leslie. 818-508-6310
- **Booking agent** wtd for solo performer. strng vox & guitar. all covers & orig. Recently returned from wking in Asia. ready to work here. Greg. 213-941-3465
- **Drum roadie** wtd for DOG TOWN. currently gigging 3x per mos in town. 213-933-0283
- **Financial backer** wtd for music proj. orig rock trio currently showcasing L.A. clubs. 213-665-4692
- **Deborah Ruth Davis** (sohn) recording artist & concert act. ill-csking qualified investors for her video & next musical prod. & concert. company proj. major promotion & distr. 213-275-7995
- **Student** sks apprenticeship w/pro photographer to learn in studio atmosphere. Laurie. lv mess. 213-845-3036
- **Casting.** Good types wtd for Music TV Video prod. Act. res. actresses/singers & dancers. The mat. requires to WMC (with soul). Suite 888. 8033 Sunset Blvd. L.A. CA 90046

- **Wanted: Editor** for MTV-type prod. 213-650-0060ext1888
- **Musical arranger** needed at the Off-Hollywood Showcase Theatre for musical play. No pay. Maggie. 818-761-6068
- **Singer/songwriter** lking for musicians interested in forming pop R&B grp. M/F. 17-19. Need keyboardist, bassist, guitarist. drummer. Alter. 6. 213-412-5979
- **Bands wtd** for radio interviews. must have vinyl & have received some airplay. Send vinyl & bios to Julio Flores. 115 N. Vine St. Anaheim. CA 92805
- **Manager needed,** or producer for highly qual jazz band. Bob. 818-880-5479
- **Male & female lead vocalists.** both dbl on guitar & kybds lking for hi energy image-conscious rhythm section - bass drums, guitar willing to travel. 818-352-0650
- **Mgr** needed for the hottest rock band around. We're drug-free & business-minded. Let's be No. 1. 714-734-4956
- **Attention mgrs:** If you're lking for the right band, it's MARAUDERS. We're dedicated & destined to become household names. Are you? 714-371-5279
- **SIXTY-NINE's** mailing address for business inquiries/infl. info has been changed to Sixty-Nine. P.O. Box 7000-123. Rancho Palos Verdes. CA 90274
- **Financial backer/investor** needed for orig HR trio featuring guitar/singer/songwriter currently showcasing L.A. clubs. Dean. 213-665-4692
- **Volunteers** needed for performance artist. Roadie & secretarial work. Poss. future pay. Lv mess. 213-460-6189
- **Videoographer** w/infl credits sks grp or artist w/orig selection on audio tape. Will produce 1/2 video free for night one. Chuck. 818-337-1377
- **Hottest bassist** since Stanley Clark. w/orig mat sks. infl. anal. backing for moneymaking proj. D&D Prods. 818-509-1908
- **LIPSTICK** sks. mgmt & promoter. l backing w/EP & video in mind. Have grl mat & image. Ronnie. 213-935-3282
- **Partner** wtd to start video production co. must have technical background. no investment. Joe. 10am-4pm Mon-Fri. 213-231-7003
- **Male vocalist** sks. dnt trio or band. st. Jazz standards. MOR. Have tax wtd travel. Ron Gavin. 213-659-3877
- **New musical grp** w/d/bul movng mat 1 & 2 on infl charts needs capital for promo support. 714-670-0723
- **Attention** country musicians. California Country Music

LINN 9000 RENTAL

SYNTHESIZERS AVAILABLE
PROGRAMMER INCLUDED
SONGWRITER RATES AVAILABLE

CALL MARK
(818) 761-8688

AUDITIONS

SYNTHESIST
FEMALE BACKUP VOCALISTS
TRUMPET PLAYER

For original pop-rock band, tight and tasty, very professional. Must have stage presence, looks, and good attitude.

Call Jack for info
(213) 427-3877

BARRIES

ANSWERING SERVICE
24 HOURS

\$15.00 PER MO.

ONE FREE MONTH

6546 Hollywood Blvd.,
Suite 201,
Hollywood 90028

464-8381

PROTECT YOUR CREATIONS

"YOU WRITE THE MUSIC,
WE REGISTER
YOUR COPYRIGHTS."

DON'T LOSE YOUR SONGS!
BY DOING IT WRONG!

★ MOST AFFORDABLE RATES ★
IN THE INDUSTRY

NOTEWORTHY SERVICES
(213) 650-6742

Buying Power 24 Hours a Day!!

Musicians supplies and accessories at up to 55% off!

Martin	Roto Sound	Roche-Thomas	GHS
DiMarzio	Shure	Evans	Darco
Remo	Ernie Ball	Pro Mark	Augustine
Glottin	Washburn	D'Addario	Zildjian

Strings, sticks, cables, drum heads, software and more.

- ★ The first and only "emergency delivery" service* to studios & gigs
 - ★ The first and only "delivered worldwide" accessory service
 - ★ The West Coast's exclusive musicians supply company
 - ★ Courteous service, sale prices, free catalog
 - ★ 100% money back guarantee
 - ★ Open seven days a week - 24 hours a day
- *Some restrictions and/or fees may apply.

Musicians Accessory Depot

(818) 891-8410
(800) 231-1738
(So. Cal. only)

P.O. Box 5905
Mission Hills, CA
91345-0905

"Musicians Supplied — Worldwide"

CLASSIC SOUND RECORDING STUDIOS

6362 Hollywood Boulevard Suite 216 Hollywood California 90028

SPECIAL INTRODUCTORY OFFER:

YOUR FIRST THREE HOURS OF

24 TRACK TIME — \$35 per hour

Price INCLUDES unlimited use of:

New MIRAGE DIGITAL SAMPLING KEYBOARD,
YAMAHA DX-7, JUNO 106, SCI DRUMTRAKS, CZ-101,
VOCODER, SIMMONS SDS-1, controlled by two 16 track
POLY MIDI SEQUENCER/COMPUTERS and friendly,
creative, knowledgeable engineer/programmer!

Lexicon Digital and real Plate Reverbs

- Comfortable Relaxed Atmosphere
- Excellent Equipment
- Lots of Outboard Effects
- Quality Way Beyond Our Price
- 46 Tracks at Mixdown
- Good People
- Good Sound Quality
- True Monitor Speakers
- Production Services & Engineering Lessons

FREE COMPUTER/SYNTH CLASSES

Call 466-0113 NOW and ask for Patti

...THE TRADITION CONTINUES

ODDS

&

ENDS

REHEARSAL HALL

2500 SQ. FT. • 30 FT. CEILING
2000 WATT P.A. • ROOMY STAGE
BOOTH W/P.A. • STORAGE
STARTING AT \$5/HR
(818) 908-9262

ENGINEER BILL'S

16-TRACK 2" 30 i.p.s.
\$15/HR SPECIAL
Lexicon Digital Reverb, DBX 160X Comp/Limiter, Synths,
Digital Delay, Harmonizer, and Engineer Included
Also Available: Linn, DX7, Emulator II, PPG Wave, Linn
9000, CMI Fairlight, Kurzweil, Prophet 5 and More!
(818) 780-3146



db SOUND

PA RENTALS \$40/ NIGHT AND UP
WE BUY USED EQUIPMENT
REHEARSAL as low as \$5/HOUR
NOW 2 LOCATIONS!
N. HOLLYWOOD VAN NUYS
(818) 504-0494 (818) 989-9498

SINGERS/SONGWRTIERS

Develop Your Talents
with MUSICIAN/ARRANGER
with 8 tracks plus
DMX drums, Chroma synth,
played or rented out.
George (213) 856-9180

ECHO SOUND STUDIOS

16 TRK RECORDING SPECIAL \$21/HR
8 TRK RECORDING SPECIAL \$15/HR
Linn/Simmons Drums • DX7 • Juno 60 • Rhodes
dbx • Lexicon • Orban • Otari 1/2-Trk 16x2
(213) 662-5291 2900 Los Feliz Blvd., L.A.

**THE OUTPOST
DEMO STUDIO**

IN
WESTWOOD
PROFESSIONAL, CREATIVE, AFFORDABLE
8 TRACKS \$10.00/HR
(213) 474-2833

**GROUND ZERO
REHEARSAL STUDIO**

Awesome, 16-Channel P.A., Effective
A/C, Massive Concert Drum Flinger,
Plus Private Studio Parking. \$5-\$6 hr.
Professional Stage Lighting
213/978-1903
"Radio Activity Begins Here"

**J.E. SOUND
PRODUCTIONS**

16 & 8 TRACK RECORDING
OTARI 1" • TRIDENT
All Instruments & Engineer Included
Air Conditioning!! Much More
(213) 479-7653

PRO P.A. RENTALS
16 CHANNEL
3400 WATT
4-WAY

SOUND 360
12-16-24
TO 8000 WATTS
TOURS • LOCAL
818 707-1973

**A Singer's Dream Come True
SING THE HITS AND SAVE WITH OUR
VOCAL ELIMINATOR**

REMOVES LEAD VOCALS FROM RECORDS
• EASY TO USE • EFFECTIVE • AFFORDABLE
SEND \$49.95 PLUS \$2 POSTAGE TO
DRAGONVILLE/PO BOX 452/LAVERNE, CA 91750

STUDIO ON WHEELS

REMOTE RECORDING
LIVE/DAY SESSIONS/DAY
24 TRK \$500 24 TRK \$300
8 TRK \$300 8 TRK \$200
AUDIO FOR VIDEO
JOHN FALZARANO (818) 243-6165

THE DEMO LAB

8-TRACK RECORDING STUDIO
ORIGINAL RECORDING FOR
THE SERIOUS ARTIST
CONTACT WES/KITTY
(818) 334-7691
HOME OF MIRAJ
DISCOUNT RATES TO SERIOUS ARTISTS

PUBLICITY BIOS

Press Kits, Photos, Press Releases
Previous Experience with Alcatrazz,
Santana, Great White, King Cobra,
Danny Spinos, Loudness, Tony Carey,
CBS Records
Stu Simone (805) 498-5033

SHE

HOTLINE (213) 313-1583



REHEARSAL STUDIOS AND
MUSICAL EQUIPMENT RENTAL.
(818) 341-1330

SOUND STATION



REHEARSAL STUDIO
AIR CONDITIONING
(818) 989-2299

P.A. FOR RENT

LARGE CLUB SYSTEM
Includes: 16 channels, mics, 4 monitors,
Cerwin Vega, Biamp, BGW, Crown
ONE MAN — ONE SYSTEM
Setup & Transportation Included
10% OFF FOR LIVE GIGS
LORNE (213) 372-9197 (818) 905-0722

VIDEO

PRODUCTION SERVICES
3/4" 1/2" FORMATS
REASONABLE RATES
(213) 482-4948

ELECTRIC BASS

LESSONS BY
EDDIE CORYELL
"SWITCHBOARDS" PRODUCT
SPECIALIST
(818) 982-5190

EXCELLENT P.A.

AND PRO AUDIO GEAR
AVAILABLE FOR YOUR NEXT GIG
P.A. System Services, including delivery, setup
& engineering, state-of-the-art equipment
Check out our low prices!
PRECISION MOBILE AUDIO
(818) 957-0498 • (818) 763-3535

**QUALITY
CASSETTE
COPIES**

Audio \$1.00 - Video \$5.00
(213) 666-3003

**TOP L.A. PROGRAMMER
LINN 9000**

Drum Computer • Keyboard Recorder
With Disc Drive • Trigger Interface
— ON CALL 24 HOURS —
BEST RENTAL RATES
DAVID RAVEN (818) 443-1632

**True
CONFESSIONS**

FOR INFO CALL
(818) 996-2611

BRRECORDERS

COMPLETE RECORDING SERVICE
24 TRACK/ VOICE-OVERS/
CASSETTE DUPLICATION
(818) 995-0427

**PRODUCER WITH
8-TRACK STUDIO**

with DX drums, all guitars, synths, and vocals
for high quality demos and masters. Afford-
able rates and comfortable atmosphere.
Patrick 213-379-0343

Egalibria
SOUND SERVICES

COMPLETE
CONCERT P.A. SYSTEMS
With
FULL PRODUCTION SERVICES
For Any Size Event
818-997-6209

8-TRACK

Attention: Bands & Vocalists & Songwriters
All Your Recording Needs
Under One Roof
DUBMASTER PRODUCTIONS
(818) 989-6004

**MR. SPEED
Cassette Duplication**

Quality Hi-Speed Cassette
Copies on BASF tape at
The Best Prices
Call (818) 76-Speed
And Ask For Mr. Speed

REHEARSAL SPACE

for the
Discriminating Professional
DHU-RON STUDIOS
(213) 461-3380

**P.A. RENTAL
GOLDSOUND**

200 WATT PA \$40 PER NITE
12-CH. \$175 & UP / 16-CH. \$225 & UP
MONITORS—EQ—LIMITING—EFX
ENGINEER/SET-UP INCL.
(213) 827-3540 24 HRS.

NEW AMPEX 456 TAPE

All Sizes • Sale Prices
Also Microphone Sales
P.A. Rental \$39 & Up
Production Assistance
(818) 509-1072

Sound Vault Studios
RECORDING
AND REHEARSAL
STUDIOS
(818) 353-7121

MUSIC CONSULTATION

"I Service People Daily"
How to Start a Band
Organization & Planning
Career Direction & Goals
"How to Do What You Want to Do!"
(213) 664-5920

RECORDING ENGINEER!

CLASSES FORMING NOW
CALL THE INSTITUTE
(213) 666-3003

VIDEOTAPE DUPLICATION

3/4" VHS/BETA
ALL COPIES \$5-\$10 EA.
In the heart of Hollywood
Call Apollo at 464-7871

R&L RECORDINGS

8-TRACK STUDIO
\$17 PER HOUR
LOTS OF EXTRAS
AIR CONDITIONED
(213) 398-6163

NEIL RECORDERS

8 & 16 TRACK STUDIO
\$15/HR 8-TRACK
\$24/HR 16-TRACK
QUALITY ARRANGING-PRODUCING
IN PASADENA
JIM NEIL (818) 798-2956

DR. DEMO

Summer Special
\$75 FULL BAND DEMO
All Styles
Mark (213) 664-9727

**AVOID THE
CLASSIC HASSLE!**



RATES:
FROM \$30 p/h

NovaSonic
DIGITAL PRODUCTION MUSIC STUDIO
has all the sound you need....

Over 32 tracks of digitally sampled instruments!!!! State-of-the-art facility with latest computer/synthesizers. 16 track Synclavier digital memory recorder (7600 note sequencer) 8 & 2 track Otari Analog recorders. Linn Drum (with lots of new sounds!!!!) Totally Midi, Sweetening to 3/4" video with SMPTE (Q-Lock) Engineer & Programmer included:



NovaSonic™

(213) 661-7777

THE DIGITAL PRODUCTION MUSIC STUDIO

ATTENTION SONGWRITERS

DANCEABLE, HIT TARGETED POP-ROCK COMPOSITIONS
NEEDED FOR HOT, NEW, YOUNG AND ENERGETIC
VOCALIST WITH MAJOR PROMOTIONAL CAMPAIGN,
MANAGEMENT, FINANCIAL BACKING,
INTERNATIONAL DISTRIBUTION AND
RECORD COMPANY CONTRACT.

(Currently on 260 Radio Stations Throughout America)

Send cassettes with lyric sheets to:

Don Kaufman
MOZART MIDNIGHT PRODUCTIONS, INC.
One Magnificent Mile
980 N. Michigan Ave.
Chicago, IL 60611
(312) 642-3992

24 TRACK (RATE INCLUDES EVERYTHING)
\$30/HR



(213) 931-3411

FEATURING: KURZWEIL 250

"In the ever changing climate of hi-tech, our qualified engineers will take the mystery out of programming. All you do is play."

John Ross
JOHN ROSS / OWNER



Dear Studio Owner or Manager,

As a studio owner or manager you are aware of how important it is to stay on top of the latest technology developments in the music business. This package will introduce you to a development that Grammy Award winning producer David Foster calls "what will become one of the most important tools in music of the 80's."

The Forte Midi-Mod is, in a very short time, becoming a "must" for studios. A&M, Lionshare, Village Recorder, and L.A. Studios are just a few who've found out what an attraction it is to artists and clients. Several of the studios that currently have the Midi-Mod had it installed in their pianos because the clients insisted they have it done or they'd go to a studio with one.

Take a couple of minutes and listen to the demo. We promise you'll be fascinated.

We're here to answer questions, give a live demo, or take your order at any time. Give us a call at (818) 789-1212.

Thanks,


Jim Wilson and Monte Davis

(818) 789-1212 • 11865 magnolia blvd #11
(818) 508-8850 (Emergency) north hollywood, ca 91607

On July 17th, 1985, this letter, along with a demonstration tape, brochure, and newsletter, was mailed to over 400 Southern California studios. As of July 29th, 32 new units have been ordered and/or installed. If for any reason you did not receive your package, please accept our apologies and call us immediately at (818) 789-1212.

MIDI YOUR PIANO!!

TO THE WORLD OF SYNTHESIZERS
WITH THE NEW AFFORDABLE

FORTE MIDI-MOD

THE WORLD'S ONLY MIDI-ADAPTER FOR ACOUSTIC AND ELECTRIC PIANOS!!

NOW USED BY A&M RECORDING STUDIOS, LION SHARE, THE JACKSONS, TOTO, L.R.B., VILLAGE RECORDER, THETA SOUND, R.E.O. SPEEDWAGON, JACKSON BROWNE, DAVID FOSTER, EDDIE VAN HALEN, JEFFREY OSBOURNE, MAD HATTER STUDIO, LIGHTHOUSE STUDIO, SERGIO MENDES, GEORGE DUKE, KENNY ROGERS, AND MANY LOCAL PLAYERS.

(818) 789-1212

AVAILABLE
EXCLUSIVELY
THROUGH

