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SPECIAL EDITION-California Recording Studios



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In This Issue

The California Sound: The State Of Recording Studios

Recording studios are the backbone of the music industry; the place where the magic is captured on tape. Ron Gales looks at the state of the state's studios, the effect of the economy, and the latest technology used to record today's brightest stars. **Page 13**

Fine-Tuning The Cars And Elektra A&R With Producer Roy Thomas Baker

For almost a decade, Roy Thomas Baker has been producing albums that changed pop music (Queen, the Cars, Foreigner, Devo). Now he's accepted the A&R post at Elektra. Jeff Silberman conducts the first in-depth interview with Baker since he took office. **Page 16**

Engineers: The Brains Behind The Boards

The artists get the royalties, the producers get the credit, but it's the engineers that make the songs happen in the studio. Iain Blair checks in with the industry's hottest knob-twisters and their techno-world. **Page 20**

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Recording is not easy, especially when your band has never set foot in a studio. Jeff Janing outlines some simple procedures to make that first recording a breeze. **Page 24**



MC Guide To California Recording Studios

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Cover photo of Roy Thomas Baker by Jacki Sallow

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Feedback

Part Of The Sleeping Giant

Dear *Music Connection*,

That L.A. is lucky enough to possess a thriving music scene is beyond question.

That L.A. is unlucky enough to possess a great deal of racial prejudice and ignorance is also beyond question.

Let us not confuse the two.

While opportunities do abound for the average musician, those opportunities are proportionately lessened for "minorities" (the word minority is a media label for people who "look different").

Unfortunately, during the '70s and '80s, the words "beaner," "nigger," and "chink" have been replaced with "unmarketable."

The latest fashion in racism is to explain with a straight face who certain "target groups" do not relate to "minorities." Hence, "I am sorry, but our research shows your band is unmarketable."

I was very disappointed by the defensive tone of your editor's note regarding Leon Brown's "Feedback" letter (Vol. VII, No. 14). In the same issue that states "L.A. is not unresponsive to the minority musician," you run a review slugging Los Illegals and run an interview with a band called W.A.S.P. (wow! how's that for a blatantly-racist name?! No minorities in that band, I'll bet!) who of course received a good review.

Music Connection is in a prime position to make a substantial contribution towards the end of rock and roll apartheid. I hope you will make a stand for the truth, instead of standing by the wayside and going along with the bigoted crowd.

Jim Jimenez
Los Angeles, CA

Metallic Morality I

Dear *Music Connection*,

Every time I pick up a magazine (including yours), I see women rockers exposing their all to everyone willing to pay the price of admission. In my opinion, they are no better than the women who walk Sunset Boulevard!

As long as you advertise, promote, and sell these women (Bitch, Melody Slayter, Hellion, Lita Ford, Tantrum & others), I will not give you another damn red cent.

Martin Good
Hollywood, CA

Metallic Morality II

Dear *Music Connection*,

Congratulations to Greg Phillippi for commenting on the unnecessary use of obscenities by Hellion vocalist Ann Boleyn at the Troubadour (Vol. VII, No. 15). It is about time that someone mentioned this unneeded practice by heavy metal vocalists.

When I go to see local bands like W.A.S.P. or Hellion or major groups like Van Halen and Iron Maiden, it is to hear the *music* and not to watch a drunken singer strut around and shout out obscenities. As far as I am concerned, this type of stage performance is uncalled for and an insult to the music fans who payed their money to see such nonsense!

Karen Druugen
N. Hollywood, CA

Bruce Duff Fan Club

Dear *Music Connection*,

I want to compliment Bruce Duff on his article concerning heavy metal (Vol. VII, No. 15). Having been around the L.A. rock scene for four years now, I'm familiar with Mr. Duff's reviews on the local scene. He does know a good band and a good sound when he hears one; his reviews are right to the point. His heavy metal overview was very interesting and quite informative. Thank you for the "now" of L.A. heavy metal. Love ya Bruce!

Georgis C. Owne
Tujunga, CA

Trans-Atlantic Metallics

Dear *Music Connection*,

I think L.A.'s heavy metal scene is the heaviest in the world and I'm really glad to be a part of it.

Earlier this year, when I was visiting Europe with several of my friends, I found that there was a very strong hunger for our L.A. metal groups. I just happened to have had several issues of *Music Connection* with me, and it was an instant success with everyone that read it (maybe you should consider an European publication).

Some of the groups the European metallists are infatuated with are: Motley Crue, Steeler, Melody Slayter, Quiet Riot, Hellion, and Great White. Maybe we could trade off for some of their groups for two great metal tours.

Keep doing it right, *MC*.

Matt Riley
Studio City, CA

Music CONNECTION

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SOUNDING TOO GOOD...
UNLIKE THE
RECORDINGS
OF THE 60'S...



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OF EXPENSIVE STUDIO TIME
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DOING THE
FINAL MIX
ON AN
EIGHT TRACK
IN MY
NEIGHBOR'S
GARAGE...



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News

DISTRIBUTION

Independent Distributors Rebound: Expansion For Jem, Greenworld In L.A.

by Jeff Silberman

After months of losing business to major label distribution, the remaining West Coast independent distributors have consolidated their operations to the point where they've had to hire on extra personnel to better service their accounts.

While some point to the creation of an Independent Label Coalition (Vol. VII, No. 16) as a catalyst to the distributor retrenchment and rejuvenation, most of the area distributors are still uncertain about the ILC's benefits.

The major independent distributor network has suffered a series of setbacks since the beginning of the year. A succession of major labels, including Chrysalis, Arista, and Motown, opted for distribution with conglomerates CBS, RCA, and MCA, respectively. The after-effects have been far from insignificant; distributors as small as Faulty and as large as Pickwick went out of business. After Pickwick's demise, Motown started Together Distribution (Vol. VII, No. 12) primarily to work its product and a host of other former Pickwick clients. That lasted only a couple of months; Together went under when Motown opted for MCA distribution (Vol. VII, No. 14).

Left to pick up the pieces, in the form of dozens of small, independent labels on the West Coast, were Jem,

California Record Distributors, Greenworld, and Important, a New York-based distributor trying to strengthen its West Coast operations. All three have increased their business from the fall-out, and because of that, are now able to strengthen their operations by opening new offices and initiating their own promotion and marketing staffs to better work all their product.

Jem Distributors picked up 33 labels since Together's demise, and have hired extra staffers, some who used to work at Pickwick and Together, to take on the extra load. Jem has added promotion and marketing staffs which help not only bands on their own labels, PVC and Passport, but its entire roster of clients. "We are now a total service distributor," general manager Bob Say declared. "In the past, we were never that involved with marketing and promotion. Now we can market and promote both our custom labels and even our one-offs to radio and the media in general. We can get the visibility a band couldn't get by itself."

Jem's new executive vice-president is former Pickwick and Together head Bill Shaler. "Jem should be the hybrid of the future," he said. "We are now the best of both worlds, capable of pushing product in all fields, be it R&B, country or even classical. Not

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Photo by Stu Simone

CLUBS

Rockers Dispute T-Shirt Tax At Perkins Palace

by Jeff Silberman

A recent merchandising dispute between four unsigned hard rock acts and Perkins Palace in Pasadena pointed up a standard operating procedure of influential venues taking 20 percent of the gross of all merchandising, regardless of the band's stature.

On July 30, headliners Great White and support acts Steeler, Armoured Saint, and Stormer withdrew their merchandising when representatives of

Perkins Palace demanded a 20 percent cut from the gross revenues of T-shirt and miscellaneous souvenir sales.

According to Great White's manager Alan Niven, the bands took the action because, being unsigned and without major financial backing, they can't make any significant profit for merchandise when 20 percent is taken off the top. "There's a distinct difference between a national touring act selling tonnage of merchandise on an almost daily basis, and a local group selling T-shirts once every couple of weeks. I don't think Perkin's, among other venues, understand this. Otherwise I'm sure they'd realize that skimming 20 percent of the gross income is very unfair to local acts. Because of the relatively low quantities involved, and the fact that unsigned bands finance their merchandise themselves, local acts have much smaller profit margins. The only alternative would be to raise prices, but we didn't want our following to pay extra, so we decided not to sell anything at all. It's definitely time that promoters and venues gave local acts a chance to compete with established acts."

However, representatives of the more influential local clubs defended the policy, saying a 20 percent cut is standard operating procedure when playing the better and larger venues. At the Country Club, Gary Purnell stated that the percentage is just "part of the complete picture. We do charge 20 percent; that's what pays the salary of the person who runs the booth. We installed the booth to help spur merchandising sales, and sales have increased markedly, so in the end, it benefits the bands."

While he did concede that there

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LEGISLATION

Supreme Court Defers Home Taping Decision To Congress

by Brian McGuire

In the wake of the Supreme Court's inaction on the *Universal Studios vs. Sony* home taping case, plans are now being made in Congress to deal with the issue.

Representative Robert Kastenmeier (D-Wis.), chairman of the House subcommittee on courts, civil liberties, and the administration of justice, has announced a series of hearings on copyright-related bills now pending in Congress. Record rental legislation, including the vendor licensing proposal passed by the Senate in June, will be the subject of a hearing October 13. Video rental legislation will receive a hearing October 27. According to Kastenmeier, a hearing on home taping may also be scheduled in the fall. There will also be hearings on cable television reform and semi-conductor chip legislation.

Most lawmakers involved seem to feel that the Supreme Court, by its inability to reach a decision on the *Betamax* case during its latest term, is deferring the matter to Congress for action. Some fear the issue may linger in Congress until the next Court session, when legislators may decide once again to wait for a Court ruling.

"I think the trouble the Court is having with the subject indicates how much legislative attention is needed," Rep. Don Edwards (D-Cal.), sponsor of a provision for royalty fees on recording machines and blank tape, stated. "It's a signal to Congress that the issue might be almost too much for the Court. I will keep encouraging Bob Kastenmeier to move ahead as promptly as he can."

Kastenmeier himself declared that he is "not surprised" that the Supreme Court is holding the *Betamax* case for

further consideration. "It is obvious," he added, "that if the Court is having trouble resolving the issue, Congress is likely to have difficulty as well."

Both sides expressed uncertainty whether the Court inaction is favorable to them or not, except that they welcome the opportunity for action.

The press secretary for Sen. Dennis DeConcini (D-Ariz.), who is sponsoring a bill to legalize home taping without compensation, replied. "Consumers' rights in question for another year? That's too long to remain in limbo." He also suggested that Sen. Charles Mathias (R-Md.), who is in favor of copyright compensation, may fear that DeConcini has the votes to win right now.

On the House side, a staffer for Rep. Stanford Parris (R-Va.) said that the exemption bill sponsored by Par-

Please turn to page 8

Dreamgirls Sponsors Promo Talent Contest

by Mari L'Esperance

The popular stage show *Dreamgirls*, currently playing at the Shubert Theatre, is sponsoring a promotional talent contest on Tuesday, September 1 at noon at the ABC Entertainment Center in Century City.

Contest spokesperson Sam Smaltz said only amateur, all-female singing groups consisting of less than five

cause we were simply being bombarded by entry requests," Smaltz added.

The contest will be judged by the stars of *Dreamgirls*, including the three "Dreams" (Linda Leilani Brown, Arnetia Walker, and Deborah Burrell), Lillias White (who plays Effie White during the show's matinee performances), and Weyman Thompson. Clinton Derricks-Carroll, who plays soul singer James Thunder Early, will emcee the contest.

"The contest is primarily promotional in nature, and will hopefully bring attention and renewed interest to the show. People forget, especially with a long-running production like *Dreamgirls*," Smaltz said. "The contest will also provide invaluable opportunities and exposure for the winning contestants. And, of course, it will be a lot of fun for everyone involved."

Prizes for the contest included tickets to *Dreamgirls*, records and t-shirts. Radio station KJLH will air promotional spots and broadcast the contest via live remote.

To enter the *Dreamgirls* contest, call (213) 655-8929.

DREAMGIRLS

members are eligible to enter. Entrants must be able to be accompanied by piano only.

In addition, all prospective contestants must submit a cassette demo for consideration by August 23 before they are officially entered. "As it is, we have 48 parties registered for the contest and we have yet to receive any cassettes," Smaltz claimed.

"We have to impose guidelines be-

Black Videos To Be Featured On R&B TV: 13 Shows Set For Sept. Debut

by Iain Blair

A new video music television show featuring black R&B and urban contemporary artists is scheduled to debut in the near future.

According to the show's producer, Don Butler, the one-hour weekly syndicated show will originate and be videotaped on both coasts, and will be co-hosted by well-known on-air radio and music personalities.

"We're planning to have a mixture of live music, hot videos, and interviews with stars," Butler said. "The emphasis is very much on R&B; the music has to be R&B and dance format, although that doesn't necessarily exclude unsigned acts. We will be featuring one or two totally new acts every week. The performances will also be simulcast over select AM/FM stereo radio stations in the top markets of this country and abroad."

R&B TV will also feature a variety of interviews, a countdown of the latest R&B and urban contemporary singles and albums from the charts, "oldies but goodies" film clips, black music news, and the latest videos, all interspersed with dancers and models strutting to the beat. "We'll be featur-

ing video clips by artists like Rick James, George Duke, Patrice Rushen, and Nona Hendryx," Butler said. "I'm not into punk or hard rock. They've got their own outlet in shows like MTV. I want this to be totally different; it's about time R&B got its own show."

Taping is expected to begin within six weeks, with the initial 13-show

PERKINS DISPUTE

Continued from page 7

have been rare occasions where a trade-off is made with the band, and the cut is lowered to 15 percent or less, he added, "even 20 percent is nothing compared to what a show at our club offers. Usually, the fee is not a big issue. We still encourage bands to bring merchandising; the issue is more of getting quality merchandise out there."

Purnell concluded that if the Country Club booked an identical bill, "we would charge 20 percent. Why would we waive that?"

John Harrington of the Palace was even more vocal in his support of the venue cut. "It's standard operating procedure," he declared. "Sometimes, if a band really bitches, we'll knock it down to 15 percent, but it also depends on what they're getting paid to play."

He cited shows he has put on, including one featuring Ratt at Perkin's Palace, where the headliner, unsigned to a major label deal, were getting as much money as a major label group. "Ratt received as much as some of the headliners get to play the Palace," he said. "Also, it costs a promoter about \$1,000 just to rent Perkin's for one



Motorhead: live at the Pomona Valley Auditorium

VIDEO

Pomona Gets A Palace: New Valley Auditorium

by Jeff Silberman

A posh Orange County nightclub debuted in Pomona on Saturday, August 13 with Oingo Boingo.

The Pomona Valley Auditorium (soon-to-be titled "PVA") will be run by former independent concert promoter Steve Quercio, who originally purchased what was a United Artists movie theatre that had burned down earlier this year. A million dollars has been invested in gutting and completely

renovating the club. Quercio compared the venue to the Hollywood Palace, since its ground level dance floor and large seated balcony will hold approximately 1100 patrons.

A wide variety of rock acts are scheduled for the near future. After the Oingo Boingo inauguration, Motorhead and Great White appeared on the 16th, the Plimsouls will headline on the 19th, and Jack Mack is set for the 20th. Other tentative bookings include the Tubes, Felony, Duane Eddy, Juice Newton, the Untouchables, Burning Sensations, the Dazz Band, and Quiet Riot. "Most of the groups are using the club as a warm-up to their L.A. dates," Quercio stated.

He added that Thursdays through Saturdays will be new music nights with KROQ-FM promotions, and heavy metal bands will have a special night once a week for their fans.

The venue will primarily service the Orange County and San Bernardino/Riverside areas, especially since the only major concert venue in the latter area is Raincross Square. "We haven't even started our promotional push yet, and already 40 percent of the opening night's tickets have been sold in Orange County," Quercio said. "We're 20 minutes from San Bernardino, 20 minutes from Anaheim, and 35 minutes from Pasadena."

Local groups are encouraged to contact the Pomona Valley Auditorium regarding possible bookings. Steve Quercio can be reached at (714) 622-1864 or (714)620-7660.

series set to air in September. The Music-video Group and Creative Film Arts will oversee production chores. Initial plans call for the show to be aired in 60 of the top 100 TV markets. New and unsigned acts interested in appearing on *R&B TV* should send a tape and picture to P.O. Box 38097, Hollywood, CA 90038.

night; the 20 percent revenue helps pay to lease the place."

"If you want to headline a big facility, that's what goes with the territory," he concluded. "If you play, you pay. If not, you can always go back to the Troubadour."

When approached about the unanimity of the venues' position on the matter, Niven basically conceded that, for now, the bands will have to grin and bear it. "Obviously, there's still a certain amount of frustration," he said. "Hopefully, this publicity will help them see the light. It's still a problem."

HOME TAPING

Continued from page 7

ris and Rep. Thomas Foley (D-Wash.) now has about 125 co-sponsors, and they hope to pick up more House members who were waiting for the Court ruling before supporting one side or the other.

Among industry spokespersons, Stanley Gortikov, president of the Recording Industry Association of America, is also pushing Congress for fast action. "What is before the Supreme Court is a technical legal ques-

tion," he stated, "as to whether video home taping constitutes copyright infringement under 1976 Copyright Law. What is before Congress, however, is the reality that audio home taping is causing serious harm to the American music industry right now."

Jack Wayman, of the Electronic Industries Association's Consumer Electronics Group and chairman of the Home Recording Rights Coalition, expressed satisfaction that the Supreme Court is not readily agreeing with the lower court's finding in favor of Universal Studios.

News

INDUSTRY

L.A. Music, Nashville Music Association Expos Planned For November

by Mari L'Esperance

Two of the nation's music capitols will be hosting separate music expositions in November.

The Los Angeles Convention Center will be the site of the L.A. Music Exposition, to be held November 18-20, 1983. The event, sponsored by the Colorado-based American Expo Management, Inc., is still in the planning stages, but company president Phil Stuckey noted that commitments have been secured from most of the participants.

Attending the Expo will be representatives from various instrument and equipment manufacturers and retailers, who will display their products. Confirmations at press time include Roland Corp., Silver Eage Designs, Marantz, Stick Enterprises, Martin guitars, Slingerland, Paiste, Ambico, and LaVoz Corporation.

Stuckey added that top industry professionals will conduct various participatory clinics geared toward both the musician and the technician. Live demonstrations will also be provided throughout the weekend, and industry professionals will be on hand to answer

technical questions.

Admission prices to the Expo are \$4.50 per day for adults and \$2.50 per day for children. Tickets will be available at the L.A. Convention Center box office. Stuckey noted that discount coupons can be obtained at various L.A. record and music equipment retail outlets at a later date.

For more information on the Expo, contact the L.A. Convention Center or American Expo Management at (303) 429-9310, or write them at P.O. Box 211054, Denver, CO 80221.

The Nashville Music Association will be sponsoring the second annual Entertainment Expo at the Municipal Auditorium from November 18-20.

According to NMA spokesperson Jennifer Bohler, the Expo is a vehicle to bring attention to the total Nashville entertainment scene; that "there's more to Nashville than country music. There is a thriving alternative scene as well."

Expo officials hope to better last year's debut, which attracted over 14,000 people. Over 170 companies encompassing Nashville's music, film,



Charlie Daniels (left) with Oak Ridge Boy William Lee Golden

video, commercials and entertainment-related business were featured.

Returning as honorary co-chairmen of the Expo will be Charlie Daniels and William Lee Golden of the Oak Ridge Boys. Entertainment, co-ordinated by Robert Frye of Warner Bros., will be formatted so particular genres of music will be scheduled for specific nights and times. The talent lineup will be announced soon.

Tickets to the Expo will be \$4 a day for adults, half-price for senior citizens, and children under six will be admitted free. For more information, contact the Nashville Music Ass. at P.O. Box 25309, Nashville, TN 37202, or call (615) 321-5662.

Radio Report

The following is a listing of Southern California bands which are currently receiving featured airplay on local AOR/new music radio stations. (a) means the act has recently been added to its rotation.

KMET-FM 94.7

Regular Rotation:

Quiet Riot
DFX2
Y&T
Great White
Warrior

Joshua
Ratt
White Sister

"Local Licks:" Stranded, Planet People, A Western Front, Warlord, Sunny Roscoe Band, Ceasar, Altair, Gary Butters
Final Act, The Avenues, Hi Speed Steel

KLOS-FM 95.5

Regular Rotation:

DFX2
Ratt
Great White
Plimsouls
Quiet Riot

"Local Music Show:" Don Harrison Band, Other Voices, Mainaz, Surf Raiders, Long Ryders, Rain Parade, Three O'Clock, Jane Bond & Undercover Men, Wave, LeSabre, Rivageade, Ratt interview.

KNAC-FM 105.5

Regular Rotation:

Oingo Boingo
X
Burning Sensations
Gary Myrick
Shadow Minstrels
Translator
Din (a)

KROQ-FM 106.7

Regular Rotation:

Oingo Boingo
X
Burning Sensations
Gary Myrick
City of Glass
Ascenders
Plimsouls
Woz

DFX2

Translator (a)

"Rodney On The Roq:" Suicidal Tendencies, Circle Jerks, Electric Peace, Unit 3 with Venus, Aggression, Untouchables, The Whale, D-Cry, You're Brigade, Noel Butler.

DISTRIBUTION

Continued from page 7

only can we concentrate on radio promotion, but we will still service the one-stops and small record stores."

Say stressed that regardless of their increased client roster, small bands looking to distribute just their self-made album won't get lost in the shuffle. "Having these new labels won't hurt the one-off acts," he said. "Of the 33 new clients, a lot are just catalog sales; only 6 or 7 have continuous new releases. They won't detract; it'll only add in that we'll still be able to sell the way we have in the past, but now we can also push them on a higher media level as well. The bottom line is that it totally strengthens Jem Records and any record we handle."

California picked up only eight or nine new labels, but they were big ones: Mango/Antilles, High Rise, Profile, and Prelude among them. According to spokesperson Don Davis, business has increased 70-75 percent, and they've responded to the influx by opening a San Francisco/Seattle office and hiring extra personnel.

Greenworld added "three or four" new labels to its roster, according to Wes Hein, and since then, they've become "a lot more aggressive with distributor promotion" as well as using Enigma's radio promotion staff more often.

Both representatives agreed that the new distribution network is stronger than it has been in a long while. "I don't think there'll be any more big surprises of labels coming or going," Hein stated. "Earlier, there were too many distributors handling the same product."

"The independents that are left are pretty much committed," Davis added. "History usually repeats itself; some of the labels that went to major distribution will get disillusioned and eventually come back. As a matter of fact, we're talking to a label now that wants to go independent. Whatever independents are left not only will get stronger, but there will be more continuity."

Davis was the only spokesperson to fully support the new Independent Label Coalition. California Distributors has already contributed dues to the fledgling organization. "It already helped us," Davis said. "We've signed contracts with labels that guarantee they'll be working with us for a minimum of two years. The ILC has been long overdue. There have been too many cases where independent distributors have worked their butts off for labels that switch to the majors. We've needed this since I've been in this business, and that's 25 years."

On the other hand, Bill Shaler of Jem and Wes Hein of Greenworld had no strong feelings about the ILC,

positive or negative. "I need more information," Hein said. "We have to know more about their goals. Naturally, the ILC is a reaction to what's happened all year; whether it's an over-reaction, I don't know."

The distributor with potentially the greatest involvement with the ILC is Important. The East Coast distributor has been slowly increasing its West Coast visibility, picking up labels Faulty Products used to handle, and various pressing and distribution pacts with local heavy metal and new wave acts. They, too, have opened a Seattle office, thereby directly competing against Jem and California. It is their East Coast base that makes them the most likely to get involved with the ILC, which is also based out of New York. However, Important spokesperson Howard Gabriel claimed the ILC's East Coast R&B bias has prevented them getting West Coast distributors and labels like Frontier and SST from getting involved.

"We'd like to get involved with them, but right now, we're not," Gabriel stated. "It's a good idea, but they may not necessarily be going at it in the right way. The coalition is mostly R&B labels, and they look at us only as a distributor, not as a label (Important's custom label is Relativity Records.). They're a very tight-knit group of people, and they haven't even invited us yet. But we want to be a part of it, and we're working on it."

Local Notes

THE ALARM, fresh from taping a show for *American Bandstand*, will be touring the U.S. at the end of the summer, hitting L.A. for a date at the Palace on September 3. The British group will also be appearing with the Pretenders on their U.S. tour this winter.

IS NOTHING SACRED? is the title of the new Lords Of The New Church album, due out September 20. They have also finished a video for a cut off the album entitled "Dance With Me," which is a takeoff of Fellini's *Satyricon*.

THE CRUSADERS recently played a date in Tokyo with the Yomiuri Nippon Symphony Orchestra. The concert featured two new compositions by Joe Sample, "An American Rhapsody" and "Conversation For Jazz Saxophone And Symphony Orchestra." The show was part of an eighteen concert tour of Japan.

THE CONCERT season may be swooning, but club gigs are still going hot and heavy. Par ex: the Music Machine will host the Three O'Clock, Darius And The Magnets, the Minutemen, and Great Buildings on August 19.

DEF LEPPARD has won again in MTV's *Friday Night Video Fights*. "Photograph" beat David Bowie's "Let's Dance" video, picking up 80% of the 65,000 votes cast by telephone.

Next week, the band will go up against Michael Jackson's "Beat It." **JOHNNY LYON** And The Hitmakers have returned from New York recently and will be gigging at the Palace, the Plant and Wong's West. They are also negotiating with Jerry Lee Lewis to produce their next album.

COMING UP on the Aug. 28 edition of MTV's *The Cutting Edge* will be the Alarm video "The Stand," and Joan Armatrading's "Drop The Pilot." Also included will be England's Pigbag, Richard Mazda, Blue Riddim, and Kraut. The How-To segment, taped in Watts, will cover "How To Pop-Lock Dance."

RONNIE JAMES DIO has completed rehearsals at Diamond Sound studios in preparation for his upcoming tour. Added to the line-up will be Claude Schnell, formerly keyboardist of Rough Cutt.

SKYLINE RECORDING owner Ron Bacon was awarded the Broadcast Promotion Association's Silver Medal award for a video he directed. His entry was selected from over 1900 other contestants.

BITCH was joined onstage during their August 1 Club Lingerie date by Def Leppard guitarist Phil Collin for a cover of the Kinks' "You Really Got Me."

IAN SHELTER have just signed an exclusive booking arrangement with White Lightning Productions. The band will be in Los Angeles the week of Sep. 19-25.

PAPA DOD Run Run have been signed to Twin Towers Company, a new L.A. record company, and released an EP Aug. 1st. The disc features two Beach Boy covers, and special guest artist John Stamos (Blackie on *General Hospital*).

GEOFF EDMUNDS, brother of Dave, has signed a five-year contract with Rocshire Records. His debut will be released at the end of the month.

VIDEO VINYL is the name of Tangent Video's L.A. cable TV show which will begin in late August.

Bands are encouraged to submit $\frac{3}{4}$

tapes to P.O. Box 4403, Anaheim, CA 92803. Include a brief bio, a SASE, and expect to hear from them in about two weeks, they say.

GENE TOWNSEL'S Studio Of Theatrical and Musical Arts will present its first Summer Arts Festival on August 21 at 5008 Venice in L.A. The fest is intended to help alert the industry to Gene's "Artists Against Drug Abuse" program. Call (213) 938-5774 for more information.

DAVID MAPLES, the inimitable host of *MV3*, has been signed to Salty Dog Records. Exactly what he plans to record is unknown at the present time.

HUH? The San Francisco Mime Troupe is recording at Hyde Street Studios in San Francisco. Somehow, a long-player of people talking with their bodies just doesn't sound like KROQ material...

THE VANILLA FUDGE are finishing up a reunion LP for Atlantic.

IN OUR LAST issue (Vol. VII, No. 16), we neglected to give Nancy Clendaniel credit for her photo of the O'Jays. We also forgot to credit Debbie Leavitt for her photos of Miles Copeland and Jerry Casales in Vol. VII, No. 15. Sorry, etc.

CAPTAIN BEEFHEART has found a new home: *Late Night With David Letterman*. He's appeared on the show twice now, spewing typical Beefheart phrases like "war is a pimple on the Pope's pet dragon" and "I don't want my MTV if they don't want my video." Laurie Anderson asked the Captain to produce her next album, but Beefheart declined due to his own projects (an art exhibition and a new album are in the works).

Annie Lennox, that sweet-dreaming master of disguise and mistress of the Eurythmics, previews her next impersonation, Carly Simon singing "Six Pack," at the Palace.



photo by Lesley Campbell

The Red Hot Chili Peppers want you to see *Superman III* too.

RAINY DAY is the title of an album on Llama Records (distributed by Enigma) which will combine the talents of David Roback (Rain Parade), Susanna Hoffs (Bangles), Mike Quercio (Three O'Clock), Dennis Duck (Dream Syndicate), Kendra Smith (ex-Dream Syndicate), and Ethan James (*Radio Tokyo* producer). The album will feature covers of 1960s folk/rock tunes like the Buffalo Springfield's "Flying On The Ground Is Wrong" and the Velvet Underground's "I'll Be Your Mirror." Roback produced the album, which was recorded at James' Radio Tokyo studios in Venice. Late August is the projected release date.

NEW UNDERGROUND Records has unleashed *Life Is Boring So Why Not Steal This Record*, a compilation featuring the Germs, the Minutemen, Red Kross, Sin 34, Debt Of Nature, Marshall Mellow, Modern Warfare, and others.

LOUIE STONE, a local singer/songwriter, has been busy recording material for *Night Songs*, a PBS special about street gangs, and *Purple Haze*, a Filmex production focusing on students during the Vietnam era to be released by Col-

umbia. Stone's band, the Intelligance, backed him on the *Purple Haze* tunes.

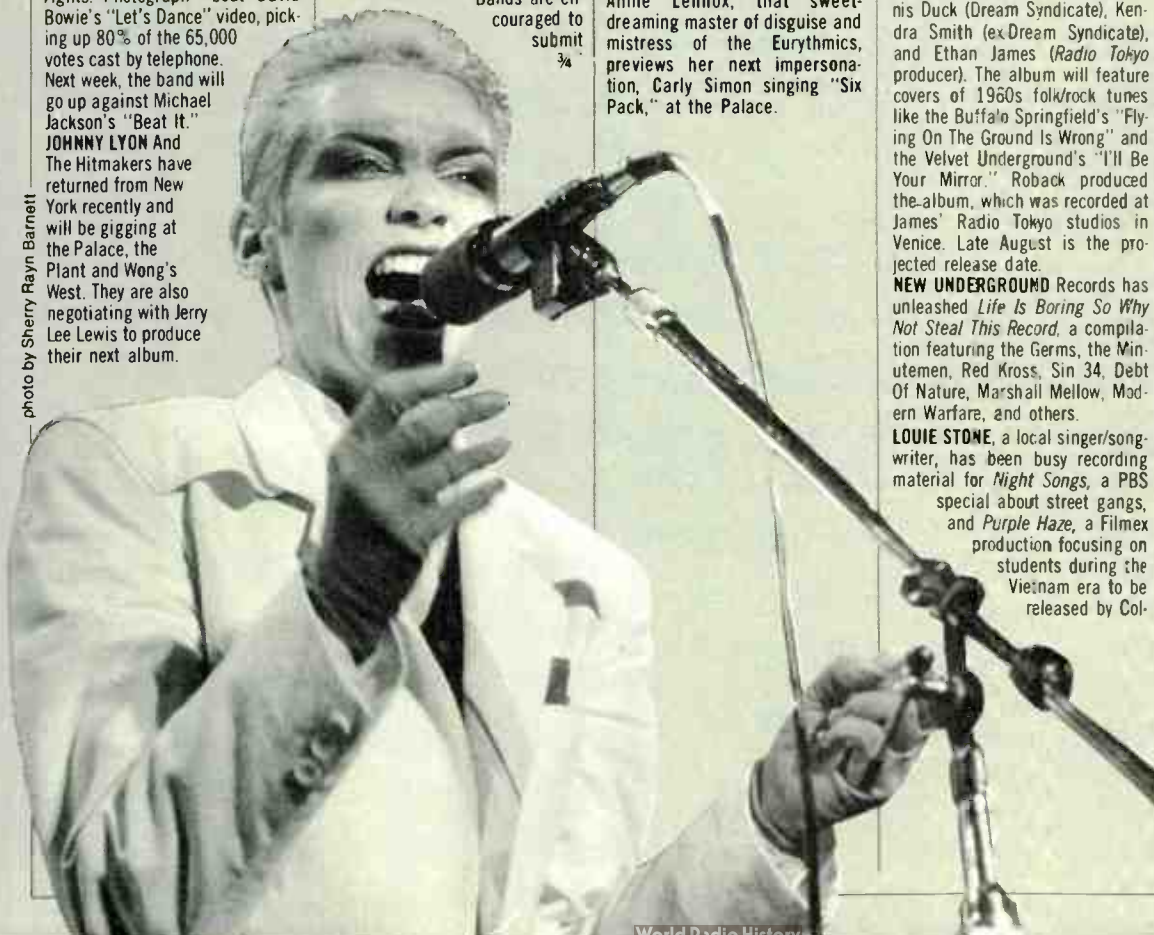
WHAT DO Alan Parsons, Jim Peterik (Survivor), Kevin Cronin (REO), Gary Richrath (ditto), Stan Lynch (Tom Petty), Mike Reno (Loverboy), and Phil Ehart (Kansas) have in common (well, besides an inordinate love for AOR formats)? They're all playing in the Unicorn Music & Tennis Festival taking place in Georgia August 21-23 to benefit the American Cancer Society and other charities. The rockers will go up against real tennis pros in what should be an amusing slaughter. Call (404) 446-2950 for more information and schedules.

JERRY HALL, girlfriend of Mick "Don't Call Me Middle Aged" Jagger, has been appointed Fashion Editor for Andy Warhol's *Interview* magazine and his cable TV show. **STAYING BUSY:** British guitarist Robert Smith, whose fretwork graces both the Cure and Siouxsie And The Banshees, has formed a third band with Banshee bassist Steve Severin called the Glove. In retaliation, Siouxsie has formed a new group called the Creatures. Their first single is a remake of Mei Torme's smash hit from 1957, "Right Now."

JOHN HIATT is gigging with Nick Lowe, Paul Carrack, Martin Belmont, and Bobby Erwin in England to prepare for Paul's next studio LP. The band will also appear on Hiatt's next Geffen album.

PRIMITIVE FUTURE have added Brendan Earley (ex-Mutants) to their lineup. The debut disc on Wildcat Records will be a remake of Sun Ra's "Love In Outer Space." A video for the tune is now being made by L.A. Johnson.

photo by Sherry Rayn Barnett



who produced Neil Young's *Human Highway* film. Garth Beckington lead singer for Primitive Future will be producing an album for Crazy Horse, Young's sometimes backup band, on Wildcat.

DON AND PHIL EVERLY will reunite on September 22 and 23 in London's Albert Hall for the first time in over a decade. Delilah Films (*The Crivleat Beatles*) have obtained the international rights for the concerts and the Everly Brothers' life story.

SOME OF OUR more perceptive readers may have noticed that the picture of Oingo Boingo used to accompany the feature in our last issue (Vol. VII, No. 16) was of an early incarnation of the group. We apologize for the antique, and promise to stay awake in the future. See what they really look like at their Amphitheatre gigs August 17-18 with the Red Hot Chili Peppers (first night) and the Bangles. X is opening for the band at the Pacific Amphitheatre, which should draw an interesting mixture of fans.

BAXTER ROBERTSON (not Robinson, as his name was spelled in our last issue) has completed an EP for RCA due out in September.

HOLLY NEAR and Ronnie Gilbert of the Weavers will play the Santa Monica Civic on October 1 in support of their just-released live LP *Lifeline*.

WHILE CHRISTINE MCVIE records her second solo album in Switzerland with Russ Titelman producing, a video documentary on the making of the record is being shot for MTV.

CODE BLUE have a new album coming out on Index Records next month called *True Story*. Compiled by Dean Chamberlain, the material was recorded over the past two years in six different studios.

FORTUNE will be joining the likes of Molly Hatchet, Krokus, Fastway, Joe Walsh, Peter Tosh, Joan Jett, Cheap Trick, and Quiet Riot at the Electric Cowboy Festival outside of Nashville on Labor Day. Those with limited funds can catch the band at the Music Machine August 21 or Sasch on September 6.

PENNY ROYAL, a local swing outfit, is recording an EP at the Sound Solution produced by David Blade. Backing up the three ladies are Richard Greene, Dave Frishberg, and Billy Ruff.

ENIGMA has gotten their hands on Iggy Pop's *I Got A Right* album, recorded somewhere between *Ray Power* and *The Idiot* and featuring rehearsal demos, *Kill City* tracks, and non-LP songs like "I'm Sick Of You" and "Tight Pants." Look for this masterpiece on the Invasion label.

LAST ISSUE'S showcase on the Doo-Wah Riders (Vol. VII, No. 16) was written by Robyn Flans, not the author credited. Also, it was Bob Houghtaling who did the soundtrack for the movie *Lunchbreak*, not Ken Liebenson.

W.A.S.P. are planning to record at A&M Studios, using the same room Michael Jackson recorded *Thriller* in.

AC/DC has added 20-year-old Simon Wright to replace Phil Rudd on drums.

De Plane, De Plane De Partment: Local college student Kristen Gilland (far right) had this dream to be a disc jockey at KROQ. She wrote to NBC-TV's *Fantasy* show and, bless their capitalistic hearts, the powers that be decided to grant her request. Jed the Fish (second from right) translates the mash note from Devo's Bob Casale, Gerald Casale, and Mark Mothersbaugh (from left), whom Kristen was interviewing on her midday show.



photo by Chuck Pollin

Matt Dillon, Stevie Ray Vaughn, and Steve Lillywhite whoop it up backstage at New York's First City.

PRESS RELEASE Of The Week: Zoogz Rift has revitalized his own Snout label by switching from vinyl to cassettes. The revised Snout catalog features dada winners like the newly released *Can You Smell My Genitals* from *Where You're Standing?* (Zoogz gets a Casio for Christmas and borrows a Mattel Synsonics drum toy for 90 minutes of fun) *Nothing Is Worse Than The Pain Of Children* (featuring John Trubee), and *None Of Your Damn Business!*, which Mr. Rift describes as "a surprise package for \$10. I'll stick a blank cassette into my tape deck and God only-knows what you'll end up with." All this and more is available at rational prices from Snout Records, 18620 Hatterrass St., #265, Tarzana, CA 91356.

FORMER STEELER guitarist Mitch Perry has joined local metal juggernaut Black Sheep. The band is cutting tracks for Fuller Gordy of Motown III at Mars Studios and will play the Troub August 25.

GOODNIGHT L.A. really wants your videos, so all you unsigned local rock bands with concept videos should send one pronto to 4151 Prospect, Hollywood, CA 90027. They'll take either 3/4" or 1" product. You can watch the show at one a.m. Fridays and Saturdays on Channel 7 in L.A.

QWEST RECORDS, Quincy Jones' custom label, has signed Deco, featuring two members of Switch. Their first LP is being produced by Ollie Brown and executive-produced by Quincy.

LOCAL JAZZERS EXTENSIONS just did a video for the Disney Channel's *Come On* series called "Songs That Children Sing." The clip was shot at Cal-State Northridge.

VISIONS MUSIC has relocated to the corner of Hollywood and Vine.

EMMYLOU HARRIS has recorded T-Bone Burnett's "Drivin' Wheel" for her next Warner Brothers LP, *White Shoes*, to be released in September.

THE ROCKAFELLAS are releasing their debut EP, *Listen To The Rockafellas*, September 15 on Panacea Records.

KLOS and Miller High Life have begun their second "Rock To Riches Talent Search," which culminates in a ten-band compilation album, lots of money, and a chance to win the National Finals in New York later this year. Entry blanks are available at the Guitar Center, Hanich Music, and wherever Miller beer is sold, but hustle! Entries must be submitted to KLOS by August 26.

MIKE GORMLEY, manager of Oingo Boingo, will be featured at an SRS workshop on August 22. Call (213) 463-7178 for more information.

THE URGE has added Zappa vocalist-guitarist Ike Willis, plus guitarist Gary Rudolf, keyboardist Gary Woods, Greg Vito on tenor sax, and vocalist Barbara Sexton.





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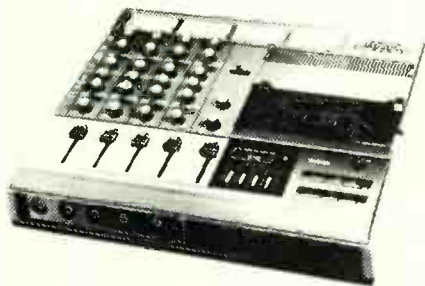
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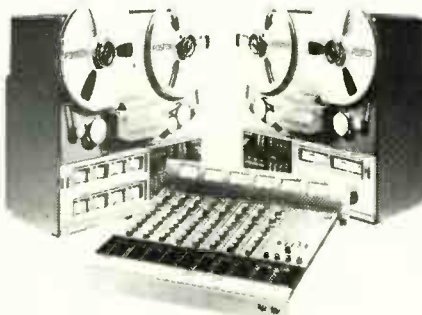
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The California Sound:

Some astute producer once asked, "why would anyone ever want to go to California, except to make a record?" The following studios support his reasoning.

by Ron Gales

A finely-balanced marriage between studio and musicians is integral in the production of a first-rate recording project. As the axiom goes, a great band in a poor studio will sound just as bad as sloppy musicians in a multi-million dollar room. One marriage partner should neither overpower nor depend too fully on the other. The studio is the place for the musician to put his cards on the console, to put his best groove forward. This is not only true for young and/or upcoming bands but for established names as well: a *Synchronicity* can catapult the popular Police into the rock stratosphere. A *Hot Space* can pull Queen into the depths.

For young bands, the first studio effort can be a "make or break" affair. L.A. regulars the James Harman band, like many southland groups, were recently in the studio, hoping their first long player will throw them into the national music spectrum. Though tension is minimal and band members remain their usual jovial selves, there is an almost tangible sense of purpose in the air. Says Harman, "We used to laugh at people who spent six months inside 24-track studios, dismiss it as overproduction, but now we're waking up to the new era. We're learning to use what's at our facility. If you put a limit on yourself, that limit is the furthest you'll ever go."

Los Angeles has a population of superstar studios (the Record Plant, Sound City, Cherokee Studios, Sunset Sound, Village Recorders, and others), with multiple rooms and armadas of modern recording artillery, that are as well-known and admired by professionals in that realm as Bowie and the Who are cheered by rock fans. They cater primarily to the upper echelon of working musicians, those with major label or private backing, and charge upwards of \$150-200 an hour. But if,

let us say, only one in 1,000 acts make it big, where do the other 999 who cannot afford such rates yet desire equitable recording quality go? Luckily, L.A. can grab of a host of solid, accessible facilities.

Baby-O Studios, where Harman is recording, is looking to challenge the superstar studios, and their bountiful state-of-the-art equipment gives them a good start. The relatively new facility, designed by the renowned Chris Huston, uses combinations of Trident

Some people put too much emphasis on the equipment in the studio. But it's the band that has to deliver that feeling. Without that feeling, even a \$2 billion studio won't help.'

and Studer recorders and Dryden Series 80 boards, with both Studio A and B having the capability to record up to 48 tracks. Baby-O also features a Melquist computer for automated 1/2" and 1/4" mixdowns. A full complement of digital equipment is available, including such effects as a Lexicon 224X reverb. "What really makes this a first rate studio," says Baby-O's Rick Perotta, "is that we have every kind of high quality instrument, from synths and drum machines down to mikes and half a dozen different types of Marshall amps. You can walk in with nothing but your clothes and leave with a beautiful finished product."

"It makes all the difference in the world

when a musician can walk in and have every instrument he needs," beams David Epstein of Sound Solution in Santa Monica. Epstein reports that many customers are so impressed with the Solution's extensive array of synths (Prophet 5, Jupiter 8, Moog 6, Linndrums, etc.) that they are using the studio's equipment instead of their own. The Solution has found boom times in a lean economy. This past year saw them expand from an 8- to a 16-track facility, a move that has kept them booked around the clock. Epstein uses a 3M 16-track as well as an MCI 2-track, with Mastering Lab 604 monitors.

A smart move also helped Juniper Recording. "There were problems because we used to be in a residential area and we couldn't record after a certain time of night," relates Cori Chill. But after relocating to a commercial district in Burbank, the 24-track facility not only gained four times as much space, but became available for 24-hour recording. An additional studio is being built next door, which will temporarily be 8-track, but plans are to upgrade to 24 tracks. Almost completed is a synthesizer lab, which Juniper plans to put to good use (they already possess Prophet 5 and Jupiter 8 synths). Juniper is doing a lot of film score packages these days. "We're solidly booked," says Juniper's Geoff Levin, "but that's because we really work at it."

Sunswept Recorders in North Hollywood has expanded, adding another room, a duplicate of their original studio with a new MCI 24 track machine to help them with the numerous film and TV scores, jingles, and radio shows that are produced there. Skip Saylor Studios also have expansion plans, buying a new Ampex MM1200 24-track and ATR 2-track, adding a new console and equalizer.

Back with the James Harman Band, guitarist Hollywood Fats spreads his charmingly ample frame on a sofa. Fats has played with many blues giants and is considered by many to be one of the new generation of power blues guitarists. Asked what kind of an attitude he takes into the studio, he responds, "I try not to take an attitude. I try to use whatever is at my facility and stay as conscious of obstacles as possible." Fats' message is clear

Please turn to page 14

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CALIFORNIA SOUND

Continued from page 13

to studio people who realize artists will be more creative in a comfortable atmosphere that holds as few irritations as possible. Baby-O's numerous lounges (replete with two kitchens and a Jacuzzi) are nicer than any given Beverly

Hills bomb shelter, and in this way the studio acknowledges the "second home" factor.

"Our main thing is treating people well," commented Lisa Bacon of Skyline Recording, whose 24-track studio has a lounge, kitchen, and shower facilities. Skyline's friendly treat-

ment is building the studio a reputation and has helped turn business from mostly demos to more and more album projects. An automated MCI JH600 console and a Studer A-80 with autolocation have been used to record the pop group Chicago, as well as many Japanese, Mexican, and other foreign products.

Often good service includes a healthy variety of options offered by a studio. Realife Studios' Bruce Jackson cites "an increase in video work (as) the biggest change in the past year. The video situation is very happening." Though video action is helping the 8-track studio, "demo work is still a big chunk of the business here," Jackson reports, as well as audio tracks for television commercials. Jackson has added Urei 1176 limiters, tube limiter-compressors, and an Eventide instant flanger/omnipressor in the past few months.

Aside from such diverse recent projects as a Tierra demo and a George Peppard voice-over, Epstein's Sound Solution is also getting more and more into cutting audio tracks for video production. Epstein claims it's "my speciality. I think it's wiser to go to video specialists, then come to an audio studio. A good video-audio studio is rare."

Tony Madero's Music Lab Studios has video equipment for 3/4" editing and 1/2" duplication. Another special service offered is the school for sound engineering Music Lab runs. The kicker, however, is a batch of hard-to-beat rates; there is a 24-hour special for \$300 (that comes to \$12.50 an hour) and a 10-hour \$200 special. "Naturally, that brings in a lot of low-budget bands to do their demos," Maderos concedes.

For Jeff Eyrich, who has worked with Bowie, produced the Plimsouls, and is now handling the producing chores for James Harman, the studio is as necessary a vehicle as an Indianapolis race car is to A.J. Foyt. "My philosophy is to preserve the integrity of the creative source," he states. "I don't want to fight the studio's equipment or not have the equipment available when reaching for that goal." Something else he deems important: "I really appreciate when the studio is supportive of the band. I wish more studios were open to new young bands without



The James Harman Band



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major label budgets."

L.A.'s smaller studios have inherited the role of champion for young, unsigned bands. Many of the facilities are direct and refreshingly simple in their approaches and techniques. One such studio is Theta Sound, which proprietor Randy Tobin describes as "fitting the need between cheap and expensive studios." Tobin's rates are reasonable (\$25 an hour) and his studio (which he built himself according to the high level of specifications he has developed through his years as a musician) structurally encourages high quality recording. The Tascam 38 series recorder with DBX, along with a rare, versatile Roland 16-channel board, make a big difference. "The feedback I get from people is always the same. They tell me it's the best sounding demo they've ever heard." Tobin takes a personal concern, engineering all projects himself. "I can't understand how people hire engineers who aren't musicians themselves. You've got to have an experienced, objective ear in the studio."

Another smaller facility is Lucky Dog Studio in Venice. They keep continually busy in slim times using a simple, basic method. "No matter how the economy is," says Wayne Erwin, "no matter how things stand, you have to start with a demo. It's strictly demo city here. We're the same as we have been for five years." By maintaining a steady flow of fledgling bands, Lucky Dog has kept producing when the larger, more expensive studios

were scrambling for clients with the budgets to use their facilities.

The upbeat nature of the economy has filtered down to the local recording studios, with most reporting better business in '83 over 1982. "This year is better than most years," says Mark at Mad Dog Studios. "The economy isn't really bad: there are just a few

'We used to laugh at people who spent six months inside 24-track studios, but now we're waking up to the new era. If you put a limit on yourself, that limit is the furthest you'll ever go.'

people screaming loudly." Geoff Levin at Juniper Recording agrees, adding "a lot of studios went out of business last year. It was kind of a weeding-out process." Still, some studios haven't reaped the benefits of Reaganomics yet. Over at Realife Studios, Bruce Jackson says that "things haven't returned to the pace of a year ago, but things are a lot better than they were six months ago." Jason

Bell at Hit City West even claims that "last year was the best year we ever had. The effect of the economy has been inconsistency. I used to be able to predict my slow months; I can't anymore." With the renewed interest in new music and bands, more people are tracking their tunes in hopes of landing a recording contract. The positive mood at most record companies seems to have trickled down to the recording studios, decreased costs thanks to the advent of electronic drums and digital synthesizers have allowed bands to record more often, and the experimental nature of new music has made recording an adventure again as opposed to the sterility of the mid-1970's.

There are too many studios in L.A. to name here, but perhaps it would serve them all well to keep in mind the words of Ronny Weiser, whose Rollin' Rock Records and studio are internationally known as the prime producer and exporter of American roots rock. "Some people put too much emphasis on the equipment in the studio. But it's the band who has to deliver *that feeling*. Without that feeling, even a \$2 billion studio won't help." With people getting so easily worked up about the newest in recording industry hardware, they should remember that without the software—namely, the musicians—the machines would be nothing more than expensive dust-gatherers. □

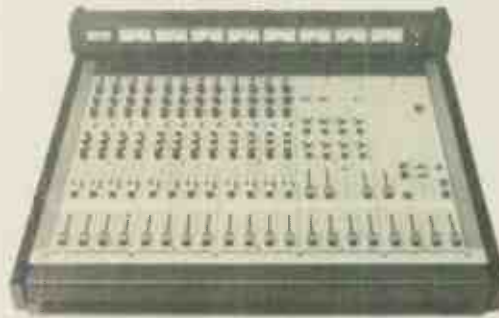
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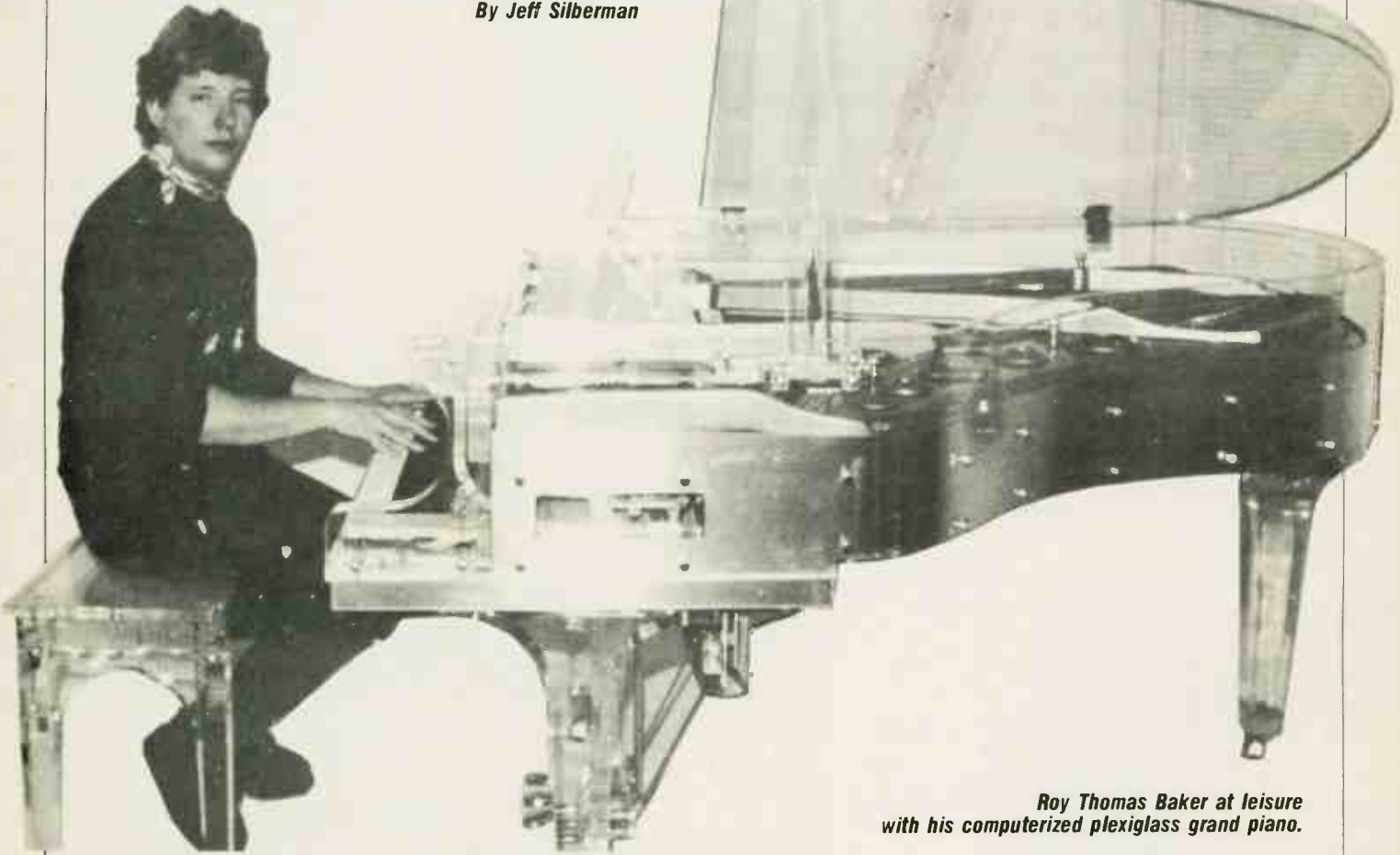
ROY THOMAS BAKER

Superstar Producer Forsakes The Studio For Elektra A&R Post

By Jeff Silberman

If anyone knows the ins and outs of recording studios, it's Roy Thomas Baker. The English producer has worked with the likes of Queen, the Cars, Foreigner, Cheap Trick, and Devo. His experience runs deeper than just working the board; he helped the Cars rebuild a studio they bought in Boston. In fact, the band's platinum *Shake It Up* album was recorded during its construction.

Yet after achieving considerable success as an independent producer, Baker decided to take on an equally difficult challenge, that of vice-president of A&R at Elektra/Asylum Records. Part of his new responsibilities will concern strengthening the label's stable of international talent, while at the same time, his vast experience behind the boards will be used to help the new talent on the roster develop and reach their creative potential.



Roy Thomas Baker at leisure with his computerized plexiglass grand piano.



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Roy Thomas Baker has spent a good portion of his adult life plying his trade in some of the finest recording studios in the world. Naturally, the experience has fashioned distinct preferences in choosing the proper studio to work in. "It usually depends on what the room is being used for," Baker said. "If you're doing rock stuff, you need a big, ambient sound. If you're doing disco, you need a tight sound. My priorities are to use studios with a certain amount of versatility, but also with an individual sound. In the old days, you'd hear an album and know exactly where it was recorded, like the old Motown or Stax sounds. Now you have to look at the album covers to see where it was recorded, because everything's become so sterile. It's all been perfected. They've built flat-sounding rooms, so the records end up sounding flat. The reason the old studios sounded so good was because of their faults. Aretha Franklin did great stuff at the old Atlantic studios. Have you ever been there? It's a dump! You don't know how they could've gotten that great sound on tape."

"I like wood walls and concrete floors, so you get big sounds, especially for the guitars and drums," he declared. "I don't like carpets. I love them in my house, but not in a studio. When we put together the Cars' studio, the guys had their own ideas on how they wanted it to sound, and they asked me to help them. We did it in conjunction with John Stork, an acoustic designer. He suggested a lot of things. In some respects, we totally disregarded some of his designs that were technically right, but would've sounded too good. We wanted to build in certain imperfections. For the drum pit, we got a huge metal freeway sign and put it on the back wall. Then we took lots of bathroom tile and placed it on the wood floor, and we got some old glass window frames and put them around the drums. In the end, the room was full of imperfections, but it *sounded* a lot better."

The Cars' drum sound is one of the band's most distinctive features. According to Baker, there's no great secret as to how they captured that on tape. "Distortion," he claimed, "plain and simple. Although I love Ludwig drums. David (Robinson) uses a Slingerland. We use a combination of close and distant miking and just distort the mix."

When distortion is a major factor in creating a strong rock sound, Baker naturally wouldn't be too enamored with digital recording techniques. "It's great for the final product, compact discs," he said. "The weakest link at the moment is the record itself. A piece of plastic with a hole in the middle, being scratched by a needle, isn't the ideal way of playing back music. The CD is perfect on that end. Classical, jazz and soft rock will benefit a lot by recording with digital. Personally, however, I can't use it because it's too clean. I'm not adverse to converting to digital after the mix. But while I'm recording, I need a huge sound, which is a combination of a lot of distortion with tape saturation. It gives you a smooth, resonant sound with a tragic response which makes a snare sound really fat. You can't do that with digital. Digital reads it as it is, and I don't want it as it is. When I go in there, I'm painting a picture; I'm *not* taking a photograph. That's a big difference. I'm creating as I go along. I start with an empty canvas. I mix the various paints, and eventually I'll get a good sounding picture. So, in a way, I have to design the imperfections to make the sound unique."

There seems to be two separate camps when it comes to production technique. There are producers like Ken Scott, who basically put bands in the studio, and once the recording's complete, they hand over a finished work to the group, and there are the producers who collaborate with the band on the formation and the development of the finished product. "I stand in both camps," Baker claimed. "If a band member comes up with a good idea, a good producer would listen, and if the idea were valid, he'd do it. It makes no difference whose idea it is, as long as it adds something to the finished record. Other times, artists need to be pointed in the right direction; they need to be told how to arrange a particular song. So I fall into both categories. I shift, depending on the particular idea. I'd be stupid to turn down a good idea just because I didn't think of it."

Of course, when an artist the calibre of a Brian May or Robin Zander comes up with an idea that Baker thinks isn't particularly effective, diplomacy is called for. "Even if I know it won't work, I'll still record their idea," he said. "Then I'll suggest another way, and we'll record that. Then we both sit back, listen to both takes, and compare. Logic usually prevails. And who knows, maybe their idea turns out great."

Baker disputed the common notion that he has crafted a certain "RTB sound" that can be heard on all of his work. He claimed that his taste varies from day to day, and from artist to artist. "People think I have a tendency to overproduce, but the first Cars album wasn't overproduced, even though we multi-tracked a lot of it. I don't understand this thing about being overproduced. Just do what you feel is right at that given time. If somebody else doesn't think it sounds right, that's their prerogative. Working on a hole in the sound can often take longer than filling the hole." *Please turn to page 18*

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ROY THOMAS BAKER *Continued from page 17*

By now, he should be used to being misinterpreted. During his tenure with Queen, the band's album credit of "no synthesizers" often labeled Baker as being anti-synthesizer. "They did that because we used to spend 10 hours on one chorus of 15 guitar parts, and then people would come up to me and tell me how much they liked the synthesizers," Baker noted. "When it comes down to it, the song is still the most important thing, the arrangement is second, and everything goes on from there. People always go through trends; they're using synthesizers now. Synths are here to stay, but guitars are here to stay, too. So are drums, in one form or another. Whether it be a drum kit or a Linn, percussion is here to stay as well. You can't have rock and roll without it."

One trait of Baker's that is absolutely true is that he hates to rehearse his groups. "I never rehearse," he stated. "It's so boring. I'd rather go straight into the studio. Rehearsals aren't the same as listening to a take through speakers. It may be an added expense, but the end result demands that, because you'll sell more records." Throughout his production career, Baker has divided up his time between working with groups for a multi-album span of time (Queen and the Cars) and doing one-shot albums with established bands he admires (Cheap Trick, Devo). "It depends," Baker said. "Some people you want to work with just once to get it out of your system. My relationship with Queen and the Cars, on the other hand, was actually built up from day one. I did the first four albums of both acts, and that's a good system. You're progressing the whole time, so you get to change the situation. While you're working on one album, you're thinking about where the next record will go, so you know how far to push yourself for the current work. On the second Cars LP, we decided to use a drum machine on one track, knowing it would be used more often on the next album. Queen was the same situation. We knew that there'd be a progression from a full, ornate sound on *A Day At The Races* to a sparse, straightahead rock sound on the next album, *News Of The World*. It depends on the way the trends were going at that time as well. You're leaving yourself open, so there's some continuity. That's the way I like to work, but there's nothing wrong with working with an established artist for one album. Because Devo and Foreigner aren't average bands, I wanted to work with them."

Baker won't be using his experience behind a board anymore. Now that he's accepted the Elektra A&R post, he's put his production talents behind him. "I'll act as an executive producer, or co-produce under special circumstances, but I haven't got the time," he said. "I've seen a lot of good producers and a lot of good A&R reps try to do both jobs simultaneously, and in doing so, they neglected some of their duties and didn't progress quickly. I've left myself totally open to look for new acts. I can still act as an executive producer and inject my ideas and experience, but I don't have the time to spend 10 hours a day to produce an act. And since I've accepted the job, I haven't had time to miss it, either."

Baker noted that he wasn't actually looking for an executive label position before he accepted the Elektra post. He was at his Montreaux home when he heard about the massive Elektra personnel shuffle at the beginning of the year. "I knew Bob (Krasnow, the new Elektra chairman) because we happened to share certain likes of food and drink. I decided to chat with him, because I had a certain vested interest in some of the artists on the label. I wanted to be sure that he wasn't going to turn it into a country label. I flew to New York, we had lunch, and compared ideas as to how the new record company should be run. As it turned out, a lot of our ideas were similar. The conversation evolved into something where I said, 'If that's the way you want to work, I wouldn't mind working for that sort of record company.'" He thought I was joking—why should I give up my private industry of producing records? But I wasn't, and it seems to have worked."

Unfortunately, Elektra already had a head of A&R, Tom Werman. It appeared that Werman had to be bought out of his contract, but Baker attested that it wasn't a sticky situation. "My ideas were similar to Bob's," he stated. "Tom's ideas would still work, but Bob wanted someone to go around the world looking for new acts. Basically, if Tom wants to look for acts inside the U.S., fine, that job's still there."

He can be senior vice-president of A&R in America. I'll just be senior vice-president of A&R, international. The day I accepted the position, I was on a Concorde in an hour, on my way to London, where I signed my first act, the World. That's the way I do it—I'll see a band, if I like them, I'll sign them, and in three weeks, have them in the studio."

The Roy Thomas Baker regime at Elektra would be, in his words, an extension of the original goals of the label. "The original Elektra Records, under Jac Holzman, had a certain image that was great," he stated. "I knew people who'd go out and buy an album just because

"I'm creating as I go along. I start with an empty canvas, I mix the various paints, and eventually I'll get a good-sounding picture. I have to design the imperfections to make the sound unique."

Holzman signed bands like the Doors, and his successor, David Geffen signed Jackson Browne and the Eagles—all good, solid, classy acts. One of Holzman's last signings was Queen, a choice that showed he was looking internationally even then. All I'm doing is taking the original ideas and making them international. We want to have a couple of each type of acts, either the best of the genre or the silliest, as long as they are different. There are thousands of heavy metal bands, but there is only one Motley Crue, because they are total ly mad."

One characteristic Baker wants to eliminate is that of a label which just sits and waits for artists who take years to put out their next albums. "Why should we wait?" he wondered aloud. "If Jackson Browne wants to sit on his ass for four years, and at the end of that time, come out with a brilliant album, that's perfect. The only reason my predecessors worried about that was because they didn't have enough sense to go out and find other people in the meantime. We've built up the roster in such a way so if Jackson Browne wants to wait four years between albums, I'm not going to worry. I've got all these other albums from these new artists coming out."

When assessing new talent, he uses the some basic instincts he used when producing. "Whenever I see a band, I *Please turn to page 23*

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BY IAIN BLAIR *Engineers:*

THE BRAINS BEHIND THE BOARDS

If there's one thing about recording engineers that's absolutely certain, it's that the old days of guys flying by the seat of their pants are gone forever. Today, you have to be incredibly proficient technically." These prophetic words come from no less an authority than Lee DeCarlo, one of the most highly respected and innovative engineers in the entire recording industry. In the business for almost twenty years, DeCarlo's credits read like a *Who's Who* of the music field. He's worked with everyone from the Rolling Stones to Aerosmith, Aretha Franklin, Billy Joel, James Brown, the Eagles, Chicago and the Knack. He also engineered John Lennon's final *Double Fantasy* album, and most recently pioneered a revolutionary new technique in soundtrack synchronization that was used to great effect in *Flashdance*.

A friendly and articulate man, DeCarlo is the epitome of the technical wizard, and isn't afraid to admit it. "I'm probably one of the most technical guys around; it's really my strong point!" he laughs. "Obviously, you still need that talent or inner instinct for hearing the intricacies of balance, but the days of an engineer grabbing as many faders as he can and running through the song really are gone now. There are just too many effects and technical advances being made all the time now, and the advent of the synchronizer and the digital machine has changed everything."

Until recently, DeCarlo was chief engineer at the Record Plant in L.A. where he designed Studios A and C, and also introduced Solid Logic (SSL) consoles to the U.S. marketplace. "They're the hottest and best in the world," comments DeCarlo, "and they're now more popular than Neves." DeCarlo also had the prototype 3M 32-track digital recorder system some five years ago. "Mine had the serial number 1, so I know we were first," he points out. "We were using it every day, and we developed digital recording in this country, despite what some people claim. I recorded Rod Stewart, Stephen Stills, etc., using that

system, and in fact we did the very first digital rock and roll album with Rick Dufay there, who's now with Aerosmith."



DeCarlo is currently at the Sound Lab, where he has completely redesigned all of the studio's electronics, replacing some systems with fiber-optics. "They're the future; there's no doubt about it in my mind. It's just a matter of time before even digital becomes transposed to light. At the moment, the entire recording industry is still based on copper-wire, from mikes to consoles to speakers. But that's all going to change, and soon. Ten years from now, everything will be done with light, not only because fiber-optics have incredible benefits, but because there simply won't be enough copper left in the world for all the wiring. In fact, I predict that in 20 years time, even mikes will be totally obsolete. And engineers *have* to stay on top of all the new technology, because when you see laser technology like the Sony laser-disc filtering down to the consumer level, you *know* it's here to stay."

For the *Flashdance* project, DeCarlo was hired by music supervisor Phil Ramone to achieve a state-of-the-art synthesis between music and image. "The problem with soundtracks is that they've really lagged behind in terms of what's happening both in filmmaking and music. Look at how incredibly sophisticated special effects have become in movies like *Superman* and *Return Of The Jedi*. By comparison, the approach to soundtracks hasn't changed much in fifty years."

But DeCarlo's expertise is helping change all that too, as he explains. "The director had very specific ideas for songs and 'feels' because all the music had to match the on-screen movement, so it was a very creative process," DeCarlo continues. "Ramone would come up with a selection of pre-scoring ideas, and then we'd take the songs, lay down a click track, make some rough ideas, and then we'd submit them to the director. Once he'd chosen the track he wanted, and shot the film to it, we'd take that demo back to the studio, erase all the 24 tracks, and only keep a click track, a 60 cycle and a SMPTE time-code which we'd done to cover all our bases, since at that point,

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we didn't know whether we'd be working off film or video. Then the next process was to get the real band in to record the 24-track master version for the film and soundtrack, which was done at Studio C at the Record Plant. We'd also always record two versions, depending on what was needed.

"Once we had the 24-track master, we recorded all the overdubs, vocals and synthesizer parts on a separate 24-track machine, so that every song was done essentially on 48-track," DeCarlo explains. "But it was in the mixing stage that the real magic took over. That's where all the high-tech equipment and the computer became invaluable, and put *Flashdance* in a class of its own. The normal way of mixing tracks to film is to sync the music off the 24-track machine using the SMPTE time-code and run the film up on a screen. But we were using two 24-track machines, and no two machines ever maintain the same constant speeds. So, to get around this problem, I took the two 24-track machines, which both had identical SMPTE codes, and then hooked them up to an Audio Kinetics 310 Synchronizer. I then also hooked that up to a video copy of the film, which was also using the same SMPTE code. So now, all three playback machines were locked together so that it was possible to run all the music and see the film simultaneously for music mixing purposes."

DeCarlo then brought in an SSL console from England. "It's a computer-assisted console which remembers absolutely everything," he explained. "For instance, it memorizes all the fader levels, echo sends, pan positions, equalization, compression, gates, and track assignments. I then joined the computer on the console to the Audio Kinetics linking all three

machines together, so that the video BTU ¼" Umatic and the two 24-track Studers were all running each other. The SSL computerized board is also a major computer terminal, with a typewriter for feeding in instructions. This means that it can tell the board how to set up all the levels at any given point throughout the music. So, it can then tell the Audio Kinetics to find that particular passage you'd like to work on, lines up all the machines, and parks

'THE DAYS OF AN ENGINEER GRABBING AS MANY FADERS AS HE CAN ARE GONE. THE SYNCHRONIZER HAS CHANGED EVERYTHING.'

in the ready-to-go mode so that all you have to do is punch a single 'play' button."

As DeCarlo points out, the advantages of such a high-tech system are considerable. "For a start, it frees your hands because everything is located in one computer, and enables you to mix the sound and picture together as a single entity. That's the beauty of *Flashdance*

and why it works so well together. For example, if a character moves an arm in an arc, you can sit and mix a sound to exactly match that movement. So when one of the dancers was doing a routine across the floor of the nightclub featured in the film, we were able to track in white noise for every move she made, and make it doubly effective. Then of course, there's the benefit of being able to see and hear the results immediately. But most importantly, the system allows you to make changes at any time. you can come back the next day, or a month later, or a year later, and just pop in the floppy disc and the whole thing is realigned and ready to go, exactly as it was before. You just hit 'go' and then redo any overdub. This means that the director can watch the finished mix, change his mind about one tiny gesture and sound, at *any* time in the future, and come back and alter it without changing anything else."

Ken Scott is another studio veteran of some twenty years whose credits range from second engineering the Beatles' *A Hard Day's Night* to producing and engineering *Missing Persons*, and just about every major act in between. "I started at EMI/Abbey Road Studios, and working as a second on *A Hard Day's Night* was my very first job," recalls Scott, "I was terrified, as I was still very green, but working with the Beatles was the best learning experience I could have had. John was always experimenting, trying out backwards loops, etc., and a lot of that attitude rubbed off on me. My philosophy is still very much 'experiment wherever possible,' although obviously the incredible cost of recording today tends to limit that ideal somewhat."

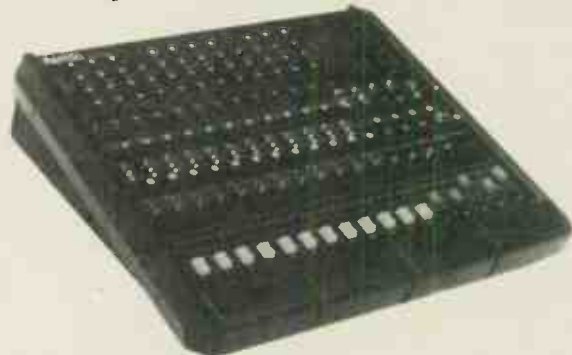
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ENGINEERS

Continued from page 21

After engineering such classics as *Magical Mystery Tour*, *The White Album*, Jeff Beck's *Truth LP* and *A Salty Dog* by Procul Harum, Scott moved to London's famed Trident Studios where he engineered Elton John's *Honky Chateau*, *Don't Shoot Me I'm Only The Piano Player*, George Harrison's *All Things Must Pass*, and *Space Oddity* and *The Man Who Sold The World* by David Bowie. "That was the start of a very fruitful collaboration with David," says Scott, who went on to engineer and co-produce Bowie's albums from *Hunky Dory* through *Pin Ups*. "He always knew exactly what he wanted, if not exactly how to achieve it. Often, he'd layer sixteen tracks of vocals, forgetting that we only had two left to work with! But, like the Beatles, we could afford to experiment a lot in those days. For instance, when I worked on Supertramp's *Crime Of The Century*, we were in the studios for about six months, and I think the costs were around \$100,000. Now, ten years later, the same project costs \$800,000 to \$1,000,000, which is a frightening amount of money."

Apart from rising costs, since moving to L.A. in '75, Scott has seen other big changes in recording. "Obviously the advent of all the high-tech equipment has changed everything completely, although I don't necessarily like everything that's happening. Look at just one area, like drums. When I engineered the Beatles, we'd always put down drums, bass and perhaps a rhythm guitar because of the limited number of tracks. By the time I worked with Bowie, we'd just put down the drums and build from there. Now, I always record one track at a time. But I'm sick of the drum-machine sound; it's become very boring, so I always use real drums.

"The current state of engineering is obviously the highest it's ever been, but I also personally think that digital is just a stop-gap before they record directly onto computers. In fact, I'm not really very technically minded; I know what effects I can get in a studio, but I don't know exactly how it's done, and I don't want to. I use all the usual outboard gear, but in fact I tend to prefer the standard stuff that's been around for years such as limiters, compressors, etc. I always record drums with Kepex, and sometimes I'll use a harmonizer on vocals, but really there's so much new equipment continually being introduced into the market that it's virtually impossible to keep up. Sometimes the old way is still the best. There's never been a phasing device to match



Right, Ken Scott. Above, the original mixing board at Abbey Road Studios in London.

phase; just listen to 'Lucy In The Sky With Diamonds' or the Small Faces' 'Itchykoo Park.' In the end, I just do it the way I do it best, and while obviously you need all the technical skills, you still have to be able to hear it. You need ears."

Bill Freesh is currently a staff engineer at the Record Plant where he has been working for some five years. Recent projects have included albums with Black Sabbath and Sound Barrier, and for the past six months, he has also been working on *Rock 'N' Roll Tonight* as a remix engineer with such artists as Joe Walsh, Jeff Baxter, Molly Hatchet and Al Kooper. Freesh is typical of the new breed of engineer who has learned his craft in the new world of high-tech equipment. "I guess you could say I'm pretty technically minded," he says. "I tend to get calls for a lot of sessions using multi-machines or interfacing with video, as well as digital editing sessions and computerized mixes. I think the main thing now for an engineer is to be adaptable. You no longer just work at one studio with one type of console. You have to know all the gear that's out there. Also, a lot of the studios around town are updating all their equipment. Here at the Plant, we have three SSL's and an API, so we're pretty state-of-the-art in terms of consoles. Over at Cherokee, they have a Necam computer mixing system in Studio 2, so

they've been updating their equipment."

Freesh sees a lot of the changes coming in terms of consoles and computer-assist equipment. "That's the area where it's going through some drastic moves. For instance, Neve has a brand new digital console in the works, and with the new era of the compact disc, I think there's going to be a lot more digital recording now. And engineers have to be more technically-minded now than before. The ones just starting now are also growing up with all the equipment. It's the guys who've been around for years who're having to adjust most to all the latest technology."

The name Andy Johns has long been associated with some of the most famous names in rock and roll. The flamboyant producer/engineer has worked with everyone from Led Zeppelin (*II, III, IV* and *Physical Graffiti*) to the Rolling Stones, Eddy Money, Ron Wood and Rod Stewart. He's engineered Stewart's last four albums, including hits like "D'Ya Think I'm Sexy," and also co-produced *Foolish Behavior*. "In fact, I think engineering has become simpler if anything because of all the high-tech equipment available now," says Johns. "In the old days, it was miking up drums and getting a sound, and now with all the drum machines and synthesizers you just patch straight into the board without any hassle. For me, the main difference is when I mix,

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because there's more equipment now, and I've been using computer mix for the last three years or so."

Johns sees digital recording techniques as "the only major change in the last ten years," but isn't convinced about them. "I just think it's the wrong format, and it's incredibly expensive. It's fine if you're Rod Stewart and can afford it, but the average act can't, and I had a lot of problems with the 3M system when I used it. Basically, it hasn't really happened." Summing up, Johns points out that "engineering hasn't changed as drastically as the actual music people are making today. Synthesizers and computers have really altered the sound bands are using now, and the music is very different from five or six years ago in that respect. But the rest is still essentially the same. The mikes are still the same, and the whole recording technique is still the same approach. Engineering hasn't changed as much as the instruments themselves."

Bob Esty, whose aural sheen has graced records by Donna Summer, Barbra Streisand, Ava Cherry, Cher, and Billy Preston, amongst others, agrees with Johns. "Probably the main advances have been made in outboard gear, which is far more sophisticated and easier to use, and in the synthesizer possibilities. Now, because of direct patching between synthesizers and the board, you don't really need a class A studio anymore for tracking and overdubs, unless you're using a live drummer or guitar. It's also faster and cheaper because of sync tracks, so what you actually use a studio for now has changed a lot in the last few years. I find I do a great deal more pre-production, which of course wasn't even possible before." Looking to the future, Esty sees recording as

becoming "more and more sophisticated. Digital isn't happening yet, but it will."

George Tutko, an independent engineer/producer who has worked with artists such as John Cougar, Rod Stewart and Mitch Ryder in both capacities as well as recently re-mixing Duran Duran tracks, also sees the new technology as beneficial. "There are so many more options now beyond EQ and limiting, and it's thanks to all the synthesized sounds available. Every month, there's new equipment coming on the market, so you really have to stay on top of it." But Tutko, whose upcoming projects include 2AM, views this onslaught positively. "It's very competitive, but in a good way. Recording is becoming more and more innovative, and the balance has definitely changed as most work is now being done in the control room." □

ROY THOMAS BAKER

Continued from page 18

think of them not just as they are on stage, but as to how they will progress," Baker stated. "The vocalist may be singing a certain line, and I'll think how much better it would be if he or she had some background harmonies for that verse, to make that section of the song sound bigger and fuller. Again, it's like painting a picture.

"I'm not going to do anything revolutionary in A&R, except instigate a pre-artist development policy," he added. "We'll be giving acts the means and the know-how to put a real good demo together—before they even do one. Usually, a band just plays their songs live. The songs may be OK, but the arrangements are wrong. We'll show them how

to put arrangements together before they go into the studio."

A prevalent flaw among the demos Baker has heard is that the bands consider themselves as live musicians when playing in a studio environment. "It's totally different playing live and playing in the studio," he said. "Also, bands usually don't get objective feedback from others. I'm not saying studio playing is the best way to think, because most studio musicians think in only one way as well. You've got to think both ways to get the best of both worlds. Motley Crue is the classic example. Elektra took up the licensing of their independent album, and I was hired to be the executive producer of the remix of the album. While I did that, I showed the band things that'll help them in the production of their new record. They used those ideas when they wrote the new tunes."

Besides flying around the world looking for new acts, Baker intends to keep close tabs on the existing roster. He already has dropped in on the sessions for the new Cars album (with Mutt Lange producing) in England, and he's sent Josie Cotton back into the studio to fine-tune some minor problems. "You get to a point where you've got to pay the extra studio costs just to get it right," he noted.

Not all Elektra artists need close supervision; Baker realizes that some artists, like Jackson Browne and X, have a firm grasp of their direction. "I've been in the studio with X, and I've listened to their work," Baker stated. "I haven't contributed any ideas; they don't need any of my ideas. But they, like everyone else, knows that if they need any help from me, I can be there, and have the experience to contribute quite easily." □

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STUDIO PREP

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MAKING YOUR FIRST RECORDING EASY

So the band is starting to really sound good, and you've written some original material which all your friends think is the best thing this side of Duran Duran. You're starting to pick up dates on the club circuit, and there are even times when all the members of the group are getting along with each other (even if those moments are few and far between). With each rehearsal, you feel more confident about the band's ability and you start to think about going into a recording studio; after all, your band certainly sounds better than the junk on the radio. You start to talk to other musicians who have already cut masters, but they all have different ideas about what makes a great record, where to record, what kind of music is selling, why you should use a horn section, what kind of strings you should use on your guitar, and why you should use them and their friends on the sessions rather than the other band members. This leaves you so confused that you have serious thoughts about going to law school like your parents wanted you to do in the first place, but you don't mention it to anyone else because they might think you're not really into the dedication trip.

The easiest way to make the recording experience painless is to plan ahead. The first thing to do is pre-production; in other words, get your song or songs on tape. A cassette player or two-track tape machine will do, since you only want to study your material in order to choose the best song or songs to record. The tunes should be the one(s) with the best overall emotional feeling and musical continuity. They should have real beginnings and endings, well-defined solos, strong repeating musical hooks, and dynamics. The song should be in the singer's true range rather than what the band or singer would like it to be. This will make it easier to perform the material live in order to secure the record deal at some point down the road.

It is also a good time to take stock of the equipment that has just been getting by on stage. Do any of the amplifiers hum? Does the keyboard have any bad keys that stick or don't

play? Does the guitar or bass need a new set of strings? Are the pick-ups working properly without hum? Are the strings properly balanced for loudness? Do any of the drums need new heads to get the right sound in the studio? Does the foot pedal on the kick drum (bass) squeak? Do all the effects pedals work properly? Are the batteries fresh so they don't wear out at a vital moment? Do you have one good, accurate quartz tuner to use as a reference point should you decide to go in and sweeten or recut any tracks after the original session? It might also be a good time to get that new speaker you've been getting along without, or that fret job to make your guitar a bit easier to play and more accurate. This might sound foolish, since it costs so much to buy studio time and hire a good engineer, but if you're not prepared, you could be wasting the big bucks in the studio due to some little preparation work left undone. Unlike a rehearsal or live gig where the notes fade into the air after they have been played, once they are on tape, they will come back to haunt you every time the song is played.

Now that the material is picked, the arrangement is right, the band is tight and the equipment is at its best, you're ready to pick out a studio best suited to conform to your band's needs. Studios are as much alike as they are different. Some studios are better for one type of music than another, due to the type of console and the room acoustics. There are live rooms filled with hard surfaces offering bright, vibrant acoustics, and there are rooms with drapes, rugs and other absorbent materials to soak up the sound, creating a very dry overall effect on the music being recorded. The current trend in studio design is to have a room filled with hard surfaces where drapes, carpeting, and other absorbent panels can be brought in to tune the room to the sound the client is striving to get. You might choose a room according to the type of studio and console your favorite recording band or artist uses in order to achieve similar overall ambient flavor, as

each room and console has its own sound as does every brand of drums, guitars or keyboards. You may also record your basic tracks at one studio where they offer lower rates due to the lack of outboard equipment, and do your mixing at the more expensive room where they have all the goodies. This could help to keep your budget lower. There is also such a thing as a block rate where if you buy enough hours or buy time at odd hours (like 12 a.m. to 8 a.m.), you should get a much better overall rate.

Once you have decided on the studio, you have to find an engineer you can work with. Some studios have a staff engineer included in the overall studio price or who you pay in addition to the cost of the studio. In any event, it would be wise to have a meeting or two with your engineer to explain the type of sound you are going after. A cassette of your favorite album might help him to get the picture, and it would also be good to give him or her a copy of the pre-production tape. The engineer really becomes part of the band and the studio is like another instrument.

It is also good to adhere to the famed K.I.S.S. method once you are in the studio (keep it simple, stupid). Providing you and the rest of the band are normal, there will be an overwhelming desire to experiment and change everything. This is where pre-production comes in. Whatever satisfied you and worked on tape before should be what you will be trying to reproduce in the studio. One way to help this along is to play the pre-production tape to get the feeling and sound that already worked. It will not be exact, as the equipment you are now recording on should be much better, but the basic idea will remain. You may want to record in segments, basics at one session, overdubs and sweetening at the next, and vocals and mixing last. This way, you have time to bounce off what has already been recorded.

If all this seems overwhelming, don't worry. It's not, as long as you take it one step at a time. It is also a good idea to assign different areas of responsibility to the various members of the band, providing they have the ability to handle the assignment. The lead guitarist could be in charge of locating a suitable studio, the bass player could interview engineers, and the drummer could see to any equipment repairs. If any one member is overburdened with the details, his performance will suffer, thus bringing down the overall quality of the tape.

Good luck, and remember, you can't fix everything in the mix. ☐

L.A. SONGWRITERS SHOWCASE

WEDNESDAY AUGUST 24, 1983

- 7:00 PM California Country Music Panel with California Country Music Assn. V.P. Marcus Terry and Asst. Exec. Dir/writer Chuck Seals, Phil Efron of Blue Dot Music and Frank Prins, president of Excursion Records.
- 7:45 PM Cassette Roulette, publisher song evaluation by Marcus Terry of Crescent Music Group—needs country, country pop.
- 8:30 PM Live Performance—Terry Lee Ballard writes funny novelty tunes. Mark Luther, country baritone ballads.
- 9:00 PM Pitch-a-thon—Prins, Terry and Efron need great country/pop songs and artists.

WEDNESDAY AUG. 31, 1983

- 7:00 PM Alternative Songwriters Panel—conducted by Music Connection associate editor Jeff Silberman with guests John Doe, Exene Cervenka of X, Dave Alvin of The Blasters, D. Boon, Mike Watt and George Hurley of the Minutemen, Chris D. of the Fleshaters, Steve Wynn of the Dream Syndicate, and Keith Morris of the Circle Jerks.
- 7:45 PM Cassette Roulette—publisher song evaluation by Susan Collins, Chappell Music.
- 8:30 PM Live Performance—to be announced.
- 9:00 PM Pitch-a-thon—Ethan James of Ear Movie Records compiled "The Radio Tokyo Tapes" and needs modern KROQ techno/pop, dance/funk or Residents-type art damage music for new compilation LP.

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MC GUIDE TO CALIFORNIA

RECORDING STUDIOS

The following 12 pages list many of the recording studios in 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 directory of available facilities in California, every attempt was made to contact as many studios as possible. We apologize to those we may have inadvertently missed. If you encounter any difficulties with these studios, let us know in writing. No phone calls, please. All information in this MC Guide was provided by the studios.

Southern California

4 TRACK

MUSICTHEUS RECORDERS

- **Address:** 846 So. Sprague St., Tulare, CA 93274
- **Phone:** (209) 688-1902
- **Primary Recording Format:** 4 Track
- **Equipment:** Teac 3340, Tandberg 2 trk mastering unit, JBL monitors, Neumann, AKG, Sony, Eventide
- **Services:** 4 trk pre-production demos, live concerts cassette duplication, narratives
- **Comments:** All services are free, including studio time, engineer and mix down time. Tape lost is only charge incurred. We cater exclusively to the Christian community and record only Christian material. 173 miles north of L.A., 4 week advance notice required or all bookings 8 trk expansion anticipated.

DRAGONVILLE STUDIOS

- **Address:** 1768 N. White, La Verne, CA 91750
- **Phone:** (714) 595-8205 or 594-4371
- **Primary Recording Format:** 4 Track
- **Equipment:** Tascam, Sony NEI mixing board, Tapco mixing board, Sennheiser Shure & AKG mics
- **Services:** Complete recording & rehearsal, stage & showcase space, referral & contact service
- **Comments:** Run coffee house, live entertainment twice a month. Upgrading soon to 8 trk.

HOLLAND RECORDERS

- **Address:** Altadena, CA 91001
- **Phone:** (213) 684-5245
- **Primary Recording Format:** 4 Track
- **Equipment:** Tascam, Teac, Spectro Acustics, Yamaha, AKG Shure, Electrovoice, Kenwood, Roland
- **Services:** 4 Track demo service, cassette copy, 4 trk mix down, in-house musicians, arranging and production service. Also mobile 4 trk recording services. Equipment rental—Marshall, Fender, Rodgers, Nady, and cartage service.

PHUSION

- **Address:** P.O. Box 7961, Newport Beach, CA 92660
- **Attention:** Mark Paul
- **Phone:** (714) 751-6670
- **Primary Recording Format:** 4 Track Analog (remote recording only)
- **Equipment:** Teac A3440 4 channel, Technics RSM 65 cassette, Sony 4 track, Tascam model 3 mixer, Carver M400 power amp, JBL 4311 speakers
- **Services:** Soundcraftsmen RP22C1R EQ, DBX noise reduction, Korg SD 400 analog delay, Sennheiser Shure, AKG, Sony, Pearl Peavy mics
- **Services:** ARP synthesizer, Mesa Boogie available
- **Comments:** Minimalist approach used where applicable. Less is better.

KOALA STUDIO

- **Address:** 601 N. Buena Vista, Burbank, CA 91505
- **Phone:** (213) 848-1569
- **Primary Recording Format:** 4 Track
- **Equipment:** Revox, Teac, Custom, synthesizer, percussion
- **Services:** Electronic music production, tape techniques

STUDIO 23

- **Address:** 27225 Calif. St., Woodland Hills, CA 91367
- **Phone:** (213) 704-8637
- **Primary Recording Format:** 4 Track
- **Equipment:** Teac 3340S w/remote, Pioneer RT 701 Teac C-3 cassette, DBX 160 compressor, MXL flanger/doubler, Furman PD-3 parametric EQ, Boss CE-2 chorus, Studio Master 4x4 Dynaco amps, JBL 4311 & Auratone monitors, Fender tube reverb Mics EV RE 20, Sennheiser 421, Shure SM57 & 58, Sony ECM 21, Beyer M500 Sescam direct box, Selko quartz metronome
- **Services:** Recording & producing demo tapes & cassette copies. Complete musical services: arrangements, rhythm charts, lead sheets, playing individual parts (drums, bass, guitar, keyboard, etc.) & contracting sessions
- **Comments:** Geared to the songwriter. Studio 23 is a very personal & cost-effective musical environment.

AUDIO & VIDEO ARTS

- **Address:** P.O. Box 328, Simi Valley, CA 93063
- **Phone:** (805) 583-0540
- **Primary Recording Format:** 2 Track remote
- **Equipment:** 2 & 4 trk, assorted mics, portable field production monitors, digital field recording, acoustic instrumentation and test equipment for system final setup
- **Services:** Remote recording, special effects recording, acoustic testing of facilities and equipment
- **Comments:** B & K instrumentation used

8 TRACK

ASCOT RECORDING STUDIO

- **Address:** 5904 Sunset Blvd., Hollywood, CA 90028
- **Phone:** (213) 466-8345
- **Primary Recording Format:** 8 Track
- **Equipment:** Silephers 8 trk, 3M & Tascam 2 trks, Ampeg 4 trk & Moiré Crown 1/4 trk, Opamp Labs console & monitor amps, Altec 604E & Auratone monitors, UREI leveling amps & tube limiters, Orban parametric EQ, H91D harmonizer, Fairchild reverb, mono disc cutting system, Neumann AKG EV, RCA, Altec, Shure mics, all types; grand piano, drums, percussion
- **Services:** Masters and master quality demos, fast, accurate editing & post-production, custom transfers, tape-to-tape and tape-to-disc
- **Comments:** Clients appreciate our convenient location, congenial atmosphere and careful work. 90% are repeats & referrals.

THE STUDIO

- **Address:** 1612 Oceanpark Blvd., Santa Monica, CA 90405
- **Phone:** (213) 452-3930

- **Primary Recording Format:** 8 Track
- **Equipment:** 2 model 10 mixing boards, 12 in 800t, 808 8 trk machine, 1500 Technics 1/2 trk mixdown deck, DBX comp/limiter, graphic digital delay, Sennheiser Shure, AKG, EV

ANTLER RECORDING

- **Address:** 14300 Condon Ave., Lawndale, CA 90260
- **Phone:** (213) 973-5465
- **Primary Recording Format:** 8 Track
- **Equipment:** Tascam 8 trk, Tascam 1/2 trk, Polorider 4 trk, Tascam 122 cassette, Ramco mixer, Hafler 500 power amp, JBL 4411 monitors, Symmerix compressors, Harmon Kardon tube mic, pre-amp, noise gates, stereo synths, stereo reverb, Echoplex, piano, Rhodes, Honda Pro II electric bass, Strat, Les Paul, Gibson acoustic guitar, Sony AKG headphones
- **Services:** in studio and on location recording, musician acquisition, musical equipment repair service, custom electronics devices

MAGIC MUSIC RECORDING

- **Address:** 3635 Greenfield Ave., West L.A., CA 90034
- **Phone:** (213) 558-8274
- **Primary Recording Format:** 8 Track
- **Equipment:** Trident VFM mixing console, Tascam VSR38 & 34 8 & 4 trks, VSR 1/2 trk master, 28 chnl. DBX noise reduction, 3 Technics M5222 cassettes, 33 & 15 band EQs, noise gate, comp/limiters, deessers, two digital delay systems, one analog delay, Thompson vocal eliminator, triple path by system, EV Sennheiser and Shure mics, Sherwood Mos Fet, JBL 4311, 4100, Auratones, Rhythm computer drums, Wuritzer piano, synths
- **Services:** Pro high quality result guaranteed. Radio commercials, sound trks, jingles, vocal elimination, demos, rehearsal space, arranging, arranging recording lessons
- **Comments:** If it can be taped, we'll do it!

CONTROL CENTER

- **Address:** 123 No. Western St., L.A., CA 90034
- **Phone:** (213) 462-4300
- **Primary Recording Format:** 8 Track
- **Equipment:** Otari 5050 8SD, WWSQ, Otari 5050CB 2 trk, WWSQ Sound Workshop 1240B w/Super EQ, JBL 4312, Auratones, Ursa Major digital reverb and delay, MXR digital delay, DBX 161, UREI 1176, Tapco stereo reverb, Neumann AKG, Sennheiser Shure, Sony, RCA, Hammond B-3 Baldwin baby grand, live drum/vocal booth, Rogers & Limb drums, pintail
- **Services:** Control Center offers a comfortable recording environment with competent, creative engineers. We have dealt with film scores such as *Cafe Flesh* and radio shows. Always interested in creating the best sound possible for live groups
- **Comments:** Although we have recorded such groups as Robert Stoddard, the Young, Jones, and 4th Grave, many people have been so surprised by the quality of sound and product that they have pressed and released their demos as records

KUPKASTUDIOS

- **Address:** 3751 Kenneth Dr., L.A., CA 90030
- **Phone:** (213) 221-5927
- **Primary Recording Format:** 8 Track & 4 Track
- **Equipment:** Tascam dbx 1/2 trk, JBL monitors, MXR digital delay, reverb, compressor, Studiomaster mixer, Wuxera EQ, DOD double flanger, Icar mixer, & more Rhodes EK100 piano, SIEL & Art Smith Rogers drums, upright piano, marimba, PA, Fender amps.

SHUND VAULT STUDIOS

- **Address:** 8434 Foothill Blvd., Sunland, CA 91040
- **Phone:** (818) 353-7121 or 352-5164
- **Primary Recording Format:** 8 Track 1/2 inch
- **Equipment:** Otari, Altec, Studiomaster, JBL, Yamaha, Lexicon, Festec, Shure, Sennheiser, AKG, Roland
- **Services:** Recording & production, video production, rehearsal, storage and showcase facilities, lounge, limo pickup, instrument rentals

IMAGINARY STUDIOS

- **Address:** 971 Indiana Ave., Venice, CA 90291
- **Phone:** (213) 396-3973
- **Primary Recording Format:** 4 Track
- **Equipment:** Teac 8 trk, Otari MX 5050B 1/2 trk, Teac cassette, Teac MDL 5 mixing console, Teac MDL 1

- **Submix:** DeltaLab DL4 digital delay, Furman CUI reverb, JBL 4311 studio monitors, DBX comp/limiters
- **Services:** Whether it's a demo, jingle, 45, or LP, they'll get the same quality service. Just give us a call and the Imaginary man will be glad to discuss your recording needs.
- **Comments:** Clean and comfortable. Imaginary Studios is the biggest little studio in town.

BARTON STUDIOS

- **Address:** Hollywood, CA
- **Phone:** (213) 467-0023
- **Primary Recording Format:** 8 Track 1/2 inch
- **Equipment:** Tascam MDL 38, Tascam MHL 22 4 trk, 1/2 trk, Stereo MGL 252D, Nakamichi cassette, Tascam MDL 3 mixer, digital delay, stereo chorus, phaser, dbx noise reduction, JBL 4311s, Auratones, stereo reverb, Sennheiser 441, Shure, EV, Fender Dupsonic guitar, Wuritzer elec. piano, comp drums
- **Services:** Full mastering & mixdown
- **Comments:** John Baleskas and Laura Crowe engineer at Barton. Supportive interchange between engineer and artist to achieve finest results at lowest prices. A.C. comfortable home atmosphere.

BARR RECORDERS

- **Address:** 5228 Laurel Canyon Dr., N. Hollywood, CA 91607
- **Phone:** (213) 506-0100
- **Primary Recording Format:** 8 Track
- **Equipment:** Teac 8 trk, Teac 3340 4 trk, 3300S 2 trk, Sony cassette, Teac mod 5 board, Sony-MX 20 Effectron delay, 3 1/2" comp/limiter, Tapco reverb, Orban stereo para EQ
- **Services:** A professional, helpful engineer
- **Comments:** We'll help you sound your best

SOUND AND VISION RECORDING

- **Address:** 5645 Laneshum Blvd., N. Hollywood, CA 91602
- **Phone:** (213) 769-8569
- **Primary Recording Format:** 8 Track
- **Equipment:** Mud model 15, Prime time, PCM 41, Master Room, Combox limiter, DBX limiter, Orban parametric, mic, mix, Dynaflange, SAE graphic, G14 noise gates, tube echo, Techniques cassette player
- **Services:** Video and 1/2" 8 trk recording
- **Comments:** Records album. Deliver UP. No 4 import charts and several cuts on *Metal Blade* 2 & 3

INTELLIGENT PRODUCTIONS

- **Address:** Laneshum Blvd., N. Hollywood, CA
- **Phone:** (213) 763-0441, or 660-3217
- **Primary Recording Format:** 8 Track
- **Equipment:** Tascam 808 recorder, DBX noise reduction, All outboard effects, complete instrument and percussion inventory, custom tuned room w/AC
- **Services:** Unique demo services. Emphasis on up to date sounds & productions. Special back rates for bands and independent producers
- **Comments:** Studio owned & operated by producer and bassist and engineer w/major label & studio credits

TIME FOR MUSIC

- **Address:** 11110 Magnolia Blvd., N. Hollywood, CA 91601
- **Phone:** (213) 763-5318
- **Primary Recording Format:** 8 Track
- **Equipment:** Teac 8 trk, Otari 5050B, Teac A340S & 25-2 Studio Master, 16 1/2" mics, AKG, Sony, EV, Shure, reverbs, RCL, Furman, Sound Workshop, limiters, Gain Brain II, Kexer II, Symmetric digital delays, Lexicon, DeltaLab, MXR Multitrax
- **Services:** Quality audio masters & demos. Start to finish 1/2" 1/4" and 1" video projects

YOUR RECORDING STUDIO

- **Address:** 16824 Saticoy St., Van Nuys, CA 91406
- **Phone:** (213) 786-4893
- **Primary Recording Format:** 8 Track
- **Equipment:** Teac 508 8 trk, 4 trk & 1/2 trk tape machines, Bi-amp, 1642 22 in 4 out console, DDL noise gates, limiter, compressors, much more outboard gear, Tammy Buckingham time aligned monitors, Neumann U87, U47, Sennheiser, AKG, Technics, Sony, Shure mics, Kawai 6 grand.

Yamaha electric grand, complete drum set
Services: Commercials, movie soundtracks, record production
Comments: Our clients include MCA, Universal Pictures, Screen Gems, EMI, RCA Records, PolyGram Records, Honda, Volvo, HBO Cable TV, DN TV, Celebrity Voice, and many more

CLEAN MACHINE MOBILE RECORDING STUDIO
Address: 5131 Penfield Ave. Woodland Hills, CA 91364
Phone: (213) 340 8985
Primary Recording Format: 1/2" 8 Track
Equipment: Tascam tape machines, 16 input bi amp console, Infinity studio monitors, outboard gear by Lexicon, Roland and Jim Williams Mics, Shure SM58, 57, AKG etc. Everything has road cases and can be set up quickly in any rehearsal room, home or nightclub
Services: Available for singles, demos, live recordings, special mixes, overdubs, cassette duplication, Sound system for hire, Musical instruments available, Experienced engineer
Comments: We bring the studio to the band

TIME FOR MUSIC
Address: 11110 Magnolia No. Hollywood, CA 91601
Phone: (213) 763 8318
Primary Recording Format: 8 Track
Equipment: Studio master 16x8x2 console, Otari and Teac tape machines, Neuman, AKG, Shure, Sony EV mics, Lexicon PCM 41, & 42 delays, 4 chnlts of reverb, Valley People limiter & EQ, Roland Vocoder, Hammond B 3, Rhodes 88, Hohner Clav, and much more
Services: Also do video demos with or without editing
Comments: Supply musicians for songwriters. Get songs out efficiently and with a smile

MOSER SOUND PRODUCTIONS
Address: 1923 W. 17th St. Santa Ana, CA 92706
Phone: (714) 541 1811
Primary Recording Format: 8 Track
Equipment: Enough
Services: We record stuff
Comments: Rates \$100/hour

SUPERSTUDIO STUDIO
Address: 8946 Ellis Ave. L.A. CA 90034
Phone: (213) 836 4078
Primary Recording Format: One inch 8 track
Equipment: Otari 1" & 1/2" 8 trk recorders, 16 chnlts DBX noise reduction, DBX161 limiters, Kepees Lexicon DDL, masterroom echo chambers, Sound Workshop 24in/24out console, UBU/Tannoy/Auratone monitors, Neuman, AKG, Shure, Sennheiser mics
Services: State of the art one inch recording, video sweetening, consultation, silk screening, artist development, engineering seminars
Comments: A total in house production facility. Primary direction is to offer quality equipment and services at reasonable rates

LUCKY DOG
Address: 802 Boccaccio Venice, CA 90291
Phone: (213) 821 9674
Primary Recording Format: Half inch 8 Track
Equipment: Tascam decks & board, DBX noise reduction, compressors & limiters, Sony, AKG, Sennheiser, & Shure mikes, Moog parametric EQ, JBLs & Auratones, SAE power amps
Services: Full demo production services available. Free use of keyboards, amps, bass, full set Premier drums. Ask for old pro H. Wayne Erwin, veteran of Monkees, Dick Clark, Boyce & Hart, etc.
Comments: 5 years experience working with songwriters, bands, publishing demos. Friendliest engineers in town. Repair services available. Contact: Mike Clark

THETA SOUND STUDIO
Address: 4814 Greenwood Pl. Los Feliz, CA 90027
Phone: (213) 669 2772
Primary Recording Format: 8 Track
Equipment: Tascam 3/4 & 3/4 Technics Iso Loop 1/2 trk dbx noise reduction, tuneable stereo system, TAD 4 dbx, Symatrix, and MXR compressor/limiters, 10 band graphic EQs (4), 24 band EQs (2), Roland RM 1600 16x16x5 mixing console, MXR digital delay line, w/ full memory custom built analog delay line, Parametric equalizers (2x2 band), Onkyo 6300 cassette decks (4), JBL monitors, Dual turntable, Auratone monitors, Yamaha 66 grand piano, Rhodes, Arp Omni drums, amps, AKG, Shure, and Beyer mikes, electric guitar, bass and percussion
Services: Recording music, voice scores, etc.
Comments: Production arrangement and musician services available. Highest quality tape copies. Complete record pressing and packaging. Tape editing, sound effects library, top notch engineer. Also recording classical for musicians and cassette deck repair
Comments: Since 1977 we've been providing personal service that always results in the best possible recordings. Clients include: Tom & Tolevi, August, Cheeks, Rabindra, Harriet Schick, Mike Garson and Jeff Colella

PIPER RECORDING STUDIO
Address: 305 W. Torrance Blvd. Ste B, Carson, CA 90745
Phone: (213) 516 1269
Primary Recording Format: 8 Track
Equipment: Tascam series 80 8 wdbx, Teac 3340 4 trk, Marantz 5030B cassette deck, Sound Workshop 1280A Console w/expander (24 chnlts) and full patch bay, JBL monitors, Auratones, Sennheiser headphones, Mikes, Neuman U 87, AKG 452, Caltec C21, Shure SM57s, and SM56s, Sennheiser 421s, AKG BX10 reverb, UREI LA 3A and Quantum limiters, noise gates, Kawai grand piano and live room
Services: Comfortable atmosphere with professionally designed, air conditioned rooms suited for creativity, performance and production. Arranging, orchestration, packaging, etc. also available. Free set up time and project discussion with engineers
Comments: We at Piper are eager to offer you the best service possible with one of the most impressive 8 track facilities available

TELSTAR SOUND RECORDERS
Address: 3404 W. Burbank Blvd. Burbank, CA 91505
Phone: (213) 842 0936
Primary Recording Format: 8 Track 1/2 inch
Equipment: Otari MX6050 Mark 3 8 trk, BQ 2 4 trk, B2H 2 trk Technics and Kenwood cassette decks, Amek TAC console, (2) Symatrix compressor/limiters, essers, Lexicon and Deltalab digital delays, w/ effects, master room XL305 stereo echo, 208 point patch bay, Tannoy, Little Red's, Bic Venturi and Auratone monitors, Hafler amplification, wide range of mikes, Foster headphones and more
Services: Full production records, master quality demos, jingles, AV soundtracks, voice overs
Comments: Spacious, Everything Audio design, full silent air, 610' grand piano, drum booth, amp isolation, good coffee, conscientious engineer/producer included. Block rates available. Storage space

STUDIOHOUSE
Address: 6363 Sunset Blvd. Ste 716, Hollywood, CA 90028
Phone: (213) 464 1133
Primary Recording Format: 8 Track
Equipment: 8 trk room w/ MC equipment
Services: Radio dramatic series, voice overs, radio commercial production
Comments: Call studio for further info

AUDIO ENGINEERING
Address: 1029 N. Allen Ave. Pasadena, CA 91104
Phone: (213) 798 9127 or 684 4461
Primary Recording Format: 8 Track, studio or remote
Equipment: Otari MK III 8 trk, Studer A80 1/2" 2 trk, Studer B67 and A810 1/4" 2 trks, Soundcraft 1600 console, Gately/AEA portable mixers, Dolby A, B & C and dbx noise reduction, Schoeps, Coles, AKG, Neuman, PZM, Beyer, EV, Shure mics, Echoplex I, II & III reverb, Deltalab, Lexicon, Aphex, dbx and other signal processing, Hafler amps, KEF and JBL monitor spkrs and more
Services: Recording in studio and remote, editing, record production, audio production for radio or TV, cassette duplication, etc. We have the BTR SMPTE Softouch synchronizing system
Comments: A great deal of experience and a very fine engineering staff. Ron Streicher, Wes Dooley, Pitt Kinsolving, Dick Knoppow and Zenobia Millet. We have the versatility to do excellent work with classical, folk, jazz, rock or gospel music as well as narration

SUNBURST RECORDING & PRODUCTIONS
Address: 10313 W. Jefferson Blvd. Culver City, CA 90230
Phone: (213) 204 2222
Primary Recording Format: 8 Track
Equipment: Sound workshop 1280 8 EQ console, Tascam 80 8 dbx 8 trk, Tascam 25 2 dbx 1/2 trk, Teac A7030 1/2 trk, Teac A3340S 4 trk, 2 Teac C3 cassette decks, control room monitors, EV Sentry Vs & Auratones, BEW power amp, Outboard MXR digital delay, stereo chorus, Orban 111B reverb, dbx 165 limiters, dbx 161 limiter, VSO 8 & 1/2 trk tape machines, etc. mikes, Neuman U 87, KM 84, AKG 414, 451, Sennheiser, Shure, EV, Sony, & Crown
Services: Recording & production, editing, tape copies, & prepared accompaniment for singers, multi track rhythm section tracks
Comments: We offer a room with the comfort of the best 24 tracks, w/ one of the most complete in house selections of musical instruments available. Kawai KG 6C 74" grand piano, Hammond B 3 (1958) w/ Leslie 132, Fender Rhodes and jazz bass, Mini Moog, Yamaha CS 15 synth, Arp string ensemble, Hohner D.6 clavinet, Casio MT-30 organ, Fender & Peavey guitar amps, complete drum set, assorted percussion & sound effects

CROSSOVER SOUND
Address: 7401 Sunset Blvd., Hollywood, CA
Phone: (213) 997 7847 or 876 3531
Primary Recording Format: 8 Track
Equipment: Teac 3440S wdbx, Tascam 80 8 wdbx, VSO Studiomastrer 16x8 console, Analog delay studio dbx comp limiters, echo doubler, studio upright piano, Fender, Musicman amps
Services: Demos, mastering, mail order
Comments: Owner, Daniel Regan, engineers, Ken Weiner, Carl Hoffman

KRIS STEVENS ENTERPRISES, INC.
Address: 14241 Ventura Blvd. Ste 204, Sherman Oaks, CA 91423
Primary Recording Format: 8 Track
Equipment: Two state of the art recording facilities, Soundcraft Series II console, JBL monitors, reverb chambers, comp/limiting, parametric & graphic EQs, Neuman & Sennheiser mics plus Beyer, Electrovoice, Shure, broadcast turntable & cartridge machines, sound effects/prod music libraries
Services: Specializing in broadcast advertising recordings & productions and worldwide syndicated

radio programs. Plus jingles & voice narrations for commercials and audio/video industrial presentations. Duplication reel & cassettes. Video monitoring & transfers for 1/4" and 1/2" formats. Telephone recording patch system for producing sessions for agencies worldwide
Comments: Creative atmosphere, coffee, comfort, and convenient parking facilities

SOUNDSTREAM, INC.
Address: 5555 Melrose Ave. Hollywood, CA 90038
Phone: (213) 871 8028
Primary Recording Format: 8 Track digital
Equipment: Soundstream 2 4 and 8 trk recorders, DEC PDP 1160 computer, (2) RKO 7 program disc drives, Neotek custom built 8x2 console, threshold SLID pre-amp, Sumo "The Power" amp, Studer B67 2 trk w/ Dolby A w/ cassette deck, UREI 813 time aligns, infinity 45 reference standard spkrs
Services: Recording anywhere in the world using a Soundstream digital tape recorder w/line out (off tape) monitoring. Editing. WFL transfers any commercially available digital or analog tapes in digital form to computer memory for instant access editing. Mastering. 2 trk mastering, w/ digital preview and half speed capability at any cutting facility.
Comments: Soundstream is the pioneer in the development and application of commercial digital recording and editing technology. Since 1977, Soundstream has mastered hundreds of digital recordings for clients from Fleetwood Mac to Philips, CBS & RCA Red Seal. We specialize in catering to the audio purist and go out of our way to provide the finest digital recording service in the world

GEORGE'S RECORDING STUDIO
Address: 4375 Highland Pl., Riverside, CA 92506
Phone: (714) 682 8942
Primary Recording Format: 8 Track
Equipment: Teac 8 8 recorder, 4 trk and 2 trk, 16in/8out board, stereo reverb all mikes, grand piano, drum cage and vocal booth
Services: Demos, 45s and albums, cassette duplication, jingles, video song production, free songwriter service and advice

BLUEFIELD MUSIC
Address: 214 Holly Dr. Hollywood, CA 90028
Phone: (213) 463 5080 (7654)
Primary Recording Format: 8 Track
Equipment: 8 trk w/ Oberheim system, 18 23 chnlts—DMX, OSX, OBX A synth w/ memory expansion. Instruments: 3 monophonic Moog synths, Arp synth, 6 grand piano, Rhodes Recording, Tascam 8 trk recorder w/ DBX, Technics 2 trk, Revox 2 trk, Onkyo cassette, Sony TCD5M cassette, 2 limiters, master room 350 stereo reverb
Services: We feature techno arrangement & programming, all parts, bass, rhythm guitar on synth, grand or OBX, also real guitar on staff, DMX drums, Steve Nicks' "Standback" is a recent DMX & OBX A credit

WATTEVER RECORDERS
Address: 14815 Oxnard St. Van Nuys, CA 91401
Phone: (213) 785 2733
Primary Recording Format: 8 Track
Equipment: Otari 5050 8 trk, Soundworkshop & Tascam mixing boards, Revox B77 1/2 trk, DBX and A & DR compressors, digital delay, parametric & graphic EQs, noise gates, DBX noise reduction, AKG, Altec, Electrovoice, Beyer, Shure, Sennheiser, Sony, Superscope mics, Piano

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 Excellent microphone selection—6 foot Kawai grand—OBXA
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 Eventide Harmonizer
 Yamaha Grand
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MAXI MUSIC PRODUCTIONS, INC.

► **Address:** 6034 Condon Avenue, (near Stauson & La Brea) L.A. CA 90056
 ► **Phone:** (213) 290-1182
 ► **Primary Recording Format:** 8 Track
 ► **Equipment:** Otari multi track machines, Amec board, JBL monitors, Rhodes, Prophet 5, Yamaha grand, drum booth w/Pearl drums, Outboard stereo echo, digital delay, Kepep, UREI limiters
 ► **Services:** Demos, radio & TV spots, composing, arranging, publishing and complete musical services
 ► **Comments:** Maxi Music is noted as being one of the best 8 trk recording studios in the L.A. area by major record companies. So if great sound is what you need, Maxi Music is the place to be

THE TRUCK

► **Address:** PO Box 4573, Glendale, CA 91202
 ► **Phone:** (213) 247-8358
 ► **Primary Recording Format:** 8 Track
 ► **Equipment:** Otari 8 trk, Bi-amp 1642 mixer, Neumann, Sony, Sennheiser, EV, Shure mics, ADIA digital delays, AKG echo, Symetrix limiters & signal gates, Tascam 2 trk, Sony cassette machine, Biamp EQ, EV Sentry 100A monitors, any piece of special outboard equipment and 16 trk by special request
 ► **Services:** Production for records, demos, film, video, commercials, remote recording
 ► **Comments:** The Truck offers recording of exceptional technical and artistic quality, and can record your project in the location of your choice, as well as remote recording. Our goal is to give you recording that shows your work at its best, and make your project a rewarding experience. We have worked on record projects, commercials, and films, as well as demos

CANTRAX RECORDERS

► **Address:** 2119 Fidler, L.B. CA 90815
 ► **Phone:** (213) 498-6492
 ► **Primary Recording Format:** 8 Track, studio/remote
 ► **Equipment:** Tascam 34, Teac 3440, Revox A700, Technics 1506, Technics RSM 280. Full line of peripheral equipment
 ► **Services:** Full recording services. We also offer some video service
 ► **Comments:** Constant upgrading of equipment

UNDERGROUND STUDIOS

► **Address:** 652 W Arbor Vitae, Inglewood CA 90301
 ► **Phone:** (213) 671-6104
 ► **Primary Recording Format:** 8 Track
 ► **Equipment:** Otari 5050 MKII 8 trk, Studiomaster console, Technics RS1500 2 trk, Teac A3340S 4 trk, Neumann, Sennheiser, AKG, Sony, Shure, Beyer, EV, Audio Technica mics, Eventide digital delay and compressor, UREI IA 3A, Effectron Master Room XL 305 stereo reverber system, DBX professional series noise reduction, Audio Arts stereo parametric EQs, Roland SRE 555 chorus echo, many direct boxes, all instruments available, musicians available around the clock
 ► **Comments:** A 24 hr a day, 7 day a week recording and rehearsal studio. We deliver the highest quality 8 trk facility available in the L.A. area

EMERALD CITY RECORDING

► **Address:** 1050 Griffin, Grover City, CA 93433
 ► **Phone:** (805) 489-9455
 ► **Primary Recording Format:** 8 Track
 ► **Equipment:** Teac 80-8, (2) Teac 3300s, Technics RM222, Yamaha 2100 amp, modified Kelsey Profour 24x84x4x2x1 mixing console, JBL 4313s, Auratones, DeltaLab DL-2 delay, Bi-amp Quad Limiter, multichannel reverber system, Mics: AKG, Shure, Sennheiser Ludwig drums, baby grand piano, B 3 w/122 and 147 Leslies, Mellotron, Air 2600, Roland

SH-3, (2) Baldwin ElectoPianos

► **Services:** Any form of music gospel to punk, soloist to symphony, demos, 45s, albums, commercials, library of musicians, audio engineering classes (Sherman Keene Method, accredited), can help in all aspects of production from suggestions for the beginner through pressing and duplication, video productions w/dance notice
 ► **Comments:** ECR is genuinely interested in helping its clients, we get involved and strive to give each client their own sound. We have produced many demos, 45s, albums, commercials, and European releases

J.E.R. STUDIO

► **Address:** 485 S. Kelliogg Way, Goleta, CA 93117
 ► **Phone:** (805) 964-4512
 ► **Primary Recording Format:** 8 Track
 ► **Equipment:** Tangent series 4 20x20x4, Tascam 80; 8 w/dlx Tascam 35-2 w/dlx, Technics & Sanyo cassettes, Crown, Superscope, Edcor amps, JBL, Yamaha, Auratone spkrs, Bi amp reverb, Deltalab delay lines, MXR flanger/doubler, dbx comp limiters, Omni-craft noise gates, EXR exciters etc. Full line of mics
 ► **Services:** 8, 16, 24 trk production consultation, session & budget planning, musicians inst rentals, Kawai grand and Rhodes 88 pianos
 ► **Comments:** Now in our 4th year, J.E.R. has provided excellent sounds & service to the Santa Barbara area. Comfortable, professional atmosphere lending itself to the creative artist

PADDED CELL STUDIO

► **Address:** 575 Arden Dr. Encinitas, CA 92024
 ► **Phone:** (619) 436-1443
 ► **Primary Recording Format:** 8 Track, 1/2 inch
 ► **Equipment:** Tascam model 38, Teac 3440, model 5 console (modified), DBX noise reduction, Tascam PE-40 EQs, DBX compressors, Teac, Sony cassette decks, Technics reference disc system, JBL LE15A, 4311 monitors, Auratone 5c cubes, Teac, Sennheiser headphones, Sennheiser 441 mics, EV RE15s, Shure SM57, SM58s, Fischer upright piano, Yamaha drums, Zildjians, Paia synth, Moog, Fender amps
 ► **Services:** High quality, basic track recordings, w/moderate production facility for impressive sounding demos. Connections for digital mixdown to half track and private label record manufacture
 ► **Comments:** Rates negotiable on per-project basis. Call or write for more info.

EVENING SUN RECORDERS

► **Address:** Central Hollywood call for info
 ► **Phone:** (213) 465-4211
 ► **Primary Recording Format:** 8 Track
 ► **Equipment:** Foxtex ABLR A2, Teac 2340, Foxtex 350 mixer, Teac Model 1, Teac Model 2A, JBL monitors, Altec tube compressors, DBX 163, Foxtex compressors, expanders, white sidewall tires; Foxtex stereo reverb, acoustic reverber, Ibanez, AD 202 analog delay, flanger, doubler, chorus, MXR Graphic EQ, Mics: Sennheiser, Sony, Shure, AKG, Electric piano, Acoustic piano, drums, electric guitars, amps, Cerwin Vega 750 watt PA w/outour cabs. Cassettes
 ► **Services:** Recording 8 trk, 4 trk, live to 2 trk or cassette. Rehearsal space, tape/cassette copies.
 ► **Comments:** Very cost-effective, yet sophisticated, USA (Univ of Sound Arts) graduate. Impressive list of satisfied clients. Good attitude. Show business is my life

MAXTRAX RECORDING STUDIOS

► **Address:** 1303 Bellevue Ave., Cardiff By The Sea, CA 92007
 ► **Phone:** (619) 942-9817
 ► **Primary Recording Format:** 8 Track
 ► **Equipment:** Tascam 80-8 w/dlx, Teac A3340S, Sony

cassette, Stevenson interface, Electronics mixing console, JBL 4311 monitors, Phase linear power amp, digital delay, reverb; Pearl drums, acoustic piano, Prophet 5 synth, assorted electric guitars and basses

► **Services:** Multi-track recording, post-production, instruction
 ► **Comments:** Call for rates.

MIKE EWING'S SOUNDECH RECORDING STUDIOS

► **Address:** 3567 Front St., San Diego, CA 92103
 ► **Phone:** (619) 296-3451
 ► **Primary Recording Format:** 8 Track
 ► **Equipment:** Highly modified Tascam 80-8 with VSK 88 VSO, and full function remote control w/punch in Tascam 7030 GSL half trk recorder/reproducer, dual Sanyo D-64 cassette mastering decks, DBX noise reduction for all above machines, 32 chnl Tangent/Soundtech console. Effects: reverb, echo, Roland SVC 350 Vocoder, Countryman phase shifter, Sennheiser phones, Hammond B-3, Arp Omni, upright piano.
 ► **Services:** Professional multi-track recording for record fabrication, demo projects, radio spots, background boards for live presentation, in a relaxed personal environment
 ► **Comments:** Recent projects include two releases on Jay Records featuring Belinda Elias/Jeffrey Dixon, Wayne Munson on the Rock O.L.A. label, and demo record for: Woolsey Productions. Air cond. studio. Call for info.

CUSTOM AUDIO RECORDING

► **Address:** 929 California Ave., Bakersfield, CA 93304
 ► **Phone:** (805) 324-0736
 ► **Primary Recording Format:** 8 Track
 ► **Equipment:** Scully 284 8, Ampex 300C 4, Revox A772, Tascam console, Bose monitors, MXR, Teletronix outboard equipment.
 ► **Services:** Studio recording, on location sound reinforcement, permanent sound system installations

STUDIO ON WHEELS

► **Phone:** (213) 243-6165
 ► **Primary Recording Format:** 8 Track
 ► **Equipment:** Spectra Sonics 28 in x 8 buss out console, 4 limiters, 80-8 Tascam 8 trk with DBX, 3300 2 trk, Hitachi and Awa 3 head cassette decks, AKG headphones (10), BGW headphone amp, Harman Kardon monitor amp, AKG, Sony, Electrovoice, Shure mics, JBL 4301 monitors, Auratones, Sound workshops reverb, tape echo
 ► **Services:** Record production at homes and rehearsal halls, including overdubbing and mixing \$50 per song, live 8 trk recording \$200/day including mixing, audio for video \$150
 ► **Comments:** With records ranging from techno rock to gospel and classical we provide the finest 8 trk recording anywhere.

16 TRACK

MYSTIC RECORDS AND STUDIOS

► **Address:** 6277 Selma Ave., Hollywood, CA 90028
 ► **Phone:** (213) 464-9667
 ► **Primary Recording Format:** 16 Track
 ► **Equipment:** 3 live basement echo chambers
 ► **Services:** Custom pressing service, art department,

record distributing

► **Comments:** An original '60s rock studio known for Led Zeppelin, REO Speedwagon, and current hardcore heavy metal sound. Capable of recording "live"

STUDIO AMERICA

► **Address:** 50 N. Mentor, Pasadena, CA 91106
 ► **Phone:** (213) 440-9919
 ► **Primary Recording Format:** 16 Track
 ► **Equipment:** MCI, Speck, Ampex, etc.
 ► **Services:** All

THAT STUDIO RECORDING SERVICES

► **Address:** PO Box 958 N Hollywood, CA 91603
 ► **Phone:** (213) 764-1421
 ► **Primary Recording Format:** 16 Track
 ► **Equipment:** Harrison MR4 28 in x 24 out automated, Otari MTR 90 16/24 trk, Otari MX5050 8 trk, Otari MX5050 2 trk, JBL monitors, Crown, BGW amps, wide selection on mics
 ► **Services:** Audio and video, plus 24 channel remote truck (audio)
 ► **Comments:** Please call for color brochure and rate card

B&B SOUND STUDIOS, INC.

► **Address:** 540 Hollywood Way, Burbank, CA 91505
 ► **Phone:** (213) 848-4496
 ► **Primary Recording Format:** 16 Track
 ► **Equipment:** Audio Kinetics Q-Lock Synchronizer, MCI JH24 16 tape recorder, NEC TT7000 one-inch C format video recorder, Telecine, Sennheiser, Neumann, AKG, RE-15, RE-16 mics
 ► **Services:** Motion picture and video tape sound services

SUNDANCE SOUND STUDIO

► **Address:** 7231 K Garden Grove Blvd., Garden Grove, CA
 ► **Phone:** (714) 995-7064
 ► **Primary Recording Format:** 16 Track
 ► **Equipment:** Tascam 85 16B recorder, 1520 Technics iso loop 1/2 trk recorder, 3340 & 3440 4 trk recorders, MK-85 Technics cassette, A 300 Teac cassette, A106 Teac cassette, Sony S 399 1/4 trk recorder, Tascam 15 B 18x8 mixing console, Lexicon PCM 41 digital delay, DBX 163 compressors, Orban Deesser, Sound Workshop reverb, Electrovoice, Neumann, Altec, Shure mics
 ► **Services:** Mono to 16 trk recording, soundtracks, radio ads, jingles, band and soloist demos, 45s, EPs, LPs, tape and cassette duplication, studio instruments, session musicians, 1/2 inch video taping w/sound sync
 ► **Comments:** Staffed by experienced musicians, we take pride in delighting our customers when the project is done, while making them feel relaxed and creative during the sessions

ACCU-SOUND AND VIDEO STUDIOS

► **Address:** 4274 1/2 El Cajon Blvd., San Diego, CA 92105
 ► **Phone:** (619) 281-6693. Studio manager Brian Cantarini
 ► **Primary Recording Format:** 16 Track (8,4,2 remote recording)
 ► **Equipment:** Ampex MM1100-16, 2 Tascam 80-8 w/DBX & Vari-Speed, Tascam 40-4 w/DBX, Teac 3340, Otari 5050 recorders, JVC, Sony cassettes, Tangent 3216, Tascam 10B consoles, Outboard gear by Allison, Biamp, Kepep, Lexicon Master Room, UREI JBL Sustom & 4311 monitors, Crown, BGW amps, Neumann, AKG, Beyer, Sennheiser, Sony, Shure mics, Pearl drums, Cabel grand, Rhodes 88, Hammond B-3, others. Large studio w/live & dead zones, iso-

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AIR CONDITIONING & STORAGE

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► **Equipment:** MCI, Studer, Lexicon, DBX, Eventide, UREI, Senn, Baldwin grand, percussion, iso booth
 ► **Services:** Record projects, jingles
 ► **Comments:** A lot of quality for the dollar

GOPHER BAROQUE PRODUCTION
 ► **Address:** 7560 Garden Grove Blvd, Westminster, CA 92683
 ► **Phone:** (714) 893-3457
 ► **Primary Recording Format:** 24 16 & 8 Track
 ► **Equipment:** Studer A80 Model 16, 24x8x16 Tascam 85 16B & 808, full complement outboard gear & mics
 ► **Services:** In-house productions for new artists, jingles, in-house synth studio with Fairlight CMI.
 ► **Comments:** Call for appointment or to sit in on a session 18 ceiling, variable acoustics, records released on major labels (Geffen, PolyGram)

SOUND MASTER RECORDING STUDIOS
 ► **Address:** 10747 Magnolia Blvd, No Hollywood, CA 91601
 ► **Phone:** (213) 650-8000
 ► **Primary Recording Format:** 24 Track computer automated console
 ► **Equipment:** Recorders: (2) MCI JH 16 24 trks & (2) JH 110A 4 trks (2) Revox A77H 2 trks, Ampex AG 440 C 2 trk, Pioneer RT101 1/4 trk, 2 Nakamichi cassette 1000 2 trks. Mixing console 24 trk QuadEight Coronado automated compumix 3, 40in40out. Monitor amps Tri-amped Ashly Xover Soundcraftsmen Model 5001, BGW 750C and 100B. Spkrs custom design Goodmans
 ► **Services:** Full video production house on site. Computerized post production editing
 ► **Comments:** Direction 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.

KENDUN RECORDERS INC.
 ► **Address:** 721 S Glenwood Pl, Burbank, CA 91506
 ► **Phone:** (213) 843-5960
 ► **Primary Recording Format:** 24 Track
 ► **Equipment:** (3)ISSL solid state logic boards w/computer tape machines Studer 800's Studer 1/2 and 1/4 EMT 251 all outboard gear
 ► **Services:** State of the art recording mixing & mastering, fulltime engineers and fulltime maintenance engineers on staff at all times
 ► **Comments:** Contact Darryl Casaine for competitive rates for superior service

GOLDMINE RECORDING STUDIO
 ► **Address:** 1393 Callans Rd, Ventura, CA 93003
 ► **Phone:** (805) 644-8341
 ► **Primary Recording Format:** 24 Tracks
 ► **Equipment:** Neotek Series II 28x24 console Otari MTR 90 24 trk (transformerless), Teac 808 8 trk, Otari 5050B 2 trk, EchoPlate II reverb, MXR DeltaLab DDLs, harmonizer 910 Omnicraft noise gates, DBX limiters, LA-2A, limiter, UA175tube limiter, UREI 813 Yamaha NS10 monitors, Hafler, PhaseLinear & Foster amps, wide selection of mics
 ► **Services:** Record projects, soundtracks, commercials, jingles, demos
 ► **Comments:** Our two interconnected rooms offer a wide variety of sound, one live and the other more natural for 1500 sq ft of recording space

PERSPECTIVE SOUND
 ► **Address:** 11176 Penrose St, Ste 4 & 5 Sun Valley, CA 91352
 ► **Phone:** (213) 767-8335 or 767-8579
 ► **Primary Recording Format:** 24 Track
 ► **Equipment:** Recorders Otari MTR 90 24 trk, Otari

MTR-10 2 trk, Otari MX5050 2 trk, Technics RS-M85 cassette Mixing consoles Sound Workshop 1636 transformerless, 28in/24out Monitor Amps UREI 813 Time Align, Auratones, Lexicon 224 digital reverb, Lexicon 93 DDL, Eventide H910 harmonizer, Yamaha ME1010 analog Mics: Neumann, AKG, Sennheiser, EV Shure. Outboard dba 165 UREI 1176 Scamp F300
 ► **Services:** Video sound stage, video tape pre & post production

WIZARD RECORDING STUDIOS
 ► **Address:** 308 N Edinburgh Dr, W Hollywood, 90048
 ► **Phone:** (213) 655-1322
 ► **Primary Recording Format:** 24 Track
 ► **Equipment:** Trident TSM 32x24x24 console (cstm) MCI 24 trk, MCI 2 trk, Ampex ATR100 2 trk, JBL spkrs Augsburg design, UREI time align, Yamaha NS10 Auratones, large assortment of mics
 ► **Services:** All outboard equip, no extra charge. Yamaha 9 concert grand, Hammond B3, percussion, full kitchen, pool table
 ► **Comments:** Put a little magic in your music

GROUND CONTROL INC.
 ► **Address:** 1602 Montana Ave, Santa Monica, CA 90403
 ► **Phone:** (213) 453-1255
 ► **Primary Recording Format:** 24 Track
 ► **Equipment:** AMEK M3000 automated console, Lyrec 24 trk recorder, Ampex ATR 102 2 trk, 440B 2 trk, w/ull VSO Teac cassette C1 Sony cassette TCK 111 signal processing gear includes, Eventide 949, MXR delay l/s phaser & flangers, Marshall Time Modulator, Publison Fullmost 7, Echoplex AKG BX 20E Liveroom chamber & AMS RMX 16
 ► **Services:** Fresh ocean air & friendly people
 ► **Comments:** Studio owner producer/engineer, Paul Ratajczak, studio manager Lisa Roy

ENACTRON TRUCK
 ► **Address:** 5102 Vineland Ave, No Hollywood, CA 91601
 ► **Phone:** (213) 761-0511
 ► **Primary Recording Format:** 24 Track
 ► **Equipment:** Consoles: Neve 28x24 & Yamaha submixer Amps: Bryston Pro II, BGW, SAE, Klipsch (La Scala) JBL, Auratone spkrs, two Stephens 24 trks, two Scully 1/2 trks, outboard: DBX compressors UREI 1176 limiters, Teletronics LA-2A, Kapers, MXR flanger & stereo limiter, Aphex CSI limiter comp gate, AKG BX20, AMS DDL and harmonizer, Eventide DDL, Lexicon PrimeTime DDL, Ursa major space station Mics over 60, including Neumann PML AKG, Reslo, EV, Shure, Sennheiser
 ► **Services:** Remote recording, no limit to distance
 ► **Comments:** Credits include Diana Ross, Emmylou Harris, Quincy Jones, Peter Frampton, Linda Ronstadt, James Taylor, Black Sabbath, Bob Dylan, Joe Walsh, Also movie credits

MUSIC MINDED PEOPLE
 ► **Phone:** (213) 876-0482
 ► **Primary Recording Format:** Computer music processing
 ► **Equipment:** The Oberheim System
 ► **Services:** Vocal elimination, vocal recording, and custom music production
 ► **Comments:** Quickly and easily create a band in our computer studio or effortlessly make your vocal demo with our vocal elimination process

RECORD PLANT
 ► **Address:** 8456 W 3rd St, Los Angeles, CA 90048
 ► **Phone:** (213) 653-0240
 ► **Primary Recording Format:** 24 Track
 ► **Equipment:** SSL 6000 E, Studer A 800, Westlake monitors, 5 studios, 3 remote trucks, all available mics and outboard gear
 ► **Services:** Audio recording, film scoring (I.A.) remote

recording.
 ► **Comments:** We are responsible on a continuing basis for 10/15% of the top 100 albums, are the premiere film scoring facility in LA (Paramount Pictures lot) and are the leading (and largest) remote recording facility in the US

FOOTPRINT SOUND
 ► **Address:** 13111 Bloomfield St, Sherman Oaks, CA 91423
 ► **Phone:** (213) 872-1854
 ► **Primary Recording Format:** 24 Track
 ► **Equipment:** Trident Series 80 32 in x 56 out console, EGO Plate Ampex MM1200 24 trk machine, 3M 1530 ips 2 trk, Ampex 2 trk, 1/4 trks cassette Hafler, Crown, Yamaha, Cue and monitor amps, MDM's JBL 4411, Yamaha monitors, Prime Time harmonizer, noise gates Urban P EQ (DBX UREI compliciters), complete drum set, Yamaha E grand plus amps
 ► **Services:** Studio lounge, guest room, spare office, wiphone, shower, swimming pool, restaurants, hotels, motels within 4 block radius. All facilities, equipment and services plus 2nd engineer included in studio hourly rate
 ► **Comments:** Clientel: Glen Campbell, Barry Mann, Jerry Fuller, Mike Settle, Garry Puckett, Knickerbockers, Great Buildings, KRAONZ Engineers, Marc Piscitelli, Brian Friedman, Linda Coubin, Richard Jatto

DIGITAL SOUND RECORDING
 ► **Address:** 617 N Ave 64, Los Angeles, CA 90042
 ► **Phone:** (213) 258-6741
 ► **Primary Recording Format:** 24 Track
 ► **Equipment:** Sony 2 channel digital, 30x40 adjustable music room, MCI board, 3M79 24 trk, Sony PCM1600 Digital Audio recorder, all popular mics including Neumann tube type, all popular outboard effect, 3/4 high band video recording, editing, SMPTE interlock available, sound effects and synthesizers
 ► **Services:** Voice, music, and SFX recording for records, film and television. Video production, audiovisual production. Digital audio recording, editing and rentals
 ► **Comments:** We are your headquarters for compact disc master preparation. In addition, our large music room is perfect for today's live recording styles as well as string and horn dates. We enjoy working on unusual projects

SUNSWEEP STUDIOS
 ► **Address:** 4181 Sunswep Dr, Studio City, CA 91604
 ► **Phone:** (213) 980-6220
 ► **Primary Recording Format:** 2 24 Track
 ► **Equipment:** MCI JH114's 400B Series MCI consoles UREI Time Aligned monitors, Yamaha grand pianos, lots of outboard gear, tube mics
 ► **Services:** Music production of all types, film, jingles, TV records
 ► **Comments:** By popular demand, we have opened Studio B which is a duplication of Studio A except the equipment is all new

SKYLINE RECORDING CO.
 ► **Address:** 1402 Old Topanga Canyon Rd., Topanga Park, CA 90290
 ► **Phone:** (213) 456-2044
 ► **Primary Recording Format:** 24 Track to 40 Track
 ► **Equipment:** Transformerless Automated MCI A1 600 console with 44 inputs, plasma display 8 parametrics, Studer A80 24 trk with Mark III heads, autolocator, Ampex 102 and MCI JH 110 2 tracks UREI TA 15 Time Aligned monitors driven by

BGW 750 amplifiers with 1800 watts RMS, Plate, Digital Spring Reverb, large selection of delay lines, tube and regular limiters, equalizers, noise gates phasers, flangers, De Esser Harmonizer, prime time etc. beautiful collection of mics including rare tube mikes

► **Services:** Tracking, mixing, film scoring, professional video planning and production. Beautiful lounge with kitchen and shower facilities. Overnight accommodations available
 ► **Comments:** Our advanced layout with recessed control room and tandem recording areas, features skylights and high windows in every room creating a unique recording environment that has drawn clients from all over the world. Our gold and platinum record speak for themselves

UNICORN RECORDS
 ► **Address:** 1454 Fifth St, Santa Monica, CA 90402
 ► **Phone:** (213) 458-1661
 ► **Primary Recording Format:** 24 Track
 ► **Equipment:** MCI tape recorder and console, MCI 2 trk, Ampex 2 trk, UREI Time aligned monitors, Harmonizer, flanger, Lexicon Prime Time, DDL digital delay, noise gates, EMT gold plate (echo unit)
 ► **Services:** 24 track sound recording, film and TV scoring, commercials and jingles, voice overs, tape copies and dupes
 ► **Comments:** Experienced engineering staff, creative on-location. Call Lonny Kelem

THE SOUND CHAMBER RECORDERS
 ► **Address:** 27 So E Molino Ave, Pasadena, CA 91101
 ► **Phone:** (213) 449-8133
 ► **Primary Recording Format:** 24 Track
 ► **Equipment:** Stephens 24 trk, Tangent 3216 24x24 console, UREI 813 Time Align monitors, EMT 140S tube plate reverbs, Lexicon Prime Time II, UREI Limiters, MXR DDL, MXR flanger/doubler, Orban Parametric EQ, Moog 12 stage phaser, Yamaha C7 grand piano, Hammond B3, Neumann AKG, Sennheiser, Shure mics
 ► **Services:** Recording production, jingles, films, demos
 ► **Comments:** High quality products at a modest price

YAMAHA R&D STUDIOS
 ► **Address:** 1019 So Central Ave, Glendale, CA 91204
 ► **Phone:** (213) 500-0290
 ► **Primary Recording Format:** 24 Track
 ► **Equipment:** Solid State Logic 48 in x32 out Model E, Ampex ATR 124's, Ampex ATR 102, Ampex ATR 104, AK synchronizer
 ► **Services:** Large selection of Yamaha instruments available at no charge
 ► **Comments:** For booking information, ask for Norm

SUNWEST STUDIO
 ► **Address:** 5533 Sunset Blvd, Hollywood, CA 90028
 ► **Phone:** (213) 463-5631
 ► **Primary Recording Format:** 24 Track/16 Track
 ► **Services:** Video sweetening, audio recording
 ► **Comments:** 3 major fully equipped studios

POIEMA STUDIOS
 ► **Address:** PO Box 651, Camarillo, CA 93010
 ► **Phone:** (805) 482-7495
 ► **Primary Recording Format:** 24 Track
 ► **Equipment:** Soundcraft Electronics Series 2400 fully automated console, Stephens 24 & 16 trk tape machine with autolocator, Ampex ATR 100 2 track 1/4" & 1/2" head assemblies, Lexicon 224 Digital Reverb, Lexicon Prime Time digital delay, DeltaLab Acousticcomputer, Marshall Time Modulator, DBX 900

Follow Your Ears...

skyline Recording

1402 Old Topanga Canyon Road, Topanga Park, CA 90290 (213) 455-2044

Series Noisegates, compressors, and DeEssers, Eventide Harmonizer, DDL, Eventide Instant Flanger, ADR vocal stressor, ADR Express Limiter, Aphex Aural Exciter, Orban 622B Parametric EQ full array of mics and additional outboard equipment.

► **Services:** Along with recording services, Porema Studios offers a wide range of studio musicians, custom album packages, and recording classes.

► **Comments:** Situated on a half-acre of countryside just 45 minutes north of Los Angeles, Porema Studios offers a relaxed creative environment along with a state-of-the-art recording facility. It is our goal to provide producers, artists and musicians top quality recordings at affordable rates

QUAD TECK RECORDING STUDIOS

► **Address:** 4007 W 6th St., Los Angeles 90020
 ► **Phone:** (213) 383 2155
 ► **Primary Recording Format:** 24 Track
 ► **Equipment:** Most all of the standard outboard equipment in each studio
 ► **Services:** Recording Studio, complete services, recording, overdubbing, mixing and disc mastering, 24 to 24 track copies, 16 to 24 track editing studio, Tape copying studios and disc mastering studio

WESTLAKE STUDIOS

► **Address:** 7265 Santa Monica, Hollywood, CA
 ► **Phone:** (213) 851 9800
 ► **Primary Recording Format:** 24 Track
 ► **Equipment:** API console, Westlake Monitors, 3M Multitrks, Ampex ATR 2 Trks, Yamaha piano, EMT 250, Lexicon 224X, full complement of state-of-the-art outboard equipment, Harrison consoles

EXCALIBUR STUDIOS, INC.

► **Address:** 11324 1/2 Ventura Blvd., Studio City CA 91604
 ► **Phone:** (213) 760 6809
 ► **Primary Recording Format:** 24 Track
 ► **Equipment:** MCI UH 114 24 trk, MCI UH 1109 2 trk, MCI Plate stereo, Lexicon Digital Delay, harmonizer, Gain Brains, Kexexs, MKR Digital Delay, UREI 1176 Limiters, Parametrics Eventide Phaser, Symetrics, etc. UREI Time Align Speakers, Yamaha grand piano, DMX digital drums, Neumann, AKGs, Sony Sennheiser mics
 ► **Services:** Commercials, films, masters, etc. full production of records.
 ► **Comments:** we are currently involved in production for the market outside of the USA. We have records out in every corner of the world. Anyone interested in investing into this market, please contact us.

PREFERRED SOUND

► **Address:** 22700 Margarita Dr., West Hollywood
 ► **Phone:** (213) 883 9733
 ► **Primary Recording Format:** 24 Track
 ► **Equipment:** AMEX Series II-2000 console, Otari MTR-90 24 trk, Studer 2 trk, Scully 2 trk, Hitachi D2200m cassette, UREI time align monitors, JBL 4401's & Auratones, Acoustat, Crown & BGW power amps, Lexicon 200 Reverb, Echo plate reverb, Masterroom XL305 reverb, 2 Lexicon Prime Time, Eventide Harmonizer, Eventide Flanger, Roland stereo flanger, MXR Flanger, 4 Kexex noise gates, 2 DBX165's, 2 Urei LA4's, 2 Urei 1176's, Digital Metronome, Ross graphic EQ
 ► **Services:** Full recording facilities, living facilities for 5 available, video capabilities, instruments available thru Norm's Rare Guitars

PASADENA (SOUND) RECORDERS

► **Address:** 276 N. Raymond Ave., Pasadena, CA 91103
 ► **Phone:** (213) 796-3077
 ► **Primary Recording Format:** 24 Track
 ► **Equipment:** Ampex MM-1000 8824 trk, Ampex 2 trk, 2 "Live Echo" chambers, AKG, E.V. Telefunken,

Neumann & RCA mics, Lexicon DDL, Teletronix, Gates & UREI Limiters, custom modified Sound Techniques console w/API 2520 op-amps, bi-amped JBL 4343 studio monitors (control room), Altec 9844A studio monitors (studio), 24x24x16 ft studio, 25x17x12 ft control room, 8x10x10ft isolation booth.

► **Services:** Recording for major and independent labels and production companies. Short run Stereo Hi-Speed cassette copying.

► **Comments:** Close to freeways but out of the hassle of Hollywood coupled with reasonable rates and professional recording since 1947 give our clients the quality and stability they need to optimize their talents. A family business in its second generation!

SKIP SAYLOR RECORDING

► **Address:** 506 N Larchmont Blvd., Los Angeles, CA 90004
 ► **Phone:** (213) 467-3515
 ► **Primary Recording Format:** 24 Track
 ► **Equipment:** Ampex MM 1200 24 trk, Customized 32-input console, JBL, Yamaha & Auratone monitors, Ampex ATR 2 trk, 1/4 & 1/2", Scully 2 trk, Yamaha grand piano, Yamaha electric grand piano, Mini-Moog, Music Man & Ampex amps, 3 stereo Ecoplates, 2 Studio Technologies reverb processors, Eventide Harmonizer, Lexicon Prime Time, Eventide DDL, Roland DDL, Roland Chorus Echo, 3 UREI 1176 LN Limiters, 2 DBX 160X Limiters, UREI LA 4A, 6 Kexex, Roland Phase Shifter, Roland Stereo Flanger, Roland Dimension-D, Orban Parametric EQs, and more.
 ► **Services:** Full 24 trk recording facility for records, TV, commercials and film.

SANTA MONICA SOUND

► **Address:** 2114 Pico Blvd., Santa Monica, CA
 ► **Phone:** (213) 450-2119
 ► **Primary Recording Format:** 24 Track
 ► **Equipment:** Neve 8108, Ampex 1200, EMT 251 Digital Reverb, Lexicon 224, harmonizers, DL4-DDL, AKG 414, RME4, tube limiters, tube EQ, complete selection of mics.
 ► **Services:** Multi-track recordings, tape copies, video copies.

ALPHA STUDIOS, INC.

► **Address:** Mailing only, P.O. Box 7520, Burbank, CA 91505
 ► **Phone:** (213) 506-7443
 ► **Primary Recording Format:** 24 Track/48 track with BTX lock up.
 ► **Equipment:** 1200 Ampex Custom 40x24 Alpha board using the latest discreet circuits. All the mics/all the outboard tri-amped IAD monitor in TM-1 Westlake cabs, 3 ATR-102s, one being a 104 with 1/2" heads, VS-10VSO 4 techniques M85 in rack BTX Softtouch newest addition with cypher code system. We can now lock up any combination of 3/4" umatic VTR to a 24 track or to an ATR 104 further we can read and generate code in any form (includes vertical interval). We can make 3/4" to 1/2" VHS or BETA cassettes with SMPTE windows, as well as 1/2" to 3/4" straight copies. We hope to have our 1" Ampex VPR II as well.
 ► **Services:** Our parent company, Alpha Video Productions/Alpha Video is open in Oct/Nov with a complete M format A/B roll edit bay to 1" as well as a micro van with the new Sony DXC-M3 cameras/ccus/switchers and the works

PRIME TRACK RECORDING PRODUCTION STUDIO

► **Address:** 7437 Laurel Canyon Blvd., N. Hollywood, CA 91605
 ► **Phone:** (213) 765-1151
 ► **Primary Recording Format:** 24 Track
 ► **Equipment:** 3M/79/24, 16, 8 trk, 3M & Studer Revox 2 trk, Tascam 80-8 & 34 4 trk, NAK & Teac cassette decks, 2 Eventides harmonizer & instant

flanger, 2 Lexicons, PCM 41 & Delta digital delays, EXR Exciter, AKG BX-20E Reverb & Echos, 4 UREI, 2 Kexex, 2 Gain Brains, Lim, Comps 1/2, 1/4, PMetric EQs, K1H Burwen filters, DE-ESSER & VSDs, Click Trk, Iso booths, Orban Parasound, vocal stresser F769X-R, Neumann, AKG, Sennheiser, Beyer, EV, Shure, Altec mics, JBL, UREI, Altec, Auratone monitors, Marshall, Yamaha, Roland Celestion amps, Grand and electric piano strings, Fatt Snare.

► **Services:** Prime Track Studios caters to record, publishing, and management companies, independent producers, engineers, groups, solo acts and jingle production.

► **Comments:** Prime Track Studios 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 & Zero" in on past, present, and future sound trends.

CONWAY RECORDING STUDIOS

► **Address:** 655 N. St. Andrews Pl., Hollywood, CA 90004
 ► **Phone:** (213) 463-2175
 ► **Primary Recording Format:** 48 Track
 ► **Equipment:** Neve 48 in, 8108 Deck, Studer A800 & Ampex 1200 24 trk machines, Studer 1/2" 2 trk & 1/4" Q-lock, EMT 250 Etc.
 ► **Services:** Music recording for LP, TV movies, Interlock to picture video.

UNITED WESTERN STUDIO

► **Address:** 6000 Sunset Blvd., Hollywood, CA 90028
 ► **Phone:** (213) 469-3983
 ► **Primary Recording Format:** 24 Track
 ► **Equipment:** MCI multi-track, Ampex & MCI 2 trk, Large selection of tube condenser mics and other vintage mics. Typical large selection of outboard gear.
 ► **Services:** All types of audio recording including full projection mag interlock, video interlock for film & TV agency (jingle production), record projects.
 ► **Comments:** Hollywood's oldest and most successful studio continues to maintain a position of leadership in the industry. Block rates favorable.

SPINDLETOP RECORDING STUDIOS

► **Address:** 3449 Calhuenaga Blvd., West Hollywood, CA 90068
 ► **Phone:** (213) 851-1250
 ► **Primary Recording Format:** 24 Track
 ► **Equipment:** Studio A, MCI 636 console, w/automation, UREI 815 monitors, Yamaha NS-10M, JBL 4311, Auratones, MCI 24 trk, MCI 4 trk, MCI 2trk, 1/2" heads, MCI 16 trk, Teac 40-4, Lexicon 224, 2 Echoplate II's, EXR SP-1 Aural Exciter, Delta Lab Acoustic Computer, UREI LA2A, TR 804 Kexex rack, M-24 Dolby System, various other outboard gear, Studio B, MCI 636 console w/automation, Audio Kinetics Q-lock III, MCI 24 trk recorder, 2 MCI 2 trks, UREI 815 time aligns, Yamaha NS-10M, Auratones, JVC 6650 3/4" VTR, various other outboard gear.
 ► **Services:** 24,16,4,2 track recording, video sweetening

MAD HATTER STUDIOS

► **Address:** 2635 Griffith Park Blvd., L.A., CA 90039
 ► **Phone:** (213) 664-5766
 ► **Primary Recording Format:** 24 Track
 ► **Equipment:** Studer 24 trk, Studer 1/2 trk mastering machines, 1/2" & 1/4" formats, 4 trk recorder Nakamichi 582 cassette decks; Wyatt modified Trident Series 80 Console, 40x24 John Meyer ACD Monitor System, Yamaha NS10 & Auratone Spkr's Outboard Lexicon super prime-time, Lexicon prime-time, Eventide Harmonizer, Eventide instant

flanger/phaser, Kexex II's, Klark Teknik Graphic EQs, Sontec Parametric EQ, Teletronix LA 2As, Urei 1176LNs Reverb two 140 EMT plates, one EMT 240 Gold foil, Lexicon 224X digital reverb, Mics: AKG, Neumann, Schoeps, Shure, Sennheiser, Bruel & Kjaer

► **Services:** 9' Steinway Concert Grand, 9' Bosendorfer grand, Yamaha GS-1 digital synth, Rhodes 88, Rhodes EX-10, DBX-A, Clavinet, Yamaha CP 80, Polymoog, Mini-moog, Yamaha YC-45, Oberheim DMX, Oberheim 8 voice. Production consultation, video sweetening

WHITE FIELD STUDIOS

► **Address:** 2902 W. Garry, Santa Ana, CA 92704
 ► **Phone:** (714) 546-9210
 ► **Primary Recording Format:** 24 Track
 ► **Equipment:** Custom Automated 32x24 console, 24 trk Stephens, ATR-102 1/4" & 1/2", AG 440C Outboards, Lexicon 224, EMT 240, Echoplate 2, Eventide 949, DL-2, Primatech, Loft 450, LA 2A, 3A, 1176 Orban and Stephens Dessr, EXR, Kexep 2
 ► **Services:** Recording services for audio and video production

HIT MAN RECORDING

► **Address:** 815 N. Fairfax Ave., Hollywood, CA 90046
 ► **Phone:** (213) 852-1961
 ► **Primary Recording Format:** 24 Track
 ► **Equipment:** MCI 24/16 trk, Ampex 440 1/2 trk, Speck 52 Input Board, Lexicon 224 Digital Reverb, Urei time aligned monitor harmonizers, DDLs, excitors, noise gates, limiters, compressors, Neumann, EV, Sennheiser, AKG, Sony, Shure mics, Yamaha grand piano, Mellotron, Korg
 ► **Services:** Complete tape duplication services
 ► **Comments:** Super rates, great equipment, top engineers.

HAIJ SOUND RECORDING COMPANY

► **Address:** 1032 No. Sycamore St. Hollywood, CA 90038
 ► **Phone:** (213) 466-4213
 ► **Primary Recording Format:** 24 Track, live remote and location recording
 ► **Equipment:** 24 in/16 out API console, 3M/79 16/24 trk recorder, two Ampex 350 2 trk recorders, BX20 AKG stereo echo chamber, three 1176 Urei limiters, two LA-3A Urei Limiters, two Lang EQs, one Pultec mid-range EQ, one Melcure EQ, two Aec EQs, two hlvio pass filters
 ► **Services:** Live recording, location recording for record albums and TV sweetening and commercial projects

FRED JONES RECORDING SERVICES

► **Address:** 6515 Sunset Blvd., Ste. 205, Hollywood, CA 90028
 ► **Phone:** (213) 467-4122
 ► **Primary Recording Format:** 24 Track 2", 8 Track 1"
 ► **Equipment:** Soundcraft series 3 console, Ampex & 3M tape machines, AKG, Neumann, Sennheiser mics, Plate echo; digital delay; limiters; DBX noise reduction; 35 mm mag, 3/4" video playback, synthesizer.
 ► **Services:** Mono through 24 track recording, real time duplication

JENNIFUDY RECORDING STUDIOS

► **Address:** 11115 Magnolia Blvd., No Hollywood, CA 91601
 ► **Phone:** (213) 508-5216
 ► **Primary Recording Format:** 24 Track
 ► **Equipment:** 3M 79 24 trks Harrison 3232 mixing consoles, Urei 813 monitors, Yamaha NS10, JBL 4311

STRONGHOLD STUDIO

24 Track Recording and Mixdown
 Ampex Machines • 40 x 32 Console
 Plate and Digital Reverb

*With an unequalled list of
 outboard equipment and
 microphones at no extra charge.*

UNSIGNED ARTISTS
RECORD AT 1/2 PRICE
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**Total One Stop Custom Record
 Pressing, Printing, Plating, Mastering,
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• Any picture, color, shape, size • Small orders
 okay • 10 day turn-around.

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 1738 Berkeley St., Santa Monica, CA 90404



Auratonex, EMT 140 stereo plates, Eventide 114S DDLs, Kepelex 1176 limiters, UA4 limiters, omnipressors, Yamaha grand pianos, Neumann U87, U47let, KM84, Sennheiser 421, 441, Shure SM57, AKG 414s, etc.
Comments: Studio manager Lynn Vittorini

echo Yamaha concert grand & Rhodes Studio accommodates up to 50 musicians w/4 iso booths
Services: Films, TV commercials & records
 Complete bar & kitchen
Comments: We provide a relaxed attitude with the best in recording facilities

chambers vintage mics and the latest outboard and signal processing equipment
Services: Disc mastering
Comments: Everyone has recorded at Gold Star!

transparency, Stephens 24 trk ATR 102 largest Ecoplate live chamber BX10 harmonizer, DeltaLab DLI and 1024 DDLs Aphex LA 2, 3 1176 DBX 161, Dynamite and Dnmcraft gates, SAE graphic EQ, Furman para EQ, Telefunken 251, Neumann, AKG, RCA, etc. With Eastlake monitors JBL 604Es and Auratone monitors variable acoustics and isolation
Services: Rusk is a world class studio with recent hits by Laura Branigan, Phil Szege, Donna Summer. Major feature films have been scored here as well as videos and commercials. Rusk offers special introductory rates to show you the service comfort and privacy that have attracted such clients to Rusk already

DAWNBREAKER RECORDING STUDIO

Address: 216 Chatworth Dr. San Fernando, CA 91340
Phone: (213) 365-9371
Primary Recording Format: 24 Track
Equipment: Custom Helios 32in 24out console, Studer A80 24 trk, Ampex ATR 100 2 trk, Kepelex, UREI limiters, Eventide harmonizer, Eventide digital delay, flanger and phaser, AKG Sennheiser Neuman, RCA, Shure and Sony mics, EMT 140, 240, and live echo chamber Custom JBL Auratone and 4313 monitors
Comments: Please call for rates and/or more information

PRESENT TIME RECORDERS

Address: 5154 Winkland Ave. No. Hollywood, CA 91601
Phone: (213) 762-5474
Primary Recording Format: 24 Track
Equipment: 24 & 16 trk MCI w/Autolocator, QA3090 Quantum console, Tascam 8 trk, Technics 2 trk, Teac 1/4 trk, Altec 604E w/Masterlab crossovers, Auratones, Plate Echo, Stereo Spring Echo, Lexicon Prime Time, Yamaha 1010E, pitch transposer, Kepelex doubler, flanger, MGS EQ, Neumann AKG, Beyer, Sennheiser, ElectroVoice, Sony & Shure Mics, Steinway Grand & Arp Quartet
Services: Real time cassette duplication

STRONGHOLD SOUND/JOHN THOMAS STUDIOS

Address: 12123 Onard St. L.A.
Phone: (213) 761-4444
Primary Recording Format: 24 Track
Equipment: Du newly remodeled studio includes QA 3000 40x24 console, Ampex MM1200 24 trk, Ampex ATR 102 2 trk, Ampex ATR 700 2 trk, all w/VSD Teac 3300 1/4 trk, Studer cassette decks, stereo Echoplates, digital reverb, Lexicon Prime Time digital delay, Eventide digital delay, Eventide harmonizer, Eventide flanger, Eventide phaser, Eventide omni-pressor, Orban Deesser, Aphex aural exciter, Dynaflex dynamic noise reduction, UREI time cube, Kepelex, UREI digital metronome, limiters, compressors, parametric and graphic EQs, Steinway grand, Oberheim drum computer and synthesizers
Comments: Our purpose has always been to provide the L.A. area with a relatively inexpensive state of the art recording studio and we will continue doing so into the future. We make records that sell and demos that get deals

KSR RECORDING STUDIOS

Address: 1680 Vine St. Ste. 515 Hollywood, CA 90028
Phone: (213) 467-0768
Primary Recording Format: 24 Track
Equipment: MCI JH 114 24 trk, 3M 56 16 trk, ATR 102, Ampex 4400 2 & 4 trk and Pioneer 1/4 trk, MCI 536 36in 32out, Custom Quad Eight Electrodyne 20in 16out, Monitor amps, BGW, Crown, HK, Hafler, Monitor spkrs, UREI time aligns, JBL 4333 4311 Auratones, Lexicon PrimeTime DDL, AKG BX20 reverb, Lexicon digital reverb, mics, Neumann, AKG, Sennheiser, RCA, Shure, EV, Beyer, UREI 1176s, Kepelex Gain Brains, Scamp compressors, Orban para EQ, Klark Technique gr EQ, Eventide flanger & harmonizer, instruments, Yamaha grand & upright pianos, 1885 Worcester double foot pump organ
Services: Tracking, overdubbing, automated mixing

FRONT PAGE RECORDING

Address: 251 Avenida St. Costa Mesa, CA 92627
Phone: (714) 548-9127
Primary Recording Format: 24 Track, 2 inch
Equipment: Harrison 3232B transformerless console, automated modified Ampex MM1200 24 trk w/20 point search, Lexicon 224X digital reverb, JBL 4435 studio monitors, all outboard gear, good mixe selection

UNICORN RECORDS GROUP, INC.

Address: 454 5th St., Santa Monica, CA 90401
Phone: (213) 458-1661
Primary Recording Format: 24 Track
Equipment: Outboard: H910 harmonizer, FL 201 Flanger, Lexicon Prime Time, 622 Orban Parametric EQ, Urei 1176 limiters, aural exciter (EXR), Alison Kepelex noise gates, MCI 428 (console) w/autolocator, Technics SL23 record player, echo plate, BX 10 Amps, Yamaha 2200 power amp, Misc: Urei 813 time align, Auratone spkrs, Yamaha grand piano, memory Moog polysynth, cue boxes, direct boxes, AKG headphones, wide selection of mics
Services: Staff engineers, lounge area, refreshments, assorted gophers

ZERO STUDIOS/ZENNER RECORDS

Address: 1276 Gennerge Ste. 21, Laguna Beach, CA 92651
Phone: (714) 494-6959
Primary Recording Format: 24 Track
Equipment: 8 trk to 24 trk
Services: Recording, video, mastering, record pressing

SALTY DOG RECORDING

Address: 14511 Delano St. Van Nuys, CA 91411
Phone: (213) 344-9973
Primary Recording Format: 24 Track
Equipment: 3M 79 24 trk, 3M 79 2 trk, Ampex 440B 24 trks, Sony 6544 24 trk, MCI 528 28in 28out consoles, Monitor amps, SAE, Crown, Marantz, Bryson, Reverb 2, EMT 140 stereo, Lexicon Prime Time, Cooper Time Cube, Marshall time mod, MXR digital delay, Large selection of quality outboard gear, mics and instruments
Comments: Fully equipped state of the art studio committed to excellence in sound recording

SUNSET SOUND RECORDERS

Address: 6650 Sunset Blvd., Hollywood, CA 90028
Phone: (213) 469-1186
Primary Recording Format: 24 Track
Equipment: Three separate studios, custom designed consoles utilizing API 550A EQ, custom designed monitors using JBL spkr components, live acoustical echo chambers, Ampex tape machines, Steinway grand pianos, extensive selection of outboard equipment and mics, Necam automation, SMPTE lock up
Services: 24 to 48 trk recording audio to video mixing
Comments: 1982 marked the 20th anniversary of Sunset Sound. We have recorded from Walt Disney to Van Halen to Paul Anka to Doobie Brothers, to Bette Midler to the Yellowjackets

WEDDINGTON STUDIO

Address: 11128 Weddington St., N. Hollywood, CA 91601
Phone: (213) 408-5660
Primary Recording Format: 24 Track
Equipment: MCI JH 24 multi track & 636 console, UREI 815s, Hafler amps, Yamaha NS 10s & Auratones, UREI limiters, Aphex noise gates & compressors, Lexicon delays, Eventide 949 harmonizer 813s for studio playback, mics by AKG, Sennheiser, Shure, EV, Sony & Neumann including tube 47 67 & 37s
Services: Engineer and/or assistant engineer, also production coordination
Comments: Large control room & studio, very comfortable, pleasing atmosphere. Also have very large live room in addition to primary room. Refreshments and video games

BABY'D RECORDERS

Address: 6525 Sunset Blvd
Phone: (213) 464-1330
Primary Recording Format: 24 Track
Equipment: Studio A: 19x22 live Studio B: 25x25 Trident consoles (40x24, 56x24), 3 Studer A-800 (full 48 trk capacity) w/lockup, Studer A-80 1/2 & 1/4 2 trk, Ampex ATR 102 1/4 2 trk, 1/2 2 trk, Mellkvist automation, EMT250 2 140 plates, Lexicon 224, 224X, Full range outboard equipment, Extensive mic selection, full complement exotic tube mics
Services: Production, DKGs now available

MUSIC LAB

Address: 1831 Hyperion Ave., Hollywood, CA 90027
Phone: (213) 666-3003
Primary Recording Format: 24 Track
Equipment: MCI, Ampex, etc. Widest selection of old tube and new mics, all outboard gear
Services: 1 to 24 trk audio recording, video editing, audio & video duplicating & interface, film to video transfer
Comments: Open every day, 24 hours. History of gold records

PROMISE PRODUCTIONS

Address: 9834 Marcus, Tujunga, CA 91042
Phone: (213) 353-1255
Primary Recording Format: 24 Track, 2 inch
Equipment: Soundcraft console, MCI 24 trk, Tascam 16 & 8 trk, UREI 1176, JBL & Auratone monitors, SAE & Yamaha power, Echoplate, Lex 102, DL4, Prime Time, Marshall time mod; Neuman, Senn, EV, AKG, Sony, Shure, Beyer, 7 Chickering, DBX 8, Mini poly IIC, Mings, C 3, w/Leslie, Rhodes, Chamberlin
Services: We'll provide whatever assistance in production the client requests. Complete production, arrangements and contracting of players is also available. High powered rehearsal suites under construction
Comments: Hourly, 1/2 day and entire project rates. We'll be happy to provide for any special needs, be they equipment, personnel or scheduling

MARS REHEARSAL & RECORDING STUDIOS

Address: 660 N. Berendo, Hollywood, CA 90004
Phone: (213) 660-6334
Primary Recording Format: 24 Track
Equipment: Harrison 28x24 console w/Allison Automation, Sony PCM 1600 digital recorder, 3M M79 24 trk analog recorder, 3M M79 2 trk recorders, EMT 140S echo, DeltaLabs DDLs, LA2 tube compressor, 1176s & 165 DBX compressors, monitors by George Augsburger, room by Jeff Edwards, full mic selection, Neumann, AKG, Sony, Sennheiser, Shure, Yamaha 76 grand piano
Services: Full on 24 trk recording, 3 rehearsal rooms, each w/Yamaha & JBL PA, Shure mics, air conditioned, 2 rooms have stages & lighting

PARAMOUNT RECORDING STUDIOS, INC.

Address: 6241 Santa Monica Blvd., L.A., CA 90038
Phone: (213) 461-3717
Primary Recording Format: Up to 48 Tracks
Equipment: Harrison, API, 3M, Neumann, AKG, Shure, Telefunken
Services: Audio recording for records and video post production, Video scoring for movies and television, voice overs for commercials, etc

EFX SYSTEMS

Address: 919 Victory Blvd., Burbank, CA 91502
Phone: (213) 843-4762
Primary Recording Format: 24 Track
Equipment: Amek 2500 console, MCI 24 trk, Scully 24 Teac 58, Otari 4 trk, MCI & Revox 2 trk, Monitors, Altec 604 w/mastering lab & subwoofers, Auratones & Yamaha Mics, AKG, Altec, Beyer, Carac, Countryman EV, Neumann, PML PZM, Ramsa, Sennheiser, Sony Limiters, Telefunken, UREI, DBX, Symetrix, Gates, Audikon, Kepelex Delays, Lexicon 224, Super PrimeTime, Ursa Major 8x32, Yamaha, Eventide harmonizers, Moog phaser, Gotham EMT 240, Keyboards, Steinway, Mason &

DOCTOR MUSIX RECORDING STUDIO

Address: 6715 Melrose Ave. W. Hollywood, CA 90034
Phone: (213) 930-2501
Primary Recording Format: 24 Track
Equipment: Stephens 82'A 24 trk, Studer RC80 2 trk, Ampex 4406 2 trk, 32x24 custom console, 4333As, 4315, 4313, 4311 JBLs, Crown amps DC300, D150, D60, D75 1/4 & 1/2" video cassette monitoring system, API & UREI EQs, Kepelex, gainbrains, harmonizer, flanger, ddl, 4 kinds of

GOLD STAR RECORDING STUDIOS, INC.

Address: 6252 Santa Monica Blvd., Hollywood, CA 90038
Phone: (213) 469-1173
Primary Recording Format: 24 Track
Equipment: Trident TSM console, Ampex MM1200 24 trk recorders, ATR 100 2 trk (1/2" & 1/4"), 4 acoustic

LEARN RECORDING ENGINEERING

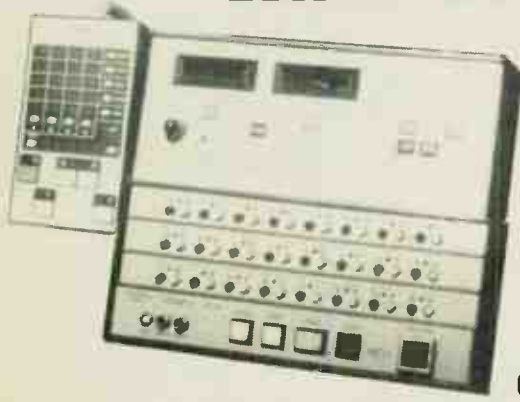
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 THE RECORDING/ENGINEERING SCHOOL
 6525 Sunset, G 7

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 Next Open House/Mixdown Oct. 1st.

HANDS ON TRAINING IN:

- 24 Track Studio Recording
- Signal Processing Gear
- Trident/Soundcraft/Harrison MCI Consoles

Small classes & workshops professionally taught 6 MONTH PROGRAM



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Hamlin, Hammond B.3 many synths
Services: Music recording & mixing, TV & film scoring to video, post production sweetening for video incl sound effects. Layback to 1" video
Comments: Full SMPTE lockup for 48 trks or to video picture

NEW WORLD RECORDING STUDIO
Address: 4817 Mercury St., San Diego CA 92111
Phone: (619) 569-1944
Primary Recording Format: 24 Track
Equipment: Otari MTR 90 24 trk recorder, Quantum 1010 console, Lexicon 224 digital reverb, Super Prime Time, JBL 4435s, 4312, 4401s, Crown PS 200 & PS 400 amps, Valley People, Orban DBX MKR, DeltaLab, Sennheiser, Neumann Shure, PZM AKG, you name it we got it
Services: 24 trk recording, tape duplication, video & computer graphics, as well as professional audio equipment retail sales for over 70 lines of gear
Comments: MCA debut album, Four Eyes, CBS album for Monroes, Moving Targets, Heard, many others

ADAMO'S RECORDING
Address: 16571 Higgins Circle, Huntington Beach, CA 92647
Phone: (714) 842-2668
Primary Recording Format: 24 Track
Equipment: Custom 24 trk console, Scully 100 816/24 trk recorder, Scully 280 2 trk, Marshall Time modulator, UREI Limiters, Orban De Essing, Kexep and Klynas noise gates, Echoplex reverb

MONTEREY SOUND STUDIO
Address: 270 S. Orange St., Glendale, CA 91204
Phone: (213) 240-9046
Primary Recording Format: 24 Track
Equipment: Sphere Eclipse 32x24 Ampex MM1200, ATR 102's, JBL/Augsburger monitors, UREI limiters, Eventide harmonizer, Kexep II vocal stressor, Lexicon Prime Time, Neumann Shure, Electrovoice Sony, AKG Beyer, Sennheiser mics, Yamaha grand piano, Rhodes piano, Linn drums, EMT 140, AKG BX20
Services: 24 trk master recording, special rates for demos as schedule permits
Comments: Very large lively room, accurate monitors, comfortable atmosphere, great sound. Clients include the lubes, Deneice Williams, Drial M Little River Band, Lee Ritenour, Taste of Honey LTD, Fins Henderson, Bill Champlin

SOUND IMAGE STUDIO
Address: 654 Wilman N. Hollywood, CA 91606
Phone: (213) 762-9881
Primary Recording Format: 24 Track
Equipment: NEVE 24 trk Class A console, Studer A80-VU 24 trk recorder, Ampex 2 trk, Studer Revox 1/2 trk, JBL 4311 monitors, Auratones, Crown power amps, UREI Limiters, United Audio Limiters, Orban Parametric EQ, DeltaLab digital delay, AKG BX 10 reverb, Neumann, Sennheiser, AKG mics
Services: 24 track master recording, television sound tracks, full album production available
Comments: Production facility is also used for Sound Image Records & Cassettes both the studio and record company are divisions of Sound Image Entertainment, Inc. The record company's first release is George Faber & Stronghold due to be released in mid September

MARTINSOUND RECORDING STUDIOS
Address: 1151 W. Valley Blvd., Alhambra CA 91803
Phone: (213) 283-2625
Primary Recording Format: 24 Track
Equipment: MCI consoles, MCI 24 trk machines, ATR 100 Series II track decks, UREI Limiters, La20, La3a, over 60 mics, wide variety, 2 complete recording studios

Services: We provide Dolby from 2 to 24 tracks. Each studio has a 7 foot grand piano. Studio I has a Steinway Studio II the Yamaha Coffee and tea are provided with lounge space for each studio. The chief engineer is provided with the studio along with a second if necessary.
Comments: Martinsound has been in business under the same management for over 9 years

CALIFORNIA RECORDING STUDIOS
Address: 5201 Sunset Blvd., Hollywood CA 90027
Phone: (213) 666-1244
Primary Recording Format: 24 Track
Equipment: MCI 24 trk, ATR 100 2 trk, AG440 Ampex 2 trk, UREI Teletronix and DBX limiters, Eventide harmonizer, Lexicon Prime Time digital delay and other outboard gear, Neumann, AKG, Shure, Beyer, Electrovoice mics, Steinway grand piano, and Fender Rhoades electric piano
Comments: From tracks to mixdown, one of the most accurate rooms in the city. Come down for a visit and discuss your exact studio requirements with us

BRITANNIA STUDIOS, INC.
Address: 3249 Cahuenga Blvd., W. Hollywood, CA 90068
Phone: (213) 851-1244
Primary Recording Format: 24 Track
Equipment: MCI 500 console, MCI 24 trk, MCI 2 & 4 trk video projection, SMPTE Interlock, MBL monitors, live chambers
Services: Motion picture scoring and record recording

CLOVER RECORDING STUDIO
Address: 6232 Santa Monica Blvd., Hollywood CA 90038
Phone: (213) 463-2371
Primary Recording Format: 24 Track
Equipment: API Custom console, UREI Time Align monitors, MCI 24 trk, Studer A 80 2 trk (with optional 1/2" heads), Ampex ATR 100 2 trk (with optional 1/2" heads), Studer B 67 2 trk, Sony PCM F1 digital cassette deck, full compliment of outboard equipment and mics
Services: 24 track recording, private office lounge area, listening room, bedroom and shower facilities
Comments: Please call for complete information on studio and rates

STUDIO SOUND RECORDERS
Address: 1137 Burbank Blvd., N. Hollywood CA 91601
Phone: (213) 506-4487
Primary Recording Format: 24 Track
Equipment: Two studios, both featuring Harrison 3624 consoles with Allison Automation, Ampex 24 and 2 trk tape machines, including ATR 102's for 1/2" master mixing, EMT 251, and Lexicon 224 digital reverbs, EMT 240 Plate, large assortment of outboard gear and mics, including rare tube models, drum and keyboard synthesizers, etc.
Services: Master recording and remixing, albums, demos, ads, you name it. Use out qualified staff engineers or bring your own. Recent clients include Smokey Robinson, Roberta Flack, Peabo Bryson, Randy Meisner, etc.
Comments: Please call studio manager Brad Schmidt for rate and booking information

INDIGO RANCH STUDIOS
Address: PO Box 244, Los Angeles, CA 90024
Phone: (213) 456-9277
Primary Recording Format: 24 Track
Equipment: Custom Jengus Jensen console automated, 3M 79 tape machine, 3 EMT Plates, EMT digital, Delefunco Discrete, 2 master room, Sennheiser echo, outboard you want it we got it

Mics everything including over 100 vacuum tube Neumann
Services: Full service 24 track major album projects
Comments: Album projects include Moody Blues, Neil Young, Olivia Newton John, Neil Diamond, etc.

HARLEQUIN STUDIOS
Address: 19347 Londelius St., Northridge CA 91324
Phone: (213) 993-4778
Primary Recording Format: 24 Track audio 1/2" and 1/4" video w/sound stage
Equipment: Studer 24 Ampex 16 Tascam 8 Otari 2 trk, Tangent 3216 console, Yamaha BGW amps, Altec 604E with Gause sub-woofers, JBL, Pyramid Auratone monitors, Neumann, AKG, Sennheiser, Beyer Shure and Electrovoice mics, harmonizers, digital delays, Parametric and 10 band EQ, compressor limiters, noise gates, reverbs, and the like. Video Studio - Sony JVC cameras, echo switcher, effects generator, Triple B&W monitors, double color monitors, Sony & JVC 1/4" and 1/2" decks editing tool
Services: Complete audio and video services from single voice overs to complete masters. Sound effects library, producers, musicians, arrangers, directors, cameramen, lighting specialists, prop designers, make up personnel all available, even mobile video for all your affairs (weddings, parties, barmitzva's)
Comments: You can now come to a great "one stop center" in the valley, and do your complete project whether it's a commercial for your business (radio or TV) or your band for an MTV spot! Whatever you need, we can help you do it and stay within your budget. So call anytime, we're open 24 hours to serve you

JUNIPER RECORDING
Address: 719 Main St., Burbank, CA
Phone: (213) 841-1249
Primary Recording Format: 24 Track
Equipment: MCI 24 trk recorder, Quantum 28 in board, Valley People transformerless mic pre amps, Lexicon 224X, Otari 5050B 2 trk, Aphex II aural exciter, Korg programmable DDL, Effectron DDL, assorted limiters and EQs, Master Room reverb, Neumann, AKG, and Sennheiser mics, Pearl drum kit, Steinway grand piano, Crummar string orchestra, Mini Moog
Services: Full synth lab including Yamaha, E mulator, Roland, Moog, PPG, Rhodes, Prophet, Crummar, Synergy, Linn Drumulator, Simmons, JPB, Steinway grand and new Yamaha DX's
Comments: For booking information, Jane Boltinhouse, studio manager

ROC SHIRE STUDIOS
Address: 4091 E. La Palma, Suite S, Anaheim, CA 92807
Phone: (714) 632-9046 or (714) 632-9452
Primary Recording Format: 24 Track
Equipment: Studer 24 trk, Studer 1/2" 2 trk, Ampex 1/4" 2 trk, Revox 1/4" 2 trk, Teac 1/4" 2 trk, 4300 SX, EMT 140 Echo Plate, Eventide harmonizer, Lexicon PCM 42 digital delay, Lexicon 224X digital reverb, Lexicon Super Prime Time, Marshall AR300 Tape Eliminator, Marshall Time Modulator, Publison Stereo digital pitch shifter, UREI 1176, DBX 165, Teletronix LA2A, Audio Design Vocal Stressor, LED display, expander/gate, Dynamic noise filler gates, Parametric EQ, Octave EQ, DA Module
Services: 24 trk state of the art recording studio, rehearsal studios, sound stage and lighting equipment rental, remote recording mobile 24 track, concert productions, video and film (16mm), remote

and live video studios and production facility. Full concert (5000 CAP) sound system, 32 x 8 house, 24 x 8 monitor, 15k watts house, 3800 monitors
Comments: Rocshire Studios and Productions are here to provide you with full entertainment needs for the professional musicians and producers

GOLDEN GOOSE RECORDING
Address: 2074 Pomona Ave., Costa Mesa, CA 92627
Phone: (714) 548-3634
Primary Recording Format: 24 Track
Equipment: Console 32/24/32 Spectra Sponics/Rams Custom 5 echo stereo cue Ampex MM1100, Ampex 1200, Ampex ATR 102, Ampex 440C Technics cassette, Nakamechi cassette, AWA, Sony PCM1 2 trk, Neumann AKG, Sony, ECM, RCA, Beyer, Crown, Sennheiser mics, UREI Time Align, Altec 609E, C.R. JBL monitors, Lexicon, Echo Plate Studio technology, AKG outboards and echo, Lexicon digital delay, Eventide harmonizer, dbx comp limiters, Orban Parassound EQ, Altec EQ, UREI digital metronome, Alison Kexep, Marshall time modulator, Steinway piano, Micro Moog, Fender Strat, Fender bass, Fender twin reverb, Jose Ramirez gut string (hand made in Spain), Guild F50 guitar
Services: Session musicians available special packages avail for single and album production
Comments: Golden Goose is the first Pro multi-track studio in Orange County. We cater to jazz, classical, and the more discriminating rock and country recording community since 1966

STUDIO II
Address: 9733 Culver Blvd., Culver City, CA 90230
Phone: (213) 558-8832
Primary Recording Format: 24 Track
Equipment: Custom Jengus Jensen, Stephens 24 trk live chamber, Echoplex, Master Room outboard large complement of tube, solid state & digital mics, AKG, Neumann, EV, and many more
Services: Full service 24 trk
Comments: Just opened in the tradition of Indigo Ranch

THE SYNTH ROOM
Address: (213) 843-4762
Primary Recording Format: 24 track, also 8 & 2 trk
Equipment: Emulator with Memory Moog, Source, Rhodes, Yamaha, Arp, etc. Moog 15, Moog Vocoder, Moog phaser & EQ, Marshall time mod, digital delays, Advanced Audio & MXR, URSA Major Space Station, Eventide harmonizer, Furman reverbs, Symmetrix limiters & gates, EXR, Ramsa console, Tannoy monitors, Crown amp, MCI 24 trk, Revox 2 trk, Sony 1/4" video, Conrac 25" monitor, BTX Shadow
Services: Comprehensive synth overdub capability, synchronized lock up of audio to video for TV or film scoring, also sound effects generation, digital recording w/PCM-FI
Comments: Other synths & processing on request, engineers available

RECORDING SERVICES COMPANY
Address: 2414 W. Olive, Burbank, CA 91506
Phone: (213) 843-8640
Primary Recording Format: 24 Track remote
Equipment: RSC remote truck includes limiters, all necessary cables, 26x16x24 Auditrronics 501 console, additional 24x8 Auditrronics 108 console if required, 3-way Jensen phantom stage mic split, mics, 2 through 24 trk recorders of your choice, Dolby noise reduc, syncing, BX10 echo, video monitors, utility assistant and technical maintenance included



RUSK SOUND STUDIOS
 To introduce you to a studio that's recently recorded Platinum and #1 records, Rusk Sound will offer a special rate to new clients. Phone us for our special rates before booking any other 24 track studio.
 462-6477

**She Was Young,
 And He Still
 Had Politics...**

MAD DOG STUDIO
 16 AND 24 TRACK IN VENICE (213) 306-0950
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► **Services:** Available for on location recording and post production audio for video sweetening. Our remote truck is a comfortable control room on wheels with impressive track record. Provided audio facilities for the first ever USSR-USA satellite jam session at the 1983 US Festival. Also specialize in audio for TV productions seen on all major networks. Whether you need an audio truck with two 24 trks, 50+ inputs to record a major event, or just need to do an overdub, call RSC.

A&R RECORDING SERVICES

► **Address:** 71905 Hwy 111 Rancho Mirage, CA 92270
 ► **Phone:** (619) 346-0075
 ► **Primary Recording Format:** 24 Track
 ► **Equipment:** 24 trk Soundcraft, Ampex ATR 2 trk, Revco A77 2 trk Denon cassette deck, Quantum board JBL 4411s Altec 620 Auratone spkr, Orban comp limiters, DeltaLab Acousticcomputer, 4 Ashly EQs dbx BGW and Crown amps, Neumann AKGs, Re 20s SM58s
 ► **Services:** Production packaging, promotion, distribution, label, Account Records
 ► **Comments:** Nick Mandola producer and chief engineer, Scott Seely, owner, producer

RUDY RECORDS

► **Address:** 1522 Crossroads Of The World, Hollywood, CA 90028
 ► **Phone:** (213) 467-6000
 ► **Primary Recording Format:** 24 Track
 ► **Equipment:** MCI JH 24 transformerless 3M 2 trk, Ampex ATR 102 1/2 and 1/4 Nakamichi, Sony cassettes, UREI limiters, Inconvics limiters, Prime Time Delta DLI delay line, Orban Dresser, 2 B&B Audio parametric eq, Lexicon 224 digital delay, Dolby (2 & 2 trk) digital delay
 ► **Comments:** Staff maintenance, Susan Rogers, Staff engineer, Jay Part

FIFTY FOUR EAST SOUND RECORDERS LTD.

► **Address:** 54 East Colorado Bl, Pasadena, CA 91105
 ► **Phone:** (213) 356-9308
 ► **Primary Recording Format:** 40 Tracks - video & film compatible
 ► **Equipment:** Automated processes, Ampex live echo plate, spring, complete assortment of mics, lounge and production room
 ► **Services:** Recording and duplicating services
 ► **Comments:** Complete dedication to the recording processes

MORNING STAR SOUND RECORDERS

► **Address:** 4115 N. Maine Ave., Baldwin Park, CA 91706
 ► **Phone:** (213) 960-7308
 ► **Primary Recording Format:** 24 16 Track
 ► **Equipment:** ADI/Demedio B2x24 console, Ampex multi track recorders, Ampex ATR102 2 trk, Altec 604 w/Matring Lab monitors, AKG BX20, URSA Major Space Station reverbs, ADA, URSA Major delays, UREI and DBX limiters, all major studio mics including tube models grand piano
 ► **Services:** In-house producer, arrangers, studio musicians, complete record album, single and cassette production service, all professional recording services available
 ► **Comments:** Morning Star is a quality facility staffed by professional and dealing with clients who are concerned with recording top quality product

ENCHANTER STUDIOS

► **Address:** 6362 Hollywood Bl, Suite 216 Hollywood, CA 90028
 ► **Phone:** (213) 664-7622
 ► **Primary Recording Format:** 24 Track
 ► **Equipment:** Stephens, MCI, Otari, Soundcraft, Eventide harmonizer, Delta Labs, Aural Exciter, Kepex, DBX 165, Dynamite, Kawai, Lexicon, Masterroom, Orban, Stax, Accuphase, Tannoy, MXR,

Pultech, SAE Phase Linear, Auto Correlator, a lot of outboard equipment, synthesizers, and computers AKG Sennheiser, Crown, Beyer, Audio Technica, Shure etc mics

► **Services:** Recording and production/writing, programming (Linn Prophet, Drumulator, Juno 60, etc.) Our programmer works with Richard Perry, Motown A&M, Kim Fowley, etc
 ► **Comments:** Formerly Timetrack. While we have excellent equipment and very comfortable rooms, we place most of our emphasis on the "people" side of recording. We want our clients to feel very much at home and very safe working with us.

FLORES RECORDING STUDIO

► **Address:** 4352 Lindell Ave, Pico Rivera, CA 90660
 ► **Phone:** (213) 695-3294
 ► **Primary Recording Format:** 24, 16, 8 Track
 ► **Equipment:** Recorders: 24 trk Studer A80, 16 trk 1100 Ampex, 8 trk Otari, 1 format 2 trk Studer A80, 2 trk 440B Ampex, A710 Studer cassette, Kepex II max 9, Delta DLI 2, AKG BX10, Lexicon 224, Studer amp, and Crown amps, 26 trk DBX noise reduction, 447 tube type, Elam 251 tube type, 487s, HM84s, RE20s, RE15s, AKG 414 EBs, Auratone speaker, JBL 4311
 ► **Services:** Project assistance, producers, arrangers, musicians, album, singles, demos, jingles
 ► **Comments:** International composer and singer Juan Gabriel's latest album recorded here as well as other top ten Latin artists

BIJOU RECORDING STUDIOS

► **Address:** 1521 N. Hollywood Bl, Hollywood, CA 90028
 ► **Phone:** (213) 462-9466
 ► **Primary Recording Format:** 24 Track
 ► **Equipment:** Custom Harrison 32x32B board, MCI 2416 trk, Ampex 440B, 4 trk, ATR 100 2 trk, 1/2 or 1/4 inch loads of outboard gear and microphones
 ► **Services:** Top notch professional staff, Full service recording studio

TOTAL ACCESS RECORDING

► **Address:** 612 Meyer Lane No. 18 Redondo Beach, CA 90278
 ► **Phone:** (213) 376-0404
 ► **Primary Recording Format:** 24 Track
 ► **Equipment:** Modified MCI 528 w/automation, modified Ampex MM1200, 24 trk, Full array of MCI JH 110A, 2 trks 1/2" mastering, Tap array of signal processing, including Lexicon 224, EMT 240 Goldfoil, BX20 reverb, an outstanding 15,000 cubic ft live chamber, Lexicon 95 & 93 delay lines, noise gate, and Kepex, 26 channels DBX noise reduction, Eventide harmonizers, vintage outboard eq, Lots of comp limiters (UREI and DBX), UREI 813 monitors, full mic selection, and more
 ► **Services:** Great engineering, production (pre and post) technical support and assistance, digital mastering, 24 trk digital recording upon request, helpful, friendly staff and lots of extras
 ► **Comments:** Since opening in Dec. 81, we have done records for some of LA's finest rock and roll artists, such as Dokken, Great White, Herman Rabell of Scorpions, W.A.S.P., Black & Blue, Malice, the Descentents, and others

WINETREE RECORDING STUDIO

► **Address:** 224 N. Indian Hill Bl, Claremont, CA 91711
 ► **Phone:** (714) 625-3288
 ► **Primary Recording Format:** 24 Track
 ► **Equipment:** Otari MTR 90 Series II, 24 trk 2" w/autolocator, Otari MTR 10 half track w/autolocator, Otari 5050B half track, Technics 1520 half track, Hitachi D2200M, Nakamichi LX3, Nakamichi 480 ZX, Technics M45 cassette decks, Harrison MR 4 console, Yamaha monitors, Lexicon 224x Digital Reverbeneration system, DBX 160 compressor/limiter, Neumann Sennheiser, AKG, Crown, Shure, EV.

Countryman mikes, Yamaha grand piano, Ludwig drumset, keyboards and amps
 ► **Services:** All your recording needs
 ► **Comments:** Located in college town of Claremont. Friendly staff, earthy atmosphere, state of the art equipment. Our clients are our best advertising.

TAJ SOUNDWORKS

► **Address:** 8207 W Third St., Hollywood, CA 90048
 ► **Phone:** (213) 655-2775
 ► **Primary Recording Format:** 24 Track
 ► **Equipment:** MCI, Tascam, Sony tape transports, MTM and Videola 35mm film and mag transports, Audio Kinetics Q Lock 3103 synchronizer, MCI JH 528 28x28 mixing console, Baldwin grand piano, Rhodes Moog, Hohner, Hammond keyboards, Inflight VStar 4 and Stewart Filmscreen video projectors
 ► **Services:** Film and video post production, including automated dialogue replacement, sync sound effects scoring and audio sweetening for video
 ► **Comments:** Compact, highly efficient video based facility

MAGNOLIA SOUND STUDIOS

► **Address:** 5102 Vineland Ave., N. Hollywood, CA 91601
 ► **Phone:** (213) 751-0511
 ► **Primary Recording Format:** 24 Track
 ► **Equipment:** Sphère 40x24 fully automated w/Allison 65K monitor amps, Bryston 46 (main) biamped, SAE Bryston B (studio playback), Bryston JB (quest) JBL 4435, Yamaha NS10M, Auratone monitors, MCI JH24 24 trk, ATR 1/2 trk with 1/2" head, MCI 1/2 trk, Dolby, Pultec, midrange eq, DBX compressors, Orban De Esser, UREI 1176 limiters, Teletronics LA 2As, Kepex, MXR flanger, MXR stereo limiters, Aphex CSI comp, Lim gate, reverb DDL, Lexicon 224, AKG BX20, AMS DDL & harmonizer, Eventide DDL, Lexicon Prime Time DDL, Urs Major Space Station live acoustic chamber, over 60 mics
 ► **Comments:** Credits: Emmylou Harris, Johnnny Cash, Sissy Spacek, Kris Kristofferson, Karen Brown, Rodney Crowell, Leo Kottke, Oingo Boingo, Billy Idol, Osmonds, Disney Channel

ARTICHDKE PRODUCTIONS

► **Address:** 4114 Linden St, Oakland, CA 94608
 ► **Phone:** (415) 656-1283
 ► **Primary Recording Format:** 4 Track
 ► **Equipment:** Teac 3340S 4 trk, Teac A7030 1/2 trk, Sony TC 2774 4 trk, Teac model 2 mixer, custom Bose monitors, 4 chnl Dolby, 4 chnl graphic EQ by Advent, 4 chnl reverb, custom modified Buchla synthesizer, including 10 chnl voltage controlled mixer, touch sensitive keyboards, two sequencers, etc. Piano organ drums, muscellaneous instruments
 ► **Services:** Audio video film animation music synthesis, special effects, photography, illustration, graphics, airbrush design, sets, rentals
 ► **Comments:** Owner is a synthesist specialist and does music videos with an emphasis on multi media

SHYNE SOUND

► **Address:** 40 Woodland Ave., San Rafael, CA 94901
 ► **Phone:** (415) 459-2833
 ► **Primary Recording Format:** Live 2 track (in house or remote)
 ► **Equipment:** MCI 110B 2 tr, TEAC 80 8 w/DBX 8 tr, Soundcraft 15 mixer, Allen & Heath 12 2 mixer, 50x50x30 soundstage, 16x24 portable stage, Klipsch MCM sound reinforcement, 27 pr Jensen transformer split system, Panasonic industrial video camera, Sony Umatic 1/2" video deck
 ► **Services:** Full musical event production services and audio & video event documentation
 ► **Comments:** Can be solar powered anywhere

CHONK MOONHUNTER PRODUCTIONS

► **Address:** 2721 Bellare Place, Oakland, CA 94601
 ► **Phone:** (415) 436-6978
 ► **Primary Recording Format:** 4 track, full track, 16mm
 ► **Equipment:** Sony Nagra, Magnasync, Otari recorders, Mics, Laurel Electrovoice, Schoeps, Sony P2M, Trum, Vega Wireless, Hydrophone, Processing, AEA M-S stereo, DBX, DeltaGraph, graphic EQ, Omnicraft, Noisegate, Orban 424 comp/limiter, Autogregulator, Impulse N.R., Urei Little dipper, Linemonta 16mm 6 plate flatbed editor
 ► **Services:** Film projection, interlock, looping, editing room w/2 benches & 6 plate editing machine, transfers & resolving, A/V production, narration, radio production

P.F.S. RECORDING

► **Address:** PO Box 6840, San Jose, CA 95150 6840
 ► **Phone:** (408) 275-6372
 ► **Primary Recording Format:** 4 Track
 ► **Equipment:** Teac 404, 35 2 recorders, Carvin and Custom boards, AKG, EV, Sony Shure mics, DBX (dolly available), Bensenforfer piano, Custom monitors, standard outboard gear drum kit, various guitars, basses, amps, etc. PCM digital available 1984
 ► **Services:** 4 channel stereo recording, realtime cassette duplication, remote recording demo packages, pressing, studio musicians and producer available
 ► **Comments:** We handle all types of music, but specialize in live recordings of acoustic music from chamber and folk music to grand opera. Sample tape available. We have done songwriter and band demos to lchoral festivals. Call for more info and rates

Northern California

4 TRACK

BIG EAR STUDIO

► **Address:** 801 McClay Rd., Novato, CA 94947
 ► **Phone:** (415) 992-5911
 ► **Primary Recording Format:** 4 and 2 Track
 ► **Equipment:** Tascam 404 1/4 4 trk, Tascam 5B and Sony MC 14 mixers, Technics 1520 two trk mastering deck, LED control room wall tube amps including Cue, Ibanez effects, Technics M65 cassette, Awa 2050 cassette, custom reverb Orban EQ, ADR limiter, good mic selection
 ► **Services:** Live and studio recordings. Studio is 30x14 w/drum & vocal booths, beautiful Bush & Linn upright grand, variable acoustics, top musicians available

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8 TRACK

MICHAEL D. MCGURK

- Address: PO Box 2337, San Jose, CA 95109
- Phone: (408) 287-5775
- Primary Recording Format: 8 trk 1 inch
- Equipment: Quantum OM 168 & OM 12P audio consoles, MCI JH110 8 trk 4 trk and 2 trks, Technics 152D 2 trk and M85 cassette, Orban 622B parametric EQ, UREI LA4 comp/limiter mics, Neumann U87, Sennheiser MD 421 & 441
- Services: Commercial production, audio mastering for video projects, local commercial mix downs (from 8 & 4 trk masters), full time engineer. After hours (after 6 pm) sessions by appointment
- Comments: One of San Jose's most used commercial production facilities. Bank of voice talent avail w/advance notice. Effects library avail. Creative director KEZR radio.

STOTZ'S SOUND

- Address: 576 Cypress St., Monterey, CA 93940
- Phone: (408) 375-9718 (by appointment only)
- Primary Recording Format: 8 Track, 1 inch in studio, 2 Track remote
- Equipment: Ampex 340C 8 trk Otario 2 trk, Lexicon rail or write for complete details
- Services: Remote 2 trk recording or 16 trk concert sound
- Comments: Engineered by musician with Masters in Music and trained in recording arts (AA in recording arts program)

ASTRAL SOUND

- Address: 482 Reynolds Circle, San Jose, CA 95112
- Phone: (408) 794-5153
- Primary Recording Format: Multi channel 8 Track
- Equipment: Teac Tascam 80 8 trk w/DBX noise reduction, Teac Tascam 80 8 trk w/DBX noise reduction, Teac Tascam model 5 mixing, system model headphone mixer 500w, ESS stereo amp, Toshiba stereo headphone amp, MXR digital delay, moog parametric EQ, Tapco EQ, Southwest Tech EQ, Tapco reverb, Symmetrix compressor, MXR limiter, mics: Altec, Beyer, EV, Shure, Sany, Sennheiser
- Services: 3 camera video available. Studio musicians, lead sheets
- Comments: Upgrading to 16 trk Tascam w/noise reduction in Oct. Under new ownership Cindy Clark, Aug 1, 1983

OCEAN BREEZE RECORDING

- Address: 2021 Bluebell Dr., Santa Rosa, CA 95401
- Phone: (707) 527-8131
- Primary Recording Format: 8 Track
- Equipment: Inac 80 & Otari MX5050, Lexicon, PCM 41, EV Tapco 4400 amp by Crown, Yamaha, Fender, Aiwa cassettes, Mics: PL20, PL80, SM57, SM58, C451, EB, C451 E, Teac M5, EV Tapco 620DA
- Services: Full studio service as well as remote recording. Avoid production for radio & television, production assistance & engineering, commercial jingle production, sound reinforcement
- Comments: Swimming pool, album packages available. Owners/managers: William Williams, Ben Rothenberg.

MADMAN STUDIOS

- Address: 326B Adeline St., Berkeley, CA 94707
- Phone: (415) 654-1564
- Primary Recording Format: 8 Track
- Equipment: Tascam consoles (mod 16/18), Otari 5050B 8 trk, Teac 8 trk, Technics 16 trk mastering deck, Sony ASP 1000 cassette, JBL 4311, autotune monitors, Sony amp, Lexicon PCM41, DDL, MXR

- flanger/doubler, symetrics noise gates, DBX 161 comp/limit, Furman P03 parametrics, biamp graphics, Dolby NR (2 trk) Sennheiser, AKG, EV, Shure, Crown P2M mics
- Services: 8 trk master recording, Production service & studios, session musicians, Complete art and graphics department

BERKELEY MUSIC GROUP

- Address: 1442A Walnut, Ste 176, Berkeley, CA 94709
- Phone: (415) 524-5183
- Primary Recording Format: 8 Track
- Equipment: Otari 5050 MK 111.8, Otari 5050 B 2 trk, Ramsa 16 input board, Ed Long monitors, mic mix and biamp reverbs, Valley People limiter & noise gate, EXR exciter, Lexicon PCM 41 digital delay, AKG 414, 310, 224 etc, Mics: EV RE 20, Shure SM57, Sany ECM 56, Beyer N69
- Services: 8 & 2 trk recording, complete demos by inhouse band and session players, tape file of vocalists to choose from, Songwriters Resource Center with tip sheets, books, magazines etc. By membership
- Comments: Owners are songwriters, engineers associated with SRS and Southbay Songwriters Association. We record Rock, R&B, reggae, folk, demos, records and cassette albums

TRANS PARENT RECORDINGS

- Address: 893 Golden Gate Ave., SF CA 94102
- Phone: (415) 563-6164
- Primary Recording Format: 8 Track, live (stereo) music recording
- Equipment: Studer 169 10x2 mixing console, Technics 2 trk, Teac 8 trk (1/2"), DBX 411 noise reduction & other outboard equipment on request, Delta Labs time line, AKG mics
- Services: Live music remote recording, 8 trk mix down and production
- Comments: Experienced in all styles, classical & acoustic music a specialty. Affiliated with San Francisco Conservatory of Music

STEPHEN JARVIS MOBILE RECORDING SERVICE

- Address: 31x22 C Mt. Diablo Blvd., Lafayette, CA 94549
- Phone: (415) 637-7959
- Primary Recording Format: 8 Track in 1/2"
- Equipment: Soundcraft Series 400 Console, 18 input w/additional API 24 trk monitor section w/patchbay (2)M49 tube mics, (1)AKG tube mic C 12, (1)Tele 251 tube mic, (1)SM69 stereo mic, SCNN 421, 441, Shure SM56, 59, 7, Sony ECM22, Synchron S10, RE20, Nakamichi mics, (2) tube limiters, (2)Nakamichi 550 cassette, mic mix echo, Otari 80.5 1/2 wiremate, Otari 5050B 2 trk wiremate, (2)Dolby 3615
- Services: Mobile recording and overdub services. Tube microphone and equipment rentals. Album production services for good songs and singers. Credits available on request
- Comments: I specialize in album and studio pre-production in rehearsal hall environments. Because the best music is made where the musicians are comfortable, a rented 24 trk with the additional 24 trk monitor puts the feel back into the music and onto master tapes

XANDOR RECORDING STUDIOS

- Address: 407 Camino Sanbrante, Orinda, CA 94563
- Phone: (415) 254-9077
- Primary Recording Format: 8 Track
- Equipment: Limit delay, line Orban reverbs, tape delays, aronix echo, parametric and graphic EQs, 604s, 4310k, NS 10, Auratone spk systems, Sennheiser, EV, RCA, Sony, Beyer, Altec, AKG mics, 2x18 modified Tascam 10B console
- Services: Studio and remote recording, record pressing available for in house productions
- Comments: Thanks for printing this Music Connection!

SOUNDCAPSULE STUDIOS

- Address: PO Box 6363, Tahoe City, CA 95730
- Phone: (916) 583-1836
- Primary Recording Format: 8 Track
- Equipment: Tascam M35, Tascam 80.8, Tascam 35.2, JBL 4313s, BGW 250C, BGW model 100 (Phones), Tapco 6200 B aux mixer, Tascam Model 1 mixer, DX 8 DBX noise reduction, DBX 162 stereo comp/limiter, DeltaLab DL2 Acousticcomputer, Master Room XL305 reverb, Mics by Sennheiser, EV, Shure
- Services: 8 trk demos
- Comments: Relaxed atmosphere. Recreational facilities of Lake Tahoe nearby. Good sounds for less

BAY RECORDS

- Address: 1516 Oak St., Ste 315, Alameda, CA 94501
- Phone: (415) 865-2040
- Primary Recording Format: 8 Track 1" tape
- Equipment: M79 8 trk, Ampex AG350 2 two trk, custom built console mic mix Super C reverb, equalizers, limiters, etc
- Services: Recording, pressing, jackets and all phases of record manufacturing
- Comments: We specialize in recording and pressing LPs although we do demos and singles as well. We can provide all phases of LP manufacturing and press between 4 to 6 new projects per month

JAMES DANIELS PRODUCTIONS

- Address: PO Box 610, P. Alto, CA 94301
- Phone: (415) 325-8574
- Primary Recording Format: 8 Track
- Equipment: Otari MX 5050 8 trk, Otari MX 5050 2 trk modified Tascam board, Technics turntables, master room, Maxon, Symetric, UREI, BGW, JBL, ADS, Prophet 5, AKG, Beyer, Sony, Shure, Straub upright piano
- Services: Film sound tracks, broadcast demos, albums
- Comments: James Daniels Productions caters to the purists in acoustic guitar and vocal harmonies

RE-CORN WEST

- Address: Santa Rosa, CA
- Phone: (707) 526-7361
- Primary Recording Format: 8 and 4 Track
- Equipment: Tascam 38 8 trk, Foxex 4 trk, Ampex 1/2 trk, Tangent Series 4 board, DBX noise reduction, Furman reverb and parametric eq, MXR eq, Yamaha analog delay, DBX compression, JBL 4313B and Auratone monitors, Sennheisers, Shures, & AKG mics, Tama drums, upright piano, assorted amps
- Comments: Good demos at a good price

ULTRA SOUND STUDIOS

- Address: 1751 Villa Stone Dr., San Jose, CA 95125
- Main PO Box 1346, Campbell, CA 95009
- Phone: (408) 786-3721
- Primary Recording Format: 8 Track
- Equipment: Recorders: Otari MX5050B Mark III/8 B trk, Ampex AG350 2 trk, mastering, Pioneer RT 909 2 trk, Sony Sanyu and MGS cassette decks, Tascam 50 console with 5ex expander in custom console, Sony MX16, Foxex 2050 line mears, Sansui monitor amps, JBL 4311, Auratone MCS monitors

THE REEL THING RECORDING STUDIO

- Address: 11197 Tudor, Ontario, CA 91761
- Phone: (714) 628-3024
- Primary Recording Format: 8 Track

- Equipment: Tascam 80/8/DBX, Tascam 35 2 1/2 trk, DBX, TEAC A601R cassette recorders, Tascam 35 console, JBL 4311B, Auratone monitors, Spectro Acoustics 200E amp, MXR noise gate, MXR phase 90, MXR distortion and spectro Acoustics graphic eq, Foxex digital delay, DBX 161 limiter, tube cube direct box, mic mix reverb XL305, Aphex System 602, Aural Exciter, Shure, EV, Sony, Sennheiser mics, Fender Peavey amps, Precision bass, elec 12 string, Strat, acoustic 12 string, Ludwig drums, piano

PEEKABOO MOUNTAIN STUDIOS

- Address: PO Box 28, Colfax, CA 95713
- Phone: (916) 346-8203
- Primary Recording Format: 8 Track
- Equipment: Tascam 80.8, Teac 5B mixer, Pioneer 1050 RT 1/2 track, DBX 160 compressor, 8 channels, DBX noise reduction, Tapco 4400 stereo reverb, MXR stereo 15 band graphic eq, MXR flanger/doubler, Yamaha P2100 monitor amp, Yamaha/Orban, AKG, Beyer, Shure, Sennheiser mics
- Services: Baldwin acoustic piano, Rhodes Farfisa Twin Reverb amp, plus other amps and accessories
- Comments: Vocaldrum isolation booth, basic studio designed by Doc Seigel

16 TRACK

FEATHERSTONE RECORDING STUDIO INC.

- Address: 8896 Fruitridge Rd., Sacramento, CA
- Phone: (916) 381-5243
- Primary Recording Format: 16 Track
- Equipment: Ampex 16 trk, Tangent 3216 24 channel board, Sennheiser, EV, Shure, Beyer, AKG, PZM, Nakamichi, Audio Technics mics
- Services: Band demos and jingle production, recording workshops with hands on practice

DENTON STUDIO

- Address: 15350 Cohasset St., Van Nuys, CA 91406
- Phone: (213) 786-2402
- Primary Recording Format: 16 Track
- Services: Specializing in full production services for records, demos, films, jingles, including all music services and contracting of musicians in all price ranges

FUTURE SOUND

- Address: 1842 Burleson, Thousand Oaks, CA 91360
- Phone: (805) 495-9636
- Primary Recording Format: 16 8 Track
- Equipment: Ampex MM 1100, Tascam 80.8 w/DBX, Tascam 25.2 w/DBX, custom built Tascam board, MXR DDLs, Lexicon Prime Time, BGW 160s 165s, UREI 1178s, AKG, Roland reverb, BGW 750B, JBL 4431s, 4411s and Auratones, all types AKG, Sennheiser, EV, Shure, Neumann mics
- Services: All types of recording, demos, records, movie and radio soundtracks, small quantity duplication, custom photography and video
- Comments: We are all musicians and have been in business for a long time. Our soundtracks are heard all over the US and Europe

KINGSOUND STUDIOS


- Address: 7584 E. Woodley Ave., Van Nuys, CA 91406
- Phone: (213) 947-1353
- Primary Recording Format: 16 Track
- Equipment: 2 inch format, Otari 16 trk and 2 trk



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Services: 16 track recording, production, cassettes

OUTBACK STUDIOS

Address: 489 1/2 Cavour St., Oakland, CA 94618
Phone: (415) 655 2110
Primary Recording Format: 16 Track, 2 inch.
Equipment: Ampex MM1200 16 trk recorder, Otari 5050B 2 trk, Pioneer RT 701 1/2 trk, Sound Workshop Series 30 mixing console, 20in/16out, Lexicon M93 PrimeTime DDL, Yamaha E1010 Analog delay, MXR flanger/doubler, ADR Compex/limiter, Symetra signal gates, Master Room XL 305 reverb, Furman PQ 3 para EQ, Bi amp EQ 210 graphic EQ, dbx 155 noise reduction, AIG, Beyer, Neumann, Sennheiser, Shure & Sony mics, JBL 4311, 4301 & 4401s plus Auratone monitors, BGW & Bi-amp amps.
Services: Audio mastering and real time cassette duplication.
Comments: Acoustic features include an isolation, tuned drum canopy, piano and amp alcoves, extensive midrange & bass trapping and live & dead areas. The use of natural woods is maximized to allow high frequencies to breathe yet be controlled.

RHYTHMIC RIVER PRODUCTIONS

Address: 250 H. Napoleon St., San Francisco, CA 94124
Phone: (415) 258 3348
Primary Recording Format: 2" 16 Track
Equipment: 3M 16 channel, MCI JH 600 automated console, MCI 2 trk, Technics M280 cassette, Otari 5050 B 1/2 trk, UREI 811 A Time-align monitors, UREI LA 4 Limiter/compressor, Dynamite limiters/gates, Symetra comp/limiters, DeltaLab DL4 digital delay, DeltaLab Harmonicomputer, Echoplex III reverb, AKG BX10 reverb, large selection of mics
Services: In-house producers and engineers of top quality synthesizer programming, dynamic modification and sweetening of audio tracks
Comments: We have a very personal contact with our clients

BEGGAR'S BANQUET RECORDING STUDIOS

Address: 540 B East Todd Rd., Santa Rosa, CA 95407
Phone: (707) 585 1325
Primary Recording Format: 16 Track
Equipment: Tascam 16 trk, recorder/reproducer, Sound Workshop 24x16x16 console, Echo-plate reverb unit, Eventide H949 harmonizer, digital delay, Delta Lab delay, DBX, UREI, Valley People Limiter/compressor, expander gates, Ashly parametric EQ, Otari and Technics 2 trk machines, as well as a Tascam 4 trk Monitoring by JBL and Auratones
Services: Complete production studio, offering record production packages, video soundtracks and quality jingle composition.

BODACIOUS AUDIO INC.

Address: 301 Harbor Dr., Sausalito, CA 94965
Phone: (415) 331 7559
Primary Recording Format: Digital, 1/2 inch 2 Track
Equipment: Sony digital mastering system, Ampex ATR 102, 104 1/4 and 1/2" formats, Lexicon 224x, Ampex ADD 1 digital delay, DBX 160, 160x.
Services: High quality of location recording, audio for video, record projects, demos, advertising spots, etc.

CORASOUND RECORDING

Address: 122 Paul Dr., San Rafael, CA 94903
Phone: (415) 472 3745
Primary Recording Format: 16 Track

Equipment: Tape machines: Otari MTR 90 w/autolocator, Otari Mark II 8 trk, Otari MX 5050 2 trk, console: Neotek series II 20x24, amps: Phase Linear Crown, SAE, monitors: JBL 4411, Auratones, outboard: Ursa digital reverb, Delta delay, ADR comp/limit, EXR exciter, and more
Services: All types of audio recording, albums, singles, radio and TV soundtracks, commercials and training programs. Primary focus, pop music
Comments: Corasound has been operating for eight years, we have an experienced staff and our product has been internationally distributed. In-house producers can take your project from concept to pressing, distribution, and promotion, at a reasonable price and great quality

STUDIO B PRODUCTIONS

Address: 1365 N. Van Ness, Fresno, CA 93728
Phone: (209) 268 4010
Primary Recording Format: 2" 16 Track
Equipment: 3M M56 16 trk, Ampex AG440 C2, Inovonics 2 trk stereo mastering, MicMix Master Room reverb, DBX 157 noise reduction, Quantum 20x4 mixing, UREI limiting, microphones by Neumann, Sennheiser, EV and Shure and a small, versatile studio that has shown especially pleasing results with vocals, brass and acoustical work
Comments: Our primary work is the area of radio and television commercials, film and multi-media work, we've been doing it for over 15 years. We offer exceptionally reasonable rates to musicians doing demo work and the like, who are willing to work during our "slack" hours (night)

BAY SOUND REPRODUCTION

Address: 5 Yorkshire Dr., Oakland, CA 94618
Phone: (415) 655 4885
Primary Recording Format: 16 Track Music Recording
Equipment: 3M 7916 trk, Otari 2.4 & 8 trk, Sony Nakamichi & Denon cassette decks, Soundcraft Series II console, Ed Long TA 3 Time Align monitors w/UREI 539 1/2 octave EQ, JBL 4311 & Auratones, MicMix Master Room Super C column reverb, MXR digital delay, DeltaLab DL2 Acousticcomputer, UREI LA 4s, UREI 1176, DBX 160, ADR Scamp F300 expander, parametric EQ, S-23 pan effect, F100 dual noise gates, (2) 501 Comp/limiters, EXR exciter, DBX noise reduction, SAE 1800 parametric EQ, Valley People Dyna-mites.
Comments: Studio instruments include a Yamaha C5 grand piano, Fender Precision Bass, Camco, Yamaha and Sonar Drums w/rmany cymbals, Oberheim DX drum machine, Mesa Boogie amp w/JBL speaker, clavinet and many other instruments.

ROB KINGDOM MOBILE RECORDING

Address: 120 Remington #415 Sunnyvale, CA 94086
Phone: (408) 732 5305
Primary Recording Format: 16 Track Analog
Equipment: Tascam 8516 16 trk, Otari MX5050-B 2 trk, Studiomaster 20x16 mixing console, Lexicon digital delay, Audience RFS-2 plate reverb system, DBX compressors, Symetra signal gate, EXR Ex 2 exciter, graphic EQ, JBL and ADS monitor speakers. Also have a large selection of mics
Services: We provide quality location recording at competitive rates. We have the equipment and the experience to give the client what they want in the way of remote recording. We also have access to a large number of various instruments that can be used for sweetening. We are experienced in providing quality audio for music, video productions.
Comments: Please call for rates as the rates are based on a per-job basis.

PETER MILLER RECORDING STUDIO

Address: PO Box 11013, San Francisco, CA 94101
Phone: (415) 567 7040
Primary Recording Format: 16, 8, 2 Track Audio

Recording

Equipment: 3M 16 trk recorder, Ampex 2 trk, Revox 2 trk, Sony 4 trk, Technics cassette, Lexicon digital delay, Plate reverb, UREI Comp/limiters Neumann, Sennheiser, AKG, Shure, Beyer mics Tuned room with Altec 60+ speakers SAE graphic EQ, Valley People noise gates
Services: total audio production from gig getting demos to complete album production. Voice overs, advertising jingles, film scoring.
Comments: Peter Miller (owner & head engineer) has been making records since 1959. He toured extensively with the Beatles and Stones during the sixties. He has had hundreds of songs published and still actively releases his own albums.

OASIS RECORDING STUDIO

Address: 395 Sussex St., San Francisco, CA 94131
Phone: (415) 587 3564
Primary Recording Format: 16 Track
Equipment: Ampex MM1100 with Search to Cue, VSO Soundcraft Series Board with 4 band 2 sweep EQ, Ampex 440 2 trk
Services: Recording/Production
Comments: A full equipped professional 16 trk studio with very competitive rates.

FREEWAY RECORDING, INC.

Address: 2248 E. St., Oakland, CA 94606
Phone: (415) 532 3700
Primary Recording Format: 16 Track
Equipment: RCA 8900 24 x 16 3M 56 16 trk, M 64 2 trk, Teac 80-8 trk, 3340S 4 trk, Pioneer CTF900, Teac V30 cassette decks, JBL tri-amped custom monitors, Auratones, ESS Targa bookshelf monitors, Altec 604 E monitors, Sennheiser & Koss headphones, Quad Electrostatic monitors, McIntosh 2300 & 2100L Crown PSA II, ADR vocal stresser, DBX 160 & 163 compressors, Lexicon Prime Time, Orban Pataasound, Rowland 501 assorted domestic and imported mics.
Services: Multi-faceted production facility, 13,600 sq ft. with two studios (8&16 trk), two preproduction rehearsal rooms and one sound stage, musical saws & rentals, club to concert sound systems, realtime tape duplicating, and more
Comments: Freeway Recording is celebrating it's 10th year in business. Musician owned and operated, we cater to groups or producers needing a variety of production services in one package. deal. We love good music!

24 TRACK

SOUND TECHNIQUE RECORDING STUDIO (S.T.R.S.)

Address: 11240 Hwy 41, Madera, CA 93638 (5 mi north of Fresno)
Phone: (209) 431 5275
Primary Recording Format: 24 Track
Equipment: Otari MTR 24 trk w/16 trk capability, MTR10 & 5050B 2 trks, Soundworkshop Series 30 console w/rms automation (28 chnls), Eventide 949 harmonizer, Ursa Major Space Station DDL, Marshall time mod, DeltaLab DL3, Echoplex II reverb, Orban 622B stereo parametric EQ, Keping, UREI metronome, ADR Stressr, ADR Stereo Express limiter, Gain Brains, UREI 1176LN, UREI LA-4, DBX 165 Mics by Neumann, EV, Sennheiser, Shure, AKG, Crown, Beyer, monitoring system by AB, Yamaha, EV and UREI
Services: Custom records from conception to finished product. Arranging, producing, album

design and music business consultation. Fabulous demo service with our in-house "Demolition Band" two house labels and BMI publishing
Comments: We are number 1 in the San Joaquin Valley. Our prices include everything. We are committed to perfection.

MONTAGE RECORDING CO.

Address: 37532 Sycamore St. Bldg. 1C Newark, CA 94560
Phone: (415) 734 2992
Primary Recording Format: 24 Track
Equipment: MCI JH 114 (24/16 trk) w/autolocator II, Ampex ATR 100 2 trk, MCI 416 console (modified 24x24), UREI 811, MDM 4 & Auratone monitors, Byston power amp for mains, others: Crown, Yamaha, Lexicon 24 digital reverb, Prime Time DDL, Eventide harmonizer, Aphex aural exciter, Scamp Rack w/8 gates, 2 stereo comp/limiters, panner, sweep & parametric EQ, expanders etc
Services: Complete recording services, in-house production co., graphics and photo service, record company programming and operation of all in-house synths and computers
Comments: We provide our clients quality work and complete, professional packages. We have the right combination of atmosphere and expertise to provide our clients a relaxed and comfortable environment.

PRAIRIE SUN RECORDING

Address: PO Box 7084 Cotati, CA 94928
Phone: (707) 795 7011
Primary Recording Format: 24 Track
Equipment: Mixing console Trident Series 80 (32in/24out, 56 line-in), recorders: 3M M79 24 trk, Ampex 8 trk, Ampex AG 350 2 trk, Nakamichi 1000 II cassette, Sony 580 1/2 trk reel to reel Monitors: Crown Yamaha, Phase Linear UREI 811 A Time Aligned Auratones Outboard Echo reverb & delay systems, DBX noise reduction Gain Brains, Eventide, Lang EQ, etc. Mics Neumann, Sennheiser, EV, Beyer, Shure, Sony, PML Instruments Kimball concert grand Hammond B 3 w/Leslie Alembic guitars, Rhodes Percussion
Comments: Located on 12 acres of total privacy, 40 mi. north of the Golden Gate we can offer a creative workspace for the most discriminating recording artist. Lodging is available.

TRIAD RECORDERS

Address: 2727 No. Grove Industrial Dr. Ste 101, Fresno, CA 93727
Phone: (209) 255 1688
Primary Recording Format: 24 Track
Equipment: Harrison MR 3 recording consoles w/Melkust automation & diskette storage Studer A800 24/16 trk Studer A80 16/8 trk Studer A80 1/2" 2 trk Studer A710 cassette Studer/Revax PR 99, UREI LA 3 LA 4, 1176LN 1178, 565T, Lexicon Prime Time II, Super Prime Time and 224x reverb w/LA R.C., Echoplex III, Eventide X time squeeze...
Services: Music Master Recording, broadcast production, scoring for video w/Audio-Kinetics 310 Q-Link sync to 1/4 or 1" video voice over talent and production people available for anything.
Comments: Don't be surprised by our location in Fresno. This is a Los Angeles facility that is run with small town courtesy and friendliness at heart. The cost for the same type of gear. We are all musicians that can relate to you needs and frustrations within the studio and do everything possible to give you a great product.

MOBIUS MUSIC RECORDING

Address: 1563 Sanchez St. SF CA 94131



In The Tradition of Indigo Ranch...

STUDIO II Recording

9733 Culver Blvd., Culver City, CA 90230 213/558-8832

► **Phone:** (415) 285-7888
 ► **Primary Recording Format:** 24 & 16 Track
 ► **Equipment:** MCI JH 114 24/16 trk. MCI JH110 2 trk. Audiotronics console, Lexicon 224 reverb, Master Room MR3 reverb, Lexicon 92 DDL, DeltaLab DL4, DBX 160 limiters, UREI LA4 limiters, Orban parametric, UREI graphic, Kepex UREI 811 monitors, Auratones, Hafler 500 power amp, Crown amps, Neumann, Sennheiser, Beyers, AKG, Shure, EV mics, Yamaha grand piano
 ► **Services:** Master's, demos, commercial spots, film scoring, editing, dubbing, etc.

MOUNTAIN MOBILE RECORDING, INC.
 ► **Address:** Rt 1 Box 25 Tulelake, CA 96134
 ► **Phone:** (916) 667-5508
 ► **Primary Recording Format:** 24 Track mobile
 ► **Equipment:** MTR 90 24 trk. Neotec head II console 28x24, 3M M79 2 trk. Sony three head cassette PrimeTime delay, AKG BX10 reverb, Valley People gates, Kepex II and Cain Brain II compressors, Orban de-essers etc. Mics Neumann, Sennheiser, EV, Countryman, Shure, etc.
 ► **Services:** 24 trk on location anywhere at anytime. We pride ourselves in offering more than just a truck full of equipment. We have converted a 40 ft Trailways Silver Eagle bus into a "state of the art" mobile recording studio which also includes a lounge for overdubbing and relaxation
 ► **Comments:** Recent recordings include David Crosby and country artist Gene Watson recorded at Shasta Lake

TRAC RECORD CO.
 ► **Address:** 170 N. Maple, Fresno, CA 93702
 ► **Phone:** (209) 255-1717
 ► **Primary Recording Format:** 24 Track
 ► **Equipment:** MCI JH 414 24 trk recorder, MCI JH 416 console 24in/24out, Ampex 440C 2 trk, Ampex PR10 2 trk recorder, Ampex & Crown monitor amps, Altec A7 & 604 monitor spkrs, EMT 140 reverb, AKG & Neumann mics, DeltaLab delay, Yamaha grand piano, Elka strings, Fender guitar & amp
 ► **Services:** 24 trk audio facility

TRES VIRGO STUDIOS
 ► **Address:** 1925 Francisco Blvd., San Rafael, CA 94901
 ► **Phone:** (415) 456-7666
 ► **Primary Recording Format:** 24 Track
 ► **Equipment:** MCI 528B (w/Aphex VCA's & custom mods) 28x28, MCI JH 24 24/16 Ampex ATR 100 2 trks, Otari 5050B 2 trks, UREI 813A monitors, Studio Technologies Echoplex 1, Eventide 949 harmonizer, Marshall Time Modulator, Lexicon PrimeTime, loads more goodies, large assortment of mics, many instruments. If you want it we'll get it
 ► **Services:** Tres Virgos can accommodate any size project, we've done tons of demos, dozens of singles and EPs, major LPs, film and video scores, radio and TV commercials and industrial audio/videos
 ► **Comments:** A premier example of the new LEDE design in control room technology. Spacious studio and control room, AC and all other amenities. This year's clients include Stewart Copeland, Ian Sheller, Van Morrison, Marty Balin, Windham Hill. Our dedicated synthesizer room opens in August.

PATCHWORK PRODUCTIONS, INC./PATCHBAY RECORDING
 ► **Address:** 2111 Francisco Blvd., Ste 7, San Rafael, CA 94901
 ► **Phone:** (415) 459-2331
 ► **Primary Recording Format:** 24 Track 16 Track
 ► **Equipment:** Console Soundcraft 3 32in/out, 16x16 Recorders, MCI JH 24/16 & 10 both w/autolocate, Teac 80 8 w/DBX 8, Outboard 32ch dbx noise reduction, AKG BX10, Lexicon PrimeTime, SoundWorkshop stereo reverb, Ashley para EQ, Alpha Syntauri composers workstation w/custom studio

modifications (remote keyboard), over 70 mics including AKG, AudioTechnica, Beyers, EV, Nakamichi, Neumann, RCA, Shure, Sennheiser
 ► **Services:** Recording, in-house or remote, sound reinforcement, pro rentals, production, studio design, testing
 ► **Comments:** Patchwork/patchbay was designed, built and is operated by lifelong musicians who understand the operation from both sides of the glass. A professional workshop that allows the musician to take his project from an idea to a finished master in one comfortable facility.

INDEPENDENT SOUND
 ► **Address:** San Francisco, CA
 ► **Phone:** (415) 929-8085
 ► **Primary Recording Format:** 24 Track
 ► **Equipment:** Otari MTR 90 24 trk, Soundworkshop series 30 w/ARMS automation, Lexicon 224, Soundworkshop series 30 w/harmonizer, Lexicon PrimeTime, Scamp rack w/comp/limiters, expander gates, panner, parametric EQ, Yamaha DX 87 digital synth, Yamaha CS80, Yamaha CP70, Vocoder, Pro One, Linn Drum machine
 ► **Services:** In-house writing and production for visuals including MTV logos. Production credits on many dance records
 ► **Comments:** We concentrate on new music and new sounds which create an exciting and spontaneous atmosphere for our clients. We know how to help out in the studio because we use it ourselves.

VILLA RECORDERS
 ► **Address:** 3013 Shoemaker, Modesto, CA 95351
 ► **Phone:** (209) 521-1494
 ► **Primary Recording Format:** 24 Track
 ► **Equipment:** Studer A80 24 trk, Studer A80 1/2" & 1/4" mastering machines, Trident 28x24 console, UREI & Tanney monitors, Acoustic echo chamber, Eventide harmonizer, Marshall time mod, 26 chns of Dolby, Neumann, Sennheiser, AKG, Sony mics, Baldwin 9 concert grand
 ► **Services:** Video production, lodging facilities including swimming pool, sauna bath, hot tubs
 ► **Comments:** The most relaxed studio in California in the country on an almond ranch, yet only 3 mi from Modesto

PHIL EDWARDS RECORDING
 ► **Address:** 1338 Mission St. S.F., CA 94103
 ► **Phone:** (415) 861-4439
 ► **Primary Recording Format:** 24 Track
 ► **Equipment:** MCI M79 24 trks, 3M M79 16 trks, 3M M79 8 trk, MCI 10B 2 trk, Ampex 440C 2 trks, Ampex/Inovonics 380355 2 trks, API 1604 mixing consoles, API 40x24 & Langevin 10x4 mixing consoles, Crown DC300A and McIntosh 2100 monitor amps, UREI 811B monitor spkrs, Neumann mics
 ► **Services:** Post production facilities including 24 trk mixdown, three machine SMPTE locked video sweetening with Adams Smith 605B synchronizer, spot production. On location audio services w/truck.
 ► **Comments:** Phil Edwards Recording is fully equipped for any type of on-location video, album broadcast, film or commercial production. Simultaneous recording and broadcast packages available in addition to our mixdown and post production facilities.

MUSIC ANNEX
 ► **Address:** 970 D'Brien Dr., Menlo Park, CA 94025
 ► **Phone:** (415) 328-8338
 ► **Primary Recording Format:** 24 Track
 ► **Equipment:** 3 studios, 24 trk audio, 1/4" video, Neve, Amek consoles, MCI, Ampex tape machines, Neumann, AKG, Sennheiser, Shure, EV mics, EMTs, Lexicon 224 reverbs, Outboard equipment by all major manufacturers
 ► **Services:** Music, narration, music/videos film scoring, AV production, cassette duplication.

► **Comments:** Clients include: Bill Withers, the Tubes, Todd Rundgren, Ronnie Montrose, Tower of Power, Lydia Pense, George Winston, Snail, Marvin Gaye, Blue Oyster Cult, Black Sabbath.

STARLIGHT SOUND, INC.
 ► **Address:** Box 7 S 13th St., Richmond, CA 94804
 ► **Phone:** (415) 236-2281
 ► **Primary Recording Format:** 24 Track
 ► **Equipment:** Harrison 4032 console, MCI JH-16 24 trk, ATR 102 1/2 & 1/4" 2 trk, Lexicon 24X digital reverb, Yamaha C7 74" grand piano, Linn drum, extensive outboard gear, mics and instruments
 ► **Comments:** No other 24 trk in the Bay Area can match our quality at our rates.

OCEAN STUDIO
 ► **Address:** Box 757, Stinson Beach, CA 94970
 ► **Phone:** (415) 868-0763
 ► **Primary Recording Format:** 24 Track
 ► **Equipment:** Harrison MR 3 console, 3M 24 trk, Studer and Techniques 2 trk, 40 mics including Neumann, AKG, Sennheiser, Sony, EV, Shure, De-essers, Vocal Stresser, SCAMP rack, 10 Roger Mayer 80X noise gates, harmonizer, PrimeTime, Acoustacomputer, Echoplex II, MXR digital delay, MXR flanger, Marshall time mod., 2 LA 2As, 2 DBX 160s & 162 spring reverb, JBL 4333s 4311s, Auratones, grand piano, synths
 ► **Services:** Audio and video production, live-in and lock-out facilities located on the beach in Stinson Beach, 15 miles N of S.F. on the Pacific
 ► **Comments:** Call for rates and specifications available by the hour or for longer periods.

BEAR WEST STUDIOS
 ► **Address:** 915 Howard St., San Francisco, CA 94103
 ► **Phone:** (415) 543-2125
 ► **Primary Recording Format:** 24
 ► **Equipment:** MCI 24 trk w/Auto III, 3M M56 16 trk, Tascam 70 8 trk, Studio A—30"x40"x18" w/3 iso booths, live chamber, Demideo console 24 in x 24 out, API EQ, UREI limiters, DBX compressors, MXR dd's, Symetrix noise gates, Furman Parametrics, Hammond organ, Yamaha grand piano
 ► **Services:** Albums, demos, soundtracks, media work
 ► **Comments:** We offer quality recording at affordable rates in a comfortable atmosphere.

THE AUTOMATT
 ► **Address:** 829 Folsom St., San Francisco, CA 94107
 ► **Phone:** (415) 777-4111
 ► **Primary Recording Format:** Full service 24 and 48 track recording facility w/mastering capability.
 ► **Equipment:** Mixing consoles Studios A and C, Trident TSM w/Hilson 65K Automation 40 in x 32 out, Studio B Harrison w/Hilson 65K Automation 36 in x 24 out, Tape Recorders Studer A80VU MK III 24 trk, MCI JH 24, Ampex ATR 124, Studer 1/2, Studer 1/4, ATR 102-1/2, JVC DD5, Technics and Nakamichi cassettes, Monitor Speakers, John Meyer/ACD, UREI 813A, 813B, 4311s, Yamaha NS10, Big Reds w/Mastering Lab crossover, Outboard equipment, Dynamite Gates, PCM 42s, Lexicon 224, plus much more. Instruments Available Yamaha CP 70, Baldwin and Yamaha Grands, Yamaha drums, Rhodes electric piano, Linn Moffitt drum machine, plus much more. Extensive microphone selection
 ► **Services:** Rehearsal room with 8 trk capability, Disc mastering facility
 ► **Comments:** Extras include pool table room with juke box, pinball machine room, full kitchen, telephone, Michelle Zarin for rates.

R.O. STUDIOS
 ► **Address:** 3359 Walnut Ave., Concord, CA
 ► **Phone:** (415) 676-7237
 ► **Primary Recording Format:** 24 Track
 ► **Equipment:** Otari MTR 9011 24 trk, Otari MTR 10 2 trk, Sound Workshop Series 40 w/VCA's, Lexicon 224X Digital reverb, Korg digital delays, UREI 1176 limiters, LA 4s, Symetrix noise gates, UREI time aligned monitors, all mics, Yamaha grand piano, Roland Juno 60, Marshall amps, Fender amps and guitars
 ► **Services:** Recording, Mastering, Demos
 ► **Comments:** A full 24 trk facility w/state of the art equipment

SPECTRUM
 ► **Address:** PD Box 757, San Carlos, CA 94070
 ► **Phone:** (415) 593-9554
 ► **Primary Recording Format:** 24 Track
 ► **Equipment:** MCI JH 416 console, 3M M79 24 trk (16 trk heads available), Ampex AG 4404, Ampex AG 440 2 trk, UREI 813 studio monitors, UREI LA-3As, DBX 160s, Eventide flanger, Eventide digital delay, UREI 1176 LNs, UREI graphic EQ, ADR vocal stressors, EMT 240 echo, Kepex noise gates, Altec 65K programmer, Dolby 361s, DBX 310s, AKG headphones, ARP Dmni String Ensemble, ARP Dmni Synthesizer, Hammond CS Organ, w/Leslie, Yamaha B100 bass amp, Fender Twin reverb, Kawai 6 conservatory
 ► **Services:** Multitrack recording for phonograph records, jingles and film/video. Library music and a complete original sound effects library available
 ► **Comments:** Monterey Peninsula's only 24 track state of the art recording studio, offering the services of Phil Kaye as chief recording engineer. Phil brings with him, from Los Angeles, a track record of 7 years as staff engineer at United Western Recorders.

CYPRESS STAR RECORDING STUDIO
 ► **Address:** E. Franklin St., Monterey, CA 93940
 ► **Phone:** (408) 372-7827
 ► **Primary Recording Format:** 24 Track
 ► **Equipment:** MCI JH 416 console, 3M M79 24 trk (16 trk heads available), Ampex AG 4404, Ampex AG 440 2 trk, UREI 813 studio monitors, UREI LA-3As, DBX 160s, Eventide flanger, Eventide digital delay, UREI 1176 LNs, UREI graphic EQ, ADR vocal stressors, EMT 240 echo, Kepex noise gates, Altec 65K programmer, Dolby 361s, DBX 310s, AKG headphones, ARP Dmni String Ensemble, ARP Dmni Synthesizer, Hammond CS Organ, w/Leslie, Yamaha B100 bass amp, Fender Twin reverb, Kawai 6 conservatory
 ► **Services:** Multitrack recording for phonograph records, jingles and film/video. Library music and a complete original sound effects library available
 ► **Comments:** Monterey Peninsula's only 24 track state of the art recording studio, offering the services of Phil Kaye as chief recording engineer. Phil brings with him, from Los Angeles, a track record of 7 years as staff engineer at United Western Recorders.

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Audio/Video Update

AUDIO

by Jeff Janning

Skyline Recording, Topanga CA: Studio owner Ron Bacon tells *MC*: "We are very busy at Skyline, going around the clock much like we did when Chicago and Lee Ritenour were in back to back a few months ago. Producer Horacio Lanzi is in with Mexican artist Valeria Lynch working on an album for Polygram Records. Paul Sabu is at the boards. Japanese artist Amii Ozaki is also wearing the producer's hat as she is tracking her new album with her band for Canyon Records. Engineering is being handled by Kaz Mosomoto and Paul Shiki. Alan Gorrie, once part of the Average White Band, is in cutting demos for A&M with producer Aaron Zigman and engineers Jay Lewis and Britt Bacon."



Amii Ozaki & her band from Japan

KSR Studios, Hollywood, CA: Larry Jacobs (best known for his part in *Welcome Back Kotter*) is mixing down R&B tracks with producer Wayne Henderson and engineers David Costell and Tim Robertstad. Artist Peter Ackroyd and engineer Andy Johns are also wearing the producers' hats as they are tracking four sides for label shopping. Blaze is in for Warner Brothers with Sam Brown, who is producing and engineering demos on the group. Tim Robertstad is seconding.

Skip Saylor Recording, Hollywood, CA: Engineer Jon Gass and local L.A. band Strox are in mixing a single for video. Jon is also at the boards for the Brat, who are cutting tracks with producer Ian Ainsworth for Upstart Management. Scooby Sorkin and Effi Nissim are producing an EP for Derby Records. Jon Gass is at the boards with Tom McCauley assisting.

The Automatt, San Francisco, CA: Producer Bruce Fairbairn and engineer Dave Wittman are in working on a new album for the Blue Oyster Cult. Ray Pyle is assisting. Moby Dick Records artist Loverde is tracking an album with producers Tip Warrick and Horus J. Tolson. Steve Fontano is at the boards. Narda Michael Walden is in with Arista Records artist Angela

Bofill tracking a new album with engineer Dave Frazer. Producer David Kahne is putting the polish on an album for CBS act Renegades.

The Village Recorder, West Los Angeles, CA: Fame is tracking their new album with producer Barry Foshman and engineer John Arrias. The Carpenters are also in at A&M Records with Richard Carpenter at the helm as producer. Roger Young is at the boards with Robin Laine assisting on the album project. Keith Emerson is wearing the producer and artist hats as he is in studio B overdubbing tracks on a Fairlight for the film score/album soundtrack of *Playing for Keeps*. Jeff Harris is engineering with Doug Williams seconding. Producer Michael Schuman is in for Kalfa/Konop productions tracking an album in studio D with artist/engineer Robin Levine with Lori Allison assisting at the console.

United Western Studios, Los Angeles, CA: Joan Barnes, traffic and sales manager for United Western, tells *MC*: "the Manhattan Transfer was in for a month tracking and overdubbing with producer Dick Rudolph and engineer Kevin Clark. Producer Gene Dozier and engineer Bob Brown are in with Polygram artist L.J. Reynolds laying down several tracks. Motown artist Lionel Richie is mixing his new album with engineer Cal Harris, who is also at the boards for A&M's Atlantic Starr who are also mixing their upcoming LP. Annie G. is tracking three sides with producer Bob Esty and engineer Ashley Bridgedale."

Sunset Sound Recording, Hollywood, CA: CBS artist Dan Fogelberg and engineer Marty Lewis are producing Fogelberg's new album. Barry Manilow is overdubbing and tracking for his new Arista album with producer Jack White and engineer Humberto Gatica and second Terry Christian, who also worked together on the *Staying Alive* soundtrack with producer David Foster. Keith forsey is producing tracks on Nina Hagen for her new CBS album. David Conorse is at the boards with Tchad Blake and Stephen Shelton assisting. Jim Ed Norman is in overdubbing tracks for Ann Murray's new Capitol album. Eric Prestidge is at the boards. Producer Arif Mardin is tracking piano overdubs for Melissa Manchester's new Arista album. Jeremy Smith is at the boards with second Bill Jackson.

Juniper Recording, Burbank, CA: Artist Andy Markley is in laying down two sides with engineer Steve Sharp for Catalyst Productions.

Spindletop, W. Hollywood, CA: Group Animation putting the finishing touches on a six song EP with Larry Ross, who is producing and engineering the sessions for label shopping.

VIDEO

by Iain Blair

Reel Magic is a brand new independent video and film production company formed by Kimberly Bellman and Kort Adeler Falkenberg, both formerly with Chrysalis Records. Bellman was A&R administrator and



The Manhattan Transfer: overdubbing at United Western Studios

Falkenberg was in-house producer and director for visual programming. Over the last year, they have worked with production designer George T. Mitchell, Jr. on a number of video projects for such artists as John Waite, Billy Idol and the Fabulous Thunderbirds, with Bellman producing and Falkenberg directing. Reel Magic has also produced commercials for a number of acts including Pat Benatar, Toni Basil, Ultravox and PBS's *Brideshead Revisited*.

Currently working on a country music special, Reel Magic has also joined forces with associate director Stephen Angus, who has previously directed, edited and coordinated various shows for production companies such as Dick Clark, the Film Factory and Jim Owens Entertainment.

Moving Targets Production, an L.A.-based film and video company, has just completed shooting a new video for Curves' song "Friday On My Mind." A special industry screening was held at the American Film Institute, and the clip, which was filmed at a variety of locations around town, began airing on MTV at the beginning of July.

Pendulum Productions were busy again recently shooting Kansas at the A&M Soundstage. The clip, for their new single "Fight Fire With Fire," was directed by Dominic Orlando and produced by Leslie Libman, and featured Dan Shor, who was in *Tron*, and Susan Healis, who will be appearing in the October issue of *Playboy*. Steven Ramsey, who previously shot the two Oxo videos for Pendulum, was director of photography and lighting, and shot the promo on an Arri SR in 16mm using the new Kodak 7291 stock and a variety of lenses including a 9.5-57 Angenieux zoom and a 5.9 Angenieux. The piece utilized extensive special effects, including an animated fireball combined with real fire, and various lighting effects. The film negative was transferred to videotape and edited by Michael Heldman. On-line was done at Astin-Zappia and off-line was completed at Rock Solid. The video premieres on MTV at the beginning of August.

Telemation Productions/Seattle

recently completed a twelve-song package including ADO special effects for rocker Steve Miller. Telemation editor Jay Acherberrth put together the dozen songs shot on location at various arenas across the country, including "bumpers" in between each song, and then added ADO to build the intro and close the project. The program will be distributed on videodisc and marketed internationally. Among the dozen Steve Miller hits featured are classics like "Livin' In The USA," and his latest hit, "Abracadabra."

Rick Fisher was production manager. Steve Miller was executive producer and Lorne Morris was production supervisor. The agency was Sailor Music of Seattle. Telemation Productions also maintain offices in Salt Lake City, Utah, Denver, Colorado and Phoenix, Arizona.

Red Car Editing of Hollywood has been very busy working on a number of rock video promos for Limelight following their success with Michael Jackson's "Beat It" and Eddy Grant's "Do You Feel My Love." The company has just completed four more projects for the English based company which recently opened offices in L.A. These include a complicated promo for Bryan Adams' "This Time" from his successful A&M album *Cuts Like A Knife*. The piece was shot by Lazlo Kovacs, the cinematographer for such movies as *Frances*, *Shampoo*, *F.I.S.T.*, and *New York, New York*. Steve Barron directed and Simon Fields produced.

The second collaboration was for Virgin Records artists Tears for Fears and their newest release, "Pale Shelter," taken from their *The Hurting* album. The clip was produced by Siobhan Barron and directed by Steve Barron. The team also worked on "When You Were Mine," Mitch Ryder's return to the music scene. Lazlo Kovacs lensed the shoot. Julien Temple directed and Simon Fields produced. Finally, Larry Bridges also completed editing the promo for Rod Stewart's latest single, "Baby Jane." Directed by Steve Barron and produced by Simon Fields, the piece involved some complicated split screen and posterization techniques. All the projects are currently airing on MTV and other outlets.

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Songmine

By John Braheny

Danny Goldberg On Success

Danny Goldberg is the co-founder of Modern Records (for whom Stevie Nicks records as a solo artist) and founder of the newly formed Gold Mountain Records, distributed by A&M. He's been music editor of *Record World*, editor of *Circus Magazine*, and publicist and vice-president of Led Zeppelin's Swan Song label. My August 3rd, 1983 L.A. Songwriters Showcase interview with him produced some comments I felt were too valuable not to share.

On Success: "The chutzpah and the belief in yourself is a big part of it, and the other part is finding someone else who shares that belief. This is usually a matter of trial and error. Just constantly meeting as many people as possible and hoping that you connect with someone is like falling in love: you can try a hundred people, but when you find the right one, it happens pretty quickly.

"The number one ingredient for success is an obsessive compulsion to 'make it.' The people who make it have a perseverance, a willingness to hear 50 'Nos' to get one 'Yes.' That tenacity, unfortunately, is more important than talent, intelligence, or any other quality. In terms of people who make a really special artistic contribution above and beyond being successful, they have a desire to express some personal version of truth to people. They make a commitment to look inward to avoid cliches and formulas, to burrow through the programming of society into their own inner self to come up with something special to say. That's the quality of a great artist. But if you don't have that willingness to take a lot of rejection, the creative part of it will not create success, unfortunately.

"It requires a perspective that only concentrates on the positive. If you start taking things personally, you'll go crazy. The most successful people are the ones who are capable of taking the most abuse without letting it get them down. Jimmy Iovine, who produces Stevie Nicks, Tom Petty and Bob Seger, is one of the most successful people I know in the business. I've watched him go from being a supermarket check-out clerk to a millionaire before he was 30. He always judges people: if they're winners, it's based on their willingness to look at the 'big picture,' to not let a minor insult or obstacle get in the way of a long term plan. I think that mentality is a big key to making it."

On Video and Lyrics: "I think video makes lyrics more important than they've been in the past. It's an absolute factor when I listen to a song. It gives an edge to lyricists who are telling stories or saying something unusual rather than rehashing the same boy/girl stories. It's really an important element for songwriters now.

"I think the most successful videos are impressionistic rather than literal. Something that tries too literally to mirror the lyrics of a song becomes tedious to me after one or two listenings. I prefer more abstract or impressionistic things that suggest feelings and images. I think that, whether it's Stevie Nicks or Bob Dylan, if you try to analyze what those lyrics mean, you could go insane, but they evoke a feeling and an image that is very intoxicating on repetition. I think videos at their best have to do this; otherwise, they will become tedious.

"It depends on the song. With someone like Al Stewart, you hear every word. But in many songs (and Stevie's are the classic example) there are phrases that evoke feelings that are so unique that it's impossible to say exactly what they mean. Stevie maintains that she can explain the lyrics of "Edge Of Seventeen," but she's never said it the same way twice. I feel that quality in the lyrics fits in with music, because music at its best doesn't appeal to the literal, linear side of the brain, but to the intuitive side which grasps and understands things by means other than logic. I think good lyrics somehow just zone into that place, rather than going through the rational, logical functions of the mind. The people who are good at it somehow just feel it. It's not something you do with a slide rule."

Reviews

CONCERTS

Cris Williamson

At Zellerbach Auditorium, Berkeley

After whimsically suggesting the possibility of putting a huge capo on her piano, Cris Williamson reconsiders. "But it would be the last time I got to play this piano. The people who own it told me *not to hurt it*...like I was Kiss or something." Williamson has a tendency for understatement. Yet there's more truth in the comment than meets the eye. As Kiss is half-comical and ridiculous, Williamson is serious and highly respected. But conversely, what Kiss stands for, if only in excess, is dynamics—and that's something Williamson really needs to develop to give more power to her shows.



Cris Williamson in Berkeley

Personally, she's vivacious in her political outspokenness, and she's got leadership abilities and a great, eccentric sense of humor. The problem? Williamson staged this concert without a set of drums in the backing line-up, and as a result, the concert came off too slow-paced performance-wise and too lightweight musically.

Her material suffered. With music suited to the Colorado wilds, Williamson's acoustic, almost country-tempoed approach has seen more commercial polish with the release of her new *Blue Rider* LP than any other albums to date. But what was slick on the LP, came off rather lackluster in this instrumentally deficient setting. "Waterfall," a long-time favorite in women's music circles, was just another soft song in a long line of soft songs. Usual stand-outs like "Native Dancer," "Ship Of Fools," "Light And The Eye," and "Come Hell Or High Water," which are fast-tempoed songs, lost their drive without the dramatic underscoring of percussion. The songs that did work did so because they were new and were treated with more vocal sincerity and sensitivity (like "Blue Rider" and "Surrender, Dorothy").

In all fairness, it should be noted that this concert was a No-Nukes benefit, and a certain amount of seriousness and between song oratory is nec-

essary. But in fairness to her audience and her backing musicians (guitarist singer Tret Fure and bassist Carey Barton), Williamson shouldn't have made the music her second priority, as ostensibly was the case. Her shows are *always* unique, but this one was just too devoid of tension and vitality.

—Bonnie MacKinnon

Watts and Tilson Thomas

At the Hollywood Bowl, Hollywood

With a huge string of colored balloons floating up into the distance, Michael Tilson Thomas took the stage for his fourth opening night appearance and quickly launched the L.A. Philharmonic into a witty and festive reading of *Variations On America* written by Charles Ives. It set the stage perfectly for the opening, and the packed house responded enthusiastically as the orchestra raced through its exuberant and tongue-in-cheek series of variations. Having gotten the fun out of the way, pianist Andre Watts then took the stage for an assured and beautifully interpreted performance of Brahms' *Concerto No.1 in D minor*. It is a grandiose, enormously complex work, and Watts more than did it justice. He is a pianist of immense gifts, with a touch that was as equally effective in the pianissimo sections as in the stormy passages of the *maestoso* movement and the muscular climaxes of the final movement. His performance was also notable for the perfect balance between piano and orchestra.

The second half of the program was devoted to Beethoven's *Symphony No.7 in A major*, another monumental work that is almost too familiar, especially the beautiful allegretto second movement. But Tilson Thomas kept a firm hand on the baton, refusing to indulge the favored passage, and the orchestra responded in kind, exploring the lively opening section, paying homage to—but not worshipping—the second, and triumphantly mastering the considerable dynamics of the presto and allegro movements.

—Iain Blair

Azymuth

At Concerts By The Sea, Redondo Beach

Azymuth is a Brazilian band that plays difficult-to-categorize, but quite refreshing music. The group came across as a credibly tight band that seemed to be having as much fun with a myriad of tempo and rhythm changes as the audience was listening to them.

A trio composed of Jose Bertrami on keyboards, Alex Malheiros on bass and drummer Ivan Conti, the group was at their best on long extended jams such as "Light As A Feather." Here some clever call-and-response trades between Fender electric bass and keyboards were quite palatable. Though there were a number of affectionate nods to other Brazilian composers such as Antonio Carlos Jobim and Milton



photo by Michael Jang

Red Rockers: "the material lacked dynamics, chord changes & hooks"

Nascimento, Azymuth was at its best on their own particular turf, hybrid Latin jazz with plenty of percussion in a electric drums, along with sophisticated electronics.

The main departure from the crackling tempos was a slow, evocative ballad where bassist Malheiros switched to acoustic guitar. Another crowd pleaser was a medley of songs from the group's first current Milestone album, *Cascades*, as they stretched the parameters of the Latin/jazz/fusion genre. In an evening of diverse and adventurous sounds, Azymuth performed spiritedly and deserves kudos for a marvelously well-paced set.

—David Keller

The July Swoon

At The Palace and The Beverly Theatre

Being a music critic is like being a baseball player—you get hot streaks and you go through slumps. June was one of the best months, concert-wise, in memory. For the most part, however, July was a month to forget.

If concerts were solely evaluated on effort, then the Red Rockers' Palace show would've been a stand-out affair. Unfortunately, despite working up a good sweat, most of their material, which ranged from Clash-like anthems to the more recent, polished rock of *Good As Gold*, fell flat on its face.

The problem seemed to be that most of the material lacked dynamics; chord changes and hooks didn't build to any crescendos. The only notable exception was their hit, "China," with a phoenix-like chorus.

Even the band's good looks weren't fully utilized. Singer John Griffith reminds one of a young Roger Daltrey, but he still couldn't project an image.

An even more maddening show was the Fun Boy Three visit to the Palace. Musically, it was a strong, at times stunning set. The only sore spot was singer Terry Hall, who succeeded in ruining a potentially stupendous show with infantile name-calling.

The band's sound is an alluring blend of tribal rhythms, pop, and music hall melodies. Subtle drumming and hushed vocal harmonies gave "Our Lips Are Sealed" a haunting beauty, while "The Things We Do" had the dramatic eloquence of Roxy Music.

Their choice of covers was no less exemplary. Their version of "Summertime" was tremendous, and finishing off their set with the Doors' "The

End" was a perfect bittersweet chaser.

But sticking out like a sore thumb was singer Terry Hall, who had to tell us how shitty he thinks L.A. is, and how we're all assholes to enjoy the show specifically, and our existence in general. Get bummed and shroud!

So, as good as the music and the band (a large almost all-women ensemble) were, Hall infected the evening by being, in the words of Johnny Lydon, a snot-nosed git. Reportedly, the band broke up after the show, which now seems only fitting.

About 15 years ago, there was this phenomenon called bubblegum music. A slew of one-hit bands put out cute, little rock ditties with jangly guitars and nasal harmonies. Men Without Hats' recent Palace gig has them up for the latest incarnation of that, heretofore dubbed "marshmallow" pop. Instead of guitar and drums, you got synthesizers and rhythm machines. But the melodies are just as simple, and the lyrical themes just as vacuous.

Men Without Hats' big hit is "Safety Dance," which works because the melody is so damn simple that, when layered by succeeding synth lines, it builds into a nice, dynamic crescendo. The synthesizers overpower the melodies on the rest of the material, however, giving the sound a cushy, air-head feel.

Singer Ivan Doroschuk worked up a good sweat, moving to the beat in an almost military fashion, but it looked overbearing compared to the slight music. Men Without Hats, to their credit, came up with a catchy little single. But to make a career out of it, they'll have to come up with more.

The only completely satisfying concert of the month was UB40's gig at the Beverly Theatre. The British act created some of the sweetest, tightest reggae sounds these ears have heard since the '81 Sunsplash festival.

The backbone of this type of music is the rhythm section, and bassist Earl Falconer and drummer James Brown were in a stone cold groove. Their work gave the lilting melodies of "Food For Thought" and "Present Arms" an irresistible, hypnotic quality. The icing on the cake was Ali Thompson's silky voice, which evoked the soulful style of Stevie Wonder.

Much of their material concerned political matters. "Tyler" is an Irish political prisoner, and "One in Ten" brings up the whitewashing of individual human suffering in a sea of statistics. But they aren't overbearing; the seductive music and the subtle performance makes the message no less effective.

—Jeff Silberman



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Reviews

CLUBS

Steve Roach

*At the Comeback Inn,
Venice*

□**Material:** Intense, image-laden, heavy-on-the-sequencers synthesizer compositions. This isn't trance music, but a roller coaster ride through the Pleiades. It's spiritual in the same sense as any valid "mind-opening" presentation. There's a heavy Germanic influence (Tangerine Dream, Klaus Schulze) at work here, but not so much as to negate Roach's own contribution to the material.

□**Musicianship:** It's difficult to ascertain how well Roach functions as a musician in the traditional sense of the word. Certainly, he puts his machines



photo by Roch Doren.

Steve Roach: exploratory music

through some intriguing paces; but the line between technician and musician is obscured by the sheer firepower of his equipment.

□**Performance:** A pleasure. Roach's was the final set of a long afternoon and evening of electronic performers, and it was easily the most pyrotechnic. His long suit is his consistency. For whatever he may surrender to the Germans in terms of on-stage experimentation, he recoups in spades through his avoidance of excesses. His material is dynamic, sensual, and even mind-opening. No pretension but many interesting frills.

□**Summary:** The more numbed one is by the things that most people try to pass off as "exploratory" electronic music, the more one appreciates Steve Roach. This isn't to say he's perfect, nor is it meant to imply that he is doing all he can with his toys. It may be that he's at his peak right now. But that is doubtful, and he'll likely prove it.

—Michael Leyland

Laurence Juber

*At the Plant,
Studio City*

□**Material:** An original blend of gentle "folkish" tunes interlaced with an updated beat. His style is reminiscent of the wandering minstrels of Merry Olde England. Most of the lyrics are cleverly penned by Juber's wife, Hope, and executed by Juber in a clean, understated way. But he also proves that

he can get down to basic rock numbers with selections like "Maisie" and "Annie Can Rock 'N' Roll."

□**Musicianship:** Juber proves himself to be a master on the guitar, and his classical training plainly shows through. His vocals are strong and controlled, his confidence assured. Singing "One Night To Remember," he showed the audience that he is a gentle troubador, a sweet singer of sweet songs.

□**Performance:** With his manner relaxed and benevolent towards his rapt

audience, Juber deftly unfolded beautiful and varied textures from his guitar. With the performance of "Fireplace," a magnificent tone poem, one could almost see the flames flickering in the hearth.

□**Summary:** Laurence Juber is a one-man show, one that is definitely worth watching. Most of the material centers on conjugal and familial bliss, which can be most inspiring. His show offers a welcome oasis from the high aridity of commercialized music.

—Theresa Nixon

Angelique

*At All The Way Live,
Santa Monica*

□**The Players:** Angelique, vocals; Sharon Davis, keyboards; Alan Moore, guitar; Lloyd Pober, bass; Rick Starr, drums; Jacques Hydell, sax and percussion.

□**Material:** This is standard rhythm and blues, nothing remotely adventurous. The simple melodies fit a bit too squarely into the chords, since they are often only root notes with a couple of others thrown in, as in the two-note chorus of "Get Up." Lyrics are conventional pop as well, centering on

boogeying (as in the obvious "Get Up"), broken love, and, of course, sex. On the other hand, "Put You In The Groove" is genuinely hot, while Pober's ballad, "I Can't Wait For You" strays nicely from the melodic norm with fresh chords and good harmonies.

□**Musicianship:** It's appealing to find a group of humble craftsmen who are musicians in the old sense of the word. Each has finely-honed talents that blend well into a tight sonic unit—as long as they stay there. Moore, for example, serves the sound best in the rhythm capacity—his solo licks are fast, but lifeless, and almost cacophonous. Pober, however, plays refreshingly active bass, while Angelique's voice

is as strong and supple as Donna Summer's, though a bit thicker.

□**Performance:** This is where Angelique goes solo. She struts, she wails, she bends, she falls down on her knees, she activates the crowd. She even talks to you personally, all while driving the pulsating music into your blood. She's only pretentious and showy when she's not singing, but the music soon takes over, and it's all inspiration from there.

□**Summary:** Angelique definitely has a future. Her rhythm and blues right now is conventional, but invigorating at times. If she gets hold of some more enticing material to wrap her vocal cords around, she could be dangerous.

—John Bitzer

Larry Raspberry

*At the Palomino,
North Hollywood*

□**The Players:** Larry Raspberry, lead vocals, guitar, keyboards; George Bradfute, lead guitar; Mark Bryan, bass; Ed Green, drums; Missy Carol, Marilyn Scott, backup vocals.

□**Material:** Earthy, R&B-flavored rock that keeps within the mainstream. A couple of songs, namely the striking "Wish Me Luck," "Got The Love You Want," and "Tired Of Being Blond," have definite commercial radio appeal. Another highlight of the set was a blistering rendition of Carl Perkins' "Let's Get Upset." A ballad, "Tak-

ing The Hard Way Out," came direct from the heart, but it ran a little long. "Sophisticated Trash," though soulful, was too bitter in tone compared to the rest of the set. The traditional rocker, as a finale, did not go over well either, being a case of a band trying too hard to be rockers.

□**Musicianship:** Raspberry got high marks for versatility, and was consistently excellent playing rhythm and lead guitar, synthesizer, and piano. Green's drums delivered the necessary oomph that the material needed. Bradfute proved himself more than capable on guitar, his best moments coming when his licks turned bluesy. Bryan's bass should have been turned up to take the role the material demands.

□**Performance:** No doubt about it, this man has rock and roll fever. Rasp-

berry's vocals, a hybrid of James Brown and Bob Seger spiced with garage flavor, reflect that spirit. Each number was delivered with punch. Raspberry and Bradfute were the only visual interest, however, and only Raspberry had dramatic moves. The lack of movement might have been due to the restricted stage area, but this department could still use some work.

□**Summary:** Raspberry is a veteran rocker (he was lead singer for the '60s band the Gentrys) who has enjoyed success on the Memphis and Nashville circuit. A few adjustments in his tight, well-paced set could make him a big hit. He may seem a bit old-fashioned at times, but he exhibits that old-time rock and roll spirit that many new bands are trying so hard to capture.

—Ron Gales

Reviews

CLUBS

Zoogz Rift

At the Lhasa Club, Hollywood

□**The Players:** Zoogz Rift, vocals, guitar; Richie Hass, bass; John Trubee, rhythm guitar; MB Gordy, drums; Marc Mylar, sax.

□**Material:** Dada rock, based on tightly arranged riffs, meter changes and often drenched in dissonance. Rift openly acknowledges his Zappa/Beefheart influences, but when you're playing such highly stylized music, derivations are of little consequence. He's most effective when stringing together strong riffs, as in "Shiver Me Timbers," and "My Stuffed Animals Have Rabies." There are times, though, when the changes don't build into anything dynamically, and all you are left with is "funny" titles like "Kiss My Bleeding Dork."

□**Musicianship:** You have to be a pretty damn good player to wade your way through all the split-second changes Rift likes to throw into the middle of a song. Special kudos go to the rhythm



Zoogz and TBar Rift: "an imposing figure, but not totally menacing"

section of Hass and Gordy for keeping the meters straight, and to Trubee for wrenching out a couple of hot guitar licks. Mylar's sax playing could use a bit more variety than just dealing in dissonance. Rift basically rants and raves, and although subtlety would be inappropriate for most of the material, a little more emphasis on enunciation would help the listeners understand what the hell he's raving about.

□**Performance:** To be sure, Rift is certainly an imposing figure. Yet he's not totally menacing; there's a certain appealing humor in his between-tune patter, which makes you want to better understand the fury when he sings.

But again, when he rants, that's hard to do. Trubee is an agitated visual focus as well.

□**Summary:** To paraphrase the man himself, Zoogz Rift is a tough nut to crack. He wants to be taken seriously, he constructs complex musical statements, his visual presence demands your attention, but he sings of "Moron Serenades," lobotomies, and chicken-shits. Backed by a loud, consistently overbearing musical attack, it becomes quite a task to really focus in on what he wants to express. In effect, some will tune into that, while others will quickly turn off. Take it or leave it.

—Jeff Silberman

Input/Output

At the Club Lingerie, Hollywood

□**The Players:** Marc Burns, vocals; Ron Plecher, guitar; Gordon Gale, drums; Rick Wilson, bass; Trantham Whitley, keyboards.

□**Material:** An alternating current of new wave pop vocals, a la Sparks, and over-charged hard rock. The contradiction in styles doesn't make the connection on songs like "Let's Get Started" and "This Is The One," which either lose the hook in meandering arrangements or run it into the ground through

sheer repetition.

□**Musicianship:** The easy beat of the melodic-but-aggressive "Little Soldiers" starts out with the magic of a hit record, but short circuits before anyone can get a grip on it, when Gale's over-drumming digs a grave for the rest of the band, and Plecher puts up the headstone with an ear-splitting, bombastic guitar solo. However, these problems are absent in the dynamic arrangement of "Stand," which spotlights some skillful descending guitar lines.

□**Performance:** Burns has a well-scrubbed, young image and a lilting voice reminiscent of ex-Baby's vocalist John Waite or Styx' Dennis DeYoung. Although he is energetic, his presence

lacks punch—possibly because the band is often playing a different genre than he is singing. On "Say You Will," Burns has a perfect song to work his attentive audience, but instead he looks intimidated by repeatedly referring to the empty dance floor.

□**Summary:** Despite two power black outs toward the end of the set, the band hung in there and kept the show going. The musicians do have talent and the vocals are studio-tight. In fact, it is possible that Input/Output could give us some sensitive-but-hard-edged material reminiscent of Heart or the Babys, if they acquire the delicate balance it takes to pull it off.

—Cindy Payne

The Call

At the Country Club, Reseda

□**The Players:** Michael Been, lead vocals, guitar; Tom Ferrier, guitar, vocals; Scott Musick, drums, vocals; Greg Freeman, bass; Steve Huddleston, keyboards, vocals.

□**Material:** The Call play emotionally charged songs dealing with social ills and personal pain. Most of the material is darker and more melodramatic than their recent hit, "The Walls Came Down," and some, like "Tremble" and "Violent Times" approach a dirge-like quality. There are some upbeat songs, but most of these have an angry edge, as Been lashes out at injustice, poverty, and the violence of modern society. He expresses a sort of cheerful anarchism, as in the oft-quoted lines, "I don't think there are any Russians./And there ain't no Yanks./Just corporate criminals/Playin' with tanks."



The Call: melodramatic and dark

□**Musicianship:** Uniformly sharp and professional, but nothing really flashy. Ferrier did a good job with the "less is more" approach to guitar, as did Been, who played some good finger-plucked leads, especially on "All About You," complete with the requisite broken string. The band stayed away from outright solos most of the time, however, going for an ensemble effect instead. Been's vocals are more often

spoken or shouted than sung, but when he does sing, he shows a strong baritone with a decent range. The sound was a bit muddy and a bit loud, but this has improved from past shows.

□**Performance:** This is all Been's territory. While the rest of the band pretty much stay rooted to their spots, Been roams the stage, punctuating the rhythm with stylized body movements. While he exudes a sort of boyish charm when not playing, this contrasts with his angry young man image during the tunes: Been obviously has a message to deliver, and this makes for a passionate and energetic performance.

□**Summary:** A good show, although the form was so bound up with the lyrical content that a sympathetic stance toward Been's social outlook was almost a prerequisite for understanding the music. Beyond that, however, the Call, with Been at the lead, play with a passion and seriousness that is rare in these days of cool synth bands and emotionless dance music.

—Larry Hogue

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Reviews

CLUBS

The Woodpeckers

*At the Stage,
North Hollywood*

■ **The Players:** Bryce Mobrae, guitar, vocals; Jeff Stacy, lead vocals; Robert Pechnikova, bass; Bobby Drier, percussion; Steve Mann, sax, percussion.

■ **Material:** Strictly covers. The band delivers a lot of oldies, including tunes associated with Chuck Berry, Presley, Little Richard, James Brown and Dion. While a bit heavy on blaring guitar, the song interpretations were straightforward and lifeless. Numbers like "I Feel Good" and "Great Balls Of Fire" can be tremendously rousing, but they can also die like neglected children when performers don't give it their all, as was the case here.

■ **Musicianship:** Though it looked like they were just going through the



The Woodpeckers: "more mediocre than mesmerizing"

motions, these guys seemed like pretty good players. Once, during "Jailhouse Rock," they even cooked. The sax locked together with some frantic drumming, and the bass fired off urgent notes. Then it was straight back to business as usual, which, for this group is a mighty bland affair.

■ **Performance:** Low-voiced singer-frontman Jeff Stacy swayed a bit on stage, and guitarist Mobrae seemed to have copped a grimace or two off of George Thorogood. But, aside from the lively drumming of Bobby Drier,

none of the players looked like they were enjoying themselves. This made for a low energy level and general boredom for the audience.

■ **Summary:** More mediocre than mesmerizing, the Woodpeckers are predictable with a capital "P." They lack stage presence and don't even seem to be keeping themselves interested. It's not that they're a bad band exactly, but they do need to put a lot more excitement into their show and at least *act* as if they enjoy what they are doing. —Randal A. Case

David MacKenzie

*At Club 88,
West Los Angeles*

■ **Material:** Blues of differing genealogies, with tongue quite often placed firmly in cheek. He does some stuff by the old timers ("Judge Harsh Blues," "Sad Letter Blues," and "Sweet Home Chicago"), but most of the material is self-penned. The best of the originals were "Bad Loser," which makes a virtue of mindless revenge, and "Slender

Man," a Howlin' Wolf-ish tune.

■ **Musicianship:** Using only a steel guitar and a conventional acoustic, he started out a little slow with his fret work, but evened out nicely about the third song of the set. Deft and fluid with his fingerings, he has a marvelous blues technique. One of the best examples was his playing on "Sad Letter Blues," with fingers moving over the strings like a water bug on a pond, he immersed the audience in steamy heat. The feeling was there and he brought it out.

■ **Performance:** MacKenzie is an extremely entertaining, professional performer. Totally at ease, he projects his sense of humor and grace of style with

wit and charm. Some of the between-song patter was priceless. His singing drawl is properly thick and laconic, but is somehow unaffected. Loose mouthed with a high tonality, he is pleasant, almost soothing with his Randy Newman/Tom Lehrer persona.

■ **Summary:** Audiences stop jawing and hustling when MacKenzie's on stage because he's the kind of performer that, if you don't give him your undivided attention, says things that are intrinsically entertaining. If he were a little bit more commercial, MacKenzie would be plenty well off by now. As it is, he seems to have opted for having a good time and sharing it with his audience. —Kong

Rick Rhodes Band

*At the Miramar-Sheraton
Hotel,
Santa Monica*

■ **The Players:** Rick Rhodes, piano and lead vocals; Ron Edwards, bass; Jerry Bruno, percussion.

■ **Material:** Rick Rhodes provides delightful entertainment for all ages, pulling hits off the charts of the '30s through the '80s, intermingled with smooth, contemporary originals. Their core consists of piano, bass and drums, but they can add parts when the style demands. Tunes like "Chances Are" and "It's Now Or Never" were done for the less than jet-set; they later moved to the disco/new wave realm with Michael Jackson's "Beat It."

■ **Musicianship:** Rhodes was always in command, with a penetrating voice that adapted easily to the various styles covered in the set. Instrumental back-ups by Ron Edwards and Jerry Bruno were flawless, but their vocals were less than moving. The baby grand gave the trio a powerful center, adding res-



Rick Rhodes Band: "very entertaining, but no area of concentration"

onance to extended jazz chords that an electric wouldn't have been able to achieve in this loud bar. In Rhodes' "Foolin' Around," Billy Joel nuances crept in, and this became the mainstay in "Runaway With Me," an upbeat tune with an ascending piano bass line typical of much of Joel's material.

■ **Performance:** The threesome are quite comfortable on stage since this is their steady gig. It's the type of

music that one sits down to a martini with after a hard day at the office, so theatrics are kept to a minimum.

■ **Summary:** Very entertaining, but there was no real area of concentration. Rhodes' band does it all, but because of that, there aren't any areas of greatness either. This lounge act could improve with an added bit of swing to their sound, along with a more varied instrumentation. —Nina Michalski

Reviews

RECORDS

After The Lights Go Out

Channel Three

Posh Boy Records

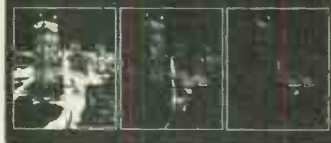
Produced by Jay Lansford with Robbie Fields

Channel Three has cranked up the volume and speed of modern punk to the point that their fast songs make X sound like the Archies in comparison. When they want to, vocalist/guitarist/songwriter Mike Magrann, guitarist Kimm Gardener, bassist Larry Kelley, and drummer Jack Debaun play the fastest, meanest hardcore punk possible for creatures with five fingers.

But even so, the music, like a good soldier, falls secondary to what is said between the beats. Despite the anarchic trappings, CH3 remains one of the handful of bands that cares passionately, even violently, about where society is headed, and what its people have become. But for CH3, the solution hovers stubbornly beyond their reach.

After The Lights Go Out shouts the need to tear down heroes. "Separate Peace" tells the story of a family separation where no one escapes blame. The album carries this tone throughout. It is the story of the sudden loss of innocence before the years of youth have aged to adulthood. It is a world where, in "Truth and Trust," "your kid's disillusioned by nine." When, later in the same song, they ask and demand "Want our trust, give us the truth," CH3 echoes Lennon's cry on "Gimmie Some Truth." Their world

CH3



is a terribly brutal world of lost friends, lost dreams, and hope CH3 clings to their need of a better tomorrow as a man with a broken leg clings to a crutch. In "No Love," one of the album's best, Magrann sings, "can it be the truth?/there is no love." Then, copying the same kind of tempo break as in the Clash's "Death Or Glory," they brake the song's thrash down to an easy calypso/reggae beat, Magrann singing with such clarity and world-weary knowledge that the "sliver of hope" he later claims rings through his apparent pessimism like a proclamation.

CH3 plays so hard, speaks so passionately, and runs so fast, they've got to be going somewhere, even if they themselves don't yet know where.

—Keith Gorman



What Surf

Various Artists

Produced by Chris Ashford

To put it in the proper vernacular, this compilation LP is "totally rad." The Surf Punks are good for a laugh, but the five surf bands on this album (the Pyramids, the Halibuts, Davie Allen and the Arrows, the Surf Raiders, Agent Orange) mean business.

The Pyramids have the best dance song of the album in "Pyramid Stomp" and their other tune, "Paul" is perfect for shooting through a tube. The Halibuts' songs are decent as Joey Lyou on sax blows the rest of the band away. Davie Allen plays axe as mean as a rusty blade, especially on the "James Bond Theme." The Surf Raiders vividly capture the authentic Dick Dale/Ventures feel on both their cuts. But the band that really does it is Agent Orange. Theirs is the surf sound of the '80s, and the guitar of Mike Palm on both "Outer Limits" and "Surf Beat" is hotter than July (though the lead on the latter song is pushed too far back in the mix).

All in all, *What Surf* is a perpetuation of the exciting, intriguing genre of surf music, a genre of both possibilities and pitfalls (the main complaint being endless cover versions of the same six songs). It is a genre in which a dose of modern creativity and inventiveness, as displayed by Agent Orange, is joyously welcomed.

—Ron Gales

Espressivo

Ray Pizzi

Discovery Records

Produced by Ray Pizzi

The Courage

Jay Migliori

Discovery Records

Produced by Jay Migliori

Ray Pizzi is well known to area audiences through local airplay and his frequent gigs at Pasquale's and other area nightspots. On *Espressivo*, Pizzi comes roaring out of the shoot on "Spinners," a 90 m.p.h. jazz rocker. Pizzi is at his best on this cooker and belts out some inspired tenor playing. Duke's "Sentimental Mood" gets dusted off and Pizzi has a ball on some tasty overblowing and whelps. He sounds most inspired and assured bassoon doesn't quite gel. Pizzi's rich flute playing on the title track intertwines skillfully with John Chiodini's

acoustic guitar, which produces a soaring, soft, virile sound.

Jay Migliori is best known in local circles for his work with Supersax, the band which lovingly performs the works of Charlie Parker. Now with the release of *The Courage*, Migliori should start gathering fans on his own. He possesses a full, swinging sound on both tenor and soprano saxes. His material ranges rather eclectically through melodic (and obscure) show tunes to bop standards and more modern originals. Wes Montgomery's "Full House" gets a nice treatment, and he effortlessly swings in true Montgomery style. The evocative Weill/Brecht "Bilbao Song" is the hit of this album with its relaxed, sleazy nightclub feel. It is a perfect cut that delivers the right combination of boozey exuberance and underworld sophistication as tenor sax and Joe Lettieri's piano mesh.

—David Keller

The Boy Is Mine

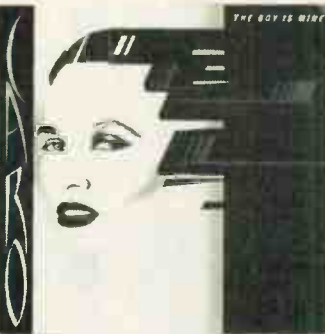
Caro

Rochire

Produced by Nick Tauber

Ready for the '80s version of Dusty Springfield? New wave Rita Coolidge? Caro is this and maybe a little more. She's got the hits, including a newly synth-ified remake of "Every Kind Of People" (made famous by Robert Palmer), as well as enough other juicy accessibles like the gritty-edged "Turn It Off" and a bluesy ballad called "Nights In Soho" to make *The Boy Is Mine* worthy of attention.

The album's strengths lie exclusively in Caro's soulful, versatile vocals and the colorful material. Only a couple of cuts disappoint: "Neighbours," although no relation to the movie, is just as moronic, and "Met You Under Water" sinks when it tries to mimic the bubbles. But, even though most of the melodies sound borrowed (old Mott the Hoople fans should compare the great "I'm A Cadillac" to the chorus of "Dixie Lane"), they're all quite hummable.



Producer Nick Tauber has chosen to tone down the band, especially the rhythm section. This results in a sad imbalance between Caro's dominance and their blandness, which Tauber tries to fill with a synth.

Nine strong songs and the talents of a dynamic pop vocalist are enough to cut through the muddle, though. *The Boy Is Mine* should be overlaid on KISS and KNX-FM in no time.

—John Bitzer

EP FILE

FIRETONES—Trouble (Warner Sisters): Rod Firestone, formerly the lead singer for the Rubber City Rebels, returns to the vinyl scene with a straight ahead, guitars-in-your-face rock that gleefully ignores the techno-trends of the past two years. Much of the RCR looneytoon humor is gone, though, as Firestone aims for the adolescent pursuits of getting action with some hot chicks. Musically, the band's most successful when brandishing biting powerchords that serve as strong hooks in "Beverly" and especially "I Did It." "National Action," on the other hand, comes off a mite tame and "Trouble," though blessed with a strong beat, has nuclear holocaust lyrics that are out of place in context to the hormone squeezers. In all, the Firetones certainly don't set particularly lofty goals in their music, apparently they just want to rock out and get laid. But at least they hit their mark more often than not.

THE STOCKING HEADS—(Roadside): It's certainly a plus for an act to exhibit a good sense of humor, but if they have to force it, it works to their disadvantage. Such is the case here. Hey, the name's funny enough, but poking fun at new wave minimalism ("Song a Minute"), mind expansion fads ("Guru Blues"), and overautomation ("Lose Control") is far too predictable, especially when it's backed by weak, second-hand Devo techno-pap. This would only be funny as slapstick, and the only way to achieve that with this record is to hit someone in the face with it.



PHIL 'N' THE BLANKS—Head Screwed On (Pink): This is easily the best release by this Chicago troupe, not necessarily because they've drifted more towards a keyboard-based sound, but because the production is a huge improvement over their first two albums. Roman Zabricki's drums never sounded stronger, the guitars really stick out, and the vocal harmonies are not just on key, but have a dynamic texture. The songs aren't that much different from their previous work—simple, hooky melodies set to snappy beats—but the lyrics aren't as self-consciously clever. The only gaffe is the overwrought "Space Traveler's Manifesto." But when they stick close to the hooks and let the excellent production bring out the guitar firepower in songs like "Johnny Bit" or the melodies in the synth lines, Phil 'n' The Blanks come as close as they ever have to hitting their stride.

SINGLES FILE

Lex ventures into the funk/rap realm, but the groove isn't strong enough on "14 Days." (Flip) Their sound is well crafted and the deadpan vocals reminiscent of the Waitresses, but when there's no sweaty energy, the rhythms don't take hold. The flip's a dub of the same...Tommy Bell's a good ol' boy in "Honky Tonk Crazy." (Gold Sound) a fairly passable country warbler. His voice has a nice husky edge to it, the instrumentation is adequate, and the song almost has enough spunk to make it memorable. He really could use a clearer production, though. **Nude Talk** play a sparse, taut brand of rock, with an almost folkish urgency in the melodies and the singing of both "Stop Talking" and "Tired of Waiting." (Lb.) For my money, the B-side (the latter cut) stands out, thanks to an aggressive performance musically and vocally. "Talking just doesn't gel as well. Still, it's the best disc in this file. **Rip Tide** tried to pull off a rock boogie in "I Can't Wait," but the playing is on the pedestrian side, and the production isn't raunchy enough to make it work. "Rated X" is more mainstream riff-rock, but out-of-place synth frills can't hide a lack of individuality in the melody and performance.

—Jeff Silberman

Club Data

By Ron Gales

Booking Wars Erupt Again

Perhaps the only thing a South American dictator has in common with an L.A. club booker is job security. Two more bit the dust in recent weeks, falling victim to booker burnout. Michael Glick of Troubadour fame has left to pursue other business interests (he manages the band Assassin, among others), to be replaced by Susan Perry. Madame Wong's also has a new booker in Carol Zeoli, taking over for Dan Ferris. Best of luck to the old, ring in the new, etc.

Crackers, Anaheim: According to owner Del Smart, this new O.C. club is like nothin' you ever saw before. Featuring all kinds of music from the '20s to the '80s, Crackers includes performing waiters, waitresses, and bartenders, can-can girls, audience participation, DJs playing big-band swing, and more. The kicker at Crackers, so to speak, is a patriotic theme, says Smart. At one point in the show, the American, California, and Dixie flags roll down to the beat of patriotic standards like "God Bless America," with the audience singing along as confetti cannons bombard the room. It sounds, well, crackers.

Kit Kat Klub, Hollywood: It's only rock and roll now at this former pleasure palace. Rock music is featured four nights a week now, with comedy and talent showcases Monday through Wednesday. Bands coming up: the Corsairs on Mod Night (August 18), Justin Case (20), and Phasi Phreddie (21).

Golden West, Gardena: This sizeable country palace has been booking rock and roll on Monday nights, with James Intveld and the Rocking Shadows drawing respectable houses the past couple of weeks.

Cathay de Grande, Hollywood: Auld Lang Syne! A reunion of former Salvation Army members (the band is now known as the Three O'Clock) is scheduled for August 20, while two benefits, one for *Scratch Magazine* (August 26) and another for the *Orange County Eye* (August 30) are planned. Bring your mitts to the informal baseball games held across the

street on Sundays while the Sunday Club rocks inside.

McCabe's, Santa Monica: This venue, closed for the month of August, will reopen with Kenny Rankin September 23 and features bluesmeister Willie Dixon on September 11.

321, Santa Monica: The Cure and Nona Hendryx stopped by recently to promote their new products (no, they didn't play). City Of Glass are playing their first large gig here since their EP was released. The show is slated for August 31. For more news on the 321, read the writeup in the newest *Women's Wear Daily* (no lie).

Music Machine, West Los Angeles: Jan Ballard is planning many surprises for what's left of the summer, one of them being the Creatures gig on August 29.

Lighthouse, Hermosa Beach: Journey drummer Steve Smith joined jazz artist Cat City on stage at a recent gig. The Chambers Brothers will appear in one shot on Sunday August 28. Admission for the 4 p.m. show is free.

Pasquale's, Malibu: Owner Pat Senatore celebrates his birthday on August 20. Dick Halligan, one of the founders of Blood, Sweat, and Tears, brings in his band on the 25th.

Hop Singh's, Mariona del Rey: One third of the Great Guitar Trio, Charlie Byrd, is featured on September 1 and 2. There will be a weekend of fusion coming up with Slider-Glenn on August 24 and Alphonse Mouzon on the 26th.

Cowboy, Anaheim: This O.C. hoedown hosts a 13-week talent contest on successive Monday nights, with nightly contest winners going home with \$100 cash. The grand prize winner, elected in October, will get a trip for two to Hawaii. Preparations are also being made for the Cowboy's first annual Labor Day chili cook-off. There will be eight bands playing throughout the day, along with numerous country-fair type activities at the club.

Orphanage, North Hollywood: Contrary to information released earlier, J.G. Crawford's jam nights run every first and third Sunday of the month, not every Sunday.

At My Place, Santa Monica: Gene Redden's Screaming Pep and Vinegar Big Band, featuring comedian/musician Michael Winslow, appears August 21. The return of Richard Elliot can be looked for August 26 and 27.

Note: those of you anxiously awaiting Part II of the San Diego Club Data report, look for it in the next issue.

Music Connection Exclusive

LiveAction^{CHART}

July 27—August 9

This Week
Last Week
On Chart

ROCK / POP

1	—	2	Levi
2	—	7	Jack Mack & Heart Attack
3	—	—	Clifton Chenier
4	—	2	The Question
5	—	3	Camouflage
6	—	7	Jimmy & the Mustangs
7	—	1	Al Stewart
8	—	3	LeRoi Bros.
9	—	6	Burning Sensations
10	—	1	Lounge Lizards
11	6	14	Steppin' Lazer
12	—	2	Candy
13	15	8	Billy Vera & the Beaters
14	—	1	Kery Doll
15	—	4	Fable
16	—	2	Warrior
17	1	3	Rank & File
18	—	3	Rough Cutt
19	—	2	Black Flag/Bangles/Redd Kross
20	—	1	Mentors

JAZZ / BLUES

1	—	1	Tania Maria
2	4	14	Don Randi & Quest
3	—	3	Band Called Sam
4	—	2	Larry Carlton
5	—	1	Masterblast
6	3	5	Frankie S. Band
7	—	1	Sweets Edison
8	—	1	Band AKA/Modj
9	—	1	Anita O'Day
10	—	1	Don Menza
11	5	7	Ray Pizzi/Pat Senatore Trio
12	—	1	Freeflight
13	—	1	Straight Up
14	—	1	Barry Brunell
15	—	3	Tolu
16	—	4	Willie Bobo
17	15	3	Milcho Leviev
18	—	9	Arco Iris
19	—	1	Dave Koonse/Jimmy Wyble
20	—	3	Moacir Santos

COUNTRY / FOLK

1	5	13	Golden St. Cowboys
2	6	9	Jerry Baze
3	—	4	Steve Gillette
4	—	1	Travis Young
5	2	7	Wind Fall
6	—	2	Jerry Jeff Walker
7	8	4	Nightshift
8	—	2	Tom Wopat
9	—	7	Western Union
10	7	2	Jim Seal
11	—	6	Cowboy Maynard
12	9	7	Bull Durham
13	12	2	Stirrup
14	—	1	John Cale
15	—	1	Jo-el Sonnier
16	—	1	Savannah
17	—	3	Lynn Fennelly
18	—	3	Pat Cloud & Friends
19	—	2	Hot Off the Press
20	—	2	Foxfire

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



Nona Hendryx makes everyone forget Patti LaBelle at the Palace.

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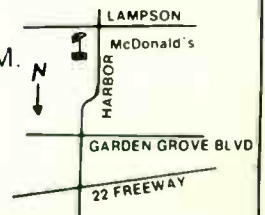
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LOS ANGELES

SKIP E. LOWE'S TALENT SHOWCASE HOLLYWOOD ROOSEVELT HOTEL

Hollywood Blvd., Hollywood, CA.
Contact: Skip E. Lowe.
Type of Music: Rock bands, singers, comedians, originals OK.
Club Capacity: 150.
Stage Capacity: 8.
PA: Yes.
Lighting System: Yes.
Piano: No.
Audition: Call for details.
Pay: Possible if show is solid.

321

Santa Monica, Santa Monica
Contact: Howard Parr.
(213) 451-5003 (mornings)
Type of Music: New dance music, originals OK.
Club Capacity: 1200.
Stage Capacity: Unlimited.
PA: Yes, with operator.
Lighting System: Yes, with operator.
Piano: No.
Audition: Send tape or record with promo pak—no returns.
Pay: Negotiable.

BANJO CAFE

2906 Linclon Blvd.
Santa Monica, CA.
Contact: Raoul, (213) 392-5716
Type of Music: Bluegrass, jazz, Dixieland, swing, originals OK.
Club Capacity: 100.
Stage Capacity: 6.
PA: yes.
Lighting System: Yes.
Piano: No.
Audition: Monday talent night, anything acoustic.
Pay: Negotiable.

BOB BURNS RESTAURANT/SUNDAY TALENT NIGHT

6343 Laurel Canyon Bl., N. Hollywood.
Contact: Mr. DiGenaro, (213) 984-2261.
Type of Music: any, esp. showtunes, R&B, CW, rock.
Club Capacity: 100.
Stage Capacity: 3.
PA: Yes.
Lighting System: Standard bulbs only.
Piano: Yes.
Audition: Sign ups at 8:30-9pm.
Pay: \$25 1st prize; \$10 2nd prize.

CHEYENNE SUPPER CLUB

101 S. First Ave.,
Arcadia
Contact: Shelly Costanza
(213) 447-3571
Type of Music: T40, rock, new music. Originals OK.
Club Capacity: 170.
Stage Capacity: 6.
PA: No.
Lighting System: Yes.
Piano: Yes.
Audition: Call for details.
Pay: Negotiable

CATHAY DE GRANDE

1600 N. Argyle, Hollywood.
Contact: Michael
(213) 461-4076.
Type of Music: Funk/rap only.
Club Capacity: 200
Stage Capacity: 8.
PA: Yes.
Lighting System: Yes.
Piano: No.
Audition: Send tapes.
Pay: Negotiable.

CELEBRITY CENTER

5930 Franklin Ave., Hollywood.
Contact: Barbara Jespersen or Rick Benson.
(213)464-0411.
Type of Music: All but hard rock, originals OK.
Club Capacity: 80.
Stage Capacity: 5.
PA: Yes.
Lighting System: No.
Piano: No.
Audition: Sign up at 8 pm on Thursday to play that night.
Pay: Showcase only.

COMEBACK INN

1633 W. Washington, Venice 90291.
Contact: Will Raabe or Jim Hovey.
(213) 396-6469.
Type of Music: Original acoustic jazz, synthesizer soloists, reggae aor musical comedy.
Club Capacity: 100.
Stage Capacity: 6.
PA: Yes.
Lighting System: Yes.
Piano: Yes.
Audition: Send cassette, LP or 1/2" video to above address.
Pay: Negotiable.

COPACABANA

1545 N. La Brea, Hollywood.
Contact: John Anthony (213) 832-5208.
Type of Music: Mod, ska, rock. Originals OK.
Club Capacity: 250.
Stage Capacity: 7.
PA: No.
Lighting System: Yes.
Piano: No.
Audition: Call John for details.
Pay: Negotiable.

TRANCAS

30765 Pacific Coast Hwy, Malibu
Type of Music: Open, originals OK.
Club Capacity: 600.
Stage Capacity: 20.
PA: Yes, with operator.
Lighting System: Yes, with operator.
Audition: Send tape, bio, pix, SASE. No phone calls, please.
Pay: Negotiable

EBONY SHOWCASE THEATRE

4720 W. Washington Blvd., L.A. CA 90016.
Contact: Charles Gentry (213) 936-1107
10 am-5 pm.
Type of Music: T40, rock, new music. Originals OK.
Club Capacity: 300.
Stage Capacity: 15.
PA: yes, w/operator.
Lighting System: Yes,w/operator.
Piano: yes.
Audition: Send cassette w/pix (optional) or call for appointment.
Pay: Negotiable.

HEAVEN ON EARTH CLUB RESTAURANT

1447 2nd St.,
Santa Monica, CA 90401.
Contact: Jamie (213) 395-2122.
Type of Music: Anything but punk or metal, originals OK.
Club Capacity: 150.
Stage Capacity: 4-5.
PA: Yes.
Lighting System: Yes.
Piano: Yes.
Audition: Call for more information.
Pay: Negotiable. Showcase on Monday with cash prize of \$100.

FM STATION

11700 Victory, N. Hollywood
Contact: Billy
(213) 769-2221 (11-6pm)
Type of Music: Modern dance.
Club Capacity: 500.
Stage Capacity: 8.
PA: Yes.
Lighting System: Yes.
Piano: No.
Audition: Call first.
Pay: Negotiable.

DONTE'S

4269 Lankershim, N. Hollywood
Contact: Cory
(213) 877-8347
Type of Music: Jazz, fusion.
Club Capacity: 125.
Stage Capacity: 15.
PA: Yes.
Lighting System: Yes.
Piano: Yes.
Audition: Live or tape.
Pay: Scale or negotiable.

THE HORN

2627 Wilshire Blvd., Santa Monica.
Contact: David Hock.
Type of Music: Contemporary.
Club Capacity: 240.
Stage Capacity: 9' by 12'.
PA: Yes.
Lighting System: Yes.
Piano: Yes.
Audition: Mail tape, resume, photo.
Pay: Showcase and possible bookings.

PAPACITOS

12740 Culver, Marina del Rey
Contact: Alfie Martin (213) 823-0075.
Type of Music: All but hard rock, soloist to 6-piece bands, originals OK.
Club Capacity: 85.
Stage Capacity: 6.
PA: Yes.
Lighting System: Yes.
Piano: No.
Audition: Call for appointment.
Pay: Percentage of bar.

THE MARQUIS

8318 DeSoto Ave.,
Canoga Park.
Contact: Alana Joos. (213) 996-0424.
Type of Music: Rock & roll, high energy. No originals.
Club Capacity: 100.
Stage Capacity: 4.
PA: No.
Lighting System: Yes.
Piano: No.
Audition: Call above number Sunday or Monday for info on audition. Do not call club.
Pay: Negotiable.

LIGHTHOUSE CAFE

30 Pier Avenue,
Hermosa Beach, CA 90254
Contact: Ken Dunn, or Helena Marette
(213) 372-6911.
Type of Music: Jazz, R&B, blues, reggae, rock and roll.
Club Capacity: 150.
Stage Capacity: 6.
PA: Yes.
Lighting System: Yes.
Piano: Yes.
Audition: Send tape or call for live audition.
Pay: Negotiable.

THE ORPHANAGE

6411 Lankershim Blvd.,
N. Hollywood, CA
Contact: Joe (213) 506-0382
Type of Music: Rock, reggae, funk, new wave, R&B, originals OK.
Club Capacity: 200.
Stage Capacity: 9.
PA: Yes.
Lighting System: Yes.
Piano: No.
Audition: Tape.
Pay: Percentage of door.

RUMBLESEAT

4700 Pacific Hwy, Long Beach
Contact: April York
(213) 483-7498.
Type of Music: Top 40, new wave.
Club Capacity: 400-500.
Stage Capacity: 30.
PA: Yes.
Lighting System: Yes.
Piano: No.
Audition: Tape, vinyl, audition, schedule of past and future gigs.
Pay: Negotiable.

THE FAT CAT

1516 N. Western
Hollywood, CA 90401
Contact: Cathleen Robinson.
(213) 652-8159.
Type of Music: All but hardcore punk, originals OK.
Club Capacity: 100.
Stage Capacity: 3-7.
PA: No.
Lighting System: yes.
Piano: No.
Audition: Send tape & promo pak to: 442 No. La Cienega, Suite 210, Hollywood, CA 90048. Atten: Cathleen.
Pay: 100% of door.

THE SILVER SADDLE

801 N. Beach, La Habra.
Contact: Bud (213) 694-8404.
Type of Music: Country, originals OK.
Club Capacity: 210.
Stage Capacity: 7.
PA: Yes.
Lighting System: Yes.
Piano: No.
Audition: Live.
Pay: Flat rate.

THE STAGE

10540 Magnolia Blvd.
 N. Hollywood, CA 91601.
Contact: George. 9-11 pm. (213) 985-9937.
Type of Music: Rock, originals OK.
Club Capacity: 150.
Stage Capacity: 4-6.
PA: No.
Lighting System: Yes.
Piano: Yes.
Audition: Send pics, tape or VHS to above address w/SASE.
Pay: Negotiable.

THE BASEMENT COFFEEHOUSE

1226 N. Alvarado, Echo Park
Contact: Mark Phillips
 (213) 484-8214 (days)
 (213) 413-9111 (8-11pm)
Type of Music: Folk & various acoustic music, originals OK.
Club Capacity: 100.
Stage Capacity: 5.
PA: Yes.
Lighting System: Yes.
Piano: Yes.
Audition: Call for audition.
Pay: Showcase only; open Saturdays only, 8-11pm.

CARMELO'S

4700 Van Nuys Blvd.,
 Sherman Oaks
Contact: Chuck or Denise (213)784-3268
Type of Music: Jazz.
Club Capacity: 150.
Stage Capacity: 6.
PA: Yes.
Lighting System: Yes.
Piano: Yes.
Audition: Send promo with SASE.
Pay: Union scale.

CHEZ NORA

14642 Ventura Blvd., Sherman Oaks, CA.
Contact: Patty, (213) 788-1416.
Type of Music: R&R on Tues, jazz Wed-Sun. Originals OK.
Club Capacity: 75.
Stage Capacity: 5-7.
PA: Yes.
Lighting System: Yes.
Piano: Yes.
Audition: Call to make appointment.
Pay: Negotiable.

GIO'S CABARET

7574 W. Sunset Blvd., L.A., CA 90046.
Contact: Victor Washington, (213) 462-0950.
Type of Music: All but hard-core punk. Originals OK.
Club Capacity: 100.
Stage Capacity: 5-7.
PA: Yes, w/operator.
Lighting System: Yes, w/operator.
Piano: Yes.
Audition: Call for info.
Pay: Showcase may lead to paid work.

THE ORPHANAGE

6411 Lankershim Blvd.,
 N. Hollywood, CA
Contact: Joe (213) 506-0382
Type of Music: Rock, reggae, funk, new wave, R&B, originals OK.
Club Capacity: 200.
Stage Capacity: 9.
PA: Yes.
Lighting System: Yes.
Piano: No.
Audition: Tape.
Pay: Percentage of door.

PHENOMENON AT FIESTA HOUSE

2353 E. Olympic, Los Angeles.
Contact: Jack Marquette. (213) 687-9906.
Type of Music: New Rock Music, orig.
Club Capacity: 350
Stage Capacity: 8.
PA: Yes.
Lighting System: No.
Piano: No.
Audition: Send cassette to: 1129 E. 5th St. L.A. 90013.
Pay: 45% of door.

TROUBADOUR

9081 Santa Monica Blvd., Los Angeles, 90069.
Contact: Michael Glick 1-5 pm M-F (213) 276-1158.
Type of Music: All types.
Club Capacity: 300.
Stage Capacity: 8.
PA: Yes. Must bring own mic, stands, & cords, (Low Impedance.)
Lighting System: Yes.
Piano: Yes.
Audition: Tape/Bio/Picture.
Pay: Percentage of door & 50% of discount ticket.

THE VEX

2580 Soto St., E. Los Angeles, 90032.
Contact: Joe or Mike.
 (213) 222-5600
Type of Music: Any original new music.
Club Capacity: 200 and up.
Stage Capacity: 7.
PA: Yes, w/operator.
Lighting System: Yes, w/operator.
Piano: No.
Audition: Send tape & promo pak.
Pay: Negotiable.

THE STAGE WEST

17044 Chatsworth,
 Granada Hills, CA.
Contact: Joe 6-8 pm. (213) 360-3310.
Type of Music: Rock, originals OK.
Club Capacity: 350.
Stage Capacity: 10.
PA: Yes, w/operator.
Lighting System: Yes, w/operator.
Piano: No.
Audition: Send complete promo pack or VHS to above address w/SASE.
Pay: Negotiable.

SAN DIEGO**SPIRIT CLUB**

1130 Buenos, San Diego.
Contact: Madalene Herrera
 (714) 276-3993.
Type of Music: Rock, powerpop, pop, national acts, originals OK.
Club Capacity: 350.
Stage Capacity: 10.
PA: Yes.
Lighting System: Yes.

Piano: No.
Audition: Tape and bio
Pay: Percentage/negotiable.

ORANGE COUNTY**RADIO CITY**

945 S. Knott, Anaheim.
Contact: Jerry Roach or Nancy. M-F, 1-5 pm
 (714) 826-7001, 826-7000.
Type of Music: Straight ahead rock, new wave, rockabilly, ska, heavy metal, originals.
Club Capacity: 315.
Stage Capacity: 8-10.
PA: Yes.
Lighting System: Yes, w/operator.
Piano: No.
Audition: Tape or live.
Pay: Negotiable.

THE WOUNDED KNEE

815 S. Brookhurst,
 Anaheim, CA 92804.
Contact: John Ewell.
 (714) 635-8040.
Type of Music: Upbeat country & oldies. Originals OK.
Club Capacity: 225.
Stage Capacity: 6.
PA: No.
Lighting System: Yes.
Piano: No.
Audition: Call for audition.
Pay: Negotiable.

MISCELLANY

MANAGER WANTED for the Sandy West Band. (Sandy West formerly of the Runaways). Interested parties write: 1433 Santa Monica Blvd, Suite 229, Santa Monica, CA, 90404.

RK PRODUCTIONS is looking for new talent, bands, copy/orig, all styles of music, also sound & lighting people w/w equip for upcoming work. Send promo material to: Arcade Productions, P.O. Box 2915, Hollywood, CA 90028. (213) 464-6030.

INDEPENDENT RECORD company looking to promote attractive & talented female vocalist (songwriting ability a plus). Material available. Chance of a lifetime! Send tape, pix, resume to: MRM Enterprises, 21115 Devonshire St., Ste. 250, Chatsworth, CA 91311. No returns.

PRODUCER LOOKING for current style pop/rock/wave bands to record and shop, solid industry connections. Send info, bio pix and tape (if you have one) to: The Boy Wonder, 139 S. Beverly Dr., Ste. 333, Beverly Hills, 90212.

KEYBOARDIST and basist wanted to join group, Las Vegas showcase, video pending. RC Productions, (213) 293-0273.

WANTED: flugelhorn, trumpet player and trombonist to form Frank Wade band. Also need drummer, bassist, ld guitarist. Serious only. Clear Cast Productions. (213) 828-6708.

GUITAR TECHNICIAN wanted. Low pay, excellent opportunities. (213) 693-8879.

RECORDING ENGINEER wanted for established recording studio. David, (213) 786-1683.

MAJOR MULTI-MEDIA performance event in Fall, looking for artists to participate. U 'N' Me Productions, Pauk, (213) 384-7299.

PRO FEMALE vocalist needed for recording song. Paid position. Mark or Lori. (213) 650-5106.

MUSICIANS WANTED: creative in the

arts, including sound mixing, recording, etc. Golden Era Studios. Shelley, (213) 664-5750.

KEYBOARDIST w/tasty ideas needed for commercial rock project. Send tape & resume to: Sarah Chester Productions, P.O. Box 48465, L.A., CA 90048.

HI-CALIBRE R&B drummer sought for up-coming recording project. Auditions by appointment. (213) 737-4223. Ask for Director of Musical Auditions.

FEMALE VOCALIST sks musicians and singers to work on show for at least 6 months to 1 year. Charity, (213) 465-4767.
SOUNDPERSON /equipment wanted for modern night club rock group w/business/ musical direction together. Paid position. Lv Mess. (213) 550-1915 or 701-6302.

TELEVISION PRODUCTION seeks keyboardist w/drum synthesizer for sound track & background music. Contact James Jordan at Square Wheel Prod./ The Consultancy, P.O. Box 675, Van Nuys, CA 91408-0675, w/resume & available equipment. Paid position.

HUSKY LD SINGER/dancer seeks movement coach/choreographer. Paid position. Karen, (213) 451-3995.

BOB BANNER & Assoc. is producing a new one hour national TV weekly talent variety series to premiere this fall called *Star Search*. Needed are new T40/pop solo artists to perform on the show. Original material accepted and preferred. Please send udio cassettes and pix to: Jeff Danis, c/o Bob Banner & Assoc., 8687 Melrose Ave., L.A., CA, 90069.

INSTRUMENTALISTS, vocalists, polished stage performers needed for established talent showcase and gong show. David, (714) 737-3390.

SONG MARKET

ATTN SONGWRITERS: high energy danceable rock songs needed for single and live performances. Exclusive rights not mandatory. R.J. Marshall. (213) 460-6016.

RECORD LABEL seeking professional finished calibre contemporary R&B, pop, uptempo and ballads, for female singer. No *disco*. Publishing rights not necessary. Send cassette & lyric sheet plus SASE to: Neely, Soundwave International, Inc., 8265 Sunset Blvd., Ste 108, L.A. CA 90046. No calls please.

INDEPENDENT PRODUCER seeks established unsigned R&R band for possible master work. Send demos to: Landmark Prod., 6351 Riverside Dr., Chino, CA 91710. Send SASE for returns.

PRODUCTION COMPANY seeking hi-quality R&B material for recording project. Looking for hi-energy dance tunes. Lyrics OK. Mail to: ORISA Productions, 1509 So. Grammercy Pl., L.A. 90019, ATT: A&R.

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.

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

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

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

2 PA'S AND AMPS

- Tapco 2200 stereo EQ, \$300; Tapco 6 chnl stereo PA mixing board, exc cond, \$325; Tapco 10-band stereo EQ, \$285. David 213-981-9399
- Fender Superchomp 1983 model, brand new, perf cond. \$225. Chris, bef. 7 pm 213-349-8060y
- Fender Bassman bottom, pre CBS, 2 12" spkrs, gd cond., \$125. AM 213-957-1328y
- 2 JBL 4520 cabs, w/cable, very gd cond. \$700 213-651-1884y
- Rockman II amp by Tom Scholz, 2 mos old, \$175 213-651-2435y
- ElectroVoice spkr EVM-12L series 2 lead spkr, top of line, absolutely new \$120; Musicman 112-RB w/distortion chnl and reverb. 100w 12" spkr. \$350. Ray 213-828-0675y
- Peavey 240T amp, 120w, \$300; 213-990-3295y
- HI-watt amp, 100w, like new, \$350. Steve 213-391-7014y
- Acoustic 104 spkr cab 6-10" spkrs, clean sound, \$200; Acoustic 154 spkr cab 2-15" spkrs, \$225. 213-760-4106y
- Cerwin-Vega spkr cab, mod B36MF w/18" & 12" spkrs, \$325. 213-662-4397y
- Peavey 260H power amp, 130w, exc cond, \$250 obo. Centaur PA head, 100w, 6 chnl, \$375 obo. Greg, lv mess 213-372-0573y
- Peavey 6 chnl PA mixer, gd cond, \$300 obo; Musicman amp w/master vol. 2-10" spkrs, 140w, gd cond, \$350 obo. Dan 213-224-8323y
- Sampson wireless unit, mint cond, for guitar, \$175. 213-392-8160y
- DBX 224 noise reduction unit, perf for 4 trk recording, \$175 213-392-8160y
- Sun model T 400w head guitar amp. \$300. Jay 213-838-0387y
- Tom Scholz Rockman amp, \$235 w/headset. 213-694-2732y
- Ampex 1/2" 4 trk, 440. Gd cond, \$1800 obo; Ampex 8 trk, 1", AG440, gd cond, \$2800 obo. 213-466-6141y
- Yamaha B100 bass head, \$135 obo. 213-368-0471y
- Galen-Krueger 400 RG brain for amp, \$450. Victor 213-750-7038y
- PA system, Yamaha EM300 mixer amp, 2 Bullfrog stacks, 2 Harbinger monitors, \$1800. Frank 213-785-1468y
- Complete PA: BGW power amps, JBL cabs w/15" spkrs, MOR hwrns, monitors, 12 chnl Carven mixer board, cords, stands, \$3000. Denny 213-735-2790y
- New Cerwin-Vega MX8 PA, 2 V30X cabs, 1 QFC power amp, 1 Moog Rogue synth, \$2000. Terry Heller 213-599-6578y
- Pro PA system, JBL mains, 12 chnl mixer, snake, power amp, mics and cords, \$2550 all. 213-243-5272y
- Fender Princeton Reverb, gd cond, \$150 714-631-0505y
- Marantz AM-FM stereo receiver, model 2015, 213-631-0505y

- w/Dolby-FM switch, \$89. Pr of ADC spkrs, model 303AX, 2" hi, 95. 213-703-5150y
- 5-band graphic EQ, 60w power amp, for auto. \$50. 213-703-5150y
- Marshall 100w top, bought in England, gd cond, \$475, obo. Homer 213-670-5217y
- Carvin bass bottom, folded horn, 18" JBL, \$375. 213-684-5245y
- Marshall bottoms, straight and slant, black, rare, \$475 ea. 213-684-5245y
- Cerwin-Vega spkr cab, w/18" and 12" spkrs, model 36 MF, \$325. 213-662-4397y
- Acoustic bass cab, 2-15", front loaded, refrig. style, \$200. Bruce, eves. 213-650-9586y
- Mesa-Boogie 60w, reverb, graphics, all options incl hardwd, Anvil cs, \$1250. 1-12" Altec 213-395-4573y
- SXI mini-Guyatone amp, \$75. B.C. 213-398-1070y

- Ross compressor, \$50. 714-631-0505y
- Thorn TD180 turntable, SME series II tone arm, Shure V-15 cartridge, Consumer Reports No. 1 rated, \$290 obo. James 213-470-3556y
- Wanted: hsc for Gibson 335, 213-684-5245y
- MXR digital delay 1280 mill secs of delay, gr chorus and flange, w/cs, exc cond, \$425. Mike 213-344-6360y
- Roland Bassline used once. \$200 firm. Tim 213-784-1680y
- String bass bows, French and German models from \$60 to \$175. 213-462-4502y
- Tascam MDL5B mixing board, exc cond, w/cables, \$950 213-463-7664y

5 GUITARS

- Martin guitar 1970 D-18, hsc, exc cond. \$800 obo. Lv mess. 213-789-3513y
- BC Rich Mockingbird 1981 great cond, hsc, \$500. 213-851-4676y
- Fender Tele black, rosewd neck, w/cs and extras. \$300. Call eves. 213-990-3295y
- Guild D-25 cherry-colored, immac. cond, w/hsc, \$325 obo. Jim 213-761-5075y
- Rickenbacker 450 guitar, black & white, w/cs and extras, first owner, \$300. Eves. 213-990-3295y
- Martin D-18 steel string guitar. Perf cond, w/cs, \$675. 213-284-1346y
- Fender Precision bass, sunburst, w/rosewd finger board, rear jazz bass PU, DiMarzio, stereo or mono, \$400. 213-662-4397y
- 1972 Fender Strat, 1 Zeus mini-amp, a gig bag, all for \$400. Lv mess 213-376-1394y
- Seville gtr, made in London, Fender copy, wiring by Seymour Duncan, maple neck, sunburst finish, gd cond. \$200 obo, w/cs. Jeff 213-255-3605y
- Fender Musicmaster bass, black w/rosewd fingerbd, w/cs, \$250 obo. George 213-828-8639y
- 1965 Fender Bronco, red sid body w/1 PU in bridge pos, rosewd neck, Fender cs, \$200 213-577-2049y
- DiMarzio PU, Strat humbucker \$30. Mr. Nathan 213-851-4676y
- Fender Musicmaster bass, w/cs \$150 firm. 213-465-9093y
- Antique Martin guitar, 100 yrs old, model F-10 w/cs, \$900. 213-763-3671y
- Kramer 6000 bass, Dimarzio PUs, pre-amp, gr cond., \$450 w/cs. Ernie 213-450-6444y
- Takamine 12 str guitar, w/hsc, \$150 213-508-5472y
- GR500 Roland guitar synth, exc cond, \$800 obo. J. James, aft 6 pm 213-846-8451y
- Sampson wireless system, \$115 obo. Mark Frederick 213-368-0471y
- Gibson Flying V, in gd cond, w/cs, \$525 obo. Lv mess. 213-227-8573y
- Gibson Les Paul Deluxe, cstm finish, cs, gd cond, \$450. Rob 714-631-0505y
- Ibanez Road Star bass w/cs, like new, \$250; Fender acoustic rosewd w/solid spruce top, hard

3 TAPE RECORDERS

- Tascam 80-8 recorder w/DBX noise reduction and Tascam model 5 mixer, all for \$4000 or will separate. George 213-473-1779y
- Technica RS-M85 cassette deck, quartz lock, rack mount, mint cond, \$550. 714-839-6790y
- DBX noise reduction system for Tascam 80-8 recorder. Like new cond, \$675. Jim 213-858-7629y
- Teac reel to reel tape player, A2300S \$400 obo. 213-858-7417y
- Teac 3340, \$625 213-428-5807y
- 10 reels of Scotch 250 2" 24 trk tape. \$50 ea. or discount on quantity. John James 213-891-4319y
- Fostex 250 Portastudio, \$800 firm. 213-919-7550y
- Soundworkshop console, 1280, 12x8, incl patchbay w/all points. \$1700. 213-986-8875y
- Sony 7" reel to reel 3 spd, TC399, current model, \$350 obo. James 213-470-3556y

4 MUSIC ACCESS.

- Brand new, used once, Fostex 8-ch recorder and Fostex 8-ch mixer. \$2300 213-389-3015y
- Micro-synth for electric guitar, \$125, orig cost, \$255. Jim 213-761-5075y
- DMX digital drum machine, mint cond., \$1750 213-874-2693y
- Roland SEQ-331 31 band graphic EQ, brand new \$225. 213-760-4106y
- Anvil cases w/casters for Marshall cabs. \$200 ea. obo. 213-463-8908y
- ATA Anvil case, 23"x21"x12", good for small amp or Teac 3340 tape deck. New \$125 213-577-2049y
- Morley Power-Wah volume ped, \$30; Ross distortion, \$20; Boss CE-2 chorus pedal, \$40. Anvil cs for Les Paul \$150; EMG humbucking PUs for guitar, \$80. Duane Bailey 213-353-3790y
- Justina quartz guitar tuner, exc cond, in box, \$40. Frank 213-960-8093y

NEXT CLASSIFIED DEADLINE THURS., AUG. 25, 12:00 NOON

EQUIPMENT SALE 852-1961

TAPE RECORDERS

Marantz 2 speed cassette deck	\$150
Nakamichi 500 cassette deck	\$325
Technics 9900 cassette deck	\$650
Teac 3340S	\$750
Technics (new) 15000S	\$895
Ampex 440 (deck only)	\$950
Teac 3300S	\$375

OUTBOARD GEAR

Tapco 2200 Graphic EQ	\$295
UREI 1176LN	\$350
DBX 154 4-ch. noise reduct.	\$395/ea
DBX 157 2-ch. noise reduct.	\$395
DBX 165 limiters	\$595/ea
Scamp Rack	\$995
Lexicon 102 digital delay	\$2200

POWER AMPS

Crown DC300A	\$385/ea
A&B Systems	\$295/ea
Citation 12 amp	\$225
Citation 11 pre-amp	\$225
Marantz 240	\$195
Kenwood L-09M	\$375

SPEAKERS

Mastering Lab X-overs	\$195/ea
1 Altec 604E speaker	\$200
Cerwin Vega H-15	\$350/pr
Altec Super Reds (w/Mastering Lab X-over)	\$1,195/pr
Dahlquist LWI Subwoofer	\$145
Dahlquist DQ10	\$750/pr

KEYBOARDS


Korg CX3	\$725
Chamberlain	\$2000

MISCELLANEOUS

7" empty reels (in quantity)	25¢/ea
Arrowhead H ₂ O dispenser	\$10
Misc. 2" tape	\$19/ea
16 ch. mic input plate	\$85
New AKG D100E mics	\$70/ea
New Shure mics (545 & 515)	\$75/ea
Studio mic booms	\$75/ea
TT patch bay	\$150
Turntable cartridges	1/2 off list
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Burwin transient noise eliminator	\$195
Marantz digital display turntable	\$195
Marantz Stereo control center 3600	\$150

24 TRK

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cs, \$250; Mint '50s Gibson 125, gd cond, \$300, 213-351-5041y
 □'63 Gibson Thunderbird bass, all orig, neck very straight, exc cond, w/cs, \$850. Bruce 714-840-9876y
 □Sharvell Strat shaped, maple neck, candy purple, Seymour Duncan JB model PU, vibrato, exc cond, hsc, \$425. 213-506-6901y
 □Dean Z, blk mint cond, \$750. 213-684-5245y
 □BC Rich Eagle bass, blk finish dual DiMarzio PUs, gd cond, w/cs, \$575, obo. Scott 213-891-1365y
 □Framus elec. bass guitar. B.C. 213-398-1070y
 □Ibanez Precision bass, natural wood body, maple neck w/21 frets. Exc cond, w/new blk gtr bag, \$350; Fender Precision bass copy, blk maple neck, exc cond, w/blk gtr bag, \$300; string bass, 3/4 modern American made bass w/adjustable bridge. Very gd sound and cond. Cover incl. \$800. 213-462-4502y
 □BC Rich Eagle, c assic rock style, gets any sound, \$475. Stu 213-454-1563y

6 KEYBOARDS

□Chamberlain, violins, flutes, voices, variable pitch, stereo, gr cond, \$3495. Dennis 213-842-7395y
 □Oberheim OBX-A synth, 1 yr old, extra goodies, \$2200. 213-465-9093y
 □Roland SH3 synth. \$325 obo. Greg, lv mess. 213-372-0573y
 □Roland RS-09 strings-organ-synth, perf cond, \$450 obo. Dan 213-224-8323y
 □Oberheim 2-voice synth w/8-note variable sequencer, w/2 voices also, exc cond, \$800. Hohner D-6 clavinet, \$300. 714-994-0995y
 □Amp Quartet poly keyboard w/strings, brass, organ and piano. \$425. 213-650-9535y
 □Moog Prodigy exc cond, \$250. Frank 213-960-8093y
 □Hammond organ w/large Leslie sprk, best offer. Galloway work. 213-852-2567 Home 213-546-4196y
 □Amp Omni II strings and polysynth, exc cond., \$500. Aft 5 pm or wknds 213-342-3024y
 □Multivox MX150 bass pedals, like new \$275 714-825-6528y
 □Bl-amp keyboard mixer, 4 chnl, special chnl for Rhodes, w/effects, mint cond. \$90. Tom 213-346-9338y
 □Roland RS09 polystrings organ, hardly used, w/Anvil cs. \$525. 213-395-4573y
 □Fender Rhodes, Stage 73, never been used for gigs, exc touch, \$700 obo. James 213-470-3556y

□Wanted: will trade 40 hrs of 24 trk studio time for Prophet 5. 213-553-0856y
 □Fender Rhodes Stage 88. nice action, just tuned, \$600 obo. Steve. 213-906-9747y
 □Yamaha upright, abony finish, new cond, gr sound, orig cost, \$4000, sell \$3000; Hammond M-3, w/Leslie and extra attach, \$750 obo; Arp Odyssey, brand new, \$400; Siring ensemble, \$450. 213-760-4277y
 □Hammond B-3 organ w/pedal, bench, dollies, Leslie 122 w/JBL K140. Fisher reverb, independently powered bass sustain unit, 8fx loop & other mods. All work by Keyboard Products, grt sound. \$2500 213-397-1546y

7 HORNS

□Conn tenor sax, very gd cond, beautiful tone, \$350. 213-551-1884y
 □Selmer Mark VI alto sax, w/silver-plated bell and neck, exc cond, plus woodwind accessories, various mouthpieces, etc. \$1200. Brandon 213-464-0076y

8 PERCUSSION

□18" Paiste cymbal, formula 602, \$100 or trade for Boss delay, BM-2 213-684-5245y
 □One new custom made cs for holding stands and drum hdwre only. \$60 213-626-0259y
 □20 pairs of new Pearl rock and roll drumsticks. \$40 213-626-0259y
 □Slingerland drumset, all chrome, big set, Zildjian cymbals, all access. 1 mo old, paid \$2500, will sell all, \$1450. Bob 213-392-3432y
 □Drum machine, programmable, gr for recording, \$120 obo. Steve 213-660-5230y
 □Ludwig custom maple set, mint cond, 24" bass, 9x13, 10x14, 16x18, 5 Zildjian cymbals, 15" hi-hat, \$200 cash ft ped., hvy duty hdwre, \$2200 invested, sell \$1300. John James 213-891-4319y
 □5 pc. Tama midnight blue Imperial Star

w/Paiste two 2000 15" crash, and Zildjian 20" ride, 16" crash and two 16" hi-hat cymbals, no stand. \$550 714-535-6345y
 □2 Roland TR606 Drumatix 2s, \$250 ea. New, in box. 213-750-7038y
 □10 pc. dbl bass Ludwig drums. Chrome over wood. Exc cond hvy duty hdwre, foam cases. \$2000. Brian 213-343-5378 or 212-340-4202y
 □Paiste Formula 602 China-type cymbal, 18", \$125. 213-684-5245y

9 GUITARISTS WANTED

□Blues rhythm guitarist wanted for rock and roll blues band. Raunchy, melodic, simple and serious. Doug 213-474-2046y
 □Jimi Hendrix type guitarist needed for new rock, not HM band, to sandwich a new sound. We have ld vocals, keys, drums bass and every night live-in rehearsal place. 213-746-8559y
 □All-girl dance-pop band sks talented amateur guitarist/vocalist. Must be dedicated. 213-968-7700y
 □Guitarist wanted for band, music similar to King Crimson, Oingo Boingo and DKs. 213-851-2118y
 □Female rock-funk act sks ld and rhythm guitarist, studio calibre musicians only. 213-352-9772y
 □Country guitar player wanted. Must play ld, vocals helpful. Band forming. Frank 213-960-8093y
 □Guitarist/songwriter wanted by versatile vocalist/lyricist to collaborate & form band. Infl: '60s/'70s/'80s psychedelic music: Doors, Floyd, Cure 213-506-1133y
 □Top notch guitar player needed for recording contract, and tour. No HM. Minimum 13 yrs exp. Rob, AMS, 9-12 213-981-5310y
 □Ld guitarist wanted for hi-energy rock band. Also sk ld vocalist. Marty 213-244-4261y
 □Wanted: rockabilly ld guitar player, have mgmt

and major label interest. Jimmy 213-274-1364y
 □Guitarist needed for forming melodic metal band. Must be strong player and very visual, touring and studio exp a must. Producer ready and waiting. Id vocalist has label exp. 213-506-6901y
 □Nightwalker, orig rock and roll, sks ld and rhythm pr guitar player w/rock image, currently playing L.A. club circuit, have following. Marc Steel 213-902-6687y
 □Jimmy and the Mustangs sk ld guitar player, major label and agency deal, tour in fall. Alice 213-939-7099y
 □Guitarist wanted into all styles of music. 213-234-5876y

GUITARISTS AVAILABLE

□Jazz rock guitarist formerly w/name Swiss recording band. Holdsworth and own influence. Very expressive, gd improv. Session and touring experience. Dale 213-942-7944y
 □Guitarist/vocalist/synthesist sks working band. Prefer 4-5 pc rock band, no punk or heavy metal. I'm hungrier still. JT. 213-343-7879y
 □Hot pedal steel guitarist sks working rock, pop, swing or jazz, and of course, C&W band. Dbl on guitar. Doc Rini 213-826-4977y
 □Pro guitarist w/pro drummer, sks bass and

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keys for lucrative work and orig project. Bob 213-820-6408y

- Pro Id guitarist sks orig hard rock heavy metal band, gd image & equip. Russ 213-509-0591y
- Ld & rhythm guitarists/songwriter w/backup vocals, exc to work with, heavy metal, T40, classical jazz orig, top gear, studio/live exp, avail for working band. Pros only Jeff 213-644-6642y
- Guitarist/voice/34/object: rock & roll. Steve 213-874-2651y
- Guitarist/vocalist/songwriter, player of old Fenders w/up-to-date sound, sks enjoyable musical situation. Days 714-686-4756y
- Intense, aggressive, heavy rock guitarist w/exc vocals and melodic ideas, pro gear and image. Infil: Blackmore and Rhodes, ready to burn. Robert 213-465-1258y
- Pro Id guitarist sks band or musicians to form band. Bob Driscoll, aft. 5 pm 213-786-6723y
- Ld guitarist/vocalist, formerly of Cosmos, sks to form new rock band, all orig. Gary 213-460-6210y
- Ld guitarist/vocalist available for working country rock band. John, bef. 10 pm 213-340-1638y
- Seasoned versatile guitar player, avail, sings bar/lead. Good equip, transport, ext background. Ron, late nights 213-836-0292y
- Innovative 6- and 12-string electric guitar player w/backing vocals and creative ideas sks pop rock band. Have all pro equip, attitude and exp. In the Valley, Chris, bef. 7 pm 213-349-8060y
- Guitarist w/backing vocals and studio and stage exp sks pro rock act. 213-461-5546y
- Guitarist sks working or almost working T40 band. Michael, aft. 5 pm 213-516-7261y
- Rock guitarist avail, infil: Led Zep, Rush, Deep Purple, have gd equip and orig. Tony 213-766-1592y
- Guitarist, exp, versatile, sks working pro T40 or casual band. Have vocals. 213-345-4586y
- Guitarist/ld vocalist sks working casual group dbls on 8 other insts. Have charts, 15 yrs exp. 213-506-6901y

- Guitarist, 22, sks T40 or jazz-rock band, can read, arrange simple chord charts. Attending GIT, chops OK, infil: Benson, Ritenour, Carlton and Morris. Aft. 5 pm 805-529-3058y
- Heavy metal ld guitarist sks estab all-orig hi-energy HM band, have pro equip and attitude, pros only. Aft 6 pm 213-244-0467y
- Guitarist/synthesist/background singer, thoroughly familiar w/rock, jazz and classical styles, sks recording or working band. 15 yrs exp. Jim 213-761-5075y
- HM guitarist sks band. infil: Paganini, Bach, Chopin, Richie Blackmore, and of Rick Rock. Serious only. 213-851-6737y
- Ld guitarist, 19, sks commercialized HM band, must be like Triumph, Def Leppard, have exc equip, serious only. 213-762-0449y
- Guitarist, exp, sks pro T40 band. Art 714-892-2318y
- Guitar player, extensive stage and studio experience, sks working group. 213-371-0621y
- Guitarist/singer/writer sks estab working band for recording project. Pros only. Chas 213-982-1160y
- HM ld guitarist sks all-orig, hi energy, HM band, have gr equip, attitude. Call aft 6 pm 213-244-0467y
- Metal/fusion guitarist w/visuals and exc orig sks bassist, and drummer to form concert level group. Sam 714-634-4065y
- Guitarist/vocalist sks performing band doing techno pop, copy and orig. Duran Duran, Bowie, Men At Work. Wayne 213-421-0114y

- Bassist/vocalist w/image wanted for all orig mainstream rock. Bass pedals a plus. Infil: Asia, Journey and the Police. 213-952-7005y
- Have guitar, amp, and good songs, want to form rock and roll band for serious fun. Need bassist. Craig 213-655-3251y
- Bassist wanted for vocalist/songwriter/guitarist forming orig pop/rock band. Writing/singing helpful. Michi 213-663-8910y
- Top notch bassist needed for recording contract and tour, minimum 13 yrs exp. Rob, AMS 9-12 213-981-5310y
- Bass player wanted for estab rock band for recording and gigs. 714-750-4785y
- Pro bassist needed for unusual modern funk band, similar to Talking Heads, Bowie, Simple Minds, M. Jackson. Vocals helpful. Lv mess 213-440-1774y
- Bass player wanted for all-orig new wave pop band, Betty Boop and the Beat. Rehearsal studio and direction. Must be exp and self-supporting. 213-466-7259y
- Bass player needed for forming melodic metal group, very driving, image, studio and stage exp a must. Producer ready and waiting, ld vocalist has label exp. 213-506-6901y
- Drop Zone sk unique new music bassist/vocalist, M/F. Writer/composer prof. Sting-like charism a plus. Groove-mongers only! 213-876-2862y
- Wanted: female bassist who wants to be God. Dave 213-451-3007y

- New York State bassist w/background vocals, attending BIT in Sep, sks estab pro working band, all styles, 10 exp. Doug Cerrone 716-838-1443y

11 KEYBOARDISTS WANTED

- Ramses II needs multi-keyboardist to complete band for college tour and recording. Must be dedicated and conscientious. Thom 213-827-5380y
- Keyboard player needed immediately by female vocalist for club work and recording. Must read, have gd equip. Jazz, Latin, R&B, pop rock. D. Clark 213-466-3534y
- Multi-keyboardist needed for orig rock and roll band. Vocals a must. Pro attitude. Mark 213-670-6882y
- Keyboardist w/equip wanted for working pop/ska band w/mgmt. Mick 213-798-5814y
- Singer/keyboard player wanted by orig rock band, under direction of Steve Val. Marty 213-362-9154y
- Keyboardist/vocalist w/programmable poly/synth, for recording project. Modern American, English and Jamaican dance music. Second inst. a big plus. 213-668-0224y
- Female keyboard player w/strong ld voice wanted by bass player w/strong ld voice to form duo. Bob 213-392-2385y
- Keyboardist/synthesist wanted for new wave pop-rock group w/production deal, mgmt, 24 trk studio time. Rehearse Tarzana. Janet wkdays 213-396-9558y
- Christian pop/rock band sks keyboardist to complete group. Pros only. Heaven 213-791-3516y
- Polysynthesist needed by guitar synthesist, Keyboard Liberation bassist, and Simmons drummer for orig dance rock band. Image a must, pro attitude. 213-463-8325y
- Keyboardist wanted w/polysynth, backup vocals and gd image by established dance-oriented orig band from Hollywood. Call anytime 213-704-9487y
- Keyboardist wanted, gd chops, gd sense of humor, for recording band w/good connections. Mike 213-989-0574y
- Multi-keyboardist needed immediately for Caribbean cruise and Japan tour. Must play all styles. Pros only. Louie 213-666-6365y
- Keyboardist wanted w/gd chops and vocals for mainstream recording rock act. Have studio, 213-460-2990y

10 BASSISTS WANTED

- Bassist needed for acoustic Latin fusion guitar player. Serious only. Ciro 213-666-1220y
- Bassist wanted for country-rock-gospel band. 714-970-6769y
- Bass player wanted to play music similar to King Crimson, Oingo Boingo, and DKs. 213-851-2118y

10 BASSISTS AVAILABLE

- Bassist/keyboardist sks modern pop/new wave band. sings, dbls on guitar. Paul, eyes 805-987-5357y
- Jazz bassist 26, elec & acous bass, sks working band, serious pros only. Fred 213-271-0486y
- Bassist, versatile, sks part-time working country, country rock or MOR band. Vocals, gd equip and transport. Gary 213-876-6492y
- Bassist w/vocals and orig material sks orig club or recording band. Dependable, w/gd attitude and equip. Pros only. Steve 213-982-3155y
- Intelligent bassist and Chapman Stick player sks to complete pro group w/light rehearsal schedule. Jeff 213-463-7293y
- Bassist, pro, 29, reads, writes, transcribes, will travel, sks pro band. Chuck 213-784-1830y
- Bassist avail for any and all types of projects, except punk. Have mgmt and ready to go. Allan 213-460-2990y

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Prophet 10 avail. 714-527-2821y
 Polysynth keyboard players: band on the go, gigs booked, pro players only. Brian 213-340-4202 or 213-343-5376y
 Keyboardist/synthetist to join vocalist bass and drummer, orig, willing to collaborate, pop rock, infl: Missing Persons and Berlin. Backing w/many connections, non-pros need not apply. 213-907-5478y
 Updated multi-keyboardist needed to complete group w/various projects. Have major connections to shop deal. 213-464-5896y
 Multi-keyboardist wanted for orig, commercial hard rock band. Have gr songs, video and major label interest. 213-430-4141y
 Keyboardist w/polysynth wanted for modern night club circuit rock group. Group has business/musical direction together. Mgmt by Gary Crawford & Ass. Lv mess. 213-550-1915 or 213-701-6302y

11 KEYBOARDISTS AVAILABLE

Attractive female keyboardist/vocalist sks working band. Have good chops, can read, 3-1/2 octaves, infl: Pat Benatar, Chaka Khan. If you're not working please don't call. 213-388-7718y
 Pro multi-keyboardist w/OBX and Yamaha sks orig hard rock band. Total rock image. Aft 5 pm 714-642-0938y
 Keyboardist w/vocals, violin and fiddle sks part-time area casual standard to T40 group working at least 2 nights/wk. Cary 213-650-9535y
 Experienced keyboardist sks group. Have pop 61 synth and Rhodes. Jim 213-506-1072y
 Polysynth/keyboard players: band on the go, gigs booked, pro players only. Brian 213-340-4202 or 213-343-5376y

12 VOCALISTS WANTED

Metal singer wanted for very hard rock band w/exc orig. Andy, bef. 10:30pm 213-457-9288y
 Female singer wanted, must have transportation, equip and alluring appearance. We are a hard-hitting, attractive female rock band. Serious amateurs only. Days 213-583-2389

Eves 213-821-0658y
 Wanted: outstanding female rock ld vocalist for hard hitting performance oriented commercial rock band, Talisman. Mike 213-732-9269 or 213-751-2377y
 Vocalist wanted, M or F for hot melodic metal band w/European feel. Exc orig material, ready to roll, pros only. 213-398-8028y
 Female vocalist wanted for 4-pc band, pop, swing, bossa nova, wedding type gigs. Greg 714-955-2197y
 Established orig rock band sks dedicated, hard working ld singer. Equip and transport a must, dates pending for right person. Andy 213-208-1927y
 Experienced female vocalist needed for orig project. Must have strong stage presence. Music is rhythmic a la Talking Heads, electronic a la T. Dolby, innovative a la Masami Suchia. Have studio access. Eric 213-937-4316y
 Ld vocalist wanted for orig hi-energy melodic rock band, Mor F w/exp, pro attitude and stage pres. 213-399-8973y
 Master composer w/Olympic song package sks a very highly skilled singer. Pros only. Denny Williams 714-645-5553y
 European-style HM band sks male ld vocalist w/image and tech ability for LP and tour. Mark or Bill 213-761-8482y
 Ld vocalist wanted for estab. rock band for recording and upcoming live gigs. 714-750-4785y
 Male vocalist/frontman wanted, for world's hottest boogie woogie band. Dave 213-654-9259y
 Vocalist wanted w/gr vocal quality & image for mainstream recording rock act. Have studio, contacts. 714-527-2821y
 Wanted: two female vocalists interested in forming a contemporary gospel group. Must have gd stage pres. pro attitude, serious. Licia 213-791-2747y
 Vocalists: get out of the smog. Pro orig rock band north of L.A. sks pro ld singer. Class acts only. Rob 805-482-6340y
 Heading is now holding auditions. Estab touring band sks new ld vocalist w/imaginative stage pres. Infl: Echo, PIL, Electric Prunes, Iggy. 415-495-7715y
 Synthesist wanted, experimental, into Eurhythmics. 213-659-8270y
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213-992-5324y
 Female vocalist wanted, all styles, serious a must. Demp's 213-234-5676y

12 VOCALISTS AVAILABLE

Male vocalist w/powerful voice, responsible attitude available 213-461-3127y
 Female vocalist sks band. Rock, new wave. Studio exp. Recently released 12" single. Demo tape avail. Elaine 714-988-3053y
 Female vocalist, excellent, w/many Caribbean rock orig, sks to collaborate. 213-617-2338y
 Male singer looking for a band or a good piano player to perform with in nightclubs. 3-1/2 octaves, sing R&B contemporary and jazz. Songwriting a plus. Freddy, Sat. 213-500-8855y
 Male vocalist T40, quick, steady, big range, love M. Jackson, Kenny Loggins, etc. Love difficult things. Ben Garner 213-506-7685y
 Vocalist, 4 oct range, w/image available for immediate working and/or touring rock, pop, jazz group. Must be pro only. Michael 213-660-7054y
 Female vocalist sks working rock, new wave band. Pros only. 213-760-3972y
 Female vocalist looking for working T40 band. 714-671-0603y
 Male vocalist w/hi-voltage voice sks extremely heavy metal band. Stage pres, industry contacts, video available. Dina 213-465-0746y
 Male tenor ld vocalist/lyricist sks estab. hard melodic rock band. Pros only. For recording and showcase. Demos available. Sean 213-888-8276y
 Vocalist avail: jazz, R&B, exp. Tapia 213-843-2459y
 Female vocalist avail for demos in exch for copy. Rock/new wave a la Msng Persons, Berlin, Pretenders, Motels. 7 yrs club exp. Pro, attractive, serious. Lv mess. Ms. Nealon 213-876-2551 or 213-273-7001y
 Ld vocalist avail to form rowdy R&R blues-based group a la Aerosmith. Lv mess. 213-999-0567y

Exp female vocalist, country and cross-over sks hot workin band. Tapes, photos, bio avail. Mary Ann 213-434-3573y
 Female vocalist w/10 yrs exp in studios and clubs sks writer. Tapes avail 213-763-9895y
 Exc ld singer avail for rock and roll orig band. Pros only. J. James, aft. 6 pm 213-846-8451y
 Frontman/singer sks full-time working pro T40 rock band. Dbls on drums and guitar, music degree, lots of exp, travel OK. The Farmer 213-392-2442y
 Ld vocalist w/label exp, gr image, video sks image conscious melodic metal/rock unit w/deal or very close. 213-506-6901y
 Exp female vocalist sks orig hard rock or HM band. Sally, lv mess. 213-255-2016y
 Exp female vocalist sks working band, T40, into Diana Ross, Sister Sledge, Stevie Nicks. Star 619-433-8242y
 Female vocalist looking for working band, prof T40, pop, new wave, funk. 714-671-0603y
 Vocalist available. Susan Tyrrell. 213-738-7083y
 Ld vocalist/guitarist/synthetist sks working band or musicians to form one. Very exp, quick learner. Jeff P. aft 10 am 213-343-7679y
 Female singer w/piano and harmony vocals sks working band, pro only, T40, pop or country. 213-488-8133y
 Female vocalist w/pro exp sks working T40 band. Pat 213-288-8133y
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serious band for gigs. Tara 213-202-6535y or 213-559-9975y
 Attractive female C&W vocalist sks working band, also available for casuals. Pro attitude. Kova, lv mess 213-208-5107y
 Vocalist, 37, ASF lyric finalist, play guitar and bass, sks melodic partners for duo/trio, clubwork and writing. 14 yrs exp. Mickey 213-343-4377y
 Male ld vocalist sks modern sounding band, inf: Duran Duran, the Fixx and the Psychedelic Furs. Robert 213-768-7279y
 Dynamic female vocalist sks duo, trio or band, MOR contemporary pop, T40, oldies but goodies, working or not. Lenore 213-708-2448y
 Singer/dancer sks T40/orig pro band. karen 213-451-3995y
 Hurricane David sks working blues rock band as backup for various Sun, Mon, Tues gigs. 714-737-3390y
 Double Trouble: two experienced female vocalists avail. Lead or backup. 213-464-5898y
 Female front vocalist (drummer), pop rock, sks working band. Brenda 213-709-0447y

13 DRUMMERS WANTED

Highly visual drummer, inf: Mitch Mitchell, James Blood Ulmer, sks original music band, pref 3-pc w/vocals. Marco 213-788-8394y
 Drummer wanted for heavy metal band, all

orig, hi energy. Ron Koss 213-464-7811y
 National touring and recording artist sks drummer w/good meler, versatile, minimal, fast. The Invasion 213-464-5678y
 Drummer wanted for band called Crescent in the South Bay-Long Beach area, new wave rock. 213-530-6479y
 Modern rock band sks drummer/percussionist w/rhythm machine. Inf: Siouxsie & the Banshees, Killing Joke, Cure 213-463-8014y
 Drummer wanted for working hard rock and T40 band. Have orig w/recording connections. Ld vocals required. 213-651-1884y
 Drummer wanted for orig HM band, No. Hollywood area. Ted 213-989-2114y
 Drummer needed, no hotel men, orig rock. Live-in nightly rehearsal place. 213-748-8559y
 Have guitar, amp, and gd songs, want to form rock & roll band for serious fun. Need drummer. Craig 213-855-3251y
 Female drummer, solid, steady, sensitive, and studio calibre, needed for orig pop-funk group w/hit material. 213-352-9772y
 Drummer wanted for orig hi-energy melodic rock band. Must have exp, pro attitude and stage pres. 213-399-8973y
 Drummer wanted for hot orig metal band, No. Hollywood area. Ted or Larry 213-989-2114y
 Drummer wanted for hi-energy rock & roll band, doing origs and copies, currently playing showcases and casual clubs. Mike 213-391-7558y
 Pro drummer/percussionist, w/timbales, tablas, congas, marimba, etc, for unusual modern funk-rock band. Vocals, visuals and hyperactivity helpful. 213-227-8573y

Texas two-step percussionist wanted for hot country/dance/recording/video band. 213-392-6882y
 Twin bass and guitarist sk rock drummer, must be young. 213-876-1077y
 Singing drummer wanted for flexible T40 group. Looking for exp team player w/patience, motivation. Michael 213-795-2595y
 Drummer wanted, Tony Brock style, for commercial hard rock band w/strong mgmt. Afternoons 213-655-9577y

13 DRUMMERS AVAILABLE

Drummer sks part-time group, 12 years exp in pop jazz commercial and shows. Have equip, B.A. in Music. Daniel 213-368-3122y
 Drummer, heavy rock, w/exp, speed, appearance, power, equip and brains. Ed 213-204-5136y
 Drummer, 15 yrs studio and stage exp, sings lead, reads, all styles, sks working T40, rock, jazz, or country group. Great attitude, looks great too. Michael 213-988-0590y
 Drummer sks working rock/new wave band. Pros only. 213-760-3972y
 Drummer sks T40, funk or jazz-rock group, read well, very serious. 819-741-9455y
 Dynamic percussionist avail for band. Have all equip, vibes, drums, timbales, congas. Very dependable, have car. Vernon 213-871-8054y
 Drummer sks band, 12 yrs exp playing clubs, casuals, heavy rock & roll. 213-766-9177y
 Drummer sks hardworking and creative band w/modern sensibilities and brains, a la New Order, PIL, Teardrop Explodes, Throbbing Gristle. Have equip and transport. 213-876-9822y
 Drummer direct from Berkeley college of Music in Boston sks working band. Jordan 213-345-6985y
 Exp drummer, versatile in all styles, very solid, looking to join working band. Larry Anderson 213-980-4843y
 Drummer sks stdy working funk-rock-reggae band. Stage & studio exp. Pete 714-671-0603y
 Krag, the rock drummer, versatile and exp,

modern image, sks band needing drummer only. 213-465-1714y
 Drummer, exp, sks pro orig band. Bob 714-892-2318y
 Drummer w/Simmons set sks modern pop band, pref w/gigs. Danny 213-845-0414y
 Drummer w/12 yrs exp sks pro band. 213-380-5127y
 Country drummer, 15 yrs exp, sks working band only. Willing to start immed. Victor, aft. 5 pm 213-390-2712y
 Drummer, simple, solid, creative, all styles, sks working working club or casual band. 10 yrs exp. Kevin 213-352-3400y
 Conga, timbale player, 12 yrs exp, sks working band. 213-936-4114y
 Pro drummer, gd looks, stage, studio exp, exc sound, sks orig band or musicians into funk. Kevin, eves 213-204-2567 or days 213-308-4319y
 Percussionist, plays congas, bongos, timbales, vibas, xylo, reads, sks working band. Steven McGill 213-484-0866y
 Drummer, much pro exp sks working T40 band, strong, versatile player, gd equip, also sing. Barry 213-982-7373y
 Killer drummer sks deadly band, working, w/show & gigs, or like-minded metal musicians, M/F. Big sound a la Alice, Motorhead, Runaways. Call Steve now. 213-793-0720y

14 HORNS WANTED

Wanted: trumpet player into Talking Heads, Miles and Roxy Music 213-859-8270y

14 HORNS AVAILABLE

Chromatic harmonica, harp, percussion, all styles, esp reggae, soca, and makossa, etc. Record and TV credits 213-763-8318y
 Electric flute player avail. Jazz, R&B, pop, classical. Pros only. Pic 213-234-2280y
 Saxophonist, Berkeley trained, East Coast exp, sks working band. 213-306-9838y
 Sax player, alto, tenor and soprano, dbls on vocals and rhythm guitar, sks working band, all styles. Earl 213-599-2708y

15 SPECIALTIES

Bassist & keyboard player wanted by group doing orig R&R. Have record interest. Randy 213-931-3778y

Drummer Wanted

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□ **Ld guitarist, tenor, and drummer** wanted for innovative new album project. Must be creative. Age 20-25. Vocals also needed. 213-881-2040y
 □ **Guitarist** wants lessons in style of Frapp, Belew, Alomar, Ray 213-463-6459y
 □ **Synthiest and sax player**, into Roxy, Talking Heads and Garbarek, Dolby 213-659-8270y
 □ **Male musicians** wanted, ages 18-25, have recording contacts. DeWitt Colbert 213-298-4550y
 □ **Ld guitarist/vocalist/songwriter**, 24, sks bass drums and keys for orig band. Creativity, vocal ability and go-power needed. Jim 213-666-3247y
 □ **Keyboardist and drummer** needed for orig. new wave group w/direction and mgmt interest. Brian or Beth 213-874-2893y
 □ **Ld vocalist and drummer w/knowledge of elec perc**, wanted for modern pop band w/ht material and strong label interest. Must have studio exp & be imovative, for upcoming album project. 213-673-9288y
 □ **Refrid Brains** sk sound-light tech crew for theatre troupe performance at the Lhasa Club, Sep. 22. Will train. Also sk sax, keyboard, bass and percussion players, male, female vocalists w/acting exp. Jean Campbell 213-399-2487y
 □ **Drummer and bassist** wanted for all-orig '80s heavy rock group. Must be exp. have pro attitude and transport. 213-828-4875y
 □ **Drummer and bassist** wanted for orig backup group, EC. 213-834-9901y
 □ **Vocalist sks rhythm section** for orig showcaseing. 213-935-0302y
 □ **Drummer and bassist** wanted to play pop,

rock, metal, wave, reggae, and other styles. Clean, new wave look, fast learner and responsible. Radio and TV expo and L.A. circuit gigs. 213-952-8042y
 □ **Investment opp:** songwriter sks financier w/\$5000 for rec equip, in return for 15% of first \$100,000 earned by artist. Richard 213-258-4681y
 □ **Hi-tech guitar-synthiest/songwriter** w/top name funk rhythm section and producer, sks manager-agent and investors. Arthur Bryson 213-871-8637y
 □ **No-bullshit singer/writer/arranger/producer** w/ideal and plan, sks no-bullshit, ready-happen mgmt. broad industry contacts a must. Michel 213-860-7054y
 □ **If I make it you make it:** singer/songwriter wants keys, Synns, bass ld guitars, to showcase my recorded songs, make videos, go for contract. Van 213-474-5111y
 □ **Drummer and guitarist** needed for group, featuring polyrhythmic sounds, reggae, funk, Latin, etc. DeDe Troit 213-865-2928y
 □ **Rhythm section** wanted, must excel. Rock & roll, R&B, HM, pop, country, and new music. No lightweights. Pros only. Must ell sing, and have orig. Tata Vega 213-785-3285y
 □ **Master composer w/Olympic song package**, w/millions, sks label or private backer. Denny Williams 714-645-5553y
 □ **Working band w/mgmt and direction** sks drummer and keyboard/synthiest, w/exc feel and strong singing voices. 213-545-8758y
 □ **Drummer and male ld vocalist** needed for

working T40 band, must be strong and serious. Dan 213-450-6444y
 □ **Fine old Italian violin**, possibly of the Ruggieri c. 1725, exc cond, gd carrying power, magnificent tone of a del Gesu. Christopher 213-454-9697y
 □ **Multi-keyboardist, bassist and guitarist**, rhythm/ld, for int'nat'l new wave band w/backing. Covers and orig. Jon-Noel 213-859-0595y
 □ **Female w/music business exp sks employment w/studio or indy producer.** 213-506-8722y
 □ **Booking agent** needed for blues band, gd show and danceable songs. Jack 213-765-4173y
 □ **Synthiest, guitarist and drummer** wanted for working band, music is danceable and upbeat. Vocalist worked w/Bowie, Van Halen and Black Sabbath. Pros only. RJ Marshall 213-460-6018y
 □ **Guitarist, drummer and keyboardist w/synth bass**, all w/vocals to form pop-rock band to form ld singer w/exc stage pres for off-night gig in O.C. area. Sharon, aft noon 714-982-7958y
 □ **Manager w/positive attitude, and exc connections** wanted by dynamic female vocalist. Putting together fantastic act. Lenore 213-708-2448y
 □ **Drummer w/drum machine or Simmons kit and synthiest** wanted to work songs w/guitarist and vocalist in the direction of Prince, Culture Club and Duran Duran. Mike 213-344-6360y
 □ **Christian musicians** needed for new mass in Covina area. Need bass, keyboards and singer. Must be versatile. A. Rojas 213-334-3753y

□ **Wanted:** female bassist and guitarist who want to be gods; and male insane drummer. Dave 213-451-3007y
 □ **Dense Pack** sks pro synthiest, Dolby/Rundgren vein, and top quality pro drummer who knows why Bonham, Watts & Collins are the best. Must have stage, studio exp, like to work, vocals helpful. We have JP8 & Mini Moog, shopping video & single. Neil 213-277-8044 xt. D83y
 □ **Working bands beware!** Ambidexterous "male musical monster" on the loose posing as singing drummer-guitarist, strong but tame, apprehend for rewrd. Pros only, Gary 213-392-2442 or 714-882-1972y

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 □ **Singer/songwriter sks male singer/songwriter** for orig pop act. 213-782-8779y
 □ **Singer/songwriter, guitar/bass, 37**, wants to form tight harmony group w/accnt on lyrically funny material for clubwork and recording. Richie James 213-343-4377y

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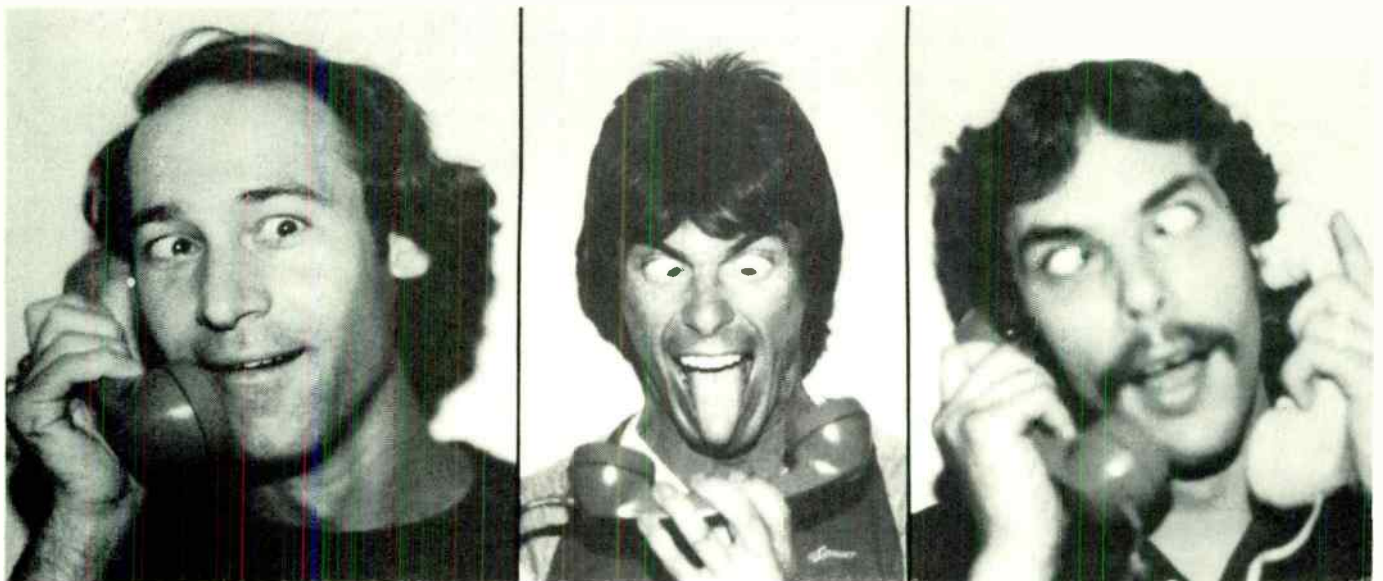
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 Instruments: Acoustic piano.
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 Read Music: Yes.
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Phone: c/o Toby Mami (213) 550-0130.
 Instruments: Piano, all keyboards, synths, also familiar with Frippertronics, tape manipulation.
 Styles: All, especially hard rock, new music.
 Read Music: Yes.
 Qualifications: 15 years touring and recording. Was a principal member of Mott The Hoople and Medicine Head. Played last year with Queen. Also: Country albums in Nashville; punk with the Damned and Wayne County; avant garde with Fripp, Eno, Residents, Third Ear Band. Incredibly versatile, fast, imaginative. Very English!
 Available For: Sessions, production, live work, film scoring. Experimental work, modern muzak, dance music, art gallery ambience, anything unusual or usual. Try me!

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Phone: (213) 396-6246.
 Instruments: OBX-A B voice, Prophet 5, DMX, DSX, Yamaha Electric grand, all saxes, vocals.
 Styles: Any.
 Read Music: Yes.
 Qualifications: Worked in Japan, Europe, Brazil; speak French, Japanese, Portuguese, English. Have recorded w/ Billy Preston, Village People, Third World. Toured w/ Edwin Starr, Isaac Hayes and others. Also certificate in computer repair.
 Available For: Paying jobs or equipment rental.

BRYAN PARRIS

Phone: (213) 389-2141 xt. 504
 Instruments: Polyphonic steel drums, (acoustic and electric), percussion, keyboards.
 Styles: Jazz, rock, reggae, new wave, R&B, Afro-Latin, Caribbean, funk, fusion, gospel, blues and more.
 Read Music: Yes.
 Qualifications: 14 years experience, including tours, recordings, TV, video, movies (live and sound tracks). Past musical director/composer in residence with the Jeanette Neil Dance Co., Boston. Did clinics at Berklee College of Music and New England Conservatory. Also worked with Sun-Ra, June Millington, Jimmy Owens, Horace Arnold, Taj Mahal, Kevin Ross, Jeff Left, Pheeroan Aklaaf, King Sporty. Album TV, and movie credits.
 Available For: Sessions, sound tracks, jingles, videos, tours, clinics, etc.

RANDY

Phone: (213) 654-9259.
 Instruments: Drums, syndrums, Simmons percussion.
 Styles: New music/R&B.
 Read Music: Yes.
 Available For: Recording.

RENEE LEBALLISTER

Phone: (213) 464-2465.
 Specialty: Acrobatic Dancer, contortionist, movement consultant.
 Styles: Theatrical & acrobatic dance interpretations for rock, electronic, blues, jazz, classical & country.
 Qualifications: CA Teacher's credential in movement & dance. Rock videos for major San Francisco bands, BBC I & II, rock films, One From The Heart, Altered States. Live performances w/Dead, Airplane, Quicksilver, Hawkwind, Pink Floyd, Donovan, Chambers Bros. & others. Performed most recently w/Dinosaurs at Kabuki Theatre & Country Club, US Festival, & Renaissance Faire (brochure on request).
 Available For: Concert performances, tours, rock videos & films, clubs, choreography, consultation services and music video choreography.

GUY BABYLON

Phone: (213) 664-7284.
 Instruments: Synclavier II, Mini Moog, Arp Odyssey, Roland VKI, Rhodes, Vox Jaguar.
 Styles: Rock, Pop, Fusion, Electronic.
 Read Music: Yes.
 Qualifications: B.A. Music Composition, album credits, film, and dance scores, conscientious, creative and tasteful.
 Available For: Sessions, demos, film and modern dance scores.

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 Qualifications: Session playing, writing, and engineering credits include: Dan Aykroyd/TK Carter, Catherine Bach, David Campbell, Chick Corea/Golden Era, Kim Fowley, Barry Gordy, Great American Dream, Bill Graham Productions, Nicky Hopkins, Peter Hume, Julio Iglesias, Kagny and the Dirty Rats, David Longoria Productions, Medina-Asby Productions/Motown, Richard Perry Productions/Planet, the Pointer Sisters, Howard Rice, The Signals, Terry Strickland, Jr. Walker, Mary Wells, Zoom Zoom.
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Phone: (213) 876-3714.
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 Styles: Rock, all styles.
 Read Music: Yes.
 Qualifications: Years of playing and performing experience, film scoring, studio work.
 Available For: Studio and live work. May work on spec.

JIM HART

Phone: (213) 988-9279.
 Instruments: Piano, Rhodes, Prophet 600. Also arranging and orchestration.
 Styles: All.
 Read Music: Yes.
 Qualifications: Recorded with Randy Crawford, Dolly Parton, Tom Scott, Lalo Schifrin, Charles Fox, Marc Snow, John Davis, George Tipton, & many more.
 Available For: Sessions, demos, club work.

ROBERT BACH

Phone: (213) 893-6596.
 Instruments: Drums.
 Styles: All styles of rock, pop, fusion.
 Qualifications: Excellent technique, experienced in studio work and live work from small clubs to large concerts. Easy to work with and a good listener. Great sounding equipment, and good image for rock videos.
 Available For: Sessions, demos, club work, concerts, and videos.

AARION NESBIT

Phone: (213) 465-1684.
 Instruments: Keyboards and arranging (horns, strings and rhythm), producer.
 Styles: R&B, funk, pop.
 Read Music: Yes.
 Qualifications: Arranged and played on many albums including Al Green. Good creative ear. 10 years studio experience.
 Available For: Sessions and arranging, producing.

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Phone: (213) 936-2423.
 Instruments: Bass, drums, guitar, keys, synth, horns, percussion, lead or background vocals, in any combination.
 Styles: R&B, pop, funk, jazz, rock.
 Read Music: Yes.
 Qualifications: We are all working pros w/extensive live, studio and recording experience. Player credits include: Ronnie Laws, Ricki Lee Jones, Ladd McKintosh, Bill Watrous and many others. Very reasonable rates, tapes & credits available on request.
 Available For: Sessions, demos, live work, production, arranging, contracting and advice. Contact: D.W. Darling.

JAMES PUGH

Phone: (213) 821-9972.
 Instruments: Piano, organ, synth.
 Styles: Rock, R&B, C&W, all styles.
 Read Music: Yes.
 Qualifications: 10 yrs exp in studio & live performance. Records & resume avail.
 Available For: Sessions, tours, concerts.

JACK NATHAN & LARRY TUTTLE

Phone: (213) 506-3006 or 901-0716.
 Instruments: Drums, bass, steel drums, Chapman Stick.
 Styles: All styles.
 Read Music: Yes.
 Qualifications: 2 record albums, U.S. tour, years of playing together.
 Available For: Sessions, paid demos, clubs.

SONNY PUGAR

Phone: (714) 994-2136.
 Instruments: Drums.
 Styles: High energy rock, pop rock.
 Read Music: Yes.
 Qualifications: Many years experience. Very solid creative playing style. Experienced in recording, concerts.
 Available For: Tours, sessions, clubs, showcases, casuals.

VOCALISTS

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Phone: (213) 667-0124.
 Vocal Range: 3 octaves.
 Styles: All.
 Sight Read: Yes.
 Qualifications: Strong arrangement capabilities. Duo has been together 13 years. Recently moved to So. Cal. Album to be released on Warners.
 Available For: Sessions, demos, contracting.

JIM MANDELL

Phone: 213-667-1234
 Vocal Range: Baritone to tenor
 Styles: Pop, rock, MOR, R&B.
 Sight Read: Yes.
 Qualifications: 15 years live and studio experience, with major credits as a solo recording artist, group, and jingle vocalist. Big, contemporary sound, from sensitive melodic stylings to hard edged drive. Reliable and imaginative, skilled in arranging and production, and committed to the success of each project. Tape on request.
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Phone: (213) 475-2290.
 Vocal Range: 1st & 2nd soprano.
 Styles: Jazz, pop, MOR, R&B.
 Sight Read: Yes.
 Qualifications: B.A. in Music, Vocal Performance, local and international work performing everything from T40 to show material. Responsive. Easy to work with.
 Available For: Local club work, sessions, demos.

JOHN BATDORF

Phone: (213) 896-3206.
 Vocal Range: 3 octaves.
 Styles: MOR to hard edged rock.
 Sight Read: Yes.
 Qualifications: 13 yrs experience singing leads and backgrounds on several albums as well as extensive touring. Also very experienced in producing and arranging vocal parts. I am currently singing on many session dates as well as doing several jingles.
 Available For: Sessions & contracting.

BLAIR SILVER

Phone: (213) 545-4369.
 Vocal Range: 3 1/2 octaves, baritone/tenor.
 Styles: Pop, all rock, C&W, R&B, A/C, gospel, jazz.
 Sight Read: Yes.
 Qualifications: 15 yrs. studio, stage, video and film credits. Current session vocal work w/many L.A. master and demo production companies, vocal contractors and published composers. Also vocal arrangement and production of jingles, scripting and narrating voice-overs, video and film dubbing. Composite tape available including original EP
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 Technical Skills: Arranging and producing.
 Qualifications: Arranger/producer for Don McLean, Carly Simon, Gregg Allman, Lalo Schifrin, Randy Crawford, Roy Buchanan, Tim Hardin, Juice Newton, Grammy and Oscar nominations. Rhythm section, string, horn and full orchestral arrangements.
 Available For: Recording sessions.

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