

CONNECTION

INSIDE '80s MGT.:

Motley's
Doc McGhee

Direct's
Martin Kirkup
Steven Jensen

Alive's
John Hartmann

DeMann's
Arthur Spivak

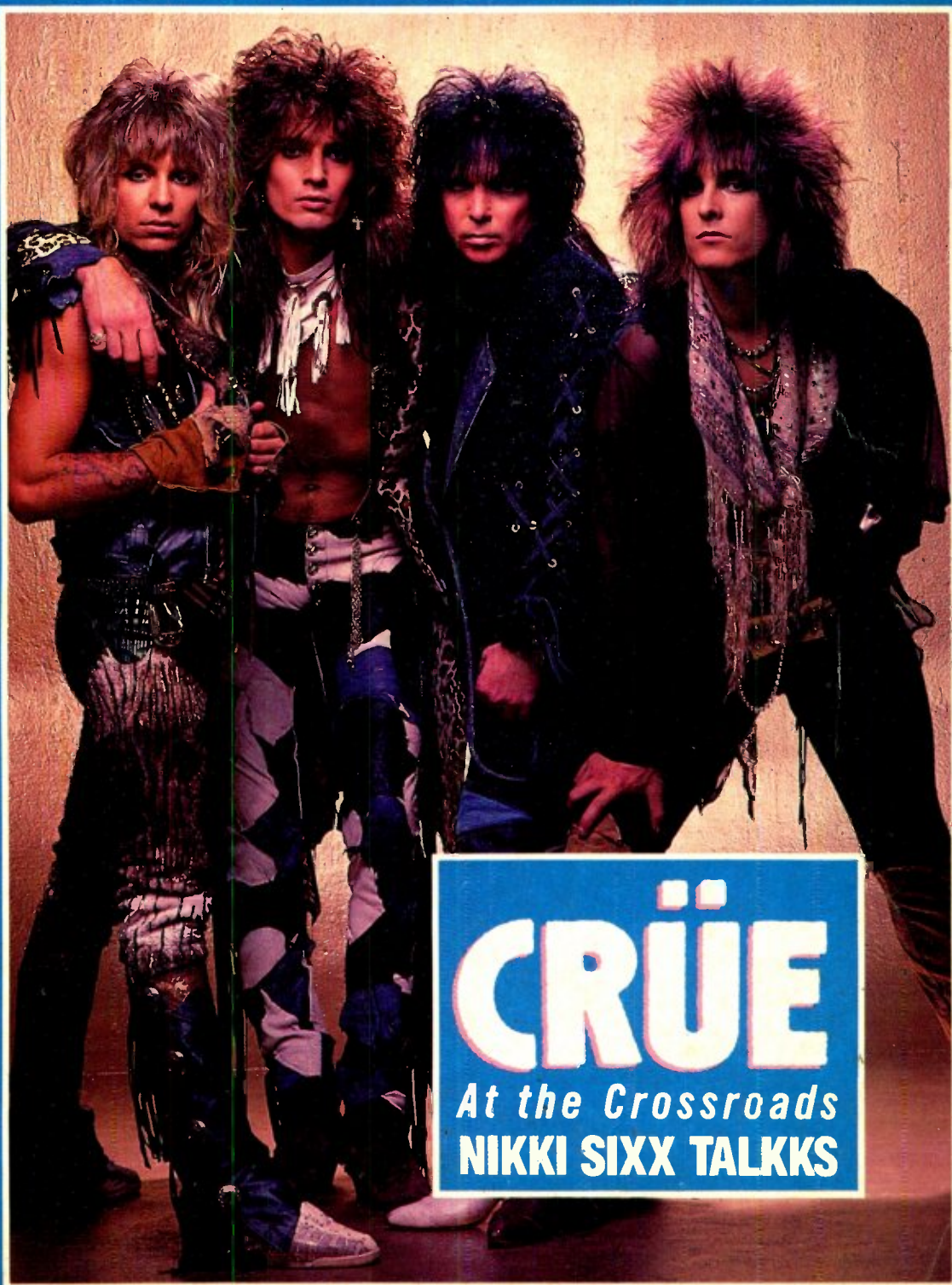
Berlin's
Watts-Russell

Shooting Stars'
Howard Lowell

Lou Gramm
*Scales New Heights,
Forgets Foreigner*

Heaven 17
*Contenders Give
Pleasure to Virgin*

Tony Brown
*Hip Producer Turns
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CONTENTS

Vol. XI, No. 9

May 4-May 17, 1987

FEATURES

SPECIAL ISSUE: INSIDE EIGHTIES MANAGEMENT

THE NEW TRUE CRUE

Motley Has Matured, Insists Nikki Sixx

by Kenny Kerner 14

Mgt. Memo #1

DOC MCGHEE'S COMMITTED TO CRUE, BON JOVI

by Katherine Turman 17

Mgt. Memos #2-4

HARTMANN/SPIVAK/WATTS-RUSSELL:

THEY'RE MANAGING JUST FINE, THANK YOU

by Randal A. Case 18

Career Moves

LOU GRAMM WEIGHS HIS OPTIONS

by Michael Amicone 22

Producer Profile

TONY BROWN GOES TO TOWN IN NASHVILLE

by Darryl Morden 24

Mgt. Memos #5-6

KIRKUP & JENSEN DIAL DIRECT

by Michael Amicone 26

Mgt. Memo #7

HOWARD LOWELL & ALL THAT JAZZ

by Rick Terkel 27

MC'S 4TH ANNUAL GUIDE

TO L.A. MANAGERS & AGENTS

Compiled by Chris Stevens 28

Pop Quiz

THE GUILTY PLEASURES OF HEAVEN 17

by Kevin Koffler 30

COLUMNS & DEPARTMENTS

- | | |
|---------------------------|-----------------------------------|
| 4 Feedback | 36 Records |
| 6 Closeup: Glenn Medeiros | 37 Ear Wax |
| 8 News | 38 Club Band Reviews |
| 9 Radio: Airwaves/Airplay | 42 Club Data/Live Action |
| 10 Local Notes | 43 Showcase: Bobby "Fats" Mizzell |
| 13 True Trash | 44 Gig Guide |
| 32 Audio/Video | 46 Pro Players |
| 34 Concerts | 47 Free Classified |

Cover Photo of Motley Crue by Neil Zlozower

Music CONNECTION
M A G A Z I N E

Tenth Anniversary Year

Published every other Thursday since 1977

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NEWSSTAND DISTRIBUTION: Mader News
(213) 559-5000

COUNSEL: Shea & Gould

Music Connection Magazine (U.S.P.S. 447-830) is published every other Thursday except the last week in December. Single copy price is \$2.00. Subscription rates: \$30/one year, \$55/two years. Second-class postage paid at Los Angeles, CA and additional mailing offices. POSTMASTER: Send address changes to Music Connection Magazine, 6640 Sunset Blvd., Suite 201, Hollywood, CA 90028. We are not responsible for unsolicited material, which must be accompanied by return postage. All rights reserved. Reproduction in whole or part without written permission of the publisher is prohibited. The opinions of contributing writers in this publication do not necessarily reflect the views of Music Connection, Inc. Copyright 1987 by J. Michael Dolan and E. Eric Bettelli. All rights reserved.

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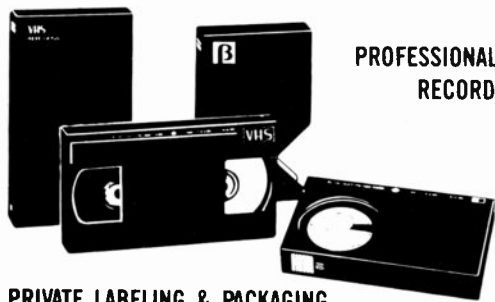
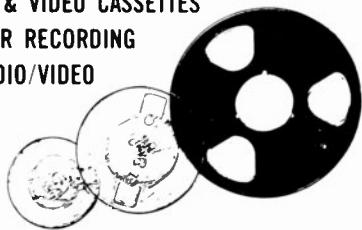
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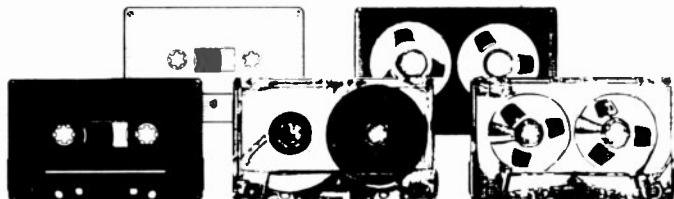


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Feedback

She Didn't Have To

Dear MC:

Nice goin', Bud and Co.! I'm talking about "Jenny Sings Lenny" (April 6)—one of the most encouraging stories you've had in this magazine since your well-done coverage of the John Fogerty comeback. From concept to execution, including style (if you closed your eyes, you coulda thought you were reading *Esquire*), and some truly fine writing from Bud Scoppa ("...an acquired taste, like absinthe or Australian rules football," indeed!), it was masterful, heart-warming, *all* that stuff.

The Jennifer Warnes segment I found the most enlightening, and certainly the most revealing, perhaps because I'm a woman. Its analogy to an angel movie in the intro was downright inspired! Ms. Warnes came off in this most sympathetic review (compare it to the one they had in the *L.A. Times*) as a real heavyweight, eye-opening so—and a woman about 1500 times more human than any female I can ever remember being featured in these pages. She's just the sort of female artist a female *interviewer* would have loved to have gotten her eye-teeth into, heh heh. Oh, well... Hey—that's some *lady*.

Judy Raphael
Los Angeles, CA

Candy Girl

Dear MC:

One day in late 1981, I went down to Madame Wong's West in hopes of securing a gig there for my new band called Candy. When I arrived at the club all I could hear was this obnoxious, loud, gravelly voice echoing off the walls. I went to the office and presented our bio, 8x10, and demo tape. The lady behind the fast-talking mouth immediately cracked. "Oh, great, just what I need... another pretty-boy pop band." She threw the tape aside, kept the photo in front of her, and then asked when we wanted to play. From that moment I knew the toughness was all a cover.

We played our first gig and Kim Fowley was there. He told us to send a telegram to the grouchy lady proclaiming us the next "matinee idols." She tried so hard to be unamused, but after a while our constant wooing and charming had knocked a couple bricks out of her wall. She began booking us on a moment's notice when we needed an urgent showcase, hyping the band to every VIP in town, and

even booking us at *other* clubs! She actually put some *fun* into an often discouraging club scene.

Candy eventually got signed to MCA and then to PolyGram, in large part due to the timely shows at Wong's. In November of 1985, we were on tour with Corey Hart, and when we played San Francisco, there she was. A little weak, the grouchy blonde had made it to the show and saw *her* "pretty-boy pop band" play on a major tour to a full house. It was a moment meant to be and one I won't forget.

Oh, by the way... the crabby lady was, of course, Michele Myer, and she will be missed.

Kyle Vincent
Hollywood, CA

Who Says There's No Free Lunch?

Dear Billy Cioffi:

Someone was kind enough to pass on your '86 year-end issue with your article on rock & roll and TV, in which I was included. First off, thank you for *getting* what I've been doing. When they first gave me a chance (at NBC-TV) to do it, I did it out of love, never dreaming the audience response would be what it's been. By the way, you're right on the money—I came up through radio in the late Sixties. I started at KHI, then KSN and KMPX in San Francisco, radio syndication (Watermark, Inc.), then the NBC Radio Network. More than a child of radio, I *lived* it. In any case, if you get to this coast, call and I'll take you to lunch. Thank you again.

Rona Elliot
The Today Show
New York City

I Don't Want to Spoil the Party

Dear MC:

Being a longtime Beatles fan, I was happy to see that people as capable as David Wolper and Andrew Solt will be the guiding creative forces behind the John Lennon film *In My Life* (April 6). But something in the news item bothers me. The Beatles first "barnstormed" the U.S. in 1964. So the 25th anniversary of the "invasion" will be 1989, not 1988, as printed. Granted, people have short memories and some production delays may arise, but I hope we don't have to wait another two years to view the final release of this much anticipated project.

Bill O'Brien
Anaheim, CA



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GLENN MEDEIROS: Hawaiian Teen Tests Top 40 Waters

by Guy Aoki

I don't believe it. It's finally happened. For the first time in 16 years, an act from Hawaii has finally made it into *Billboard's* top 40 chart. Sure, Yvonne Elliman and Bette Midler have had hits in-between, but they had to go to the mainland first in order to make it. The last time an act born, raised, and still based in Hawaii made the top 40 (or even dented the Hot 100, for that matter), was Liz Damon's Orient Express with their mesmerizing classic (at least for us Hawaii guys) "1900 Yesterday" in 1971. It reached #33. The young man who's finally done the trick is 16-year-old Glenn Medeiros (Muh-DEH-rus), with "Nothing's Gonna Change My Love for You." By doing so, he's also become the youngest singer to crack the top 40 since Stacey Lattisaw did it in 1980 with "Let Me Be Your Angel" (she was 13 at the time).

The story of Glenn's overnight rise to success sounds like something out of a fairy tale: He enters a statewide high school talent contest and wins. The prize is \$500, a trophy, and a chance to record a single. The single gains immediate popularity and becomes #1 in the state for four weeks. A vacationing radio programmer from Phoenix, Arizona (Guy Zapoleon), hears the song, likes it, takes it back with him, and plays it on his station (KZZP). It goes to #2. Then the head of a record company (Lenny Silver of Amherst Records) hears it while at his vacation home in Phoenix, likes it, and makes a deal to have it distributed nationally. A few months later, a top 40 hit!

It's the kind of gut-reaction hit-making that hasn't happened in years, since... well, since "Disco Duck." No one asked any radio consulting firms to test CHR audience-response to it. No convoluted radio research was conducted in order to determine if it was safe enough to add the song onto a play list. Those who heard it believed in it, put it out, and let the public decide for themselves. The public liked what it heard.

The high school talent contest, "Brown Bags to Stardom," has been sponsored by KMAI-FM (I-94)/KIKI-AM for the last seven years as a station promotion and as a showcase for local talent. Some 35 high schools from Hawaii's six main islands compete locally, with the winners flown to Honolulu for the final competition. During the first few years, the top ten or twelve finalists got their winning entries put out on an album. For the last three or four years, only a single has been pressed (with the winner on the A side, the runner-up on the B side).

Jay Stone, program director for the station for the last year and a half, produced Medeiros' record and has since become his manager. According to Stone, winners of past years' contests got some response to their songs. "But nothing like this. This song was #1 for four weeks in Hawaii. Sold like crazy. So that was when we knew we were onto something. At that point, I announced to Glenn that I was

It's the kind of gut-reaction hit-making that hasn't happened in years, since... well, since "Disco Duck." Those who heard Medeiros' record believed in it, put it out, and let the public decide for themselves. The public liked what it heard.

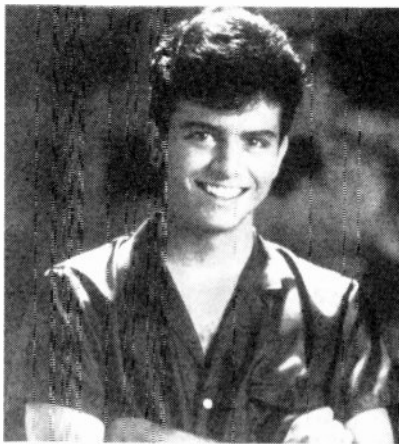
going to get him a recording contract on the mainland, and I think he thought I was quite out of my mind." Medeiros now has a four-album deal with Amherst, which includes two videos (to be filmed on Kauai) for his forthcoming LP.

"Glenn found the song [which was written by veteran hitmakers Michael Masser and Gerry Goffin] on a George Benson album," Stone says. "I think it was 20/20. And he sang it at 'Brown Bags' and just knocked us all out."

"I was just listening to a George Benson album and I totally liked it," explains the rather shy Medeiros in a slight pidgin accent. "I might have heard it on the radio once or twice, but nothing happened to it. I don't know if it was a single, but it was a nice song. I didn't have any plans of it being a single at that time, either. It was just a showcase thing for the 'Brown Bags.' Then when they played it in Phoenix, it just started going. Then we started thinking about it."

The young singer, born and raised on the island of Kauai in the tiny town of Lawai ("I don't think it even has 2000 people," he laughs), has been in Glendale recording his first album, which Amherst is rushing out to capitalize on

the single's success. Medeiros (who's of Portuguese descent), has been singing as far back as he can remember. But it was a music teacher at Koloa Elementary School who recognized his budding talent in the third grade and pushed him into doing May Day shows. By high school, Medeiros was singing at school assemblies, shopping centers, and birthday parties for friends, accompanied by prere-



corded tapes on which he played all the instruments.

Medeiros, who is now a junior at Kauai High in Lihue, says that his classmates' reactions to his new-found success are often humorous. "They know me pretty well, so you know, they won't go crazy over me, but sometimes the girls scream on me. They go, 'Glenn! Glenn! Number 92 on the *Billboard* chart! Oh, my God! Glenn! Glenn! Send me a single!' I've kind of got a little fan club in my class. Also, I have my little gang at lunch recess, so... we talk and have fun and all that."

"Nothing's Gonna Change My Love for You" has also given Amherst Records its first top 40 hit in the label's eleven-year existence. The Buffalo-based company, founded and owned by Lenny Silver, started out by releasing albums by Jackie DeShannon in 1977, followed by the first Spyro Gyra album in 1978, and an album by the Moonlighters, a country group out of San Francisco. They also served as national distributors for Johnny "Guitar" Watson's two gold albums on DJM Records, *Ain't That a Bitch* and *A Real Mother for Ya*. Recently, they received attention for putting out two albums featuring the *Tonight Show* band with

Doc Severinson, after several other labels had rejected the idea as being "uncommercial for today's market." The first album, which netted Severinson a Grammy for Best Jazz Instrumental Performance by a Big Band, is currently a hot CD seller.

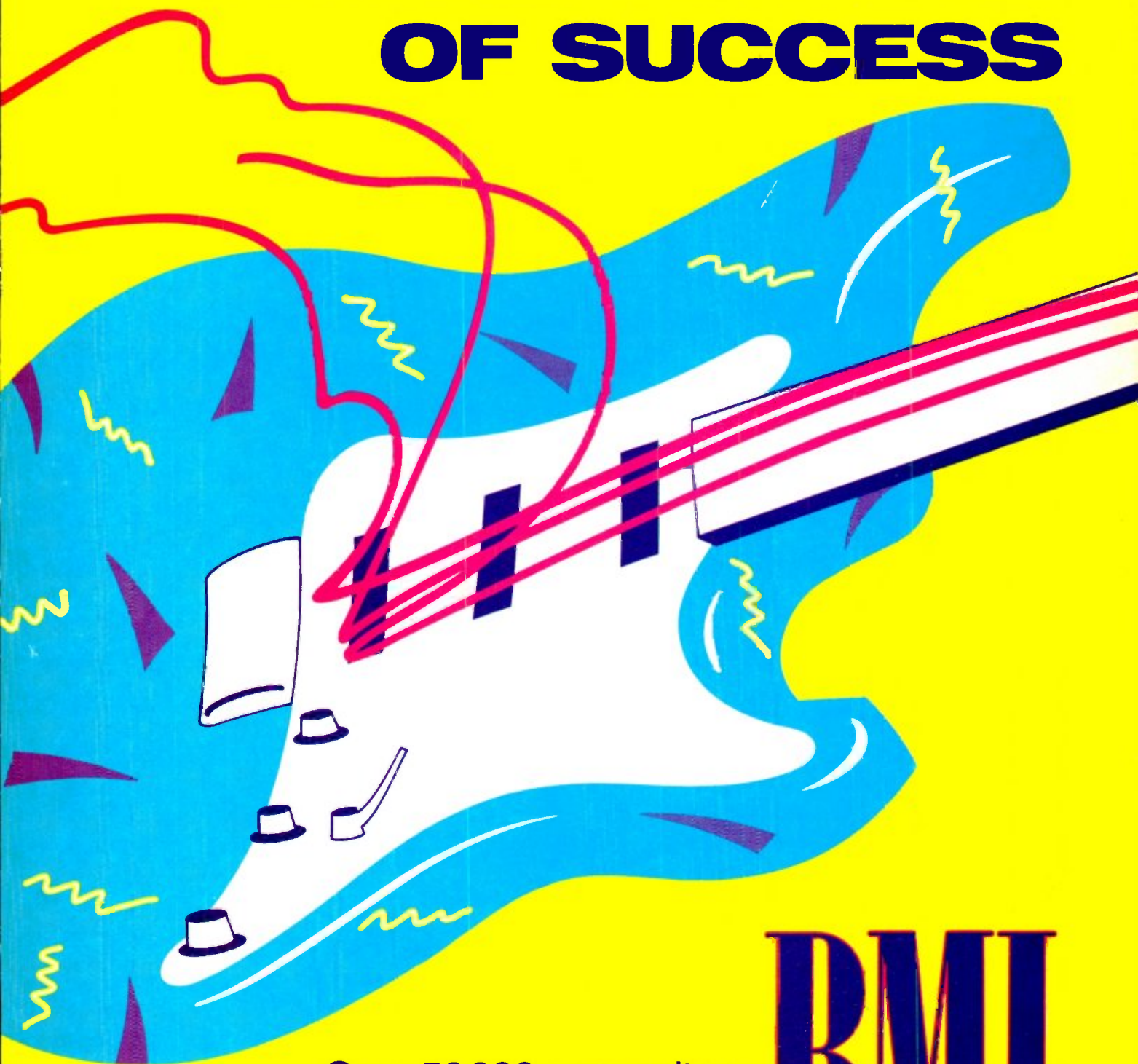
As Lenny "Barney" Barnet, West Coast regional sales manager for the label, puts it, "We've done a lot of things, but the *Tonight Show* band and this guy here are putting us on the map. People are beginning to take notice."

That last big Hawaii hit, "1900 Yesterday," broke through in the mainland in much the same way that Medeiros' has this year. Bill Drake, head of programming for all the RKO stations at the time, used to spend a lot of time in Hawaii. "He heard the Liz Damon record, really liked it, brought it back with him, and put it on his radio stations," Stone says. "So there's a parallel there. Hmm! Never thought of it before."

Medeiros' future plans include going to college and perhaps working with handicapped children. "I'll be working next year in high school with the handicapped, 'cause I like doing it. I enjoy helping them out, bringing them to places, and playing sports with them. And I'm there to learn, too, because I don't know very much about it. It's something that's kinda new to me, so I'm gonna go in there to learn and see if I enjoy it. Basically, I always wanted to go into teaching."

Of course, if his album takes off, Glenn will stick with music. Jay Stone and Barney Barnet are counting on it; the album features top session players Tom and John Keane, Michael Landau, and Jay Gruska, and includes the forthcoming single "Watching Over You," written by Paul Gordon ("The Next Time I Fall," "Friends and Lovers"). Barnet is clearly taken with his young charge. After hearing Medeiros sing a few bars, he claims, the players hired to back him on the album were startled by his chops. "They'd say, 'My God! I can't believe this kid! He's got that ear, and he's got the talent. He's got a natural feel for the words and the music. He puts so much expression into it. Knocks me out and everybody else. And I'm not saying that to bullshit you. I'll just say, wait till you hear it! I'm very excited. I've been in this business a long time. Spyro Gyra was with us from day one in 1977. I even worked with Johnny "Guitar" Watson and with the *Tonight Show* band for two albums. But I've gotta tell ya—this thing... I'm excited!" ■

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BRIGHT LIGHTS, BIG CITY

Kings & Queens Lead Royal Blues Summit for Cable Special

by Jim Maloney

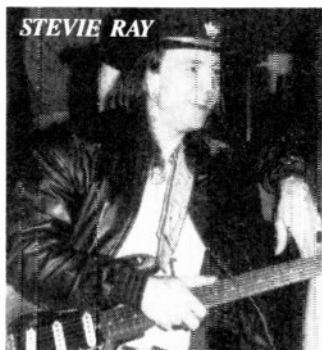
LOS ANGELES—Blues giants old and new gathered April 15 for the taping of *Cinemax Sessions: "A Blues Session,"* an hour-long special in the highly acclaimed cable TV series that has included tributes to rockabilly, the "girl group" sound, gospel, country, and soul.

Legendary guitar stylist B.B. King played host to Albert King, Etta James, Eric Clapton, Stevie Ray Vaughan, Gladys Knight, Paul Butterfield, Dr. John, Chaka Khan, Billy Ocean, and Phil Collins for a taping in-the-round at the Ebony Showcase Theater in Los Angeles. The event was produced and directed by Ken Ehrlich for Ken Ehrlich Productions and Cinemax (a division of HBO).

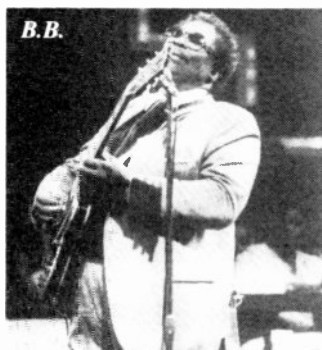
The crowd that jammed the small theater on a sweltering afternoon was rewarded with some memorable solo and ensemble performances by some of blues' brightest lights. The taping, of course, resulted in plenty of delays and false starts, but for the most part, the stars turned in enthusiastic, emotional performances that should make this edition of *Cinemax Sessions* one of the most popular when it airs in September.

The high points during the taping were many. Etta James snarled her way through her classic "Somebody's Got a Hold on Me," while B.B. and his full band smoldered behind her. King peppered the air with the familiar sting of his fabled guitar Lucille, while Butterfield's harmonica and Dr. John's keyboard wizardry complemented James' vocal. A few intros had to be taped, and what intros they were! B.B. announced Albert King, who climbed onstage and wrapped his big hands around his trademark Gibson Flying V guitar, grinning and puffing a pipe. As B.B. bounced his spidery licks off the walls of the theater, he was answered by the unmistakable blues guitar of Eric Clapton, who stood offstage and traded guitar greetings with the King.

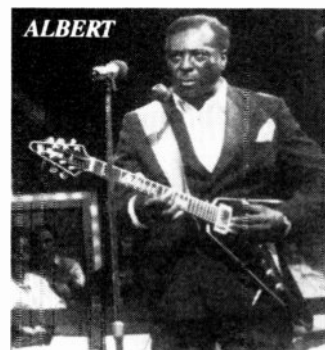
B.B. and Albert began B.B.'s anthem "Why I Sing the Blues." B.B.'s sharp, ringing attack meshed beautifully with Albert's country hambone tone. One by one, James, Clapton, Ocean, Knight, Vaughan,



STEVIE RAY



B.B.



ALBERT

Jacki Sallow/HBO

and Khan materialized onstage for a bold, brassy version—planned for the show opener. Then Albert fronted B.B.'s band for his own "I'll Play the Blues for You." Both his singing and playing were tuff enuff. Few stroke the strings like Albert King. For starters, he's a leftie playing a flipped-over right-handed guitar (that's kind of like learning to read backwards!). He doesn't use a pick but just beats on the strings with the meaty part of his thumb. Unconventional, yes, but that unconventionality produced a tone and signature style that is as immediately recognizable and influential as any in post-war blues. Just ask Clapton, the Vaughan brothers, Peter Green, or Robert Cray.

Chaka Khan joined B.B. for "Don't Mess Up a Good Thing." She screamed and squealed to the delight of the studio audience. Blues is not her forte, but her voice showed genuine heart and power. Etta James and Dr. John took centerstage for a soulful "I'd Rather Go Blind." Billy Ocean roared through a fine version of Sam & Dave's "When Something Is Wrong With My Baby," with B.B. filling in behind and Khan chiming in on the chorus. Gladys Knight delivered a wonderful rendition of Percy Mayfield's 1950 classic "Please Send Me Someone to Love." As B.B. had remarked in the dressing room prior to taping, the exciting thing about this blues tribute was that people will be surprised to hear artists like Knight and Ocean sing blues—something they're not usually associated with. And he was right. King laid down an exquisite guitar intro as a carpet, and Knight strolled into the hard-to-sing tune with ease.

Clapton and drummer Collins joined B.B. and the band for King's 1970 smash "The Thrill Is Gone."

The stirring King/Clapton intro was the stuff blues lovers fantasize about. The two locked in and played some of the purest blues of the day. As two masters of the single-string style from different generations, the mutual respect and admiration were apparent. Clapton ripped out a hot solo on his charcoal-grey Stratocaster, followed by the unmistakable voice of Lucille. Butterfield spread a funky solo over the top of the blues biscuit King and Clapton were baking, and Collins drummed up some solid small-arms fire. The tune ended with a B.B./Clapton face-off, as they tossed blues bits back and forth like world-class tennis pros casually volleying on a hot afternoon. B.B. slyly shifted speeds, but Clapton smoothly followed. Nobody doubted Clapton could still play straight blues like this, though it's not always his music of choice these days. But it was plain to see he was fired up and having a ball here. Maybe it was because it's so seldom he can stand toe-to-toe with a guitarist who has what it takes to challenge him, but he really cut loose. (In the early Sixties, between stunts with the Yardbirds and John Mayall's Bluesbreakers, Clapton reportedly locked himself in a room and devoted every waking hour to polishing his blues technique. He played here as if he had just unbolted the door that morning.)

King led the band through Wilson Pickett's "In the Midnight Hour," both B.B. and Vaughan soloed. Ocean sang a verse, and was soon joined by Knight, James, and Khan. Just as Butterfield's harp triggered a meltdown, Big Albert lumbered back onstage like a bear into a campsite, wearing a straw hat and clutching a King-sized drink. B.B., Albert, and Vaughan took off

on Elmore James' classic slow blues "The Sky Is Crying." Vaughan sang first, then Albert soloed and sang a couple of verses. Vaughan's solo had his mentor smiling and nodding proudly as he watched his disciple incinerate the fretboard. Then Butterfield stepped out for a quick vocal and a tasty harp solo. Probably more than any U.S. outfit in the mid-Sixties, the original Paul Butterfield Blues Band introduced a generation of young singers, guitarists, and harp players to classic blues giants like Muddy Waters, Little Walter, and Elmore James. Every modern blues harpist, from the Thunderbirds' Kim Wilson to the Nighthawks' Mark Wenner, owes a debt to this Marine Band monster. B.B. returned to the lineup to close the tune, but Albert was on the throne this time around. He electrified the house with two stunning stop-time barrages while he shook his guitar like he was wringing a chicken's neck.

The show finale was Louis Jordan's "Let the Good Times Roll," a tune several of these players had performed on this year's Grammy telecast. The front four of B.B., Albert, Clapton, and Vaughan stood their ground like a musical version of the notorious Steel Curtain of the Pittsburgh Steelers' golden years. They capped the proceedings with that old rugged gospel tune "Precious Lord." The angelic trio of Knight, James, and Khan took turns testifying. As Khan's voice spiraled into the stratosphere, Albert King bellowed "Hear me!" and the band kicked in behind the Trio (surely the ebony equivalent of Dolly, Linda, and Emmylou). At this point, everyone within earshot had been saved—and the magic had been saved—on videotape for the world to enjoy. ■

SIGNINGS & ASSIGNMENTS

by Jim Maloney

Virgin Records America has made several recent appointments. Colin Reef becomes vice president of finance and Sam Detwiler becomes controller. Both will be based in Los Angeles. In addition, Bob Frymire has been named West Coast regional promotion manager for the label.

Michael Levine Public Relations of Los Angeles announces that Cary Goldberg has joined the music division as an account executive. Her resume includes publicity and P.R. work for clients like Bruce Cockburn, the Tooties, Herbie Hancock, and Thomas Dolby. Singer Thelma Houston has signed with David A. Helfant, president of Fandel Management, Inc. for personal management.

Casio, Inc. has named Robert J. Larsen senior vice president. Larsen was previously vice president of marketing for Casio's electronic musical instrument division. Connie Herrel has been advanced to vice president, administration.

Blues singer/guitarist Johnny Winter has signed with American Famous Talent for exclusive representation. The four-year-old Chicago agency has already signed such artists as blues singer Koko Taylor, Texas bluesman Albert Collins, and former Rolling Stone Mick Taylor.

Capitol Records is pleased to announce the signing of Marlon Jackson, with a debut album expected in late summer. Jackson will produce himself.

Nashville rock band The Royal Court of China is in the studio recording its debut album for A&M Records. In addition, the band has inked a deal with veteran agent John Marx through the William Morris Agency's rock division.

Pittsburgh band G-Force (nee the Granati Brothers) has signed an exclusive publishing and production agreement with The Entertainment Music Company. A debut LP is expected by summer.

CBS Records/Nashville announces the appointment of Allen Brown to the position of associate director of media. He'll oversee artist image campaigns in both print and electronic media.

Mix Publications of Berkeley, California, has named Ron Taff advertising director for Mix magazine, the leading trade publication of the U.S. recording industry. His related experience includes stints at Rolling Stone and Mother Jones.

Los Angeles club promoter Alibi Artists has just opened a new management division. Alibi currently books the Whisky on Sunset Strip every Monday night, and presents such artists as Guns N' Roses, Jet Boy, and Jane's Addiction at venues around town. For additional info, call Kerri Pipes at (213) 659-4777.

Homer Banks has signed as producer with Edge Records of Los Angeles. The label is owned by Al Bell, legendary Memphis music man and an architect of the Stax-Volt sound of the mid-Sixties. Banks' writing credits include the R&B classics "If Loving You Is Wrong, I Don't Wanna Be Right" and "Who's Makin' Love?"

Veteran record producer Gary Klein has been named director of creative service at SBK Entertainment World, Inc. of Los Angeles. Klein produced five platinum albums for Barbra Streisand and helped orchestrate Dolly Parton's crossover from country to pop. He will be utilized as a creative consultant on all company activities.

Radio by Ben Brooks

Airwaves

Behind the Scenes in Records & Radio

Arista Records' recent attempt to organize a simultaneous radio release of the new Whitney Houston single sparked my interest. Certainly, Arista's actions are not the first time a label has endeavored to orchestrate a simultaneous radio servicing: Epic was fairly successful with Michael Jackson some years ago. Yet, as evidenced by the recent Warner Bros. spat with KIIS-FM over the station's premature airing of Prince's "Sign 'O' the Times," simultaneous radio servicing is essential to fairness—particularly in the case of a major release. So Arista's concept, which asks stations to sign a binding agreement not to play the new single for three days after being serviced, is at once risky and forward-thinking.

* * *

Look out! Last column it was Ratt crossing over to pop radio from MTV. Now it looks like David Coverdale & Whitesnake with "Still of the Night" will be the next hard rock sensation to explode from MTV to top 40 via terrific retail sales.

* * *

While "Living in a Dream" by newcomer Pseudo Echo (RCA) is chugging along with substantial radio and retail activity, it appears that an import remake of "Funkytown" has been so successful in the clubs here and abroad that RCA is including it on future pressings of the band's *Love an Adventure* LP and gearing up for a domestic single release.

* * *

The remakes just keep on coming! I thought the remake craze had peaked last year, but no-o-o-o-o. . . . Perusal of the current airwaves reveals a host of recycled hits capturing the imagination of the public.

As expected, Cyndi Lauper has reaped substantial success with "What's Going On" (Epic). Yet, seemingly out of left-field, limey Kim Wilde has a smash with her dance version of the Supremes/Vanilla Fudge hit "You Keep Me Hangin' On" (MCA). This is an ironic twist for Wilde, who has been successful in England for years but relatively unknown here despite a string of quality U.S. releases on EMI and MCA.

It looks like the Newcity Rockers are off to a great start with their

version of Led Zeppelin's "Black Dog" (Critique/Atco). Elsewhere, check out the remake of Steam's hit "Na Na Hey Hey Kiss Him Goodbye" by Nylons (Open Air). "Young Blood" by Bruce Willis (Motown), "Duke of Earl" by New Edition (MCA), and the Eddie Holman gem, "Hey There Lonely Girl" by Gerry Woo (Polydor/PG).

The latest Arbitrons reflect changes in the Power 106 vs. KIIS AM-FM tug 'O' war, with KIIS taking a substantial lead this round. While critics might surmise that the honeymoon is over for KPWR and its seemingly instantaneous fans, making a judgment now about the urban/contemporary outlet's future impact on the L.A. market would be ludicrous. Future ratings books, however, will be very interesting. KROQ continues to gain in popularity, as does KLSX (undoubtedly helped by the demise of KMET). Speaking of KMET, take a look at KTWV (The Wave) jumping into the local radio mix with a 1.9! That's up .3 from KMET's final book. The tally:

L.A. ARBS	Fall '86	Winter '87
KIIS AM-FM (CHR)	6.3	6.4
KABC (talk)	5.4	6.1
KPWR (urban)	6.5	5.7
KOST (AC)	4.1	4.8
KJOI (muzak)	4.9	4.7
KFWB (news)	3.4	4.2
KROQ (AOR)	3.9	4.0
KBIG (AC)	3.9	3.8
KLSX (classic rock)	3.1	3.6
KRTH-FM (oldies)	4.0	3.6
KNX (news)	3.6	3.3
KLVE (Spanish)	2.3	3.2
KIQQ (AC)	3.6	2.9
KL0S (AOR)	2.3	2.8
KJLH (urban)	1.8	2.4
KMPC (big band)	2.7	2.4
KTNQ (Spanish)	3.3	2.3
KTWV (form. KMET)	—	1.9
KWKW (Spanish)	1.7	1.9
KZLA (country)	1.8	1.7
KDAY (urban)	1.2	1.6
KLAC (country)	1.5	1.6
KFI (AC)	1.3	1.4
KALI (Spanish)	1.1	1.3
KFAC AM-FM (class.)	1.4	1.3
KRLA (oldies)	1.2	1.3
KUTE (Quiet Storm)	1.5	1.3
KKGO (jazz)	1.2	1.2
KNAC (AOR)	1.1	1.1
KNX-FM (AOR)	1.4	1.1
KNAC (AOR)	1.1	1.1
KSKQ (Spanish)	1.0	1.0

Airplay

The following cross-referenced Top Ten lists show the most active singles and albums on Los Angeles radio. The information has been extrapolated from various trades, tip sheets, and inquiries, and in no way reflects actual record sales. Each Top Ten single is cross-referenced with the chart position of the album from which it's drawn; likewise, each Top Ten album is cross-referenced with the chart position(s) of the current single(s) from that album.

Singles (Albums)

1. Jody Watley: "Lookin' for a New Love" (Jody Watley: #16) [MCA]
2. Madonna: "La Isla Bonita" (True Blue #21) [Sire/WB]
3. U2: "With or Without You" (Joshua Tree #1) [Island]
4. Prince: "Sign 'O' the Times" (Sign 'O' the Times #6) [WB]
5. Cutting Crew: "I Just Died in Your Arms" (Broadcast #19) [Virgin]
6. Franklin & Michael: "I Knew You Were Waiting (for Me)" (Aretha #36) [Arista]
7. Crowded House: "Don't Dream It's Over" (Crowded House #11) [Capitol]
8. Steve Winwood: "The Finer Things" (Back in the High Life #10) [Island/WB]
9. Starship: "Nothing's Gonna Stop Us Now" (no LP) [Grunut/RCA]
10. Kool & the Gang: "Stone Love" (Forever #39) [Mercury/PG]

Albums (Singles)

1. U2: Joshua Tree ("With or Without You" #3) [Island]
2. Paul Simon: Graceland ("You Can Call Me Al" #37) [WB]
3. Beastie Boys: Licensed to Ill ("Brass Monkey" #54) [Def Jam/Columbia]
4. Poison: Look What the Cat Dragged In ("Talk Dirty to Me" #17) [Capitol]
5. Bon Jovi: Slippery When Wet ("Wanted Dead or Alive" #41/ "Livin' on a Prayer" #87) [Mercury/PG]
6. Prince: Sign 'O' the Times ("Sign 'O' the Times" #4) [WB]
7. Dolly Parton, Linda Ronstadt, Emmylou Harris: Trio (no charted single) [WB]
8. Club Nouveau: Life, Love, and Pain ("Lean on Me" #28) [WB]
9. Janet Jackson: Control ("Let's Wait Awhile" #56) [A&M]
10. Steve Winwood: Back in the High Life ("The Finer Things" #8) [Island/WB]

Breaking Singles

- Genesis: "In Too Deep" (Atlantic)
- Level 42: "Lessons in Love" (Polydor/PG)
- Lisa Lisa: "Head to Toe" (Columbia)
- Kenny G: "Songbird" (Arista)
- Tom Petty & the Heartbreakers: "Jammin' Me" (MCA)

Records to Watch

- Billy Idol: "Sweet Sixteen" (Chrysalis)
- Portland Brothers: "Soul City" (Manhattan)
- System: "Don't Disturb This Groove" (Atlantic)
- Restless Heart: "I'll Still Be Loving You" (RCA)
- T'Pau: "Heart and Soul" (Virgin)
- Crowded House: "Something So Strong" (Capitol)

LOCAL NOTES

Compiled by Jim Maloney
& Bud Scoppa

Contributors to this section include Randal A. Case, Tom Cheyney, Dan Fredman, Janiss Garza, V.F. Nadsady, and Katherine Turman.

PLAYOFF FEVER HITS MC: If you wanna get the attention of this mag's staffers, all you need do is mention The Shot—that amazing feat by which Magic Johnson served notice to the Mavs, Celts, Hawks, and Pistons that the Lakers WANT IT ALL this year. Wow. Staff deadlines through early June have been adjusted to accommodate the NBA Playoffs. Official stats of the previous night's game will be provided on request by MC Office Manager Katy Houston. Now, let's just pray that CBS doesn't pull that 11:30 P.M. tape-delay crap again this year. This is IMPORTANT STUFF.

TO THE BONE: It's no secret that we're reveling in the back-to-basics rock & roll of Petty & the Heartbreakers' new *Let Me Up (I've Had Enough)* LP. Welp, from the sound of Marshall Crenshaw's mostly live-in-studio *Mary Jean*, we may be on the verge of a revolution—real bands playing real music. The Crenshaw, which'll be out on May 18th, was nimbly produced by the ubiquitous Don Dixon, who has left well enough alone by encouraging Marshall—an underrated axeman—to do all the guitar work himself. Awright. In related matters, R.E.M.'s flip-sides/obscure-turkeys collection *Dead Letter Office* should be available by the time you read this. And it was nice to see Chris Morris' recent *Reader* appraisal of that great unknown band Big Star, who helped write the book on this let's-just-play-the-goddamn-song studio philosophy back in '73 with *Radio City*. That wondrous disc is now available—along with the band's '72 sonic sculpture #1 *Record*—in digitally remastered form on the English Big Beat label. Rhino Record Store in Westwood has 'em in stock.

BROTHERHOOD OF THE BONE: Some of L.A.'s favorite beat-crazy muthas, the Bone-daddys, will soon release their long-awaited debut LP, titled *A-koo-de-a*. The pseudo-phonetic spelling of the title comes from the break in their cover of Manu "Soul Makossa" Dibango's "Dangwa," where they all sing "A-koo-de-a." According to percussionist and band co-founder Mike Tempo, it means something like "Truth will be spoken at family judgments." Dig? The tracks were recorded at Studio Two in the resort community of Culver City, with Ian Gardner at the dials goin' for that live feel. The song with the most, ahem, star quality is "Say Bo! (Where Did Ya Get That Kpolongo?)," a tribute to both Bo Diddley's "Say Man" and the Ghanaian rhythm Bo's classic riff was derived from. Seems Mr. Diddley was in town and sat in with the 'Dads, improvising some mean guitar and playful lyrics. The LP should be in the stores in the next few weeks. —TC

BROADCAST OPENS DOORS: Broadcast Video Unlimited of North Hollywood is planning an Open House for Wednesday, May 13th, from six until ten in the evening. Members of the production and production services community, and the trade press will gather to tour the recently remodeled full-service audio & video facility. If you'd like to come by and meet the new kids in town, contact Ms. Sharp at (818) 506-3655 or Kris Sofley at (213) 650-0060.

12½ EEE: Mystery Roundup is looking for a new bassist and drummer for the band's "metal on the range" music. If you are man enough to fill the cowboy boots in question, call (213) 656-1269.

IS IT DYLAN OR IS IT ZIMMEREX? The troubled troubadour on the left is actually New York actor Bob Miles, who plays the Minnesota mystic in "Dylan: Words & Music," a multimedia musical that opened at San Francisco's Zephyr IV Theater April 24th. Miles froze out over a thousand other candidates for the bogus-Bob job, and writer/director Peter Landecker hopes to follow the San Fran production down with engagements in a number of U.S. cities. Meanwhile, the Jack of Hearts himself (that's the definitive Dylan in the right-hand pic) can be seen this summer playing retired rocker Billy Parker in Lorimar Motion Pictures' *Hearts of Fire*.

BLUES BASH BECKONS: The John Anson Ford Theater in Los Angeles will host the first annual Southern California Blues Festival, Saturday and Sunday, May 9th & 10th, from noon to 6 P.M. The new bluesfest is being produced by Dan Jacobsen—who, for the last seven years, has orchestrated the highly successful Long Beach Blues Festival—through his newly formed Showfest Productions. Inc. Emcee will be L.A. blues guitarist and Hightone recording artist Doug MacLeod. The roster will include James Cotton, Son Seals, Koko Taylor, Jerry Jurnonville, Albert Collins, the William Clarke Band, and a rare appearance by Arkansas singer/guitar flash Larry Davis (who did the original of Stevie Ray Vaughan's showpiece "Texas Flood"). Advance sale ticket prices range from \$14.50 general admission to \$25 for luxury boxes. Call the box office at (2123) 464-2826. And let the good times roll!

POISON PARTY: After a flat tire on the freeway in Bell Gardens on the way to the Ratt/Poison show, things had to get better. (Tip for women: Don't wear a leather skirt and lace stockings if you plan to spend 15 minutes at a non-working freeway call box in Bell Gardens. And bring a date who knows how to change a tire.) After Poison's extremely well-received set, a party on the Queen Mary was planned for the platinum rockers (a record, and C.C.'s hair, that is). The ship's beautiful Grand Salon had never seen so much hair spray! The open bar (!!) and quiche-ettes were a welcome sight, and the star-gazing was excellent. On hand to celebrate with the number-one bad boys were Blackie Lawless, Steve Vai, Billy Sheehan, Vince Neil, Tommy Lee, & Heather Locklear, ex-Hanoi rocker Mike Monroe, Jack Russell from Great White, and members of Black 'N Blue. On a local level, members of the Love Razors, Mystery Roundup, Damn Yankees, Faster Pussycat, and Dirty Blonde were all enjoying the scenery and imbibing heavily. And L.A. *Rocks!* editor, a blond Ruben Blue, was on hand, as were numerous press and photogs. The evening's theme was definitely "I Want Action." It was a suitably festive event for a band that has worked very hard for its success. And confidential to a certain blond drummer: Don't fight with your girlfriend in public, even if she is being a bitch. My evening ended at Ben Frank's (no flat tires, thank God), where I watched Los Angeles Raiders football star Marcus Allen sign autographs while I munched on my tuna & avocado sandwich. The end to an almost-perfect evening. —KT

THE NAME GAME: L.A. band Precious Metal has dropped the second word of its name to avoid being mistaken for a heavy metal band. The group popped with its 1985 debut LP on PolyGram, and is currently negotiating with several major labels. Precious music can also be heard in two upcoming films, *Play to Win* and *Dutch Treat*.

STAR SEARCH: A Hollywood production company with a multifaceted 24-track recording studio wants a great act to produce, package, and promote. They're especially interested in pop and R&B groups with excellent commercial material. Interested parties should send a three-song cassette and bio to Coconuts, Inc., Box 93339, Hollywood, CA 90093.

THAT'S ANOTHER VINE MESS YOU'VE GOT ME INTO: Power 106 deejay Jay Thomas escorts his inebriated computer date out the door of the L.A. radio station's first birthday bash at the Palace in Hollywood recently. The smashed simian, on loan from the home petting zoo of singer Michael Jackson, left the party without incident—but not before slurring her phone number to several amor-ous program directors.

Lester Cohen



Janiss Garza





DANNY TATE



THE LAME FLAMES



ROSIE FLORES AT HANSEN DAM

TATE A TETE: Who is Danny Tate and why do I keep on hearing such great things about him? That's what I wondered one Monday night at Club Lingerie—I ran into several old friends there who assured me that he's The Next Big Thing. All I knew about him was that he was from Nashville and Robert Tauro, Poison's attorney, was very enthusiastic about him. Well, this country boy with the glam-rock lawyer does highly polished straight-ahead rock & roll, and his best tunes have a neat Southern accent. His current lineup includes Marshall Rohner and Charlie Quintana from the Cruzados, so it goes without saying that the band smokes. But the important thing is, the man can write songs. Really good songs. And he performs with a passion that's not overblown. No wonder some A&R execs have been watching him very carefully. Will he be The Next Big Thing? Certainly, he has the talent and the looks, and as Mr. Tauro seems to know, we're going to need a musical counterpoint for the Seventies-style pretty rock that's been getting all the attention these days. —JG

THE POWERS OF PERSUASION: PolyGram/Hightone re-cording artist Robert Cray's gun just keeps smokin'. His latest album, *Strong Persuader*, just jumped to #17 on *Billboard's* album chart—making it the highest charting blues LP since 1963 (besting the high water marks of BB King, Johnny Winter, and Stevie Ray Vaughan). But what was that '63 blues smash? We dunno. If you do, we guess you showed us.

AND VAI NOT? After releasing his own records (*Flex-Able* and *Flex-Able Leftovers*) on his own independent label, Akashic, Steve Vai announces a third release by the group Western Vacation. The album features ex-Zappa vocalist Bob Harris, ex-Zappa keyboard man Tommy Mars, Joe Cocker's sax player Ric Cunningham, bassist Stu Hamm (David & David), and some guitar work from Vai himself. WV mastemind Marty Schwartz is reportedly now looking for "a 300-pound, 40-year-old wild black man" to front the band live. Don't call us (please!), call Marty at (818) 362-9154. —RAC

UNCOMMON SUNDAYS: The independent art music community continues a series of five shows of material ranging from avant-garde Japanese composer Ushio Torikai to the Enormous Bones, an all-trombone group fronted by Zappa and Beefheart alumnus Bruce Fowler. The series is taking place on consecutive Sundays (except May 10th) at 8 P.M. at the L.A. Contemporary Exhibitions (which is presenting the series in conjunction with the Independent Composers Assn.). For more info, call LACE at (213) 624-5650. —TC

FLAMES, LAME & OTHERWISE, reportedly packed Kim Fowley's recent party at Gino's. The Lame Flames, L.A.'s most famous female joke band, according to one scenester, were the belles of the ball (as the above pic dramatizes—oh, Mandy!), but they had competition from both genders. "Fortunately, there are only two sexes," Fowley is said to have sighed to nobody in particular, before mumbling something about "surf pussy," none of which was in attendance. Could the wily Fowley be onto something with this "new" pansexual scene he unveiled at Gino's? Nah. BO-ring.

KISS & MAKEUP: Original Kiss manager Bill Aucoin is once again managing the venerable glam band. With Howard Marks moving over to the business manager slot. The re-hookup with Aucoin lends further credence to rumors that K'iss is planning a farewell tour with the original members in full makeup. But never fear, kiddies, the last Kiss is still several years away. . . . Another intriguing rumor has it that Little Fear will re-form around none other than Robert Palmer. Experienced listeners will recall that the Feat backed Palmer on much of his early records, including the monumental '74 Lee Dorsey/Toussaint cover, "Sneakin' Sally Through the Alley." Now all we need is confirmation of a Steely Dan reunion. With Steve Miller playing blues again, Boz coming back, and the various Doobies congregating for some benefit concerts, the Seventies are apparently around the corner. Just when you thought it was safe to mothball your puka shells.

COUNTRY COMFORTS: On the weekend of April 4-5, about 100,000 fans converged on the Hansen Dam Recreation Area for the first Los Angeles Country Scene. Every sort of what passes for country music these days was presented—from the down-home folksiness of Ricky Skaggs to the "headed for Vegas" attitudes of Judy Rodman and Tom Wopat. Canada's k.d. lang did some wonderfully demented things with polkas, in addition to her furtherance of the Patsy Cline cause. George Highfill's drumless Saturday set with Pete Anderson and Paul Solomon previewed songs from his forthcoming album. John Doe appeared on the same stage the next day to a small, but wildly enthusiastic crowd. Tin Star, the Lonesome Strangers, and Katy Moffatt appeared in the tent reserved for square dancing, but all were received quite well.

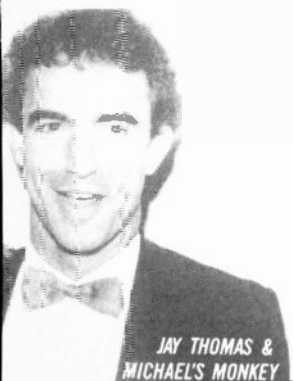
The loudest acts had to be Johnny Paycheck and Tom Wopat. What with the occasional gusts of wind, they probably heard these guys up in Newhall! Perhaps the finest set was turned in by Delbert McClinton and his band. He had the audience up and dancing from the first song. The rumor was that Reba McEntire was a no-show because she just couldn't find a thing to wear. We'll catch her in Reno someday. . . .

Both Ricky Skaggs and Freddy Fender had a genuine rapport with the audience. Skaggs really connected, inspiring impromptu outbreaks of clogging from the crowd. Randy Travis didn't exactly inspire dancing, but the crowd enjoyed him just the same. John Schneider

removed pieces of clothing throughout his set, and ended every song with an Elvis-like fist pointed at the sky. His act may have seemed corny and contrived, but it was sure done well.

The LAPD had a very high profile at the Country Scene. There were a lot of people drinking beer, but I really didn't see any drunks. Everybody was courteous throughout both days, and that sure made the lines for food and the bathrooms a lot easier to handle. Maybe next year they can spread things out a little. If they'd sandwiched some local bands between the biggies, they might provide much-needed exposure, while at the same time keeping the crowd moving. We're looking forward to next year, anyway. —DF/VN

CARLTON BARRETT DIES: The music world suffered a great loss with the shooting death of Carlton "Carly" Barrett, drummer for Bob Marley & the Wailers. Returning to his Kingston, Jamaica, home late Good Friday (April 17) night, Barrett was shot twice in the head by an unknown assailant who was waiting in Barrett's courtyard. Police are investigating the murder but have yet to establish a motive or identify a suspect. Before joining the Wailers, Barrett played with Lee Perry's band, the Upsetters, in the late Sixties. Carly and his bassist brother, Aston "Familyman" Barrett, formed one of reggae's most important and tightest rhythm sections, influencing many other players. The Wailers' recent Country Club gig found Carly in fine form, putting the crucial beat in the heartbeat music. Barrett was 36 years old. —TC



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TRUE TRASH

by Kevin Koffler

"It is perfectly monstrous the way people go about nowadays saying things against one, behind one's back, that are absolutely and entirely true," said Oscar Wilde. With that in mind, saddle up your horse and get ready to trailblaze the path for True Trash's very own space.

Wang Chung is on tour supporting *Mosaic*, their latest Geffen release. Nick Feldman, one of the Chungs (or is it the Wangs?) says the band notices a big difference between American and British audiences. "In Europe, there's the right thing to say and the wrong thing to say. In America, I find that people just talk. Whatever's on their mind comes out. I mean, they tell you if they don't care for your performance, which is actually quite healthy."

There's trouble in brat-pack land. Last week, one of our fave teen stars got nailed shoplifting, and this week it's heartbreak in teenland. Seems that Demi Moore has broken off her engagement with Emilio Estevez and is off gallivanting with film star Christopher Lambert (horrors!). . . . Meanwhile, back on the ranch, Mr. Trash's spies report Chris Penn has been seen stumbling around town, and has gained a lot of weight. Mr. Madonna's younger sibling looks like "a beached whale who had better lose some weight," according to one source, and "bloated and puffy," according to another.

I caught a very advance rough-cut screening of *Dudes*, Penelope Spheeris' new

attempt at filmmaking. Unless they do a lot of recutting, and I mean a *lot*, my advice for you is to save your six bucks (or throw away your screening pass, whichever pertains to you). The one highlight of the film, however, was Chili Pepper bass player Flea, who I am sure could become a movie star. Unfortunately, he gets killed in the first 30 minutes of the film.

You'll be picking yourself off the floor from laughing after reading this item. Toni Tennile (I know, I can't believe I'm writing about Toni Tennile, either), is mighty upset that artists are receiving praise for coming off drugs, and going public about it.

"It seems the only singers who get publicity these days are the ones who are drug addicts and alcoholics," Toni whined.

"Today, the thing to do is to check yourself into the Betty Ford Center and then give a press conference about how you're okay now. There was a story about the Captain & Tennile in a Minneapolis paper and right next to it was an article that said, 'Eddie Money is doing great without drugs.' I said to my husband Daryl [Yeah, Toni, we know who your husband is], 'How come they don't print a story that says we've done great for years without drugs. We've been around long enough for people to realize that we're not just some flash-in-the-pan act.'"

Mr. Trash apologizes for giving so much time and space to Ms. Tennile, but she's really pissing him off. She should

realize it takes guts and hard work to get off of drugs and alcohol, and even more courage to go public with it. By sharing their experiences, celebrities help people (kids and adults) deal with their own problems. With chemical addiction reaching epidemic levels in this country, I think it's really sick to condemn celebrities for trying to reach out and help in the best way they know how. What's more important, Ms. Tennile, plugging your latest album and concert or trying to get through to even just one more person about his/her dependency problem? I think the answer is obvious.



MEREDITH BROOKS:
HOOKS & LOOKS

End of lecture, on with the trash. . . . Mr. Trash and his new friends—singer/songwriter Ned Massey (who is John Hammond's newest discovery) and screenwriter Dave Ronan—went to the Whisky to check out Redd Kross, this month's Next Big Thing. Mr. Massey made the following assessment of the band:

"These days a lot of great music comes out of the synthesis of earlier styles. Unfortunately, bands like the

Sixties metal band Redd Kross simply pillage earlier attitudes and styles in a lame attempt to lend legitimacy to their own mediocrity, and do so in such a shallow, superficial way that they make a mockery out of the genre they exploit!"

Thank you Mr. Massey, I couldn't have said it better myself.

Assorted trash: Thomas Dolby and Kathleen Beller were among the guests at Gail Boggs' gig at the Rose Tattoo. Boggs' husband, Eric Larson, just got the lead role in *The Uninvited*, a horror movie shooting next month in Jamaica. . . . Just who is the girl in the middle of this page dressed in lace with a guitar between her legs? That is Mr. Trash's brand-new discovery (oh, no, not *another* one), Meredith Brooks. She and her band sizzled at FM Station on a recent Saturday night with their distinctive brand of pop-with-an-edge. Look for a review in the next few weeks in the club-band section of this very magazine [You'll have to clear this with Lord Duff, Mr. Trash.—Ed.] . . . What do Bob Hogan and Nestor have in common?

Some lady called up the *Music Connection* and insinuated that I *made up* the water rat story (April 20). Well, darling (I won't humiliate you publicly by using your name), Mr. Trash does not make things up, and in fact knows that this unbelievable occurrence took place in the past few weeks. Although many of you have begged, I can't reveal who this starlet is or who told me the story (Mr. Trash NEVER reveals either his sources or victims of blind items), but I am happy to report that she is out of the hospital and doing much better.

On that note: Until we meet again, one day at a time. . .

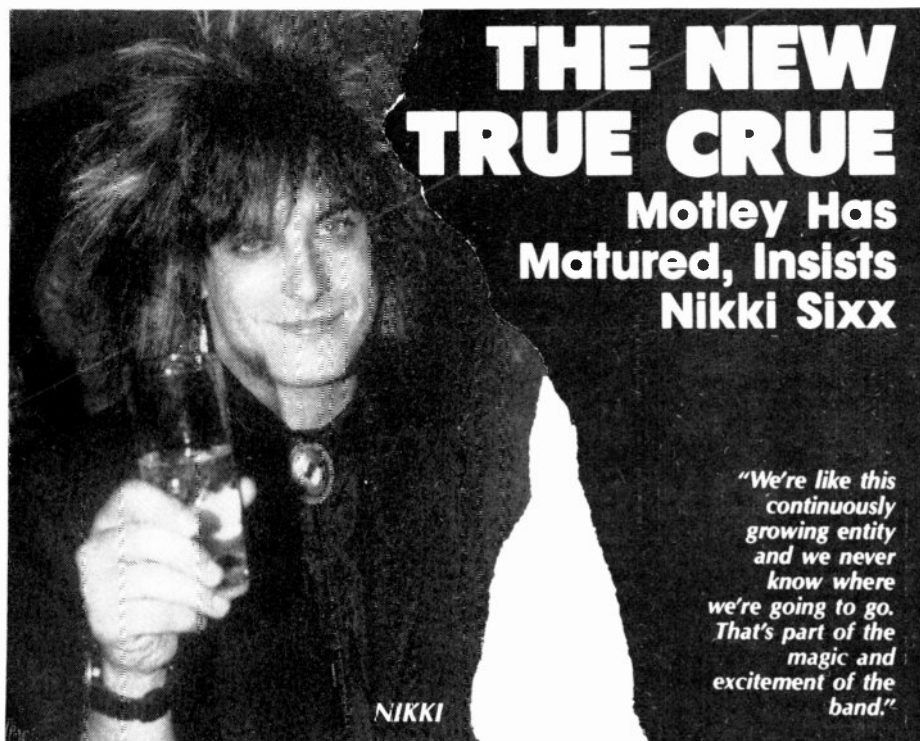
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THE NEW TRUE CRUE

Motley Has Matured, Insists Nikki Sixx

"We're like this continuously growing entity and we never know where we're going to go. That's part of the magic and excitement of the band."

by Kenny Kerner

In years to come, when music historians get around to compiling a list of the most popular bands of the Eighties, you'll be certain to find the name *Motley Crue* somewhere close to the top. Like it or not, these bad boys of rock are one of the hottest concert draws and record-sellers in the world.

True, controversy seems to follow them wherever they go, but the *Crue* wouldn't have it any other way. Over the last year or two, the band made national headlines twice: once, when lead singer Vince Neil was jailed for drunk driving in the accidental death of another rocker; and then, when drummer Tommy Lee went off and married TV star Heather Locklear. They've come a long way from the streets of L.A.—in a very short time!

With the release of their latest *Elektra* album, *Girls, Girls, Girls*, the *Crue* is prepared to dispel any and all rumors about the fact that they've been musically stagnant. The album, thanks primarily to the savvy of studio maven Tom Werman, is definitely Eighties. The songs are more compelling, more realistic, and more serious. There are sequencers, background vocalists, and a host of other electronic goings-on not usually associated with your basic balls-to-the-wall rock outfit.

In the following interview, *Crue* member Nikki Sixx tells us what we can expect from his *Motley* gang of rockers this time around.

Unlike the hoopla that seemed to precede all of the other *Motley Crue* albums, for some reason I get the feeling that all of you have been deliberately keeping this one under wraps. Is that true? And if so, why?

It's true. And the reason is that the album is fuckin' phenomenal! You know, we're all flattered by the way that rock music has evolved over the last four or five years, but our thought was that we'd like to do it first,

before anyone else. We're like this continuously growing entity and we never know where we're going to go. That's part of the magic and excitement of the band. You know, we'd always tell people our ideas and show them what we want to do, and then someone else goes out and does it! So we decided to keep this one totally under wraps until we had a chance to do it. And you know what? It's so fuckin' cool right now it's gonna blow your mind!

How is it different from your *Theatre of Pain* album?

What has happened was that the band took off from March 5th, 1986, until March 6th, 1987. And, as opposed to taking some four or five months, I wrote a lot of songs in about 15 or 20 days.

Was that a plan or did you not want to spend a couple of months writing?

I did not write any songs for at least eight months. Then I picked up my guitar and busted my balls. Vince and Tommy and Mick all worked on their musicianship—collectively and individually—and when our true roots started to come out, we began to write songs. And whatever comes out is what you're going to get. You're not gonna get contrived makeup, sunglasses, glitter, or anything—you're gonna get what's inside of us. And there's a lot of dirt, a lot of dark, a lot of sex. . . .

Nikki, you're not telling me how the new album is different. All of your previous albums also deal with dirt and darkness and sex. So what's new?

Well, this is the exaggerated version. With this record, there are no walls for us to hide behind musically. It's pure, honest rock & roll. Here, listen to some of the lyrics from a song called "Bad Boy Boogie": "We're innocent in every way / Like apple pie and Chevrolet / Sweeter pies in different shapes / 38-28-38 / I got my finger in the pie and my

hand in the cookie jar / Just a lick and a promise in the back seat of my car / We do the bad boy hoogie. . . ." There's also an incredible piece called "Wild Scene" that opens the album. It's kind of a Hollywood street-scene story.

When you began to prepare for this album, did you all deliberately decide to take all of the extra time to write and record?

No. We just wanted to go in and do it. But then we started playing with all of the studio toys—the emulator, the digital stuff, sequencers. We learned about all of the more modern studio technology. Even though the album has a very primitive feel to it—

It sounds like all of you just decided that you weren't going to hold back anymore; that whatever you all wrote and recorded was also representative of *Motley Crue*!

There you go—that's it exactly. If anything, I'd say that *Girls, Girls, Girls* is more like the *Too Fast for Love* album. With *Too Fast*, we said, "I don't care, let's just do it!" Now there's nothing wrong with that, we were growing. With *Theatre of Pain* we decided to do something a little different and throw everyone. *Girls* has the *Shout at the Devil/Theatre of Pain* mentality, with the primitive feel of *Too Fast for Love*.

Was this a conscious effort on behalf of the band to prove its musical worth to the critics, or did it evolve more spontaneously?

It was natural—it just really came out. When we all sat down at our very first rehearsal, all of our mouths fell open. Man, we were really good! After taking so much time off, we forgot just how good a rock & roll band we were. If we wanted to do funk, we could do it. There's nothing we can't do!

So with the *Girls, Girls, Girls* album, you're telling the *Motley Crue* fans to expect almost anything from the band, right?

I think we've pretty much set ourselves up like that. It was like pulling teeth at times on the *Theatre of Pain* album. The fans thought we sold out because we recorded "Home Sweet Home." Aerosmith had "Dream On," and Led Zeppelin did "Stairway to Heaven," so why can't we also grow?

I personally find it hard to believe that bands go into the studio and record what they think their fans want to hear. I think they must first be true to themselves and to their music and then hope the fans like it as well.

I believe they do. I don't think all bands do, but a good handful do that. They come up with a riff that works once and then they stick with it.

Does *Motley Crue* really live the life they sing about?

Well, I don't sleep in the back of a car anymore! What's happening is that we are growing as people and our fans are growing as people and our music is growing. And we're not in the same place that we once were. At one point we came from one place, but we're not in that same place anymore.

Why do you think fans seem to equate success with selling out?

I think that with success comes a watered-down version of what you used to do in the past. When Judas Priest recorded "You Got

Another Thing Coming" a lot of kids thought it wasn't as heavy as their other stuff. But I thought they hit it right on the head. I thought that was very much Judas Priest. "Smokin' in the Boys Room" was very much Motley Crue.

Does it upset you that critics and fans always have to label bands?

I know there's a reason for it. I think we're a great rock & roll band. I think Priest is a great rock & roll band. And Aerosmith and the Rolling Stones are also great rock & roll bands. But for some reason, with the labels, Aerosmith is rock & roll, Judas Priest is metal, the Stones are rhythm & blues. It's really unfair, because if you like it then you like it no matter what the label is. I don't think that kids need to limit themselves in terms of what they listen to. When I sit down to listen to records, I'll put on the Eagles, then Anita Baker and Tom Waits, and follow that with Priest or some New York Dolls. You just gotta keep growing.

What are the plans after the album release?

We start our world tour on June 19th in Tucson, Arizona. We'll probably tour America for a good seven months—right up until Christmas time. After the holidays, we'll probably go overseas for a while.

What's the new live show like this time around?

It's a glorified strip show. But this time, we're taking background singers on the road. They'll be part of the show and will be costumed. We're going to try and sound like we do on the new record. Some of the newer material is so rich with background vocals that it became important to do this.

Do you ever look back at the early days of playing the Los Angeles club circuit and just marvel at how far you've come over the last four years or so?

Every day! Every day I freak! It's like a fantasy dream that came true. It's a shock to the system because you really can't prepare yourself for success. And the only thing I can do to keep my head together is to keep my feet firmly on the ground, as much as possible. And to tell people around me that as soon as my feet get off the ground to give me a stiff punch in the head. My ego is so unimportant when I'm so satisfied with my music and the people around me.

Are you frightened at all by the power that you have as a rock star?



Jennifer Rose

"Do you know what the images of Keith Richards and Johnny Thunders and Steven Tyler have done to the kids on the streets—just here in L.A. alone? Do you know how many rock & roll junkies there are now? It's devastating."

I think I'd be frightened if I were a bad person; I would have a guilty conscience. But being in a band with other big-hearted men, we don't attempt to steer the kids in a wrong way. And whenever we perform a song like "Wild Side," we make sure we tell them that this is a side of life that just won't go away. The wild side of life won't go away. These are things to be aware of. The drugs, the rape, the murders... We're not endorsing it, we're simply stating it as a matter of fact.

What thoughts were going through your heads when Vince was jailed last year?

Well, by the time Vince went to jail, it was pretty much settled that he would do his time, get out, and the band would go on. It wasn't like, "Vince is going to jail but is he gonna get out?" We had already gone through that! That whole period made this band stronger. Vince is a great person, and accidents could have happened to anyone... to you, to me—

Had someone other than Vince been driving, the story probably would have been carried in the back pages of the newspapers. The media covered it because it was a celebrity who was involved.

Yeah, in a sense. But you see, the crime isn't that Vince got caught—the crime is the crime itself. The point is—are we going to learn from this and move on or are we just gonna sit in our shit? Hopefully, some kids and a lot of rock & rollers will spread the word to not drink and drive.

There's a song on the new album called "Dancing on Glass" that seems to be somewhat of an anti-hard-drug song. Is that correct?

I wrote it about myself, but hopefully it will change some kids' outlook about how glamorous cocaine and heroin are. I went through this myself in life, and I don't think there's anything glamorous about dying that way. I think the kids will realize that it just ain't cool. And maybe it'll save some lives.

It seems to me that there's somewhat of an inconsistency here. I understand that you all mean well when you write these songs to help the kids, but the fact of the matter is that you perform live over 200 times a year and after the shows we all know that you don't go back to the hotel to watch TV and sing hymns!

I didn't say "Don't rock"—I just said, "Don't stick a needle in your arm, man." That's all that song is about. I don't say not to drink, I'm saying don't stick a fuckin' needle in your arm and don't freebase. It ain't cool and it ain't right. I'm not anybody's parent... I'm not telling them what to do... I'm just telling them to look at what's happening around them. Do you know what the images of Keith Richards and Johnny Thunders and Steven Tyler have done to the kids on the streets—just here in L.A. alone? Do you know how many rock & roll junkies there are now? It's devastating. But I'm not here to judge, I'm here just to say don't do it! Pick up your guitar instead.

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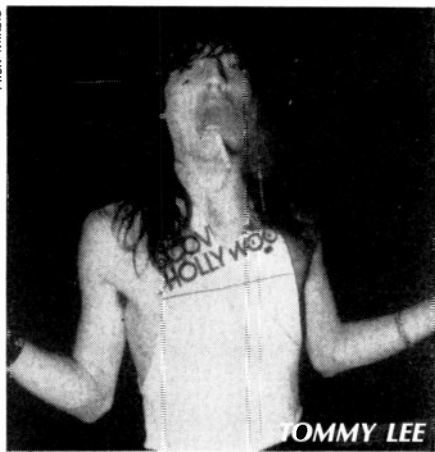
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"We're the psychiatrists of rock & roll."

Let's get back to the new album for a moment. Have you all decided on a first single and video?

"Girls, Girls, Girls," the LP's title track, is the first single and video. What we're going for with the tour and the video is a real up, happy, and really rowdy feel. Like Van Halen when they were at their peak with David Lee Roth. I'd like to see the kids walking away with a big smile on their faces.

What was it like working with Tom Werma again? He kinda has a lock on this band, doesn't he?

We have such a great relationship with Tom—it's like family. It's like we'd be sitting in the studio unable to see each other, yet we'll both make the same comment to each

other at the same time. We're very much in tune with each other; we have a real special, special thing between us.

Apart from the girls doing the backing vocals, were there any other outside musicians on the LP?

Well, we had a guy named John Purdell who assisted with programming some of the computers. John also sang some of the background vocals along with Dave Amato, Ted Nugent's lead singer. We just mixed up a lot of different voices to get that big rock & roll sound.

Did you do any cover songs on the new album?

Yeah, "Jailhouse Rock," live at Long Beach. In fact, my manager called me from New York after he heard it and he said we sounded like Metallica on that track. We do it real fast and we were on tour for some 13 months, so by the time we recorded this live at Long Beach Arena, it was really fast.

How much of a say does Motley Crue have in the overall decision-making process? Is there a total separation of management and artist, or do you sometimes work together?

Well, I'm personally creative with a flair for business, and they seem to be business with a flair for creativity. So together, we give each other something. There are times when our manager will come up with some creative things that will just floor.

Accidentally, of course!

Always accidentally. That's because they always let Motley Crue be Motley Crue. They

know who we are. And the same thing with the business stuff—we make suggestions, too. You know, we design our own clothes and our stage shows. There's no one person that runs this band.

I noticed that the new Crue publicity shots are somewhat tame by comparison to the older leather & lace ones. Are you toning it down just a bit?

Well, we're not wearing costumes onstage. That's just what we went to the photo sessions with. We all have a lot of really cool clothes and whatever we wear onstage, that's what we wear. But it's not really costume-oriented as much as it is the attitude that goes with the kind of clothes we wear. It's like, "Fuck you, we're here to rock, so would you please move over?"

It sounds like this album is much more serious than your past efforts. More reality, perhaps?

It's a real rock & roll record. We ain't fuckin' around. And if something insults you, that's not my problem. We're writing about reality here. We're writing about drugs and the street and about strippers. I think we cover enough topics on the album so that the kids will see that it relates to them. And then, we're turning it all around when we do "Bad Boy Boogie"—a song about ourselves. We're saying, "Hey, we're just like you. We also wanna have fun." So I guess you can say that we're the psychiatrists of rock & roll—what do you think? That's pretty sick, huh? ■

Kerner, a former MC associate editor, is now editor of Rock Scene and Metal Mania magazines.

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DOC MCGHEE'S COMMITTED TO CRUE, BON JOVI



McGhee (right) spends 80 percent of his time on the road, while L.A.-based Doug Thaler (left) handles bookings.

by Katherine Turman

McGhee Entertainment, Doc McGhee's management company, has only three clients. But with Motley Crue, Bon Jovi, and the Unforgiven making up the roster, who needs (or could handle) more? McGhee, 36, is as busy as his bands. Every time I'd called his Los Angeles office, he'd been out of town. And when I finally track him down—on the phone—he's about to head off to Mexico for some of the other kind of R&R.

Like his bands, McGhee is both personable and extremely dedicated. And he's on the road just as much as they are, too. "I spend 80 percent of my time traveling," he says. Yet there's not one aspect of his chosen profession he doesn't like. "It's amazing that I can do something I enjoy all the time," he says (bon)jovially.

A "frustrated guitar player," McGhee has been involved in the agency side of the music business since 1975. The first act he managed was Nightflight, a black R&B group on Ariola Records. From there, McGhee worked with Mink DeVille and Pat Travers, splitting his operation between New York and Florida.

Then, in 1983, someone told McGhee to head west to check out Motley Crue's New Year's Eve show. "The rest is history," he quips. What he saw as a solid commitment not only from the band itself but also from the Crue's rabid fans. "They were Motley Crue," he says. But he doesn't actively scout bands anymore—he's too busy.

McGhee feels that a manager's role is as a "guide" or director. "Nobody can make a band—you can't create something," he says. He was drawn to the Crue and Bon Jovi for that "something," along with the drive, commitment, and togetherness the two bands possessed.

Management is not an easy job. "It's dif-

ficult and all-encompassing, handling both the personal and business sides," he says. He tries to provide leadership, direction, and creat on guidance—in addition to being a "dad," trouble-shooter, and friend. Recently married, McGhee even spent his three-month honeymoon on the road with his bride and Bon Jovi!

O: course, it's not always a honeymoon working with rambunctious and single-minded musicians. So what happens when the band plays a new tune for McGhee and he can't stand it? He'll tell the band, and

he says of the Bon Jovi and Crue tour schedules. "Between the two bands, they do 300 shows a year." The first Motley Crue tour lasted 14 months, and the current Bon Jovi tour, in support of, their mega-successful *Slippery When Wet* LP, began in July, 1986, and will end in December, 1987. McGhee says he "felt in my heart" that the current Bon Jovi album would do well. "It was his *Born to Run*, he says of "Johnny" and the band.

All this keeps the folks at McGhee Entertainment hopping. Rich Fisher handles the "production end of Motley Crue"; Steve Pritchitt works in New York, taking care of East Coast and "international stuff"; and L.A.-based Doug Thaler handles "booking and agency stuff," as well as concentrating on the Unforgiven. There are other staffers in touch with the "street," watching the up-and-comers. McGhee, who says he's sympathetic to the plight of the local musician, gets "quite a few unsolicited tapes." He calls it "unfair" that "there's more great music than opportunities to become a success." They're open to handling new acts, but so far the "timing has not been right."

Speaking like a proud father, he claims the boys of "Bon Jovi and Motley Crue are very respectful. You couldn't find better guys." Bon Jovi's members go on vacations together, and they've bought houses within a mile of each other, he notes. "Where one goes, they all go." And because of this camaraderie, he feels that both BJ and MC will enjoy "longevity" in their careers.

O: course, he notes a little ruefully, boys will be boys. And boys do tend to get into trouble. But when there's a problem, "We team together, help the other one out," McGhee says of his family-style business. Bon Jovi and the Crue like to do as much as possible for their public, making hospital visits and the like," says McGhee. "Johnny took a kid on the road who was terminally ill," he says of Jon Bon Jovi (one of America's ten sexiest men, according to *US* magazine).

"Nikki [Sixx] used to light himself on fire onstage. I don't know if it was a low IQ or dedication. Keep 'em on the road—it'll keep 'em out of trouble."

"They say 'That's nice, Doc,'" he admits, laughing. "Sometimes they're too close to a song, and you can't tell them. You tell them you can't use 15 songs and logically go through them and pick ten," he explains. So a manager has to be a psychologist, too.

If McGhee has a general management philosophy, it's simply to maintain a positive attitude. "Management is important from the beginning," he affirms. "And bad management can kill you." And the word "commitment" comes up frequently in his conversation. Those same traits are present in the approaches of his clients. Of Bon Jovi, he simply says, "They wanted to make it."

McGhee Entertainment has two offices—one in Los Angeles and one in New York—and employs ten people. Much of the staff's time is spent keeping track of McGhee and his traveling bands. "Every year for the last four years they've been out at the same time,"

It's well-documented that both bands also have their share of crazy and risqué ideas. "They're very ambitious," McGhee says diplomatically. "Nikki [Sixx] used to light himself on fire onstage. I don't know if it was a low IQ or dedication. Keep 'em on the road—it'll keep 'em out of trouble," he says, chuckling. Still, despite any problems, McGhee doesn't mind playing dad. It's "like having a family," albeit a "young and wild" one. And like any dad, he's always worrying about the kids. But overall, "It's nice."

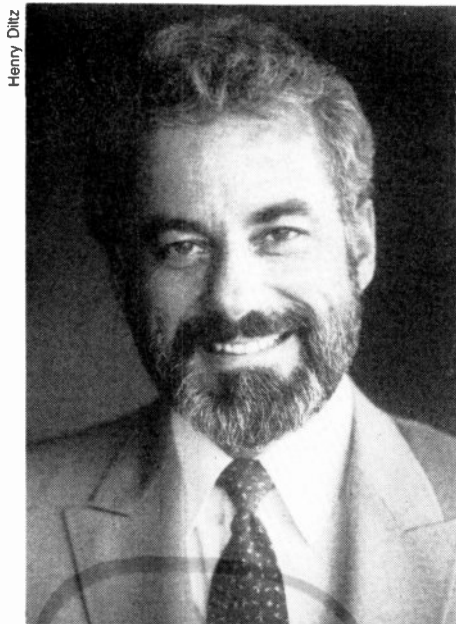
And when there's down-time for McGhee and his acts, they still talk every day. "It's like calling mom at home." In fact, McGhee's Mexican vacation will include marlin fishing with Jon Bon Jovi; that'll give the two of them a chance to "talk creatively," away from the normal everyday stresses. Whether working or playing, it's quite apparent that Doc McGhee just wants to be with his boys. ■

THEY'RE MANAGING JUST FINE, THANK YOU

by Randal A. Case

Managers are the guiding lights of the music business. Attorneys know how to translate a contract's fine print into English, agents can book live dates, and publicists are able to get the word out...but managers—at least the good ones—pull it all together. They offer counsel, fight for important goals by being persuasive rather than pushy, and act as buffers between the artistic and business worlds. The fact is, whether you're a baby band seeking to start a career, or a major star seeking career longevity, good management can make all the difference in the world.

MC recently spoke with three managers in town to get their views on a number of topics. What follows is a result of those interviews.



Henry Diltz

"Management is basically simply the art of how and when to release records and timing the tours."

JOHN HARTMANN

At age 21, Hartmann took a job in the William Morris mailroom. Since then he's held a variety of posts, including that of agent (at Morris and, more recently, APA), manager (he represented Peter, Paul & Mary, CSN, Poco, and America at the height of their careers), and clubowner (in the Sixties he helped open the L.A. nightspot Kaleidoscope, one of the first venues to promote Janis Joplin, the Jefferson Airplane, and the Grateful Dead). Currently, manager Hartmann works out of Alive Enterprises, which handles Alice Cooper, Ringo Starr, Luther Vandross, Kane Roberts, the Calloway Brothers, Midnight Starr, and other recording artists, as well as several record producers.

HARTMANN: A manager's a partner in the ancient fraternity that started when men banged on logs in caves and other guys took chickens at the door from people who wanted to get in. It's evolved. Today, management is a very intense commitment to an artist's pursuits; you're closest to where the hammer meets the anvil.

Artists and managers use agents to negotiate with producers to provide employment. The entire music business revolves around those guys. Everyone else is ancillary. All the lawyers and accountants and indian chiefs are second-level participants to what's going on.

Remember, from an artist's point of view, that in the music business only two basic things go on—gigs get played and there are records being made. In some cases songs are written and published as well. But management is basically simply the art of how and when to release records and timing the tours. That's the key to selling records and making money on the road.

MC: Is it very different representing producers as opposed to representing artists?

HARTMANN: Producers are artists in terms of the way the business functions today, Randy. Producers are creative artists. They decide—commercially, creatively, technologically—what various elements should be brought together. They're very important in

record-making, much like directors are in filmmaking.

The function of managing producers has changed in that you're supervising the numbers on other people's records who you don't represent. It's a great way to participate on records by other artists who you don't normally associate with—you pick up a percentage through your producer/client.

MC: You've had your share of dealing with baby bands over the years.

HARTMANN: Quite a bit. Here at Alive, while we're not particularly in pursuit of undeveloped acts, we are handling new groups like Kane Roberts and the Calloway Brothers. It's part of my nature to want to find the next great artist. I sniff around and try to find out what's going on. One of the last acts that excited me in terms of management was the BoDeans. Properly handled they could be a major, major act for a long time. I'm in pursuit of them in a gentle way. I've had discussions with their manager about an association with Alive. I've made our services available to them, if they feel they should want them.

MC: What's it like trying to get a new band signed to a label deal?

HARTMANN: It's tough, especially when you consider there are 15 major record companies and they don't want to make deals. They're set up to say no and they keep their jobs by saying no. It's their job to sift through available talent and pick the potential stars, but it's something they're afraid to do because the risks are so high. But sooner or later they have to commit to something.

MC: Do you have advice for young acts searching for good management?

HARTMANN: That's the hardest question in the management game. Usually every act has a manager by default—a best friend who can't sing or play anything. This guy becomes manager because the band says so, not because he necessarily has any talent for it. My pet peeve is managers learning their craft at the expense of the artist; that's where grave injustice occurs. The act should go as far with this first manager as they can. Bill Thompson is probably the greatest living example of where that's worked. He came up through the ranks with Jefferson Airplane and learned as he went. Then he was sharp enough to integrate Bill Graham's help when that was appropriate. Thompson maintained his relationship with the act through several band evolutions and became incredibly good at

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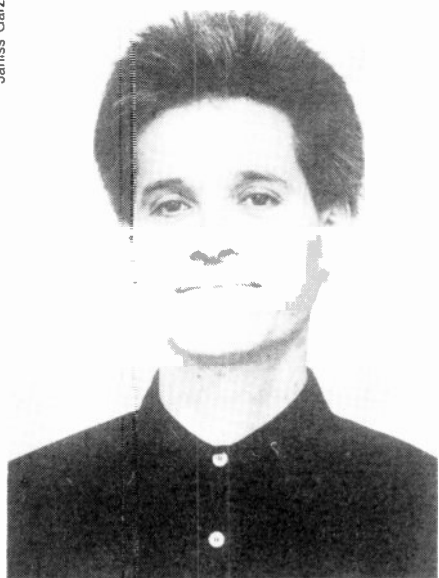
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keeping up their "duration," which is what the management game is all about. There are other examples of that—Larry Larson and Kenny Loggins, and of course, Shep Gordon and Alice Cooper.

When I went to APA, Chad & Jeremy signed with me. They were the first act I ever signed in show business 20-odd years before. I was proud of that, that our relationship was a solid one so much later.

Ideally, an act must assume responsibility for their career. Even when you get a great manager, never forget that it's your career. Your manager's always going to have other things to worry about. Never lose sight of that.

Janiss Garza



"One thing I've learned in this business is never say never. That always comes back to haunt you."

ARTHUR SPIVAK

Spivak is currently a manager with the DeMann Entertainment Company, a firm that boasts clients Madonna, Billy Idol, Peter Cetera, Lionel Richie, Little Stephen, actor-comedian Paul Riser, and others. Prior to his stint with DeMann, Spivak worked both with other major management companies and independently, representing many acts including Missing Persons, Midnight Oil, and Burning Sensations.

MC: A lot of groups I know complain bitter-

ly about managers—how it's impossible to find a good one and so on. I also know managers who complain that they've been burned by baby bands who don't understand the realities of the business. You've mentioned to me, in fact, that you've had your share of troubles with young acts.

SPIVAK: Well, the trouble I've had was that young bands often expect a manager to become their financial support, to buy equipment and so forth. They don't want to take day jobs, and they want the best gear available. Sometimes that's valid: Would Motley Crue have happened without all that money pumped into their elaborate stage shows? I don't know.

Young acts often look for investors. . . Then the relationship starts becoming parental and they resent you. It's like being angry when your parents cut you off, even though that might be the best thing for you. It's a tough grind dealing with young acts.

It's also very difficult to find ones who really want to make it, as opposed to ones who keep finding reasons not to make it. Success doesn't just equal a talent quotient in this business; it's also a desire to go through the struggle, the persistence to win. A lot of acts think they've gotten burned by the business when actually what they've been through is just part of the process.

MC: Are you saying that you'll never work with baby bands again?

SPIVAK: Not at all. One thing I've learned in this business is never say never. That always comes back to haunt you. Hey, everybody has fantasies of discovering an act and taking them from the basement to Dodger Stadium.

MC: What are some basic differences in managing major acts as compared to managing ones who don't even have record deals?

SPIVAK: With new acts you deal with image, song selection—the real nuts and bolts of the business. Young acts you rally behind, let them know you support what they do. You also have to convince people they're hearing The Next Big Thing. Once you already have The Next Big Thing, people don't need to be convinced.

If you put a major act into the Forum, you're going to sell tickets. If you put a baby band into the Troubadour, you won't sell anything unless you've done your homework to pull your audience in. Poison did a great job. They started out by going to every major rock event around and passing out their

pamphlets. They didn't need success tomorrow; they wanted to play and have a great time. And their approach is paying off for them.

MC: Do you think that successful management styles and philosophies have changed over the years?

SPIVAK: Well, the day of the screamers—who were prevalent, I suppose, in the late Sixties—that's basically over. Managers have had to become more professional, due in part to the interaction of so much music with film. It's a more sophisticated business now. You deal with a different mentality—you may have to deal with a five-time Academy Award-winning director who won't want to put up with you being crazy, for instance. It's a small business, and once you develop a reputation as being difficult to deal with, people don't want to deal with you.

MC: It's interesting that managers' commissions range from 15–25 percent while agency commissions are usually only ten percent.

SPIVAK: We do a lot more than agents. manager in the truest sense is the president of a corporation to the artist's chairman of the board. You're the buffer in every area of the artist's life. You work on the record deal, the right press versus the wrong press, you guide the tour booking, deal with song selection, the promoter. And at times you're pulled into the artist's personal life. That's when you get those three o'clock in the morning phone calls. Agents don't get those.

MC: In your eyes, what makes a good manager?

SPIVAK: It's the good managers who are able to maintain an artist's career over, say, a ten-to-15-year span. Record companies, agents, they don't look at it that way; they're working toward different purposes. Agencies, for example, need people on the road to bill. But it might not be right for an artist to be on the road one tour after another—the same stage, the same songs. People get bored of it. So a long-term project suddenly becomes a three-year project; for example, Culture Club or Men at Work.

Today, a manager not only has to have a great sense of music but of visuals. Videos, unless you work very carefully, can destroy an artist's mystique. Like Billy Squier, who, when he had incredible rock & roll support, did a video that was incredibly soft—"Rock Me Tonight." Kids got turned off by it. And one or two film failures—Rick Springfield's *Hard to Hold*—that can devastate an artist's

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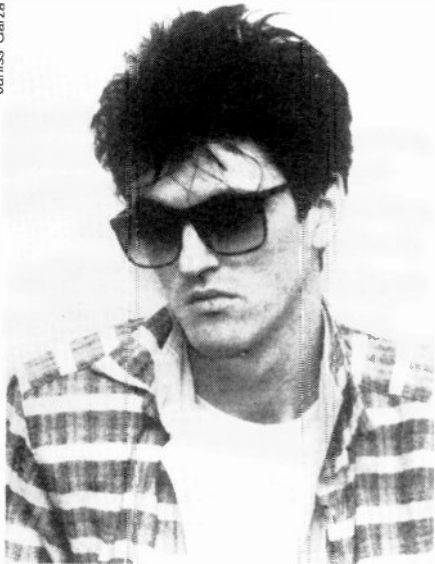
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career. Sting doing a non-singing role in *Quadrophenia* propelled him to stardom. Bowie doing what he's done has propelled him as a star. But Boy George doing the A-Team? That just makes no sense.

MC: *Anything else you want to add?*

SPIVAK: What's left to say about management? Well, today, managers are the most well-versed people working in this business. They have to be. There's an enormous amount to be aware of and to do. It's an incredible grind, and sometimes you might not always get the credit you deserve. Management is a great business and a shitty business. [He grins.] And I love it.

Janiss Garza



"I'm not naive enough to believe that talent alone gets groups signed, but talent and dedication are an unstoppable combination."

PERRY WATTS-RUSSELL

The summer of 1977 found Russell studying at UCLA for a masters in Latin American studies and public health. Two years later the Englishman took on the extracurricular activity of managing a new band called Berlin. Today, Watts-Russell, owner of MFC Management, represents David & David, Berlin, and Toni Childs, whose debut album on A&M has a tentative July release date.

MC: Tell me, from a manager's point of view, about the David & David project.

WATTS-RUSSELL: Any strategy a manager

comes up with is dictated by the personalities and the kind of music involved. With the Davids we decided to let the music speak for itself, not to over-hype it. We didn't want glossy photo sessions, or videos with fast cars and semi-clad women. If we're doing a photo shoot and David Ricketts is unshaven, then that's the way it happens.

It isn't as evident here as it is in Berlin, but I think some acts fall prey to the Great Sophomore Jinx: People who love the first record look for the group to stumble with their second. Our top priority for '87 is the second LP; nothing's as important as that.

Before an artist puts out their first record, the world doesn't know them—not the press, not their record company. There's not that pressure to keep going and expanding. So you take time with that first record, you fine-tune it and make it right. We're using that approach with the second album. We want to love it and feel proud of it.

MC: What are the differences representing David & David as compared to representing a recently signed act like Toni Childs?

WATTS-RUSSELL: There's no question about that. Berlin's success isn't related to critical acclaim. By saying that I don't mean to say David & David are selling records because of their press; the audience would like them either way, independently of that. But Berlin's always been misunderstood by critics, especially in L.A. Consequently, we appreciate positive press but have learned that we don't need it.

Berlin and the Davids are very different and that affects day-to-day things. Berlin's video shoots are more of a production, what with Terri Nunn's makeup and wardrobe. Now, Terri's always said she doesn't really fancy herself as a clothes horse. But in this business, women try to look good. A guy can be scruffy and unshaven and it adds to his image. A woman coming on with no makeup and in jeans would tend to make people shake their heads and say, "What's going on?"

Berlin also appeals to a younger crowd than the Davids. Berlin's core audience is in their mid-to-late teens; David & David appeals to people mainly in their early twenties and older.

MC: Don't the differences between those groups make your job harder? You must have more to deal with than if the acts were similar.

WATTS-RUSSELL: If I had a bunch of metal acts, yes, I suppose there would be a formula

to dealing with them. When I just represented Berlin and decided to add more clients, I wanted a variety of artists who would make me a better manager. David & David and Berlin are on different labels, so I can compare label performance. When Berlin did the *Top Gun* soundtrack I dealt with CBS and I learned a lot about them. It turns out that the Davids and Berlin were booked by the same agency—Triad—but when the Davids were agency hunting I told them, "Triad's a great agency, but if you go with someone else, one benefit to me would be that I could compare agencies."

MC: What are your thoughts on young acts who are trying to hook up with solid, top-level management?

WATTS-RUSSELL: That's an interesting question. David & David, you know, got their deal on their own. It's a well-repeated story, but they got their unsolicited demo into A&M, and later had an attorney negotiate their deal for them. I came into the picture later.

I suppose a good argument could be made that new acts should manage themselves early in their career. There's a long-term advantage in that they'll become aware of certain business elements that way—bookings and so on. They'll be able to appreciate what a manager does for them later.

MC: Do you have any other words of wisdom for struggling baby bands?

WATTS-RUSSELL: I worked with Berlin for three years before they got their deal. I had a lot of doors slammed in my face and a lot of phone calls not returned. People who weren't aware of that and just saw Berlin's success kept asking me, "What's the secret? How do you get success?"

Really, there is no secret. I would say, though, to bands who play live over and over and over: Take time to figure out if what you're doing is right for you. Just as you don't need to play live to sell records, you don't need to play live to get record deals. David & David and Toni Childs got signed without playing live. Eleven record companies were interested in Berlin and only two insisted on seeing them live before signing them.

I would also tell new acts to persevere. I'm not naive enough to believe that talent alone gets groups signed, but talent and dedication are an unstoppable combination. Listen, if you're going to give it all up after your first few rejections to become a farmer in Northern California, you're simply not going to make it in this business. ■

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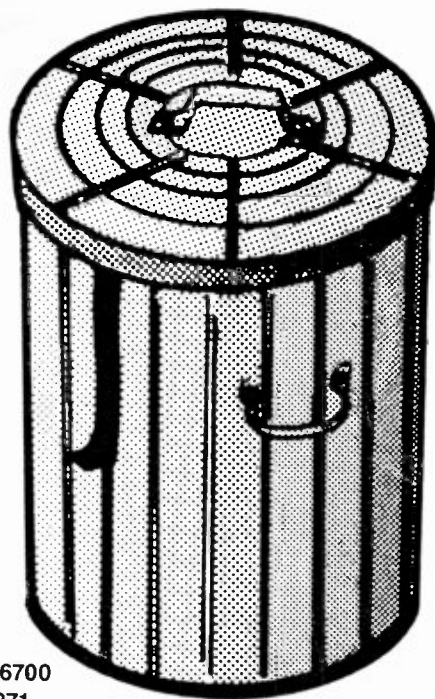
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LOU GRAMM WEIGHS HIS OPTIONS

"At this point," Gramm says of the Foreigner dilemma, "I wish some decision would be reached—and I'm not particularly concerned which way it goes."

by Michael Amicone



For the past ten years, singer Lou Gramm has been a successful but rather anonymous component in the trademark Foreigner hit formula. He's turned out one perfectly tailored vocal performance after another as well as co-writing (with producer/guitarist Mick Jones) most of their hits: "Cold as Ice," "Hot Blooded," "Double Vision," "Head Games," and "Waiting for a Girl Like You."

But recently, Gramm has broken free of the contractual ties that bind to test the commercial waters on his own. His first solo album (the appropriately titled *Ready or Not*) and single ("Midnight Blue") are shaping up as solid chart hits, and a summer tour is in the offing, which brings us to the question everyone is asking: Will Gramm's budding solo career adversely affect his future working relationship with Foreigner?

"I can see it co-existing," Gramm responds. "It works for other people, like Genesis. I'm not doing anything new here, in terms of solo career and having a group career. Though I think the sound and approach to my album are definably different than what Foreigner is now doing, I can see a peaceful co-existence." The problem, he says, lies around scheduling. "If they don't want to wait to record and release an album, then I think I'll

probably be replaced as a singer."

As Gramm's confidence and sense of independence build along with his chart positions, the above remark seems increasingly prophetic. Each succeeding published report has found Gramm more and more negative concerning his Foreigner past and future. At this point, he's less inclined than ever to go back to his subordinate role within the band. Finally, in a recent radio interview, he stated that he had "amicably" parted ways with Mick Jones and company. Given Gramm's considerable contributions, it's difficult to imagine Foreigner carrying on without him. His Paul Rodgers-inspired vocals are at the center of the Foreigner sound, cutting through the band's assembly-line production polish with a soulful intensity.

Despite the commercial gratification, Gramm has long been artistically frustrated in Foreigner; the musical compromises he's been forced to make in reshaping his material to fit the Foreigner formula comprise a particular sore point.

"It seems the songs that I wrote for Foreigner, I couldn't see them through my way, with the production and arrangement I had in mind," he says. "They had to go through a 'foreignerization' to make them suitable. While in some instances that was okay with me, in others, I found this process ended up

compromising what I was after in these songs, and I eventually withdrew them from Foreigner." ("She's Got to Know" and "If I Don't Have You," two songs that were briefly worked on by the band during the sessions for 1984's *Agent Provocateur*, have surfaced on *Ready or Not*.)

With Mick Jones holding the band's decision-making reigns, Gramm's limited creative role in the record-making process has been a sore point. While it's impossible to fault the commercial results of Jones' direction, it does not make for the healthiest collaborative give and take.

"I would have liked to have had more input," Gramm laments, "just a little more attention paid to performance and character, as opposed to getting submerged in detail. But it was never my place or position in the band to be concerned with those things. After ten years, I pretty much know what the score is with the band, and it's basically Mick's band. My role is to co-write and be the vocalist, and I'm quite resigned and satisfied doing that, as long as I have my own career that I can let loose the way I want to."

Though no final decision has yet been made about his future with the band, the seams of a possible split are quite apparent in Gramm's conversation. "It's really up in the air," he says about his Foreigner future. "We were supposed to be recording in the spring—Mick wanted it for a summer release. But you can't now that my album's out, being received pretty well, and looking like it may have a decent life. Right now, we're not rehearsing or writing—everything's in limbo. To me, at this point, I wish some decision would be reached—and I'm not particularly concerned which way it goes."

Perhaps some of Gramm's ambivalence stems from the lack of encouragement and support his old workmates showed for his solo project. "They were not pleased," Gramm observes. "I don't think that they consciously tried to trip me up, but there was a definite undercurrent of, 'Lou, you're inexperienced, you're gonna make a mistake and possibly damage the reputation of the band.'"

Gramm has made no secret of either his discontent or his desire to do a solo album. "I'd say for about four or five years, I've actually been thinking—and maybe even shooting my mouth off—about wishing to do one. But unfortunately, I wasn't contractually able to do anything until the end of 1985, so maybe I should've kept quiet until then."

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When it came time to record his solo album, Gramm enlisted the help of co-producer Pat Moran (who's worked with another famous frontman-gone-solo—Robert Plant). Using a looser, more spontaneous, performance-oriented production style, they completed the album in just three-and-a-half months, a far cry from Foreigner projects, which often stretch out over an entire year. "Right down the line it was a more expedient process—less ego involved," says Gramm. "In Foreigner, the actual vision of how we want the song to come out, as a final product, is quite a bit more vague. Even after the basic track is recorded, the song goes through many, many changes before it comes out as the song that you hear on a Foreigner album. Pat and I were both a little more focused on the direction and the final result that we wanted, as opposed to kind of searching for something, which seems to be the way that Foreigner works."

Though Gramm enjoyed all this newfound freedom and artistic control, when it came time to record the all-important vocal tracks, he did miss the input and creative tension Mick Jones' presence supplied in the studio. "With Foreigner, it's Mick on the other side of the glass, and he's always got a comment or two to make about whether it's good, or how it could be different, or why don't you try that. I found that neither Bruce [Turgon, Gramm's chief collaborator] or Pat Moran quite knew how to deal with being either critical of my singing or suggesting things. They kind of left it for me to decide if I thought a certain performance was good enough or not. Because I think I'm my own worst critic, I could've used a little feedback, just to get an objective opinion. I don't think I was particularly intimidating, but I didn't get the feedback that I needed to make me comfortable with my own decisions on my vocals."

While Foreigner fans will hear certain familiar elements on *Ready or Not*, the album features a leaner instrumental sound—more guitar, less emphasis on synthesizer textures—and a tougher, more muscular rhythm section led by co-writer Turgon on bass and rhythm guitars, and Gramm's big brother Ben on drums. (Actually, this album is something of a family affair: Gramm's brother Richard provided additional guitar work, and his father Ben Sr. played trumpet.) Nils Lofgren, lead guitarist in Springsteen's E Street Band, capped the harder rock sound with his

unique style. (Lofgren has expressed interest in the event Gramm tours.)

The Gramm/Turgon association dates back to the early Seventies and the group Black Sheep. The band, led by Gramm and Turgon, was briefly signed to Chrysalis, then finally Capitol Records; its two albums failed to set the charts on fire.

Just as Black Sheep's career was gaining some momentum in 1975, fate intervened. "We were coming back from the Orpheum Theatre in Boston on Christmas Eve," Gramm recalls. "We had opened for Kiss and had gotten two ovations. The fellow who was driving [who still works for Gramm] hit a patch of ice on the road and rolled the truck. Fortunately, nobody was hurt, but we lost all the equipment. By the time the insurance company settled, three months had gone by and we lost the tour and were dropped from the label."

On working in Foreigner:
"I would've liked more input, just a little more attention paid to performance and character, as opposed to getting submerged in detail."

With Black Sheep's future looking dim, fate intervened again—this time positively—when Mick Jones, late of Spooky Tooth, phoned Gramm and asked him to audition for a new band he was putting together.

"I actually told him no," Gramm reveals, "because I wanted to keep Black Sheep going and hopefully pick up where we had left off. But the guys in the group convinced me to go and audition. I did and the rest is history [Well, pop history anyway.] But it always left a slightly unfinished, empty feeling about the way that Black Sheep ended—we were dealt a joker, that's for sure."

Foreigner became an instant success story, with their first album and its singles, "Feels Like the First Time" and "Cold As Ice" raking up impressive sales figures. Gramm describes the electric atmosphere surrounding those early days in the band:

"The recording sessions were pretty exciting, since we had never actually played a gig prior to recording that first album. It wasn't really a band, it was put together to record and only actually became a band in

the studio. So I certainly wasn't sure of what it was going to come out sounding like. I think Mick and Ian McDonald [a founding member of Foreigner who subsequently left amid artistic differences; seems Gramm is not the only one to have butted heads with Jones] had a vision of what they wanted the band to sound like, but for me it was all brand-new.

"The live thing was also pretty exciting," remembers Gramm, "because, before Foreigner actually set foot onstage, we already had 'Feels Like the First Time' flying up the charts, and there was quite a bit of pressure on all of us to act like the band that we were supposed to be."

While Foreigner has taken some critical heat during its platinum history for sterility, overproduction, and unadventurous material, on their best records they've shown what a good singles band they are. Despite the occasional clinkers—the dramatic rock star dreams of "Juke Box Hero" and their paeon to empty-headed male machismo in "Dirty White Boy"—they've turned out perfect radio fare in "Urgent" (with its smoldering sexual tension), the well-crafted rockers "Cold As Ice" and "Double Vision," and the tender ballads "Waiting for a Girl Like You" and "I Want to Know What Love Is."

While Gramm's spirited solo debut demonstrates that he knows his way around a hook, it also lacks the sense of craft that has distinguished his collaborations with Jones. Though the Foreigner leader was given a copy of *Ready or Not* a month before it was released, Gramm still hasn't gotten a reaction from Jones. "I'm sure he's heard it," Gramm says, "but he has yet to make a comment to my face."

Is Gramm happy with the musical result of his first solo outing?

"Yeah, for a first album," he answers. "I hear things that could be a little different next time. I think I would even toughen up a little bit more in the sound and take a few more chances. I was just feeling my way this time, and I'm proud of the results, but I've already got the second one on my mind."

So is the schism in the Gramm/Jones relationship temporary or permanent? That should be made clear in the coming weeks. What is certainly clear from our conversation is Gramm's enthusiasm for his well-earned artistic freedom. That's something he plans to continue, whether or not he comes to terms with the powers that be in Foreigner. ■

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TONY BROWN GOES TO TOWN IN NASHVILLE

"This music is timeless to me; it transcends trendiness," Brown says of country's new/old wave, as purveyed by such artists as his signing, Nanci Griffith (left).

by Darryl Morden

Tony Brown is a rare bird—he's gifted with artistic ears and commercial sense. In the past year, the A&R VP/staff producer with MCA/Nashville has signed such significant new artists as Steve Earle, Nanci Griffith, Patti Loveless, and Lyle Lovett. Working with label head Jimmy Bowen, Brown (who often co-produces with Emory Gordy, Jr.) is restoring respect and integrity to country music.

"In the business, accounting wants you to sell platinum albums, and I love that. But to me, there are a lot of people in this town who've made millions and are not respected," Brown says. "Then there are people who are too far left. So it's neat to have commercial success and have critics like it, too. Like Steve Earle's album [*Guitar Town*]. You can't put a price on that. The *Village Voice* and *Time* magazine naming it one of the year's best albums. When we were cutting it, I thought, 'Either this is great or I'm full of shit.'"

Like his mentor Bowen, Brown has an artist-first approach. "In country music, the singer is still the star," he says. "And it's the artist's music, not [the producer's] music. Bowen turned us on to the fact that in the last five years or so, producers in Nashville were cutting *their* records, letting the artist sing on the songs *they* wanted them to sing, the players *they* wanted to use, sounding like

they wanted it to sound."

That's an attitude that doesn't wash with Brown. Even if he does use some of his favorite players, it's all to help the artists sound like themselves. When he signed singer/songwriter Nanci Griffith last year, she'd already made a few albums for the Rounder label, establishing her country-folk sound in the process. Brown didn't want to change that.

"With Nanci, I said, 'How'd you cut those Rounder records?' 'Cause I love them. I wanted her first album for us to be an extension of those. The only area I made it more contemporary in was instead of using an acoustic bass, it was an electric bass, and Russ Kunkel on drums. Steve Earle's record couldn't have been cut with session players. [*He has his own band, the Dukes.*] That music has *hair* on it, ya know?"

Brown's uncanny musical intuition shouldn't be surprising. He spent more than a decade as a working musician before landing in A&R. Born 40 years ago, in Greensboro, North Carolina, he played piano in his teens, which led to working with gospel giants the Blackwood Brothers and later, the Oak Ridge Boys. In late '74 he hooked up with Elvis Presley.

The group, called the Voice, was made up of three singers and Brown on piano. They were hired by Elvis' father for the sole purpose of singing gospel with the King—when-

ever and wherever the spirit moved him. If Elvis was ready to get spiritual, in Palm Springs, Vegas, or Graceland, the Voice was immediately airborne.

"The business manager couldn't give us grief. We worked for Elvis' father and Elvis would fly us first-class, put us up in hotels," Brown explains. "They finally said to Elvis that if he was going to keep the group, he oughta put 'em on the road. The Sweet Inspirations had opened his shows for years, so we opened for them."

Eventually, Brown moved up from the Voice to a spot playing piano for the Sweet Inspirations. Then Elvis' piano player, Glen D. Hardin, who'd been concurrently recording with Emmylou Harris on her first record, left the group. With Hardin's vacancy, Brown moved up again, though the results weren't what one would expect.

"When I started with Elvis' band, I never saw him," he admits. "I finally get the good gig and when I had the shit gig I saw him a lot more."

"At the end he got sort of sad. Those last three years being around him, he might have done five real good shows. The people around him were not encouraging him musically. They became greedy. Elvis would buy them cars, homes, give them new jobs. If Elvis were alive today, I swear, he would've got into the fitness craze. He would've been like Tina Turner—would've been 50, but would've looked great. He let life take its toll and we saw it before our eyes, but his inner circle was so tight."

A number of Presley's musicians—including guitarist James Burton and drummer Ronnie Tutt—went on to play with Emmylou Harris. And when Glen Hardin left Harris for John Denver's band, the opening was there once again. Brown considers his days with the Hot Band the highlight of his career as a musician. He credits Harris as a trailblazer and precursor to the current traditionalist scene in country music.

"She's a frontrunner of all that stuff," he explains. "Most country stars, when they hit it big, put their money in horses, houses, or cars. Emmylou has put every dime she's made back into her show. That's why her show always has topline musicians, production that's first-class. Elvis was like Lawrence Welk—orchestras, and so on. With Emmylou, I experienced the rock & roll reality of a first-rate production, making sure the crew was taken care of, rehearsing every night before



Beth Gwynn



Mad Dog

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and after the show."

Brown followed his stint with Harris by joining the Cherry Bombs, a Nashville-based studio/road band that worked with Nashville groundbreakers like Rosanne Cash and Rodney Crowell (whos songs Harris had recorded, furthering the connection). Next came an offer from RCA to head up the company's L.A.-based Free Flight pop label, followed by a move back to Nashville in 1980 to become A&R manager in the label's country division. In the next few years, Brown shuttled between playing behind Crowell and Cash in the Cherry Bombs and producing and signing RCA acts like Guy Clark, Alabama, and Deborah Allen. Finally, in 1984, he hooked up with Jimmy Bowen and MCA.

"I was with RCA three years and I've been here three years. An A&R [person] is supposedly someone who has good taste; if he doesn't, he gets fired. Or sometimes, if he has too good taste, it doesn't match what works on radio," he says. "I don't want to be elitist, but what happened in country music was that integrity dropped so low, there are not many records you can put on from six years ago that touch you or make you feel good.

"You can put on old Patsy Cline, Hank Williams, or Lefty Frizell and it sounds great," Brown continues. "That's what we're trying to recapture. I'm sure I'll be involved with records that don't hold up. But when I go back and listen to a Nanci Griffith record 15 years from now, my kids, grandkids can pull it out and I won't be embarrassed."

Making something that lasts is what matters most to Brown. "This music is timeless

to me," he says. "It transcends trendiness. A lot of contemporary country music—cut, say, back in '78 to '80—didn't have that. A lot of new country music is real; it's been rediscovered."

Brown has also branched out beyond country music with the MCA Master Series. It's seen by some as the company's new age label, but he sees it as something far more diverse, with a catalog that includes guitar luminaries Albert Lee and Larry Carlton.

"Bowen said I was going to hang myself with a gold chain," he laughs. "Everybody's trying to start different things on pop labels, and tryin' to start a Windham Hill kinda thing never works. Just saying that word almost blew it.

"It's not a new age label, it's sort of a musicians label; a little Rounder, a little Sugar Hill, a little Windham Hill," he says. "The albums are inexpensive to make, and there's so much good music. And the labels will attract other musicians with prestige."

TONY'S PONIES

Tony Brown's won Grammys (in the gospel categories) for production, and he has loads of session and touring credits, but his most recent coups have come with the signing/production of the following high-impact artists/albums.

Steve Earle: *Guitar Town*—Earle's a country artist from Texas with a rocker's heart, or is the other way around? No matter. "I was turned on to Steve by his publisher, Noel Fix," Brown says. "When he cut his first stuff a few years ago (now available on Epic's *Early Years*)

he was a little trendy, the rockabilly thing, but then we went down to this place in Alabama and spent four or five days with him. He played me stuff he was writing that CBS wasn't interested in—songs that ended up on *Guitar Town*: "My Old Friend the Blues," "Fearless Heart." I realized sometimes you have to look deeper than the surface for identity."

Lyle Lovett: *Lyle Lovett*—This distinctive singer/songwriter from Texas has a novelist's eye for details. "I found Lyle through Guy Clark. He got signed to MCA-Curb because I moved too slow, so we kind of got him in through the side door."

Nanci Griffith: *Lone Star State of Mind*—Griffith's another Texan and a pure storyteller. "She's so good. Nanci opened with the Everly Brothers, just solo, playin' acoustic guitar. Shit man, she turned the Universal Amphitheatre into a coffeehouse. I heard about her through word of mouth—John Lomax, a critic, and Kevin Leviton, an attorney. They told me I gotta go see her. I heard her Rounder album, *Last of the True Believers*. Then I went and saw her two or three more times. I had a rapport with Nanci before anyone else in town did."

Patti Loveless: *Patti Loveless*—"Patti is more mainstream country. A great voice. She just walked in off the street. Everybody thinks you go to Nashville to find acts; you occasionally do, but all those acts [I've signed] came from people I trust. Showcases are fine and good, but I rarely encounter an act at a club. I'm rarely the first one to see 'em live."

—D.M.

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KIRKUP & JENSEN DIAL DIRECT

When Jensen (left) was at ICM, Kirkup says, "he was one of the few agents you'd let in your house; the rest you'd have to count the silver on your fingers afterward!"



by Michael Amicone

An American in London. No, it's not an old M-G-M movie musical, just another step in Direct Management Group's ever-expanding operation. Interestingly, the American half of DMG, Steven Jensen, has relocated to the company's newly opened London branch, while his partner, Englishman Martin Kirkup, remains in the L.A. home office. Consequently, Direct can now offer their eclectic roster of artists—Echo & the Bunnymen, OMD, Wire Train, and the soon-to-be-signed B-52's—an international management perspective along with an intimate knowledge of the record industry's star-making machinery.

Describing the basic difference between working in Los Angeles and London as "sun and lack of sun," Jensen explains the reasoning behind the London branch: "The catalyst was the management of OMD [both OMD and Echo & the Bunnymen live in the Liverpool area]. But the real reason for us to do it is, we view our management company and the business for our clients on a global basis. We just don't consider America to be the only market—it is the largest market and because of that the most important [America accounts for a 50-percent lion's share of the world's record sales], but it's not the *only* one. There's still that other giant percentage that has to be developed."

Direct Management Group was formed two years ago by Jensen and Kirkup after decade-long stints at IMC talent agency and A&M Records, respectively. In a business known for executive musical chairs, where job security hangs precariously on the last deal you've made, Jensen and Kirkup have shown a remarkable career stability.

Steven Jensen, who landed his job at ICM almost directly out of college, started off as an agent in ICM's Los Angeles office in 1975. He moved to New York in 1980 to head up the agency's concert department, then returned to Los Angeles for a brief stint as head of the music department. In the process he's worked with the likes of Kenny Loggins, Bryan Adams, Loverboy, and Styx. "I'd known Steven as one of the hottest agents around town," Kirkup says. "At that point, he was one of the few agents you'd let in your house; the rest you'd have to count the silver on your

fingers afterward!"

Kirkup developed his business acumen at A&M, where he helped to guide the careers of the Police, Simple Minds, Supertramp, Squeeze, and Joan Armatrading. He worked as a jack-of-all-trades, first heading the East Coast publicity department, then running creative services, finally forming an artist development department at the label. "I had all the vaguest titles—creative services and artist development are always the least well-defined jobs at a label," Kirkup says. "But they're the kind of jobs that you can make of them whatever you want to."

The move to management was easy for Kirkup, since he'd served informally in that capacity at various times in his career at A&M. "Largely, I became an in-house manager for a lot of bands [Squeeze, Joan Armatrading] who were between suing their old managers and hiring new ones. So making the move to management was the next logical step for me. You find out pretty quickly that you can't manage a band and still be at a label. There's just too many things that you have to be real firm about, that involve putting your job on the line. And you can't do that when you're a well-paid executive at a record label."

For Kirkup and Jensen, forming Direct Management and branching out on their own at that point in their careers was perfect timing. And it was also a convenient way to avoid the pomp and circumstance of a potentially embarrassing ritual. "I think I left one week before my tenth anniversary at A&M," Kirkup states, somewhat sarcastically, "mainly to avoid having to get all those gold records that they give you."

When they started DMG, Kirkup and Jensen made it a point to work closely together on all aspects of their clients' careers. "From the very beginning, we decided that we weren't going to divide our responsibilities up. Martin wasn't going to just deal with the record side of things, and I wasn't going to just deal with touring and deal-making," states Jensen. Even now, with offices in separate countries? "We have deliberately not said, 'Steve, you take Europe and England, and I'll take America,'" responds Kirkup. "We're both very much involved in what's going on."

Management can't simply be plugged in

arbitrarily, according to Kirkup. When Wire Train, a San Francisco-based band, first asked DMG about managing them, they politely declined. "They approached us when their last album was already coming out and we explained to them that we couldn't do the job that we'd like to because about 40 percent of what management does is before the record comes out," Kirkup explains. "If a record comes out without a marketing plan, without a commitment from the promotional staff at a label, then its chances of happening are minimal. It can still happen—that's what keeps the business exciting—but the chances are slim."

Kirkup believes that touring is once again a key contributor to an act's ultimate success. "The live aspect is very important. It's gone away from video and from being an MTV band, which was always a very shallow form of success anyway. I think the business still depends upon bands being able to get out there and create excitement."

"That's really how OMD broke in America after seven years of putting out very good records," he continues. "They never concentrated on touring here. They did what most English bands do, which is a five-week tour of America, largely concentrating on the two coasts, then feeling like they've 'toured America.' You haven't toured America till you've spent six months on the road here. OMD spent six months on the road, opening for Power Station and the Thompson Twins, and the result was a top-five single and an album that sold seven times more than anything that they'd released before."

While video is still an important marketing tool in getting their bands' records heard, the price tag frequently far outweighs the commercial result. "There are half a dozen acts every year that you can point to the video as being instrumental in their success," claims Kirkup. "It's a form of exposure you can't ignore. On the other hand, I don't see the need for six-figure videos. I look at things differently now as a manager than I did when I was on the other side of that table with a record label. But it's generally very hard to justify spending a lot of money on making a video these days. You certainly don't justify it in terms of album sales."

What Kirkup and Jensen try to maintain in their business dealings for their clients is a balance between artistic integrity and the reality of bottom-line dollars and cents. "We are very concerned and very sensitive about the integrity of our artists," states Jensen, "and at the same time we help them recognize that if they want to do this for a long time—or even if they *don't* want to do it for a long time—that they're going to have to take advantage of the financial rewards available to them now."

With most of their time taken up with the projects and acts they've already got going, Direct Management's dance card appears to be filled. Is there anyone that Jensen and Kirkup could fit in or would like to manage? "We really wanted to manage Echo & the Bunnymen badly," says Jensen, "and our dreams came true after talking about it, thinking about it, and then pursuing them. Since then, I've been so busy with them and our other acts, that I haven't had any time to dream." ■



HOWARD LOWELL & ALL THAT

"I always have to look for opportunities," says Lowell (center), shown here with two of his clients, Messenger's Doni MacDaniel (l.) and Wayne Johnson (r.).

by Rick Terkel

I had a tremendous respect for managers. I felt that anyone who is a manager, being the principle guider of one's career, had to be really on the ball... really on the mark," explains Howard Lowell, sitting in the small office inside his North Hollywood home.

Lowell, who looks younger than his 35 years, has worked in the music industry since Halloween of 1974. During the past twelve years, his more notable positions have been as a consultant with Image Marketing and three years as head of charts for *Cash Box*. So how did this admitted history buff become one of the hottest independent managers of the late Eighties? Lowell describes his rise to credibility.

"I was working as a music consultant on a feature film and at one point I went around town looking at a lot of bands. I saw this one group called B. Wild; I thought Brian Wild was a tremendous writer and a talented performer. At that point he was being managed by his wife, and they were looking for someone. I talked them into letting me be co-manager." As Lowell remembers, my eyes shift to the wall, where several gold and platinum records are hung. I try to read the names on the discs, my eyes are weak and I'm not wearing my glasses. I think I can make out Journey—but Lowell's voice breaks my concentration.

"The decision for me to manage a band has always been ultimately based on what I thought was a talented artist. I would ask myself, 'Could I move this person's career forward faster than what he was doing himself?'"

Currently, Lowell's Shooting Stars Media Consultants represents a meteoric shower of talent. After his internship with B. Wild, Lowell began his ascent with the Wayne Johnson Trio. Johnson, who handles the guitar chores for the Manhattan Transfer, also fronts his own fusion trio. Along with Johnson, Lowell currently handles Passport recording artist bassist Jeff Berlin; Perri, four

fusion-cum-R&B sisters who will soon release an exceptional sophomore album on Zebra/MCA; and Messenger, former MC coverboys currently laying down their unique brand of funk on tape.

I wonder, has Lowell been able to devote the proper amount of time to each of his artists. "There are people who say that managing one or two bands consumes all their time," he responds. "I really strive to be time-efficient. A lot of people feel that it's important to have constant meetings. A meeting has to be real important for me before I'll waste the 45 minutes riding there and the 90 minutes for lunch, or whatever."

Instead, Lowell spends many hours on the telephone. He's not only time-efficient, he's also budget-conscious. He wakes up early to call contacts on the East Coast, taking advantage of the lower long distance rates. He balances the rest of the day between his artists and industry people. After watching Lowell at work, I can see that there's a logic to his methods.

Not a bad gig—sitting in your own home office, talking on the phone all day. But wait—what if someone he tries to contact won't take his calls? "If I want to meet somebody from MCA and they won't take my call, I'll just show up at the Beverly when I know one of their acts are there—just to say hi," he says with a slight smile. "That's more efficient on my time, because I know I'll meet 15 other people from MCA."

Lowell feels press is one of his main priorities; how is he able to maintain so many friends in what has been known as a cat-eat-goldfish industry? "I don't take advantage of my contacts—I make sure that when I call them, it isn't always just for a favor. I know what the person I'm dealing with is looking for," he adds quickly. "If he's looking for something on a certain level, for me to call this guy up when the band is four levels below that—I know it's a waste of time. I only call up when I know it's appropriate for that connection."

Though Lowell enjoys being independent,

he's realistic enough to understand the potential power of an established management company. "Over the last couple of years I've been looking for an umbrella," he says. But, he continues, the situation would have to be beneficial to all concerned. "I have a certain amount of economic value invested in myself and bands. Hopefully, the value that I'm enhancing with them is going to give me a return."

Until he can find his umbrella, Lowell understands that he can't do it all alone. "One of the things a manager has to do is bring in the right people to help bring forward the value of the group." As an example, he describes the search for a producer for Messenger. "We talked to a number of producers over the last six months, but we never could really find the one person who we felt the band *should* go into the studio with. We wanted somebody who was a strong songwriter; someone who was excellent with voices." So Lowell finally decided on a team, former Ambrosia vocalist David Pack and Rank and File producer Bill Pfordresher. Though the tracking is still in progress, Lowell is pleased with what he's heard thus far.

It's getting late; Lowell subtly reminds me that he has to prepare for tomorrow's trip to New York. He's especially excited because Perri, who have been backing Anita Baker on her current tour, will get national television exposure when Baker appears on *Saturday Night Live*. The Grammy winner has also consented to write the liner notes for Perri's upcoming album. "I always have to look for opportunities," Lowell says.

As for local bands searching for quality management, Lowell feels that "The bands have to gut it out. If a manager is not looking out for your best long-term interest, he can do things that aren't beneficial. These bands have to make sure that they don't commit to everybody. They have to take their limited resources and put together a package. They can't look like a garage band—they have to spend a little bit of money."

At this point, Lowell picks up a set of keys from the coffee table and asks if they belong to me. I can take a hint. I have just one more question, Howard. What makes a good manager?

"I think that probably the key to being a successful manager is the ability to evaluate situations as they change," he says, hustling me out the door.

LOWELL'S LINEUP

Jeff Berlin: Acclaimed bassist Berlin recently released his second album, *Pump It*, on Passport Records. In addition to live appearances, he continues to work with other known musicians on a variety of recording projects.

Wayne Johnson: Guitarist Johnson recently finished recording his fourth solo album, *Spirit of the Dancer*. Lowell is currently shopping the master.

Messenger: As mentioned, the band is currently in the studio recording a demo, which Lowell will soon play for A&R men.

Perri: The four sisters with voices like silk are touring with Anita Baker until their second album is released sometime this summer.

MC's 4TH ANNUAL GUIDE TO L.A. MANAGERS & AGENTS

Compiled by Chris Stevens

This guide to personal managers/management firms and booking agents/agencies should not be construed as a complete guide but rather as a sampling of L.A.-based companies and individuals. It should be noted, however, that every firm and individual listed is open to submissions from aspiring artists/bands, according to the representatives queried. The information contained in these listings has been provided by the companies and individuals queried, and is assumed to be accurate by the staff of Music Connection.

MANAGERS

ARNSTEIN ORGANIZATION

230 39th St., Suite "D"
Manhattan Beach, CA 90266
(213) 543-4232
Clients: Daniel O'Brien, Stuart Hindemit, Robin Karimsee
Styles: New wave, pop-rock
Services: Personal mgmt.

AVNET MANAGEMENT

Brian Avnet
3805 W. Magnolia
Burbank, CA 91505
(818) 841-2500
Clients: Manhattan Transfer, Frankie Valli & the Four Seasons, Michael Sembello
Styles: All styles
Services: Full-service

JOHN BARUCK MANAGEMENT

1046 Carol Dr.
Los Angeles, CA 90069
(213) 278-2981
Clients: REO, Survivor, Tom Kimmel, Aldo Nova
Styles: Rock
Services: Personal mgmt.

AL BUNETTA MANAGEMENT

Al Bunetta, Dan Einstein
4121 Wilshire Blvd., Suite 215
Los Angeles, CA 90010
(213) 385-0882
Clients: John Prine
Styles: All styles of rock
Services: Personal mgmt.

CLARK & ASSOCIATES

Linda Clark
P.O. Box 1304
Burbank, CA 91507
(818) 848-4058

Clients: Los Lobos, Violent Femmes, Tommy Keene
Styles: Rock
Services: Personal mgmt.

CLASS ACT PRODUCTIONS

Peter Kimmel
P.O. Box 55252
Sherman Oaks, CA 91413
(818) 994-2818
Clients: Movers, Tom Viscount, Clair Marlo
Styles: Contemporary, pop/rock
Services: Personal mgmt.

CONCERTS WEST

17351 Sunset Blvd., Suite 304
Pacific Palisades, CA 90272
(213) 454-6522
Clients: Beach Boys, Moody Blues, Southern Pacific, Three Dog Night
Styles: Rock/pop, country-rock
Services: Full-service

CONSULTING ADULTS

1523 Crossroads of the World
Los Angeles, CA 90028
(213) 465-2711
Clients: Rock Olsen, David Benoit, Kent Jordan, David Hallowren, Gary Wright, Romantic Station, Roscoe Beck
Styles: Jazz, R&B, pop, rock
Services: Personal mgmt.

CURENT MANAGEMENT

Curt Lorraine
(818) 705-3939
Clients: Fanz, Lydia Van Huston
Styles: Melodic rock
Services: Full-service

WARREN ENTNER MANAGEMENT

208 S. Clark Dr.
Beverly Hills, CA 90211
(213) 855-0106
Clients: Quiet Riot, Black 'N Blue, Faith No More, Faster

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Styles: R&R
Services: Business mgmt.

FALK & MORROW TALENT

143 S. Cedros Ave.
Solana Beach, CA 92075
(619) 481-3030
Clients: Paladins, Mardels
Styles: Roots-rock, nostalgia
Services: Full-service

TRACY GERSHON

(818) 506-0247
Clients: Rosie Flores, Long Tall Marvin (Marvin Etzioni)
Styles: Roots-rock
Services: Personal mgmt.

GOLD SPACESHIP

Danny Goldberg, Anita Camarata, Bert Stein, Ron Stone, Harriet Wasserman
3575 Cahuenga Blvd. West, Suite 470
Los Angeles, CA 90068
(213) 850-5660
Clients: Michael Des Barres, Charlotte Caffey, Belinda Carlisle, Dennis De Young, Sheena Easton, Don Felder, Don Johnson, Steve Jones, Roy Orbison, Bonnie Raitt, Adele Vertei, What If
Styles: All styles
Services: Full-service

GREIF GARRIS MANAGEMENT

George Greif, Sydney Garriss
Coronet Theatre Bldg.
368 N. La Cienega
Mezzanine Suite Six
Los Angeles, CA 90048
(213) 657-0370
Clients: Crusaders, New Christy Minstrels
Styles: All rock
Services: Full-service

JOHNSON ROSS MANAGEMENT

Jon Johnson, Larry Ross
P.O. Box 8440
Van Nuys, CA 91409
(818) 342-2522
Clients: Animation, Britton, Pal
Styles: Pop, rock, new music
Services: Personal mgmt.

NIXON MANAGEMENT

P.O. Box 2656
Redondo Beach, CA 90278
(213) 834-8166
Clients: Black Flag, Swa, October Faction
Styles: Non-generic
Services: Full-service

NM MANAGEMENT

426 S. Norton Ave. #205
Los Angeles, CA 90020
(213) 389-9081

Clients: Blue Caller, Soi Disante, Film at 11, Satin Steel
Styles: All styles
Services: Personal mgmt.

OPEN DOOR/QUADRANGLE

Bill Traut, Rev Moore
845 Via de la Paz, Suite 365
Pacific Palisades, CA 90272
(213) 459-2559
Clients: Osamu, Steve Kujala, Paul McCandless, Ian Matthews
Styles: New age, jazz, pop-folk
Services: Personal mgmt.

PAT PATTON & ASSOCIATES

Pat Patton, Alan Harris
8622 Corbin Ave.
Northridge, CA 91324
(818) 772-0220
Clients: Richard Ferreira, Labor of Love, Hunter Brucks, Chastain
Styles: All styles of rock, pop-rock
Services: Personal mgmt.

RICHARD POIRIER & ASSOCIATES

Rich Poirier
3575 Cahuenga Blvd. West
Los Angeles, CA 90068
(213) 969-9990
Clients: Donny Poirier, Scott Roewe, Kelly Galindo, Bekka & the Blue Stone
Styles: Pop, rock, new original music
Services: Full-service

ROCK CONGRESS ARTIST MANAGEMENT

Lucy Forbes
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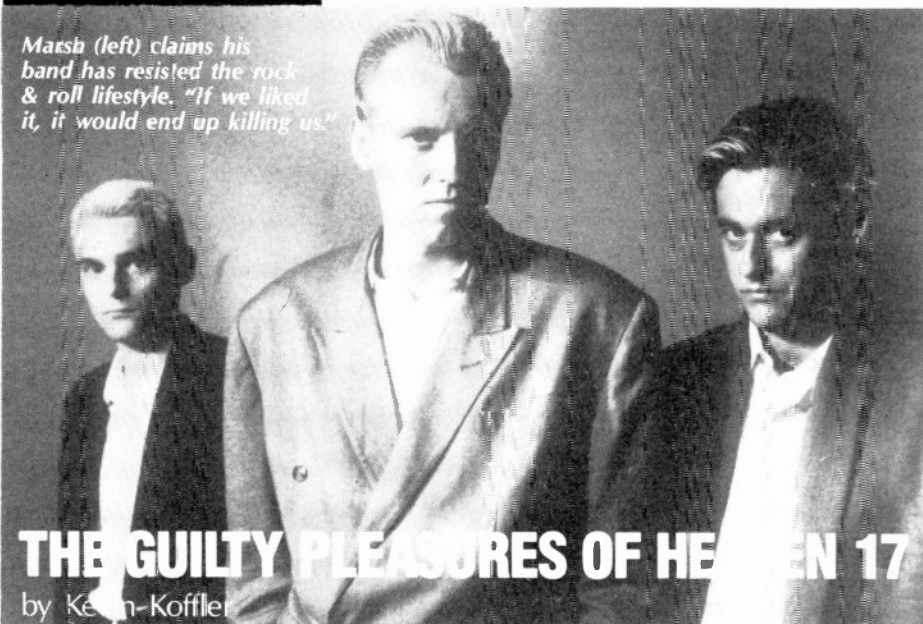
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John Stoddart

Marsh (left) claims his band has resisted the rock & roll lifestyle. "If we liked it, it would end up killing us."



THE GUILTY PLEASURES OF HEAVEN 17

by Keith Koffler

Ring-ring goes the telephone in that particularly British wav. The voice on the other side answers, "Hello," and lo and behold, it's Ian Craig Marsh from Heaven 17.

MC: Hey Ian, how do you feel about being one of the first bands on Virgin America?

MARSH: Pretty good, really. We came over in September to do a couple of videos for the album [for "Contenders" and "Trouble"], and they seemed very enthusiastic. They are really great people to work for.

MC: Is it different than being on Arista over here?

MARSH: Oh, totally. Apart from when we were very first involved with Arista, we didn't get any real feeling of enthusiasm. Once it didn't happen straight away with them, we sort of disappeared from things. They didn't really pay us too much attention. With Virgin, we're in a good position, because there are only three acts in release on the label.

MC: What are some of the fundamental differences between *Pleasure One* and *How Men Are*?

MARSH: The approach is not quite as hi-tech. Looking back, *How Men Are* was definitely overproduced. We spent a hell of a lot of time in the studio and a hell of a lot of money. We lost sight of what the songs meant originally. Whereas, on the new al-

bum, we deliberately did not want to spend a lot of time in the studio, and we wanted to keep some sense of excitement for ourselves.

MC: What is *Pleasure One*?

MARSH: It's a way of differentiating this album from *Pleasure Two*.

MC: Deep. But more importantly, what's your number-one pleasure?

MARSH: At the moment, sleeping, because I'm not getting enough of it.

MC: If someone can gain something from listening to *Pleasure One*, what would that be?

MARSH: That's hard for me to say.

MC: Well, think hard Ian, it's not that difficult.

MARSH: Just to enjoy it. It's meant to be sort of an uptempo dance album. Just have a good time.

MC: What's the number-one item in your refrigerator?

MARSH: Having just unloaded now, the number-one item is blood oranges. You know, the red oranges? I bought them very cheaply for making juice.

MC: What's the last book you read?

MARSH: Fiction or non-fiction?

MC: I'm not psychic, Ian—only you know if the last book you read was fiction or non-fiction.

MARSH: The last book, actually, was *The Politics of Thatcherism*. Is that fairly heavy?

Ha, ha.

MC: Ha, ha. [I laugh in a very Beverly Hills kinda way.] What spiritual things are important to you?

MARSH: I don't know. I don't think I'm sort of a very spiritual person. I guess just to be sort of happy in what I am doing. The most important thing is to just sort of enjoy your work.

MC: What's your idea of a good time on a hot summer night?

MARSH: There's not too many of those in Britain. Ha, ha. Preferably, I'd be somewhere like a beach with a couple of friends that you like. Mixed kind of company. Not too crowded. Lots of food and drink. Just hanging out.

MC: What bugs you most about the music business?

MARSH: I think the record companies have become a little shortsighted. They don't support acts or take risks the way they used to. It's more a matter of who looks right, and who can get a charted single rather immediately. They're not interested in an artist being given time to develop. They have to commercially make it straight away, or else they are going to be off the label.

MC: What color toilet paper do you have in your bathroom?

MARSH: It's kind of like a disgusting grey color. It's recycled. [Ohh, gross—used toilet paper?]

MC: Are you seduced by the rock & roll lifestyle?

MARSH: Nope, not at all. We all hate it. Probably because if we liked it, it would end up killing us.

MC: What are some of your vices?

MARSH: I think I definitely drink too much. Definitely. I'm habitually late for appointments.

MC: What would you be if you couldn't be a musician?

MARSH: I'd do film.

MC: What's your favorite sexual position? Just kidding. Tell me a secret.

MARSH: I was supposed to have given up smoking, but I occasionally do have a cigarette.

MC: Ian, you naughty, naughty man. What's your favorite obsession?

MARSH: Computers.

MC: Nasty one, Ian. Well, thanks for the chat, Ian.

MARSH: Thank you.

MC: Don't mention it. Later, dude. ■

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! YES BABY !



VU Readings

by Bud Scoppa

RED ZONE: This just-opened facility is located at 623 S. Glenwood Place, Burbank, CA 91506. Owners Denis Degher and Frank Riesen have been working for six months to open the studio, located on the former site of Kendun Records' Studio A. The control room of the Tom Hidley-designed studio was updated by architect/designer Vincent A. van Haaff (A&M, Conway, Village). The control room features a 36x24 Amek Angela console and an Otari MX 80 24/32-track recorder. Outboard gear by Valley People, Drawmer, DBX, Urei, Eventide, Lex-

icon, Yamaha, Roland, Delta Labs, etc. Main control room monitoring is handled by Tannoy FSMs, with Auratone T-6 and Yamaha NS-10s available and Crest amplifiers for power. Studio keyboards include a Kawai Grand Piano with MIDI, Oberheim Expander, Sequential Circuits Prophet T-8, Emulator, and Ensonic Mirage samplers.

SUNSET SOUND: Right next door from MC, Paul Devilliers (Mr. Mister) and Trevor Rabin are putting the finishing touches on the long-awaited Yes album *Big Generator* (Atlantic). . . . Artist Marion McPartland and her guests, Patrice Rushen and Grammy-winner Diane Shurr, were in recording live-to-digital-two-track for South Carolina Educational Radio's program *Piano Jazz*. Producing was Sherry Hutchinson, with David Glover engineering and Brian Soucy assisting. . . . Jazz artist Sadao Watanabe recorded a live-to-two-track production for Japanese radio. The session was produced by Akira Yada, with Don Murray engineering and Jim Preziosi assisting. . . . Raymond Jones was in producing a Spike Lee Jones movie soundtrack for School Daze Picture Co. Engineering was Stephen Shelton, assisted by Mike Kloster. . . . GRP artist Dave Grusin was in

tracking his latest jazz album. Don Murray engineered, with Jim Preziosi assisting. . . . The great Bo Diddley did some vocal overdubs for the Richard Valenzuela Productions movie *La Bamba*. Bob Schaper engineered; Stephen Shelton assisted.

MUSIC GRINDER: Things have been rocking on Melrose Avenue. Dokken is currently in the studio working on their new Elektra album. Producing and engineering the project is Neil Kernon. . . . Allan Holdsworth was in recently completing his latest album for Important Records. (This is the fourth LP Holdsworth has worked on at Music Grinder.) Robert Feist engineered and Matt Freeman assisted. . . . Megadeth thrashed their way through a cover of the Nancy Sinatra hit "These Boots Are Made for Walkin'" for the soundtrack of Vista

Films' *Dudes*. Paul Lani was at the board and Matt Freeman assisted.

LARRABEE: Reggie & Vincent Caloway (of Midnight Star fame) have completed production on three tracks for Natalie Cole's first Manhattan Records project. Among them were the title track, "I Wanna Be That Woman," and the first single, "Jumpstart." . . . Several mixes for the soundtrack of *Beverly Hills Cop II* (due May 10 from Paramount) were done at the West Hollywood studio. These include Charlie Sexton's "In Deep" (produced by Keith Forsey), Pebbles' "Love/Hate" and James Ingram's "Better Way" (both produced by Andre Cymone), and "Thirty Six Lovers" by Ready for the World (mixed by Louil Silas Jr. and Erik Zobler). MCA will release the soundtrack album.

Hi-Teching by Dan Fredman

You'd a thought you'd died and gone to hi-fi heaven! The scene was *Stereophile* magazine's high-end stereo show at the Holiday Inn in Santa Monica—the type of event that in years past was only open to people in the business, but now open to the public.

The market for the upper echelons of the musical reproduction world is rather small. This is a world filled with \$1000 SOTA turntables and \$400 Audio Research preamps. According to *Stereophile*'s Ken Nelson, "Los Angeles has the largest percentage of the high-end market in the U.S. We had about a thousand tickets presold for the show and expect about three times that number over the course of the weekend." Judging from the crowds roaming through the halls and waiting for the elevators, they probably met those expectations.

Different manufacturers took over rooms at the hotel to demonstrate their products. The most impressive setup (to me at least—this whole field is so subjective!) was one featuring the top of the line Audio Research amps and preamp with some Martin-Logan CLS electrostatic speakers. The speakers are real big and you can see through them and the sound is rather impressive without being overbearing. Figuring that just the cables connecting this gear would cost about the same as a couple of car payments, I didn't hang around to ask prices, but a number in the low five-figures probably wouldn't be out of line—especially if you added the Linn LP-12 turntable (with the new Troika cartridge).

The big KEF 107 speakers were quite nice. It really did sound as if Jennifer Warnes was singing right there in the room. Most of the music played to demo the equipment fell into the easier-listening genre. Lots of light jazz fusion, some Lionel Richie, a bit of opera and an occasional taste of Dire Straits. This style does show off equipment at its best, but I could have done with some-

thing a little harder (like maybe the new Whitesnake or Georgia Satellites LPs).

Not everything was priced in the stratosphere. Altec was showing their impressive new line of speakers. Their bottom-of-the-line model is a viable studio alternative to the Yamaha NS-10s. At around \$300 per pair, they're worth checking out. Sumo has a new preamp that sounds as good as preamps that sell for a grand more. The unit has lots of nice features, like separate sections for moving coil and moving magnet cartridges and a CD filter. Speaking of digital, Luxman had a digital audio tape player/recorder on display. No word on when it will be available over here, but it sure did sound good, particularly through their Brid (a tube/transistor combination) amplifier.

Fosgate, Shure, and Aphex each had surround-sound decoders for use with your home video setup. Scenes from *The Natural* and *Top Gun* were most impressive with these units, but the boxes really impressed me when they turned *Howard the Duck* into an entertainment tour de force. I wonder what they'd be like with *Shanghai Surprise*?

Shows like this one are meant to be informative and to also get you interested enough in this equipment to want to find a dealer and check the stuff out further. High-end hi-fi can be an expensive hobby, but the state-of-the-art changes so rapidly that there are always great bargains in used equipment. All the dealers handle used (or "pre-owned," as they prefer to call it) stereo stuff, and the good ones will always try to work within your budget. The name of the game is to get a system that will come as close as possible to reproducing the music as it was originally recorded. You don't have to start out with the very best stuff, just move up to something a little better than what you have. You get spoiled after a while, but what the heck, there are worse addictions you could have.

Music Visuals by Billy Cioffi

FOX NETWORK UPDATE: If you don't believe that the Fox Network is seriously throwing down the gauntlet in its battle with the Big Three, consider this: The Academy of Television Arts & Sciences has voted to negotiate a three-year deal with Fox to televise TV's highest-profile awards show—the Emmys. The ATA&S also voted to allow the fourth network to broadcast the Television Academy Hall of Fame awards; it'll be telecast later this year. The three majors—NBC, ABC, and CBS—have rotated the Emmy extravaganza among themselves for as long as anyone can remember. But the Academy balked this year at what it considered to be too low a cash offer from the networks for the broadcast rights. Then Fox came in and nearly doubled the ante, which was all the Academy had to hear—they immediately snapped up Fox's offer. I don't understand what on earth the major networks were thinking about. The funny thing is that a few years ago this would've been looked upon as a devastating blow to the awards themselves. Here, the scenario is reversed—the networks, which have lost enough face already, have now given away the only TV awards show that means anything at all to mainstream America. Let's face it, the Emmys—along with the Oscars and the Grammys—are the ones that really count. By allowing Fox to gain control of the Emmy broadcast, the Big Three have inadvertently handed the new network a place in their power structure—thus doing exactly what Rupert Murdoch and Barry Diller wanted them to do.

And isn't it ironic that all three networks have basically told the most respected award for TV excellence to go look for excellence somewhere else? The cost of an Emmy telecast is equal to about one-and-a-half movies of the week—that's all! So, for a minimal investment, the Fox people have brought themselves a lot of prestige.

MORE AUTHORS' NOTES: Frank Zappa has signed with Poseidon Press to write his autobiography, tentatively titled *The Real Frank Zappa Book*. This is long overdue, as Zappa is one of the record world's most vocal and articulate critic/spokespersons. Watching him make mincemeat out of the PMRC in print and on TV was one of last year's most unadulterated pleasures. The problem Zappa has is that for the most part he's frighteningly accurate in his observations of the industry and its critics. His book should be fascinating. It's scheduled for publication in the fall of 1988.

And another rock wars vet, Eric Burdon, has just published his tell-all tome for posterity. The title certainly bears repeating: *I Used to Be an Animal But I'm All Right Now*. Burdon was articulate and well-behaved during his recent interview with *The Today Show*'s Rona Elliot [Cioffi's future lunch date; see *Feedback*—Ed.]. The former Animal was a delight on the show, particularly in his surprisingly (and thankfully) unrepentant attitude toward his reckless youth. The guy sounds pretty centered; his upcoming LP should tell us whether he can walk it like he talks it.



FOSTEX 460 MULTITRACKER

Fostex has introduced the "Cadillac" of cassette portable studios with the Model 460 Multitracker. This cassette/mixer/recorder is the first multitrack audio cassette deck that can be synchronized with a video recorder or another audio recorder. Using the Fostex 4030 synchronizer with 3.0 software and the 460, conventional two-machine lock-ups can be done just like in big-time Hollywood video studios.

The 460, it should be emphasized, stands out as a superior, sophisticated multitrack cassette mixer. The mixing section of the 460 has eight inputs, each with XLR Cannon connectors for the mics, 48-volt phantom-powering, stereo send, parametric EQ, and solo button. Other features include true four-buss outputs, selectable monitoring, LED bargraph metering, and accessible patch points.

What separates this unit from the cheaper portable studios is the true two-speed transport with separate EQ for both 1 7/8 and 3 3/4 i.p.s. recording. You can use either Dolby B or C noise reduction, or none at all. (Don't do it—too noisy!) There is a two-position autolocator as well as an auto-repeat mode and a "return-to-zero" feature. The SMPTE/EBU sync capability for syncing the 460 with another tape recorder is also included. (Can you synch two 460s together? Hmmmm...)

I just thought of this: You could take the song you recorded on the 460 and SMPTE-interlock it with the 24-track machine at your pro studio to make a master out of your portable-studio demo—scary!

The Model 460 sells for \$2495 and is available at Fostex dealers. Call Fostex in Norwalk at (213) 921-1112.

ROLAND'S VP-70 PITCH-TO-MIDI CONVERTER

Roland's new VP-70 Voice Processor is actually a pitch-to-MIDI converter with four outputs. Imagine taking a sound source such as a human voice or a brass or woodwind instrument and converting its pitch information to a MIDI signal to control an external synth. Actually, there are four pitch-to-MIDI converters in the VP-70, each of which can convert up to four different notes from a single input note. This means that four-part harmonies or four-part octave unisons can be made from a single voice. Besides assigning multiple note values, you can specify plus or minus two octaves as well as the volume of each note, for proper balance or blend.

Other MIDI parameters include MIDI send channel (1-16), program change (1-28), pitch bend (0-24), dynamics, and aftertouch. The VP-70 has 128 patch memories.

If you desire, you can select pitch-shift intervals by using any MIDI controller keyboard and automatically harmonize your voice or any other instrument by playing on the controller. When using external MIDI control for harmonization, you can also specify the note range to which you want to VP-70 to respond. Like the MIDI parameters, these pitch-shift parameters can also be written into any of the 128 memories.

Two very nice unison modes are also provided so you can get that thick, doubled sound: Mode One offsets the input to four slightly different pitches, and Mode Two offsets the input to two different pitches. High fidelity of the shifted sound is guaranteed, with a frequency response of 30Hz to 25kHz.

The VP-70 retails for \$1395. Info: RolandCorp US, (213) 685-5141.

ROLAND'S PM-16 PAD-TO-MIDI INTERFACE

The PM-16 is a device that converts trigger signals from a pad controller to usable MIDI signals. So now a drummer/percussionist can play any MIDI instrument with drumming technique.

You could use the PM-16 to convert audio click signals from a microphone, tape deck, or any line-level source; 16 trigger inputs, each with level switch and sensitivity, are provided. The unit has certain parameters in common with Roland's PAD-8 Octapad: sensitivity, minimum velocity, dynamic curve, and gate time. But in addition the PM-16 contains the following parameters: bend depth, bend decay, bend dynamics, and patch dynamics (for more control and expressiveness).

Sixty-four different patches can be memorized in the PM-16, along with an additional 64 externally stored on the memory card. An

LCD display shows parameter and patch name information, while another LED display indicates patch number. The patch memory is a must, since up to 16 different sounds can be played from one trigger source. You can program either in "whole mode," in which all inputs respond with the same global parameters, or in "individual mode," in which each input has its own individual response parameters.

The PM-16 is designed for live performance; it features large, concave buttons which can be easily operated with a drum stick (but don't hit it too hard!). MIDI program changes can also be made via Roland's FC-100 MIDI Foot Controller (all right—another pedal for the drummer).

The price for this small, rack-mounted unit is \$595 retail. Info: RolandCorp US, (213) 685-5141.



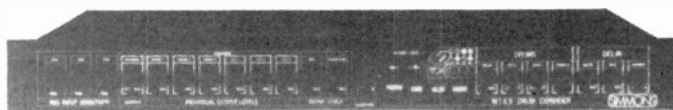
ROLANDCORP US ADDS DIGITAL REVERB TO BOSS SERIES

The RRV-10 is a twelve-bit digital reverb that uses analog logarithmic compansion to attain sound quality comparable to the more expensive, 16-bit, linear digital reverb.

There are nine preset reverb modes: two rooms, two halls, two plates, two multitrapped delays, and one gated mode. Reverb times up to ten seconds are available, and the addition of an EQ (tone) control

(located on the front panel) can alter the signal before it is processed by the reverb circuitry. Any monaural source will benefit from the stereo output of the RRV-10.

Boss also has the handy new RCB-4, which will hold up to four Boss Micro Studio Series units. The RRV-10 sells for \$299. For more info call RolandCorp US at (213) 685-5141.



SIMMONS' MTX-9 DRUM EXPANSION SYSTEM

Originally designed as an expansion accessory to the famed SDS9, the MTX-9 is also a stand-alone three-channel electronic drum/percussion system.

Thirteen sampled sounds from dry and studio-processed drums all the way to a whole range of Latin percussion sounds come factory-installed. Of course, all the sounds can be modified in true Simmons fashion with decay, tuning, bend, and shift—all are dynamically controllable.

The MTX also has a program-

mable mixer to allow SDS9 tom sounds to be blended with or replaced with MTX sounds when the MTX is used as an extension to the SDS9. The combined MTX-9 and SDS9 system is called System 9 by Simmons and represents a formidable percussion sound generating system comprised of Latin percussion and digital/analog tom sounds.

The MTX-9 sells for \$899 retail and includes three drum pads. The MTX can also be purchased separately for \$699. For more info try your local Simmons dealer.

Reviews

Concerts



Bono baptizes the masses while our reviewers ponder the implications. C'mon, guys—was it "less filling" or "tastes great"?

U2

Sports Arena Los Angeles

THE GOOD FRIDAY CONCERT: A PR gaffe left me without tickets until a big-bucks, last-minute buy at an agency (choke!) put us in the 18th row. So was it worth it? The answer's yes! But it wasn't rock & roll salvation.

And that's what U2's supposed to *mean*, right? They inspire some of the deepest fan devotion this side of Bruce. Yet at times, the band—Bono in particular—threatened to widen that gulf of stage-to-seats with a few brash comments and (as the lovely lady of wisdom in my company pointed out) actual *arrogance*. But it was opening night, their album had just hit #1, and the band was finally reaching a level of success commensurate with past critical raves. It's a tough transition.

Songs from *The Joshua Tree* formed the core, their themes of dread and desolation (as in "I Still Haven't Found What I'm Looking For") dominating the mood. The record's bludgeoning "Bullet in the Blue Sky" became a clearer warning of "Star Wars" crashing down on all of us.

The rumbling, almost low-key intensity of these new songs contrasts sharply with more anthemic past material. The band now seems more versatile; the Edge is adding new colors to his guitar work rather than recycling that trademark reverberating wail.

For all the disturbing undercurrents of self-importance, U2 remains very much a positive force. And there was the sweet irony of performing "Pride (In the Name of Love)" in a venue on Martin Luther King Boulevard. It was heartening to see the very white, California-surf crowd

stand up and shout in solidarity with the band.

When a group can get a young crowd chanting "No War," then singing along near-tearfully with "In the Name of Love," there's something good goin' on. The encore included a transformed version of Dylan's "I Shall Be Released," which connected to the past while looking toward a possible future.

U2's next moves are crucial: Will they make the most of their freedom to do, or will they be done in? Only time will tell. —Darryl Morden

U2

Sports Arena Los Angeles

TUESDAY'S MASS: Attending this U2 concert was a lot like going to church. I sat down. I stood up. I sat down. I stood up. I watched the parishioners sing hymn after hymn, shake hands with their neighbors, and even say amen, I think. But I just clapped politely. I could tell many people were sincerely moved by the austerity and pathos of it all, but I just got bored and squirmy and couldn't wait to go home and eat ice cream. Or do *something* fun.

Like church, U2 is essentially a one-dimensional concept nowadays—they both lack humor, vices, or any of those wild elements that should make life—or in this case, rock & roll—colorful. Now, I know Bono used to climb catwalks and hang from the rafters. I know the band used to encourage fans to jump onstage and bang on Larry Mullen's drum kit. I wish I'd been there then. But this time around, they left all those exploits behind them and just performed okay. Which would have been fine, except that they left that hunger back there, too. How do ya like that? Their album hits #1 and they go stale.

I mean, all Bono ever did was walk back and forth, take roses from girls, and occasionally raise one knee like a leprechaun doing a slow-motion jig. And when a kid snuck onstage and caught him off-guard in mid-line, it seemed to annoy him. So I didn't buy his quick about-face admonition to the security people to "be gentle with him." Or this rather self-serving intro to "Pride (In the Name of Love)": "This song has about four chords in it. But it has a lot more than that. It has the truth." Hmmm. Even if he's right, somebody else should say that, you know?

My main beef, though, is with the fact that the bulk of the chosen material—most of it from *The Joshua Tree*—was all so unceasingly bland. With the exception of a few admittedly outstanding songs—"New Year's Day," "Sunday Bloody Sunday," and the aforementioned "Pride"—virtually their entire repertoire is anchored around the same two chords, the same slow march dirge drum pattern, the same Mother Teresa-type lyrics, and the same Bono vocal inflections. It wears down the ear. It bores.

U2 might have been exciting at one time. When they knew they had to earn it. When their arrangements showed some imagination. When they waved flags and sang brutal songs about a brutal war. But now they sing placidly about vaguely spiritual ideas—like how they still haven't found what they're looking for. Well, eventually I found what I was looking for. A cold beer and an exit sign. —John Bitzer

The Cult

The Academy London

It's very *au courant* at the moment to emulate the likes of Zeppelin-style mega-rockers, and the Cult are seizing the moment with a vengeance. Every move the band made during their London extravaganza reeked of rock & roll etiquette (read: cliché). First there was lead singer Ian Astbury strutting his stuff all night, pulling *Saturday Night Fever* poses, sporting leather pants (with a fashion-conscious rip in the knee), and exercising a friendly manner between songs. Astbury frequently declared the Cult to be "the only rock & roll band left in the world." Okay, fair enough. Then there was lead guitarist Billy Duffy. Now, one has to admit that his frequent guitar solos weren't all that challenging, but Duffy looks and performs the part well, and hey, this is rock & roll. As if that weren't enough, they treated everyone to a tedious drum solo with synchronized strobe light.

The audience ate it up, naturally. On their feet from the first note, the crowd hung on every word ye noble Ian spoketh, and they absolutely ate up all the prancing and posing. So what if he can only sing in "D." No matter that most of their

songs sound the same. They loved it.

And who wouldn't? Just imagine 30 Marshall amps stacked across a stage with a catwalk above—occasionally mounted by Astbury and Duffy to display their manly wares. Then, just in case anyone had forgotten who was performing, a massive flashing "CULT" sign ascended during "Love Removal Machine." They had it all, right down to the pyrotechnics and Triumph belt buckles.

And what concert would be complete without a rock & roll medley? The Cult's tribute to the classics began with "Wild Thing," then muddled through "Louie Louie," "Woolly Bully," and "Shakin' All Over," with little distinction between them. Keeping faithful to the concept, Astbury supplied the coup de gras by destroying the drum kit, ripping off his shirt, and blowing kisses to his adoring subjects.

These guys are going to be massive. —Lisa Johnson

Billy Connolly

Mayfair Theatre Santa Monica

Scottish comedian Billy Connolly is still relatively unknown on these shores, but on the strength of this mini-U.S. tour (sellout shows here and in New York), he could very easily become comedy's next household name. And it would be well-deserved recognition. A former welder and folksinger from Glasgow's slums, Connolly has been cracking up audiences on the other side of the Atlantic for the past 15 years with his witty, vulgar, and evocative storytelling; his appearance on the Live Aid Show finally introduced this genuinely funny man to many Americans.

Predictably, this night at the Mayfair (a perfect venue, with its intimate, music-hall atmosphere) was largely a case of preaching to the converted, as the theater was packed to the gills with well-oiled expatriates. And no wonder. Connolly's court-jester appearance masks a razor-sharp wit that skewers everything from his own native balladeers "dribbling on about the hills and the heather," to world leaders like Reagan and Thatcher. And in-between, there's plenty of vivid discussion about such varied subjects as pubic hair, hotels in Nepal, and Scotland's famous "wee brown dogs."

The comedian is also no slouch when it comes to playing his guitar, banjo, or autoharp; he happily tells his adoring fans that he'd "love to spend a year in America, just hanging out at bluegrass festivals." Hopefully, he'll be back soon to grace more American stages with his vaudevillian presence, stark imagery, and engaging way with words. Do yourself a favor and catch this man's act any time you can—you won't be disappointed.

—Iain Blair

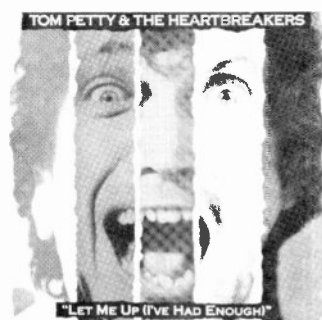
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Reviews

Albums



Tom Petty & the Heartbreakers

Let Me Up (I've Had Enough)

MCA

Petty & the boys strike the tastiest balance between old and new of any rockers out there. They continue to break new ground, while keeping an ear to that ground to make sure they don't outrun the roots of their raisin'. They demonstrated just how expertly they can rock the joint with 1985's live two-LP set *Pack Up the Plantation*; that album followed closely on the heels of the studio earscape *Southern Accents*, a deep-fried platter smothered in the thick gravy of Memphis soul. That groove still glistens—like white cotton bolls against a two-lane blacktop—on this new LP, self-made last year between legs of the Dylan tour. But Petty's vocals are richer and more flexible than ever. The too-hot-to-handle Heartbreakers outdo themselves with a rowdy, raucous groove that never meanders.

The LP is power-packed with great new compositions by Petty—some co-written with HBs guitarist Mike Campbell. The opening pile-driver, "Jammin' Me" (their collaboration with Dylan) jump-starts the disc and turns over Stones gems like "Jumpin' Jack Flash" and "Start Me Up" for inspiration. Petty's raunchy vocal miMickry and the stray cat chorus harmony echo Exiled gems like "All Down the Line." The lyrics cry out against our everyday media bombardment by people, problems, and paranoia ("Take back Vanessa Redgrave / Take back Joe Piscopo / Take back Eddie Murphy / Give 'em all some place to go... Take back Pasadena / Take back El Salvador / Take back that country club / They're tryin' to build outside my door"). Stan Lynch's drumming and Howie Epstein's bass playing are flawless. Benmont Tench delivers jackhammer piano licks a la Leon Russell on Dylan's "Watchin' the River Flow."

"The Damage You've Done" is a killer kut, with a great pouting Petty vocal, and brotherly Everly harmony. Campbell's sinewy guitar and Tench's organ donations whip

up a storm around Lynch's depth-charge drumming. "It'll All Work Out" is a slow, dreamy number, with a delicate Oriental feel similar to the BoDeans' "Rickshaw Riding"—thanks to double mandolins and a hand-held acoustic bass.

They lead into "My Life/Your World" with a nasty slide guitar overture; here, Campbell sounds like a turbocharged Furry Lewis. Then Lynch and Epstein dig in alongside Campbell's stinging Strat. Petty's tough and bluesy vocal is crisply italicized by Epstein's high harmony and Campbell's souped-up guitar. The band keeps on chooglin' into "All Mixed Up," which Petty describes as "a soul groove, but modernized." Petty crows like Rick Danko; in fact there's a real Band feel to the whole track. Epstein's keyboard samples the horn kingdom of Stax-Volt.

My fave Petty vocal here is his deep blue, Dylan-in-the-Delta drawl on "Self Made Man." It's a straight live studio cut (i.e., sans any overdubs) that thematically echoes the early Kinks. Campbell's funky backwoods guitar conjures up the image of Duane Eddy, Richard Thompson, and Tony Joe White whoopin' it up at a crawfish fiesta. "How Many More Days?" is another great new Petty composition, and Tom's desperate Van Morrison-meets-Howlin' Wolf vocal is complemented by Campbell's snarling six-string. The title cut has a real "Gimme Shelter" flavor, and Petty & Campbell's tandem tough-guy guitars recall the best Richards/Taylor pairings. Petty's voice slips and slurs through the tune like Jagger's on "Black Limousine."

This new album sports a spirited, rejuvenated band whose recent roadwork with Dylan has only enhanced their chops and attitude. TP & the HBs are as bold and contemporary as you please, but they can (in the words of Robert Johnson) "still powerhouse, down by the riverside." Their upcoming tour—with both the Del Fuegos and the Georgia Satellites along for the ride—promises to be a white-knuckle excursion into the guts-and-glory epicenter of American rock & roll.

—Jim Maloney



The Cult

Electric Sire

The Cult is a band that likes to change. Constant unending change for its own sake, which is always the

best reason. Whether one is forever seeking, striving for improvement, experimenting, or simply can't make up one's mind, the act of perpetual change is healthy. Hell, the Cult have changed their name three times—change is practically their middle name.

With *Electric*, the Cult have moved away from the atmospheric, lushly layered (yet trendy English-sounding) hard rock of their breakthrough *Love* LP, and stripped it all down to the rawest of bare-boned rock. Guitar (one), bass (right in yer face), and drums (which sound as if they were played in a studio, not an empty amphitheater) comprise the rockin' sound-bed over which Ian Astbury howls. No, it isn't very original, as anyone who has heard any of the AC/DC (circa Bon Scott) or even the old Free stuff can tell ya. But it is new to the Cult, who play it with the zeal of teenage boys in a garage with brand-new Gibsons and Fenders. Add to the mix a healthy dose of Zep'lin grungy rhythms and a few Cream riffs, spiced up by Astbury's fanciful, adjectives-to-burn lyrics, and you get an alb that'll get yer body and maybe even your mind a'movin'.

Rick Rubin, current star producer of everything silly and wonderful, from D.M.C. to Beasties to Slayer, has taken a great deal of credit for this new turnover in the Cult. That's fine, but this kind of spirited playing certainly doesn't come from a producer alone. Also, in an effort to keep things raw and powerful, a few bits were left a little out of tune and just too rough, and I'm sure a few more takes could have been afforded here and there, which would be a producer's responsibility, yeah? But hats off to all for one of the year's best and most genuine rock & roll albums.

—Screamin' Lord Duff



Prince

Sign 'O' the Times

Warner Bros.

Prince is like a brilliant, spoiled child—you have to tolerate a lot of tantrums and outbursts of ego while anticipating the wonders. His last couple of albums have been like that. But when he comes up with a "Kiss"—sounding like nothing else on the radio—he's got ya.

Except for one hot live track and a few guest appearances, he's scuttled the Revolution to write, produce, and pretty much perform it all himself once again. It isn't 1999 Pt. 2,

though—*Sign 'O' the Times* may be Prince's most playful and loosest record yet.

The title song, in contrast to much of the album, runs a gauntlet of the worst new scenarios, from AIDS to the Bomb, making it the weightiest thing to crack the top five in a long time. He takes on Chicago's "house music" in "Housequake," but for all its percolating, the brew is thin. The song "It" is about it (as in doing...). So is "U Got the Look," a duet with Sheena Easton which sizzles to the center of the dancefloor. And that line—"Let's get to rammin'." Wotta guy—subdued one minute, subtle as a brick the next.

Throughout the album, Prince takes off on jams to wrap up the tracks, causing many of them to smack of demos; but then his many imitators would kill for demos like these. He acknowledges and updates his forebearers: Sly, James Brown, even Philly Soul in "Slow Love." He glides into pop territory for "I Could Never Take the Place of Your Man," which starts out as "When You Were Mine" Pt. 2 before blazing into jam land. (Keep an eye out for one heck of an edited single version.)

The groove workouts are countered by the ballads. "Dorothy Parker" isn't about passes toward girls in glasses, but rather the story of (A) a waitress, (B) Joni Mitchell singing on the radio, and (C) a bubble bath with pants on—it's a regular mini-movie. Side Four's "Adore" has a lush, slow rhythm that recalls Al Green's early-Seventies tracks.

While I hate to drum up a critics' cliché, it's true: As a single album, *Sign 'O' the Times* might've been a stunner. Maybe not the boundary shatterer that *Purple Rain* was, but an adventurous record far beyond the reach of most of today's recording "artists." As it is, the double album is further proof Prince continues to taunt and entice simultaneously. And it sure sounds like he's havin' a time of it.

—Darryl Morden

Nanci Griffith

Lone Star State of Mind

MCA

Patti Loveless

Patti Loveless

MCA

For all the glitzy Nash-trash, the country world (unlike fickle pop) respects singers and is willing to give new ones a shot. These two women share more than a record label: They're traditionalists unafraid of modern production. On each album fiddles abound, acoustic and electric guitars pick away sympathetically, and bluegrass elements flourish, shaking hands with synthesizers. Both records were co-produced by Tony Brown and many of the same players turn up.

Folk-based Texan Griffith already has credentials; she wrote Kathy

Mattea's Grammy-nominated "Love at the Five and Dime," and her two Philo/Rounder LPs were critical faves. She's a story-songwriter with a homespun voice that at times recalls Emmylou Harris. Her tunes are populated by real folk and clear images of places left behind, as in the title tune and the bouncy "Ford Econoline." Griffith wrote half the record's songs. The rest are well-chosen covers, especially "From a Distance" and "Sing On for Sister." Sing on, Nanci.

A real miner's daughter from Kentucky with a touch of hillbilly in her voice, Loveless is more "country." Though not as strong a writer as Griffith, her originals can move. But she really shows her vocal strength on outside material like Jim Rushing's "Slow Healing Heart" (the ache, the ache) and "Some Blue Moons Ago," another rocker-in-country-disguise by Steve Earle and Richard Bennett. Ace bass and boardman Emory Gordy Jr. (who's all over Griffith's album) co-produced here; his effective string arrangements cushion but don't coddle.

Reflecting the more positive aspects of revitalized country, Nanci Griffith and Patti Loveless are welcome new voices of traditions reshaped for today, not retreating to yesterday. —Darryl Morden

Singles

A lot of schnappes and sauerbraten has floated under the bridge since German siren **Nena** released her '99 Luftballons." "Engel der Nacht" (CBS)—"Angel of the Dark" in English, shows her dulcet voice in fine form and the lads writing strong, memorable material. Though the tune doesn't bear the indelible stamp that characterized "Luftballons," it will appeal to the same sensibilities. Apparently, hard times have befallen the group even in their native land due to the softer approach—the former work featured lolsa crunch guitar. While it's true that there's as much of Madonna as Pat Benatar on this cut, Nena has always been effective at blending ethereal moods with power pop in a seamless, flowing manner, and "Engel der Nacht" is a winning example of that style. . . . "Reverence" (New Alliance) by **Crimony** is a quasi-religious stab that attempts to expose the same inconsistent dogma that XTC's Andy Partridge struggles with in "Dear God." But Crimony's barren arrangement employs only Hammond organ and acoustic piano, forcing the listener to focus on the rueful lyrics and dissonant vocals. As evidenced by the opening verse—"I've hung to the cross / Died a million deaths / I've swallowed venom / And been condemned"—this is not a joyous anthem by any means and should not be played for your aging Catholic granny. XTC, John Lennon, and others have proved that there's an aesthetically pleasing way to ex-

press anti-religious sentiment and attract a good audience while doing so. Crimony will have a hard time conning their parents into sitting through this ordeal. . . . Wouldn't it be great to own your own record company? If you cashed in all year with big-buck reapers like Janet Jackson and controlled the company coffers like **Herb Alpert**, you could release all the fetid pap you liked and have no one to answer to. Well Herb, if "Keep Your Eye on Me" (A&M, natch) is the best you can muster, let's hope for everyone's benefit this gets your ego fluffed and primed sufficiently. What really smarts is that Lisa Keith and Jerome Benton (both of Prince fame) were brought by producers Jam & Lewis in an attempt to bolster this hookless anemic extravaganza. Alpert should stick to administration and leave the record-making duties to people who know what they're doing. . . . "This Time" (B'way) is a very Motownish R&B rave-up with plenty of vocal power from newcomer **Hunter Hayes**. While the rhythm is repetitious as all get-out (as are so many efforts in the urban genre), it successfully numbs the listener into the obligatory dance-hall "daze." One question arises: Why can't the producers of this fare demonstrate any creativity in the drum-programming department? Everything here is too predictable and so unexciting. Just because a song aims at a dance market, does this automatically reduce it to aural-droid muzak? For the collective sanity of the globe's non-disco types, I hope not. . . .

Oingo Boingo, those darlings of prime-time beer commercials, are at it again with "Not My Slave" (MCA), an action-packed raver that throws no unfamiliar punches and squarely fits the mold. Once again the boys use the time-tested formulas—quivering Elf-man vocals, manic instrumental hysteria, and rapido hook onslaughts. Don't think I'm accusing the Oingos of selling out—no way. After all, these are the same formulas that produced nothing but poverty and hardship for so long B.B.C. (before beer commercials). When the immortal Danny Elfman warbles, "I am not a king, please don't worship me," you know he's winking behind the words. If ever a popster craved praise and accolades from his subjects, it's our beloved Dan. But you deserve them this time, lad. So have a round on us—this Bud's for you.

—F. Scott Kirby

Ear Wax

Five From Five

Five different musical approaches from five deserving local bands.

Holy Sisters of the Gaga Dada: *Let's Get Acquainted* (Bomp!)—The hauntingly beautiful take on Mann & Weil's "Shades of Gray" bodes well for the rest of this album of keyboard-driven, modern psychedelic pop. The Sisters show their

humor and social concern without any heavy-handedness, especially on tracks such as "Housework in Exile," the bouncy "Round & Round," and "I Won't Breed in Captivity" (or suckle either). But all of this debut LP resonates with an original and quirky collective musical talent.

The Hundredth Monkey: *Mute Lament* (Veracious)—Aside from the title track, there is nothing mute about the insightful and funny songs by this way-underground trio. Mining influences from Sixties acid rock to Eighties dissonance, the band purveys a pop feel without a hint of sell-out. The lineup is guitar/keyboard/bass/drums most of the way, with enough arrangement variety to hold one's interest throughout the 14 cuts. "Playin' the Fool" and the hilarious "Marijuana" are already garnering some college and indie station airplay. **Mute Lament** is a shining example of what creative individuals can do with an eight-track studio and limited funds.

Rickey Kelly: *My Kind of Music* (New Note)—Vibraphonist/marimba player Kelly chases out six acoustic jazz tracks, ranging from post-bop modality to bossa nova to African-inspired groove displays—no fusion diddling here. The homeboy's mallet work recalls some of the biggies (Lionel Hampton, Milt Jackson, Bobby Hutcherson) but he doesn't mimic them. The cast of players includes local songbird Diane Reeves and master drummer Billy Higgins. The first side really cooks, with the abstract swing of "The Ark," the exquisitely melodic, relentless 5/4 tribal thump of "The Masai," and the mellow sway of "Dream Dance." This homegrown jazz should appeal to both purists and newcomers to America's classical music.

Sabia: *Portavoz* (Flying Fish)—The music of the Americas, passionately performed, is the fare of this overlooked L.A. band. Some songs are original, others adaptations of various Latin compositions, and all of them exhibit a political orientation in sympathy with the poor and oppressed. The words alternate between Spanish and English, and all are presented bilingually, with short explanations, on the lyric sheet. The four women and two men in the group employ a vast array of instruments, many of them traditional. This album could act as a sampler to much of the music of our neighbors to the south.

Temple of Rhythm: *Raise the Standard* (TRC cassette)—The five tracks on this EP offer a tailor-made definition of "world beat." Drawing on the tropical dance musics of the globe, especially those of an Afro-Caribbean ilk, these locals pump out their versions of juju (in the title tune), soca, and reggae, all juiced up with a touch of funk, rock, and jazz. Good chops and songwriting make this one of the better recordings in this burgeoning unity-music style.

—Tom Cheyney

AFTERDARK PRODUCTIONS



PRESENTS

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OFF BROADWAY
LITTLE BOOTS
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MAY 16
Whiskey a Go Go

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Sam Man & the Apes
The Lame Flames
- 5 Club Swing—Swing 99
- 7 Firehose
Deborah Exit
Paper Bag
SWA
- 9 Puppets of Mankind
Girlshy
- 14 Hollywood Premier of
L.A. Guns
Damn Yankees
- 12 Club Swing—Swing 99
- 15 A Band in Ship
Girar
Her Obsession

Reviews

C l u b s

Doc Tahri

The Whisky
West Hollywood

□ **The Players:** Bret Helm, bass, lead vocals; Jennifer Batten, guitar; Ivan Dragotin Grguric, drums; Heather Summers, dance; The Master Cylinder (Marty Temme) vocals; George Lyons, trumpet.

□ **Material:** If Zippy the Pinhead had a favorite band, it would have to be Doc Tahri: talented people creating a manic blend of silliness, sarcasm, social commentary, and blatant insanity. Their music defies all labels, but think along the lines of a post-punk/hyper-funk/neanderthal-boy/splat-rap sound, enhanced by an almost eerie, off-hand sense of humor. Doc Tahri is influenced by myriad groups and sounds; XTC, the Clash, P-Funk, the Doors, heavy metal, funk, fusion, and show tunes all collide in their music. "Sex Attack" is just that—a convulsive 45-second assault on the brain via the ears. "Scorpio Two" is a polyrhythmic dance thang that seems to rotate around itself as it turns into a ferocious groove. Doc Tahri has no sense of subtlety. Included in their Whisky set was a Beatles/Black Sabbath medley that moved from "Iron Man" into "Yesterday," then "Sweatleaf" into "Help"—hysterical is an understatement. "Trendites," the group's anthem and a college-radio near-classic, attacks both social and fashion trends and shrieks at the lack of individuality running rampant in L.A., the music biz, and the world at large.

□ **Musicianship:** Move over Toto, these folks are serious—and they left Kansas light-years ago. Doc Tahri is a furious blend of righteously dynamic players locked together in an endless groove of energy. Bassist Bret Helm, formerly of Public Image Ltd., fronts this ferocious ensemble. He is impossibly funky for a short-haired white man. His vocal (un)subtleties and glib lyrics are a combination of Sam Kinison and Pee-wee Herman. Ivan, who faces the wall, is a creative and tasteful clock that meters the journey into Doc Tahri. Jennifer B. (complete with cold cream)



Doc Tahri: Heavy boots of lead, all my troubles seem so far away.

is one of the best guitarists I've heard in a long time. She can be funky of fast, slippery or soulful. Together these three monsters can play dizzying circles around most L.A. rock bands. The interpretive dance of Ms. Summers adds rare and intriguing movement to an already visual show.

□ **Performance:** Fasten your seatbelts and wake up! A Doc Tahri show is no less than a sensory mega-overload. If you're trying, you can see, hear, feel, and maybe even think things you never imagined before. The Whisky audience, seemingly bored (many had come to see Candy!), was no doubt overwhelmed by video images on TV screens, crazy haircuts, and thought-provoking jive. This group has the energy and diversity of a three-ring circus; they are like a gang of eight-year-olds raised on caffeine, cartoons, and Quisp cereal. Doc Tahri is complete entertainment from the word GO! I'm still not sure whether the crowd was in shock or just dead.

□ **Summary:** Centuries beyond the obnoxious patter of the nauseatingly Beastie Doys, Doc Tahri are a wild blend of funk, punk, rap, and metal without the need for drum machines, scratching records or #11 on the volume knob. Commercially viable yet respectably original, Doc Tahri blends the few redeeming qualities of today's biggest POP FADS, without compromising their talents or opinions. A must-see for anyone with a sense of rhythm and/or humor. —N.D. Groov

Racer X

The Waters Club
San Pedro

□ **The Players:** Jeff Martin, vocals; Paul Gilbert, guitar; Bruce Bouillet, guitar; Scott Travis, drums; John Alderete, bass.

□ **Material:** Every once in a while, a band emerges that is so powerful they nail you to the wall... meet Racer X. These guys are becoming the talk of the town, and they well deserve it. Their songs are top-notch, a roller-coaster ride of great guitar, drum, and vocal licks that leave your aural sense battered. These guys haven't got one bad song. All of them—"Hammer Away," "Get Away," and "Loud & Clear" in particular—are filled with powerful non-stop leads and catchy melodies. It should be mentioned that "Heart of a Lion" was written and given to the band by Judas Priest vocalist Rob Halford.

□ **Musicianship:** Every one of these guys is very, very good, but I'll start with Paul Gilbert. This kid was featured in *Guitar Player's* "Spotlight" column four years ago when he was 15 years old; more recently, he took first place in the L.A. Guitar Wars competition. Gilbert displayed such tricks as soloing with his guitar over his head and playing with his teeth. Paul is also very fast and accurate, at times sounding a bit like Yngwie. He puts together well-structured rhythms, and he's skillful at hammering and right-hand tapping. Bruce Bouillet keeps up with Gilbert in the



Racer X: We ain't going "Hollywood," no sir!

technical-proficiency department, and the two manage to play lead patterns in harmony without so much as batting an eye at each other. Alderete is a bassists' bassist, playing in the lead-bass style, using the same hammering and tapping techniques as Gilbert, yet providing great contrast to the guitars. Alderete also joins in on triple harmonies with the two guitars. Travis on drums provides the powerful backbeat this band needs. He displays strong double-bass technique, as well as character and punctuation in his offbeats. Powerful Jeff Martin is the kind of vocalist heavy metal needs more of. With the influences of Rob Halford and Graham Bonnet in abundance, Martin utilizes his extremely wide range with no problem. He also shows charisma on-stage, maintaining control of band and audience alike. While the bandmembers displayed certain obvious influences, they take what they've learned just one step further.

□ **Performance:** Since musicianship rules with this band, I'm afraid Racer X have no smoke bombs, flashy props, or pouty, made-up poofers to offer. Personally, I would rather watch guitarists flinging their instruments over their heads and around their backs while playing, and a lead singer who looks like he could take on a pit bull and win. Should I add that they pulled all of this off while wearing blue jeans? [No, you shouldn't.—Ed.] I mean, this is how heavy metal bands originally looked, and I give Racer X all the credit in the world for not going "Hollywood."

□ **Summary:** This is a band with the goods to give the stale and repetitive heavy metal market the kick in the ass it

needs. They play every song like it's their last, and that makes me have a whole lot of respect for these guys. Yngwie and Billy—watch out.

—Lemmy Loud

The Fugitive Kind

Wong's West

Santa Monica

□ **The Players:** Steve Traversa, guitar, vocals; Pat Milliues, guitar, vocals; Paul Jackson, bass, vocals; John Convertino, drums.

□ **Material:** These four dudes recirculate trash culture as trash culture. Influences from the Sixties and Seventies are mixed together in the darkest reaches of memory to resurface on the fingertips of this surfy/punky power outfit. Relying as they do on images dimly remembered (and then only from TV reruns and oldies stations), the results are naturally (good-naturedly) skewed. Best example of this is their encore, "My Girlfriend's Shrunken Head."

Half of the bass riff from the Monkees' "(I'm Not Your) Steppin' Stone" is coupled with the slide guitar from Mick Jagger's "Memo From Turner," then frosted with a story line right out of the Cramps' songbook and topped off by the title of the year. Also worth mentioning are the surf instrumental "No Surf," and the call and response of "He's Waiting." If it is straighter things you prefer, check out Traversa's "You Don't Know When to Run Away."

□ **Musicianship:** The Fugitive Kind's strongest point is their vocals. All three front-liners sing lead, and two-part harmonies are handled easily by Traversa and Milliues. When Jackson joins with a third part, as he does all too infrequently, the Fugitive Kind sets itself apart from less capable teen trash/thrash units. On the instrumental front, Convertino plays the big beat, using his cymbals sparingly (always a strong point in my book). Jackson's bass is laid-back yet solid. And the



The Fugitive Kind: In search of the Endless Summer garage.



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Reviews
C l u b s

double-guitar attack of Traversa and Milliues is quite effective. Traversa is probably the more creative of the two, but for sheer audacity no one can beat Milliues' noisy thrash solo on "Prime Time Heroes."

□ **Performance:** No one real hero emerges during the Fugitive's set, since the center of attention was always moving. Milliues, who was a punky blue on-stage, seemed quite comfortable in the role of frontman. After several of his lead vocals, he leaned back and smiled, obviously savoring the moment. Jackson was laid-back, in sharp contrast to Milliues, though he exhibited a wry sense of humor when dealing with the audience. Traversa and Convertino served as anchors, Traversa building up a sweat as he bridged the distance between his compatriots' two distinct styles, Convertino smiling and looking cool behind dark shades.

□ **Summary:** The Fugitive Kind is rough and unpolished. They could always shine up the act and go it as a pop group, but the scene has too many of those already. They could dress up in black leather and paisley, and tell everyone they were trendy, but that is not the easiest solution either these days. In the end, I prefer to think of them practicing in a garage by the beach—a haven where the cops never come and it is always summer. The Kind is the kind of rock & roll band that the world needs more of.

—Tom Kidd

Uptown Flyboyz
*Wong's West
 Santa Monica*

□ **The Players:** Dewayne Phelps III, lead vocals; Fredrick Owens, keyboards; Mike Kumagai, bass; Paul Tyner, guitar; Stephen Parker, drums; Shay, Dewayne's assistant.

□ **Material:** A little Time, a little Rick James, these songs come straight from the R&B/funk/party school. Most, like "Cadillac," seem to be written by rote. But others have something extra—in the case of "Would I Lie?" a reggae feel in the guitar and a quickening tempo that makes for some very interesting music.



Uptown Flyboyz: The current state of what's hap'nin' in manly footwear and boss haircuts.

□ **Musicianship:** The band is manned by very solid players relegated, for the most part, to background roles. Two people, however, did make their presence known during the band's Wong's set. Paul Tyner proved himself an excellent guitarist. His solos were seemingly effortless—as if he'd practiced them enough that they were effortless. And Mike Kumagai consistently provided groove that no one could possibly ignore. This was especially apparent on "I Found You," a tune he dominated completely.

□ **Performance:** Turn to the left, turn to the right, kick a couple of times, fight-fight-fight. Part of this act comes from the high school cheerleading squad, part is straight from the Time—Dewayne and Shay as Morris and Jerome, respectively. A lot of "Jungle Love" arm-waving, costume changes, cheezy choreography, posturing, and parading. Tyner's frequent tours of the room did little more than show off his wireless guitar. But the band's heart broke through all the silliness now and then. "I Know What Love Is All About" showed Phelps at his best. Even if he sounded a little like a second-class Prince, he delivered the song. The same was true for "Very Uncool!" Maybe it was the full dance floor that provided the spark, but despite the same dumb dance steps, the band really seemed to be enjoying themselves. It was refreshing.

□ **Summary:** There's an element of acting inherent in any performance—especially one as tightly choreographed as

this. The Uptown Flyboyz are a fine playing band, but they're not great actors. In a show that has so much riding on visual images, that's a drawback, but one that can be overcome. Even now, they grow on you. Even now, one leaves their set thoroughly entertained.

—Steve Hecox

**The Rosie Flores
 Band**
*Club Lingerie
 Hollywood*

□ **The Players:** Rosie Flores, lead vocals, electric & acoustic guitars; Billy Bremner, electric guitar; Steve Fishell, pedal steel; Keith Rosier, bass, vocals; Don Heffington, drums.

□ **Material:** There was a time when country music and early rock 'n' roll overlapped to a great extent. The ballads were emotional, the fast numbers cooked, and the vocalists infused both with an irrepressible spirit and energy. That, in a nutshell, is the RF Band. Appropriately, their sets blend classic country (including Flores' recent single, "Lovin' in Vain") and Fifties rock with contemporary material (James Intveld's swinging "Cryin' Over You," Flores' and Marvin Etzioni's "Can't Hang a Man"). There's Harlan Howard's new but gloriously old-fashioned "God May Forgive You, But I Won't" and a Flores original, "Heart Beats to a Different Drums," that sports a pipe band cadence, Celtic drone and swirling guitar leads.

□ **Musicianship:** Ex-Rockpiller Bremner is a superly *simpatico*

player, supplying achingly sweet accompaniments to complement Fishell's pedal steel on ballads, and the drive to kick the uptempo numbers into gear. Hot Band alumnus Fishell exudes a sense of quiet authority, while former Lone Justice drummer Heffington only enhances his reputation, especially on the eccentric rhythms of the aforementioned "Heart Beats." Rosier, one of the Sexton circle of Texas emigres, is a good, supportive bassist and sings fine harmony on the set's many duets. Finally, there is Flores, one of the rare breed of female singers who plays lead as well as rhythm guitar. Still, it's her vocals that are the key-stone. Reminiscent in tone of a young Loretta Lynn, her voice has an undefinable quality that hones in on the most vulnerable part of the listener's psyche.

□ **Performance:** Although the bandmembers contribute attention-getting breaks, they wisely keep the focus on Flores. Her warm, endearing personality conveys a true performing joy. (Prediction: In the next year, at least five out of five reviews will use the term "spunky.") On ballads she closes her eyes and pours heart and soul into every line. On upbeat tunes her whole body goes into motion—head bobbing from side to side, one knee pumping up and down as she furiously strums away or picks out a lead, her features knitted in concentration. The most effective performers visibly enjoy their music, the people they play it with and the ones they play it for. This entire band qualifies on every count.

□ **Summary:** With any luck, the RF Band will soon reap the rewards of their recent efforts. The buzz is definitely on and their shows are attracting enthusiastic capacity crowds. The only possible improvement would be to gradually replace some of the vintage songs, great though they are, with more new ones from high-caliber writers. (Ideally, RF herself would find time to write a few more "Heart Beats.") A lot of the people who once had the gut feeling that Dwight Yoakam would hit it big now have the same feeling about Rosie. Since this show was reviewed, the RF Band has undergone a few changes. James Intveld has been holding down the bass slot and contributing

outstanding harmony vocals. On drums, Don Lindley (no relation to David) has taken over for Heffington at recent gigs. And, to move the sound into a more country-rock/rockabilly vein, the pedal steel is frequently absent. However, this lineup may well be temporary. On a final (happy) note, Rosie Flores has signed an album deal with Warner/Reprise and will soon be going into the studio with Yoakam producer Pete Anderson, probably in May.

—V.F. Nadsady

Stallion FM Station North Hollywood

□ **The Players:** Jack James, lead vocals; Peter Rudling, guitar; Robby Meyers, drums; Jeff Seargent, bass; Nick Dettex, keyboards.

□ **Material:** Remember in the Seventies when a TV series would feign hipness by using original rock & roll composed by the producer's brother-in-law? [*No, but I remember the Seeds on Mother-in-Law.*—Ed.] Stallion plays straight ahead rock & roll circa 1976 with a somewhat faster beat to acknowledge life as it's lived in the Eighties. Most of the songs are brilliant replicas of each other(!)—except for the song "Lonely," which seemed to be driven by genuine feelings. It was a spacy balad with a strong melodic undercurrent

and lyrics reminiscent of Tom Waits.

□ **Musicianship:** Although Stallion isn't the tightest of units, each member had obviously spent a lot of time wedded to his instrument. Onstage, lead guitarist Peter Rudling dabbled in amusing riffs and power chord struts. It was a shame his virtuosity was wasted on mediocre material. Drummer Robby Meyers also added to the scene with well-thought out rhythms that recalled Tony Thompson.

□ **Performance:** While somewhat hampered by lesser material, their musical performance was on the whole a good effort. Stallion's ability to maintain a good live sound indicated the members had been on quite a few stages in their time. Visually, though... Imagine that the Japanese studied rock videos for three years and then invented a computer that could synthesize a band—the resultant mutation of reality might look like Stallion. All movements were rote, with gestures as joyless as those of assembly line workers.

□ **Summary:** If the bandmembers would only play to please themselves instead of trying to approximate their conception of commerciality, they might have a chance. But the members of Stallion aren't good enough actors to convince me they really enjoy what they're doing.

—Douglas Stewart



Jack James of Stallion ponders a career in acting.

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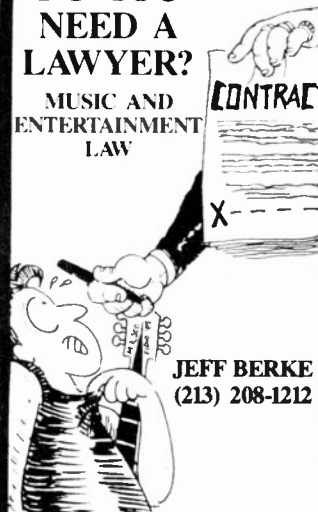
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Club Data

by S.L. Duff



The Godfather was lonely up there on the Gazzarri's wall, so Michael Fell volunteered to keep him company.

COMPLAINT DEPT.: Some of you have approached me on my private time (when I'm busy minding my own business) to inform me that it is considered in some circles that I, Screamin' Lord Duff, have been spending too much time in my very special column talking about myself and my problems. I should be talking about the CLUB SCENE even more than I do. Hard to believe. After years of faithful service—years of going to shows and checking out countless bands, so that you, dear reader, can sit at home and live vicariously through me—this is how to treat me? My shock is exceeded only by my feeling of indignation. Would you all rather I left those little personal insights out of all this?

Yeah, I suppose I could write a little less and run more pictures; that would certainly be easier on me. I don't get paid by the word, you know. I could just as easily write "fuck off" and run five photographs and make the same amount of money. Would you like that? Do you think you would learn as much? Consider this—not only will you learn about clubs in Club Data, but, if you're smart and read with an open mind, you might learn just a little bit about LIFE ITSELF from this here column. I didn't just fall off the back of the equipment truck, you know; I've been around.

Hell, I've probably been through more soul-searching, life-changing experiences than you'd care to imagine. Maybe next time you won't be so cold and heartless and unthinking. Maybe next time you'll employ a little compassion. Maybe next time you'll think about it for a second, just ponder the ways in which Club Data has enriched your life, maybe consider the pros and

cons before you stick that big foot of yours in your mouth. Maybe, but probably not. Look at it this way: If not for Club Data, what would you have left to read? True Trash or Signings & Assignments, for crissakes!

BODY COPY BEGINS: Okay, I'm calming down now. If you say you're sorry, I'll tell you what little news has been going on in the club scene, not that any of it is that thrilling. Basically, things are slow right now, but as usual, a few things are stirring. Top on the list is the fact that **Greg Berutto** has quit his gig as booking agent for **Madame Wong's**. According to his surviving partner, **Jonathan Daniels**, "I think he just got burned out on it." Jonathan has opened up an invitation to those readers with a little gumption (i.e., those of you still reading) to call in and apply for the job. "So," asks Jonathan, "who wants to book Wong's? We need someone who can work five days a week and turn it around. Whoever gets it will get to work with me, and I'm a pretty swell guy to get along with."

Baba's new club, **Baba's Star-check**, is taking up where the **Soundcheck** left off, rockin' with bands on Wednesdays and jam sessions on Sunday. It's only a buck or two to get in, and the room is nice (it's in the Stardust on Sunset east of Wilton), so go check it out. Sunday May 3rd, the Star-check will pay host to the **Water Buffalo Beauty Pageant**, an event where just about anything could happen. Wednesday the 6th, look for **Holly Rock**, promoting his self-released LP *Legalize Freedom*, and MC Showcase stars the **Moberlys**.

White Trash, **Janis DeSoto's** Saturday-night club in Osko's cave,

has been doing well enough to open up Friday nites, too. And she's added videos 'n' popcorn on Saturdays. Word is that in the meantime, the indestructible **Scream** club downtown on the weekends is on the wane in terms of popularity. I can't verify that personally, because I haven't been going out on the weekends much due to recording sessions I've been working on. . . . Oh, sorry, sorry! I didn't mean to let a tidbit of my personal affairs slip through. Damn. I'm sorry.

I was cruisin' down Sunset the other day (well, hell, it coulda been ANYBODY), when I noticed the 15-foot-high painted likeness of Gazzarri's booker **Michael Fell** on the wall of **Gazzarri's**, next to the Godfather himself. The two Hollywood kingpins seem to be verging on pagan godhead! Whoever painted the thing did a great job, and should maybe carry out this theme around town. How about a 20-foot Nelly on the wall of the **Country Club**, or a **Doug Weston** statue on the island in the middle of Santa Monica Blvd. in front of the **Troub**? This could be a trend.

Speaking of the Troub, booker **Gina** is having a birthday jam on Sunday, May 3rd at the club. She couldn't give out any names, but promises lots of hap'nin' rockers will be on hand to shred.

MIDI THIS: At **My Place** is the first club in L.A., maybe the world, to have an acoustic piano that is MIDI-able. Talk to the AMP soundman if you're interested. Said club runner **Matt Kramer**, "We're gonna try and MIDI our blender next!" Electric margaritas to go, bub.

Haven't written about **Jax** in Glendale for a while, so here goes. . . . Sunday and Monday, besides great jazz, they'll have all-you-can-eat ribs, and *that's* entertainment. In conjunction with their sister club **Clancy's**, Jax is sponsoring a double-decker London-style bus trip to Dodger Stadium. For \$19.95 you get game tickets, free buffet, and all the champagne and beer you can knock back. The next bus takes off from Clancy's (219 S. Central) on May 12th. Call either venue for mo' info.

MISTAKE: We printed the new address of the **Krypt** as 4720 West Washington, but it's actually 4708 West Washington. Check it out now that you know *exactly* where it is. The club's open Fridays only.

GIGS: At the **Palace**, ya got **Robert Gordon** May 1st, **Greg Allman** May 7th, **Mission UK** May 14th; **firehose** and **Deborah Exit**, **Whisky** May 7th; **At My Place** hosts the L.A. debut of **Doug & the Slugs** April 30th, with **David Lasley** May 1st; **Anti-Club** (who have their liquor license back now) presents their **Love Dolls**, **No Means No**, **Boxer Rebellion**, and **Junkyard** on May 8th.

LiveAction Chart

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

Reporting Dates
April 7-April 20

AntiClub
Hollywood

1. Danny Tate
2. DC3
3. Medicine Man

Troubadour
West Hollywood

1. Racer X
2. Fidelity
3. Hot Wheels

Madame Wong's West
Santa Monica

1. Bloc
2. True Confession
3. The Keep

Rustler's
Lakewood

1. Gangbusters

Catalina Bar & Grill
Hollywood

1. Dizzy Gillespie
2. Bobby Collette w. the Jerry Wiggins Trio
3. Herman Riley

At My Place
Santa Monica

1. Bobby Caldwell
2. Richard Elliot
3. Los Lobotomys

Jax
Glendale

1. Skip Thomas Quartet
2. Jerry Jumonville
3. Arlett McCoy

Crazy Horse
Santa Ana

1. Randy Travis
2. Jerry Reed
3. Western Union/American Made

Waters Club
San Pedro

1. Centerfold
2. Dwight Fry
3. Badisco

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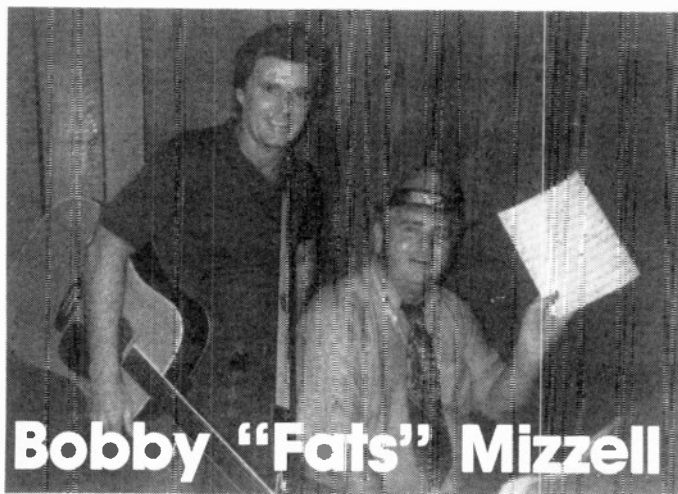
1. Never Never
2. Cheri Wells
3. TMT

Palace
Hollywood

1. Crowded House
2. China Crisis
3. John Scofield & Wishful Thinking

Showcase

by Tom Kidd & Kathy Eak



Bobby "Fats" Mizzell

Mizzell worked with Rick Nelson during the late rocker's final recording session

We are not describing this journey because it is one we think you will take, but because it is one that we think you *should* take.

Just a few minutes by car from Sunset Boulevard, Capitol Records, and just about everything else one associates with the record business, lies the Tam O'Shanter restaurant in Glendale. Within its doors, back behind the piano bar, lives one of the main arteries of the heart of rock & roll. Whatever rock music has become, wherever it has been, Bobby "Fats" Mizzell has been there. He is a survivor. . . he is the real thing.

You will probably remember him best as the pianist on the Big Bopper's "Chantilly Lace," though those with more cryptic tastes may have heard him on Johnny Preston's "Running Bear" or Dickie Lee's "Patches" (an early Sixties hit that Rhino has reissued on a compilation album). You may even remember more about him than Fats himself remembers, because out of the estimated 100 records he's made over the years, he owns but a few. As an early session player, he was paid scale and had no further hold on his work. Now, as a devoted record collector, he's gradually recovering and rediscovering bits and pieces of his own history. If you go to the Tam O'Shanter, he'll be happy to share what he remembers with you. This is actually quite a bit, so be prepared to be overwhelmed. Maybe you should bring a tape recorder.

Fats might tell you how different things are now than they were in the Fifties. He might mention, for instance, how the Big Bopper never traveled with his own band. This is the reason Fats is alive today—he missed the plane crash that claimed not only the Big Bopper's life, but those of Ritchie Valens and the immortal Buddy Holly as well.

Fats adds that another member of that entourage who missed the flight was Waylon Jennings, then a player in Buddy Holly's band.

Here's a more recent story: Fats was invited to tour with Rick Nelson in December of 1985. A week later, Nelson and his entire band were killed in another plane crash. Nelson's bandmembers had been with Fats just a few days before the event that ended their lives. In fact, Fats had joined them in a recording studio to complete what would be Rick Nelson's final single. According to Fats, the record has not been released because it was deemed "uncommercial" by the estates of those involved. Not seeing it that way at all, Fats hopes the single—a re-make of "Singin' the Blues"—will eventually see the light of day as a

Bobby "Fats" Mizzell Partial Discography 1956-1985

Heart 410	"Speedway Rock"/ "Modified Sportscar Blues"
Kim 307	"Knockout"/ "Dragout"
Kim 102	"Over the Rainbow Rock"/ "Tom's Theme"
Reed 1028	"Heart & Soul Rock"/ "Same Thing Happened Before"
20th Fox 160	"Heart & Soul Rock"/ "Same Thing Happened Before"
Reed 605	"Atomic Fallout"/ "Don't Make Me Lonely"
Kim 301	"Rock & Bop Blues"/ "Stinking Smoke Boogie"
Kim 302	"Birmingham Boogie"/ "Over the Hill"
Philips 40016	"Soul"/ "High Noon"
Hallway 1218	"Reeling & Rockin'"/ "Rocking Pneumonia"
Kim 310	"Reeling & Rockin'"/ "Rocking Pneumonia"
Kim 308	"Rambo Rock"/ "Rockin' in My Pocket"

final, fitting tribute to Nelson and his cohorts.

If the record fails to materialize, Fats still has plenty to fall back on. He released a solo single, "Rambo Rock" b/w "Rocket in My Pocket," last year. While the single did not exactly light up the charts, the response has been strong enough to warrant a follow-up. Like the one before it, the new recording features assistance from such local luminaries as James Intveld on guitar and bass and Kim Conrad on drums. Joining them on the new effort will be singer/guitarist/songwriter Ronnie Mack. Once again, Fats will release the single on his own label, Kim Records.

Fats didn't want you to think this was his first solo venture. Years ago he was persuaded to release a single ("Reeling & Rocking" b/w "Rockin' Pneumonia") on which he was accompanied by a couple of young upstarts, Johnny and Edgar Winter. Fats has some great stories about them. The single did well in its day and is now a cult item in England (it's available through the Kim Label).

Since Fats is someone who has seen quite a few young bucks come and go in his lifetime, we thought we'd ask him what he thought of the current crop of "roots rockers." At first he was diplomatic in his answer. "Most of them," he said, "are not true to their roots." Then, after being egged on by friends around the piano bar who knew his true feelings, he added boldly that he considers them "cultural terrorists. . . they destroyed everything. We changed it, but we didn't destroy it."

No one is about to deny that the roots of rock & roll stretch back long before Springsteen first picked up a guitar. I could not help wondering, however, how certain players would react if they suddenly came face to face with their true mentors. This has happened to Fats recently and he saw it as an opportunity to repay an old debt. Fats sought out boogie-woogie legend Hadda Brooks, who played the piano player in Humphrey Bogart's movie, *In a Lonely Place*. Fats has convinced her to come out of retirement and join him occasionally as his guest at the Tam O'Shanter. He plans to take her into the recording studio soon, where he hopes to update her original sound with some modern touches, using his usual stable of Los Angeles friends.

We hope we have given you enough reasons to drive to Glendale. There may be a lot of miles between you and Fats, but remember, Fats has come an awful long way himself. It is definitely worth the trip—a blast to the past, a trip with the hip, a cruise with the blues. . . a treasure to be explored.

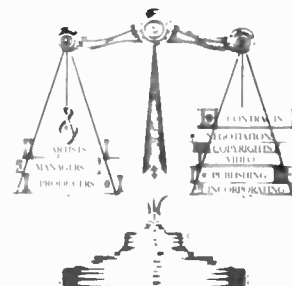
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NYMPHS

THU 5/14 **The Legendary**
JIMMY WITHERSPOON
JACKIE LOMAX

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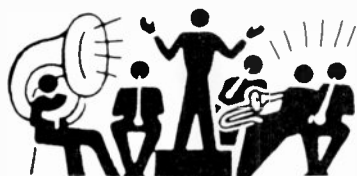
LOS ANGELES COUNTY

ANTICLUB AT HELEN'S PLACE

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

BACKLOT

657 N. Robertson, West Hollywood, CA 90069
Contact: Gary Sear, Rocket Entertainment (818) 957-5212
Type of Music: Cabaret, singers & comics
Club Capacity: 200
Stage Capacity: 20
PA: Yes
Lighting: Yes
Piano: Yes
Audition: Send tape, call
Pay: Negotiable



MUSICIANS

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.

CENTRAL

8852 Sunset Blvd., W. Hollywood, CA 90069
Contact: Becky Carrington (213) 550-1915
Type of Music: R&R, rock, pop
Club Capacity: 120
Stage Capacity: 10
PA: Yes
Lighting: Yes
Piano: No
Audition: Send package to club: Attn. Becky
Pay: Negotiable

CLUB 88

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

COCONUT TEASER

8117 Sunset Blvd., Hollywood, CA 90046
Contact: Len Fagan (213) 654-4887
Type of Music: Upstairs—R&R, originals, R&B/Downstairs—Lucifer's (jazz & blues)
Club Capacity: 285
Stage Capacity: 15
PA: Yes
Lighting System: Yes
Piano: Upstairs no, downstairs yes
Audition: Send cassette, photo & bio to attn. Len Fagan
Pay: Negotiable

COMEBACK INN

1633 West Washington, Venice, CA 90291
Contact: Will Raabe or Jim Hovey (213) 396-6469
Type of Music: Original acoustic material with emphasis on jazz & world music
Club Capacity: 100
Stage Capacity: Indoors 6, outdoors 10
PA: Yes
Lighting: Yes
Piano: Yes
Audition: Send cassette, LP or 1/2" video to above address; live audition Tuesdays 9 p.m.
Pay: Negotiable & video demos

COUNTRY CLUB

18415 Sherman Way, Reseda, CA 91335
Contact: Whoa Nelly Productions (818) 504-0585 Nelly or Dennis
Type of Music: All types R&R; originals only
Club Capacity: 980
Stage Capacity: 20
PA: Yes
Lighting: Yes
Piano: No
Audition: Call or send promo pack to Whoa Nelly Productions, 8217 Lankershim Blvd. #1, No. Hollywood, CA 91605.
Pay: Negotiable

FM STATION

11700 Victory Blvd., North Hollywood, CA
Contact: Jana (818) 769-2221
Type of Music: All new original music, all styles
Club Capacity: 500
Stage Capacity: 12-15
PA: 4-way concert system with 24-channel board with independent monitor mix system, full effects, houseman
Lighting: Yes
Piano: No
Audition: Send tape, promo pack, SASE
Pay: Negotiable

GAZZARRI'S

9039 Sunset Blvd., West Hollywood, CA 90069
Contact: Michael Fell Productions (818) 893-7799
Type of Music: All
Club Capacity: 301
Stage Capacity: 10
PA: Yes
Lighting: Yes
Piano: No
Audition: Call or send photo, tape & bio
Pay: Negotiable

LHASA CLUB

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

THE MUSIC MACHINE

12220 Pico Blvd., West L.A., CA 90064
Contact: Betty (818) 286-1681
Type of Music: All types
Club Capacity: 500
Stage Capacity: 15
PA: Yes
Lighting: Yes
Piano: Yes
Audition: Send materials to above address
Pay: Negotiable

ONE WEST CALIFORNIA

1 West California Blvd., Pasadena, CA 91105
Contact: Debbie Simes (818) 795-5211
Type of Music: Original, T40, rockabilly night
Club Capacity: 350
Stage Capacity: 6-8
PA: Partial
Lighting: Yes
Piano: No
Audition: Call or send tape & bio
Pay: Negotiable

THE PALACE

1735 N. Vine St., Hollywood, CA 90028
Contact: John Harrington (213) 462-7362
Type of Music: Original, all styles
Club Capacity: 1200
Stage Capacity: 10-35
PA: Yes
Lighting: Yes
Piano: No
Audition: Send tape & bios
Pay: Negotiable

PALOMINO

6907 Lankershim, N. Hollywood, CA 91605
Contact: Bill (818) 764-4010
Type of Music: Original, rock, country, reggae, no T40
Club Capacity: 450
Stage Capacity: 15
PA: Yes
Lighting: Yes
Piano: Yes
Audition: Call Bill at club or Mac Faulk at (619) 481-3030
Pay: Negotiable

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THE STAGE

10540 Magnolia Blvd., N. Hollywood, CA 91602

Contact: Bryce, 11am-10pm (213) 465-1765

Type of Music: Rock, T40, originals, R&B, blues

Club Capacity: 150

Stage Capacity: 8-10

PA: Yes

Lighting System: Yes, with operator

Piano: No

Audition: Send pics, tape to above address

Pay: Negotiable

TROUBADOUR

9081 Santa Monica Blvd, L.A., CA 90069

Contact: Gina or Bobby (213) 276-1158,

Tues-Frid. 2-6 p.m.

Type of Music: All types

Club Capacity: 300

Stage Capacity: 8

PA: Yes, must bring own mic, stands, & cords (low impedance)

Lighting: Yes

Piano: No

Audition: Tape, bio, picture

Pay: Percentage of door & 50% of discount tickets on weekends

WATERS CLUB

1331 S. Pacific Ave., San Pedro, CA 90731

Contact: Dorian May (213) 547-4423 or

547-4424

Type of Music: Rock, HM, speed metal,

new wave; all styles considered

Club Capacity: 1000

Stage Capacity: 20

PA: Complete with pro soundman

Lighting: Yes

Piano: No

Audition: Call first

Pay: Pre-sell tickets/negotiable

ORANGE COUNTY

THE COACH HOUSE

33157 Camino Capistrano, San Juan Capistrano, CA 92675

Contact: Ken Phebus (714) 496-8927

Type of Music: All original, all styles

Club Capacity: 350

Stage Capacity: 8-15

PA: Yes

Lighting: Yes

Piano: Yes

Audition: Call for info

Pay: Negotiable

JEZEBEL'S

125 N. State College Blvd., Anaheim, CA 90028

Contact: John Schultz (714) 522-8256

Type of Music: R&R, metal, original rock

Club Capacity: 368

Stage Capacity: 5-10

PA: Yes

Lighting: Yes

Piano: No

Audition: Call for booking

Pay: Negotiable

JOSHUA'S PARLOR

7000 Garden Grove Blvd., Westminster, CA 92683

Contact: Toby (714) 891-1430

Type of Music: T40 & original R&R, metal

Club Capacity: 408

Stage Capacity: 4-8

PA: Yes

Lighting: Yes

Piano: No

Audition: Call & send tape, bio

Pay: Negotiable

GOODIES

1641 Placentia Ave., Fullerton, CA 92631

Contact: Aprile York (714) 524-7072

Type of Music: All types of new music,

originals, no punk or HM

Club Capacity: 300-plus

Stage Capacity: 7

PA: Yes

Lighting: Yes

Piano: No

Audition: Call, bring tape

Pay: Negotiable, escalating ticket sales

SAN DIEGO COUNTY

BACCHANAL

8022 Claremont Mesa Blvd., San Diego, CA 92111

Contact: Jeff Gaulten (619) 560-8022

Type of Music: All styles, national acts

Club Capacity: 500

Stage Capacity: 15

PA: Yes

Lighting: Yes

Piano: No

Audition: Call for info

Pay: Negotiable

SPIRIT

1130 Bueno St., San Diego, CA 92110

Contact: Madalene Herrera (619) 276-3993

Type of Music: Originals only, up & coming local & national acts

Club Capacity: 350

Stage Capacity: 20

PA: Yes, with operator

Lighting: Yes

Piano: No

Audition: Send tape, record, bio

Pay: Negotiable



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TRULY TASTELESS MUSIC videos wanted for compilation tape. Will pay royalty, maybe small advance. Please send 3/4", VHS or Beta to: Rhino Video, 1201 Olympic Blvd., Santa Monica, CA 90404.

PROFESSIONAL SALES REP needed to market various insurance products exclusively to music industry. Commission only—set your own hours—be your own boss. Send resume to JA Associates, P.O. Box 65767, Los Angeles, CA 90065.

P/T DELIVERY PERSON needed two days per week for record co. Must have own transportation with insurance & enjoy heavy metal music. May develop in F/T. Small salary. (818) 909-9807.

TELEPHONE SALES, MAKE \$500 per week in commission plus bonus. Paid training. (818) 993-3509.

APPOINTMENT SETTERS NEEDED for security company. \$600 per hour to start. No. Hollywood location. Must be dependable, punctual & have a serious business attitude. Call Jeff Dunham (818) 765-0600.

NEED \$\$\$? MAKE \$500 per hour & more telemarketing. Call Dale (213) 460-2087.

ATTN MUSICIANS: WAREHOUSE-type temp work available with small major co.

Work involved QC testing of signal processing units. Slight knowledge of digital studio effects required for monotonous work. Dependable. \$5.00 per hour. For info call Jason (818) 982-1776.

RECORD COMPANY/DISTRIBUTOR needs receptionist, heavy phones on an electronic switchboard, type 40 wpm & some bookkeeping. Call Personnel Dept. between 2-4pm for an appt. (213) 973-8800.

INTERN NEEDED! ROCK & roll publicist seeks eager energetic rock fan to assist & alleviate workload of indie publicist. P/T, no pay, but will become paid situation if you are right for the job. Responsible, mature applicants only. Typing preferred, but not a must. Call (818) 763-1744.

NEW RENAISSANCE RECORDS seeks energetic metal fans for distribution of promotional materials. Contact Ron at (818) 999-9807.

RESPONSIBLE PERSON WANTED to promote entertainment for music agency. Contact Lisa or Martha (213) 569-3301.

PROFESSIONAL SALES REP needed to market various insurance products exclusively to music industry. Commission only—set your own hours—be your own boss. Send resume to JA Associates, P.O. Box 65767, L.A., CA 90065.

ENTRY LEVEL SALES position for fast-paced independent record distributor. Music knowledge a must. Call Mr. Arron between 4-6 p.m. (213) 973-8800.

PR PERSON TO work with up-&-coming HR band with pro management. Excellent chance to make connections and learn industry. Frigate Management (818) 447-7501.

INDEPENDENT ARTIST REP with blue chip contacts seeks high energy rock & roll groups and/or craftsmen songwriters for recording deals. Send tapes to: Pickle Productions, 129 N. Swan Dr., L.S., CA 90048.

MAJOR INDIE LABEL/distributor needs promotion & sales interns. Must be serious about learning record business. Resume and cover letter to Interns, 3355 W. El Segundo Blvd., Hawthorne, CA 90250.

ART DIRECTOR NEEDED to head graphic arts department of record company. (213) 835-8977.

INTERN TO WORK on "how to" tape on the music industry. Job would cover all facets of television production. Good learning experience. Platinum Rainbow, 2014 N. Sycamore Ave., Hollywood, CA 90068 c/o Mike Craven.

CARPENTER WANTED BY recording studio for shelving & cabinets in exchange for studio time. Dave (213) 464-2809.



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SESSION PLAYERS

ANDREW GORDON

Phone: (213) 379-1568

Instruments: Oberheim OB8 Polysynth, DX digital drums, DSX digital sequencer, Fostex 4-track, Ensoniq Mirage sampling machine, 2 Yamaha DX-7s, Yamaha TX-7 expander, Yamaha QX-7 sequencer.

Read Music: Yes

Styles: Versatile in all styles, especially pop, R&B, jazz & dance music

Qualifications: Played keyboards for 25 years before moving to L.A. 7 years ago from London. Co-production credits with Gary Wright, arranged music for NBC-TV & Peters/Gruber. Background theme music for *General Hospital* & *AM Los Angeles*. Member of BMI. Sponsored film scoring class taught by Earle Hagen. Working touring Europe & U.S.A. Written commercials & music for TV. Contacts with record company in London & L.A. *whoso* synthesizer album release with nationwide airplay including KGO, KACE, KJLH. BMI published writer. Easy to work with. Reasonable rates.

Available for: Film scoring, commercials, producing, arranging, songwriting, demos, casuals, sessions, gigs, has pro experienced band for backup work, career counseling. Instruction in all levels & areas of keyboard performance.

ACE BAKER

Phone: (818) 760-7532

Instruments: Korg DSS-1 Sampling, DX-7, Jupiter 8, Linn 9000 with huge library of custom drum sounds, Yamaha TX8Z1, lead & background vocalist

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

Read Music: Yes

Vocal Range: 3 octaves

Technical Skills: Songwriting, arranging, production, strong soloist with a feel for pitch bending, great with MIDI, acoustic pianist, very realistic drum programming

Qualifications: Recent sessions include Lion Share, Westlake, Indigo Ranch, Salty Dog, Hollywood Sound, Hollywood Central, Track Record, Staggy St., Hit Man. 10 years classical piano training & competitions, 3 years Univ. of Arizona (jazz, theory, voice, etc.), toured extensively in Western U.S. & Japan, 1000+ hours 24-track studio work as keyboardist, producer. Classical chops, jazz feeling, rock energy, pop mind. Tapes, resume, references on request.

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

WILL RAY—COUNTRY PICKER

Phone: (818) 848-2576

Instruments: Electric & acoustic guitars, vocals

Styles: All styles country including bluegrass, swing, mutant country, cow metal, farm jazz, heavy hillbilly, modern & traditional country

Qualifications: Many years country experience including TV & record dates on East & West coasts, plus tons of country sessions both as a musician & a producer. Have developed unique picking style using string benders & mini slides, can authentically simulate pedal steel for great country flavoring, currently using 5 Fenders (including 12-string) equipped with string benders. Have access to the best country musicians in town for sessions & gigs.

Available for: Sessions, live work, demo & record production, & co-songwriting. All at prices you can live with.

BRIAN KILGORE

Phone: (818) 701-5615

Instruments: Hundreds of Latin percussion instruments & toys, timpani, mallet instruments, Prophet 2000 Plus w/separate outputs & extensive library of sounds, octapad, rack of effects

Read Music: Yes

Technical Skills: Comprehensive understanding of Afro-Cuban, Brazilian, pop, jazz & orchestral percussion, as well as electronic samples & sound effects

Qualifications: Recording &/or live performances with the following: Teena Marie (Starchild Tour, Emerald City), Cock Robin, Clare Fischer, Bill Watrous, Betty Buckley, Steve Hufstader, *Solid Gold*, *Glory Years*, *The Last Resort*, *Code Name Zebra*, *Coors Lite*, & more.

Available for: Records, TV, film, tours, demos & videos

BILL DONATO

Phone: (714) 547-6110

Instruments: Sax & sax synth, custom touring system all wireless, DX-7

Styles: Rock, pop, R&B, jazz, reggae, wave, future, Italian folk

Read Music: Yes

Technical Skills: Player/performer

Qualifications: Featured in current issue of

Roland Users Magazine regarding performance techniques; HBO special *The Making of Disney's Captain Jack*, featured sax soloist; MTV current airplay with the Untouchables; movie release *No Mans Land* (with Charlie Sheen) performing segment; *Hollywood Closeup* segment with Steve Edwards on studio recording & record production. **Available for:** Sessions, live showcases, video performance

STEVE REID

Phone: (818) 508-1509

Instruments: Percussion, mallets, sound effects, over 300 acoustic instruments; Emulator II w/ Sound designer & total music; large library of hi-tech electric percussion & elec. drums & Linn 9000

Technical Skills: All manner of Afro-Cuban, Latin, Brazilian, orchestral, contemporary jazz & pop percussion, production & sequencing

Read Music: Yes

Qualifications: National recording & touring with Miles Davis (WB), Nu Shooz (Atlantic), Cornel Abrahams (MCA), Dazz Band (Atlantic), Cheryl Lynn (CBS), Robert Tepper (CBS), Stan Ridgway (IRS), Ray Parker Jr., Randy Hall (MCA), Emotions (Motown), Russ Freeman, Dan Siegel, Osborne & Giles (RL), Linda Clifford (RL), Olie Brown, Bell & James (A&M), Nicolette Larson (WB), Bobby Caldwell, Kittyhawk. TV & Film: *Mary, Mary, Bob Newhart*, *Love American Style*, *Rocky IV*, *Cheers*, *Family Ties*, *Puttin' on the Hits*, *Voltron*, *Paper Dolls*, *Supernaturals*, *Rock'n'Roll Summer Action*, *Washentoons*, *Alfred Hitchcock Presents*, etc. National experience 16 years, accurate, quick & creative, professional & dedicated to the success of each project

Available for: Albums, TV, film, touring, demos, videos, producing & MIDI sequencing, sound shaping

KIM EDMUNDSON

Phone: (818) 892-9745

Instruments: Drums & percussion, Linn 9000 with disk drive & sampling, rack of effects, library of sounds

Technical Skills: Acoustic & electric drummer & percussionist; writer & arranger; MIDI keyboard sequencer, MIDI drums & computer interface

Styles: All

Read Music: Yes

Vocals: Yes

Qualifications: Extensive recording & live experience

Available for: Concerts, sessions, touring—pro situations only

MICHAEL KRAMER

Phone: (213) 969-9585

Instruments: Guitar, TR-505 drum machine, Roland Octapad, 64-trk computer sequencer system, SPX-90, Rocktron XDC, Digitech RDS-900 DDL, Aphex aural exciter, volume pedal, Roland CE-3 stereo chorus, Rat distortion box, Randall RG 80-112 SC amp, HiWatt 4x12 cabinet

Styles: '60s to '80s rock & pop, contemporary

Read Music: Sight-read chord charts

Technical Skills: Strong, hook-oriented lead, solid rhythm guitar, composer/singer/songwriter, computer/MIDI technician/programmer

Qualifications: 20 years experience includes: GIT-SUN.Y/Alfred, recording sessions, lead guitar/singer/songwriter for Right Angles, computer engineer & consultant, MIDI software writer

Available for: Recording, demos, live, songwriting, touring, consulting

ROBBIE MYERS

Phone: (818) 761-1299

Instruments: Gretsch acoustic drum sets, assorted snares, Simmons SDS1 & clap, stereo submix rack, Paiste & Zildjian, various hand percussion

Read Music: Yes

Technical Skills: Great groove player, big sound, single or double kick

Vocal Range: Tenor

Styles: All—contemporary & traditional

Qualifications: 12 years concert/recording experience. Performed with George Thorogood; members of Hooters & Zappa; Earth, Wind & Fire. Quick learner. Reasonable rates.

Available for: Professional situations

DAVID ARNAY

Phone: (213) 681-9185

Instruments: DX7, Ensoniq ESQ-1, Oberheim DX drums, rack gear, Yamaha EM 150II PA

Technical Skills: Keyboardist, pianist, arranger, composer, guitarist, bassist, drummer, programmer

Read Music: Yes

Styles: All rock & jazz idioms plus "legit" chops

Qualifications: 12 years pro experience in recording, concerts, jingles, TV & film. Gigs with the Burns Sisters (CBS), Chuck Berry, David Torn (ECM), many others. Imaginative, efficient, reliable.

Available for: Any professional situation

ERIN THOMPSON

Phone: (213) 392-3511

Instruments: Keys: DX7, Xpander, Mirage, Linn 9000, lots of misc. outboard gear, 8-track studio

Styles: Pop, dance, rock, R&B, funk

Technical Skills: Outstanding textural player, strong "hook-oriented" parts composer, hair-raising soloist

Qualifications: Playing all my life. B.A. Music

Theory & Comp., recent major film scoring/credits. Team player.

Available for: Anything professional

DAVE WILSON

Phone: (818) 342-1072

Instruments: '66 P-bass w/"D" tuner, Fender electric 12-string, hot rod Fender Jazzmaster, Danelectro bass & guitar, vocals

Technical Skills: Play bass w/pick or fingers, good ear, fast learner, good harmonies

Styles: Rock, country, blues, pop, R&B, bluegrass, jugband, swing, hi-energy anything

Vocal Range: Low tenor to high bass

Qualifications: 20 years experience—clubs, concerts, casuals, recording sessions, albums; extensive work on original projects; live improvisations. Easy & fun to work with.

Available for: Studio work, casuals, almost any work

STEVE WIGHT

Phone: (714) 546-4079

Instruments: Akai S900 sampler, DX7IIDF, TX7, Super Jupiter, Prophet 600, Chroma Polaris, MKS-30, RX11, Octapads, IMB PC w/Texture II sequencer by Roger Powell, notation & librarian software, Roland SBX-80 SMPTE, very large library of original DX, Jupiter & Polaris sounds.

Technical Skills: Keyboardist, arranger, orchestrator, conductor, composer

Styles: Rock, pop, funk, classical

Read Music: Yes

Qualifications: 12 years professional studio experience including work for RCA Records, Dick Clark Productions, MTM, KCOP-TV, HBO, Tom Churchill Productions, Ground Control Studios, Executive Mgmt. Assoc., Pacific Symphony, etc. Masters degree in composition from Cal Arts. Conductor of the Newport Chamber Orchestra.

Available for: Session work, demos, TV & film

JIM WEST

Phone: (213) 372-3782, 372-5806

Instruments: Electric, acoustic & synth guitars w/sampling & MIDI sequencing high end effects

Read Music: Yes

Styles: Modern, hi-energy solo style, textural/funk rhythms, also jazz, rockability & country

Technical Skills: Arranging, engineering, production w/own production facility; songwriting; MIDI programming, vocals

Vocal Range: High Tenor

Qualifications: Four albums with CBS/Scotti Bros. act. Numerous TV shows, 7 MTV videos. Have played on commercials & feature film soundtracks. Member: AFM, AFTRA, NARAS

Available for: Sessions, demos, live performance, jingles, song collaborations, demo production in my studio

CHRIS STEVENS

Phone: (213) 640-9576

Instruments: Very quiet—Gibson Les Paul modified by John Caruthers; stereo amp setup, one tube (Marshall) & one solid-state Peavey; custom pedals & rack effects; good ears & great soul

Vocal Range: 2nd tenor

Styles: R&B

Read Music: Yes

Technical Skills: I play screaming solos!

Qualifications: "On time & in tune"

Available for: Helping to make your records/tapes/tours & showcases sparkle.

DE BOAL

Phone: (213) 374-6281, (714) 894-3619

Instruments: Drums—Simmons SDS5 and 7-drum set; Yamaha RX-5; Roland Octapad 8; E-mu MIDI drum machine, E-mu digital drum set modules; Atari ST computer w/Hybrid Arts program; Syn-Hance merger, Casio CT 6000 & CZ 101 keyboards; Ludwig & Rogers acoustic drum sets

Read Music: Yes

Styles: Versatile in most playing styles, pop, rock, R&B, country

Qualifications: Over 20 years playing, recording, programming, touring. Many years private instruction, courses at Dick Grove. Has taught drum seminars featuring electronic drums & drum machines. Playing with such groups as England Dan & John Ford Coley, Coasters, Peaches & Herb, etc. Studio & soundtrack credits include Mystic Records, Record Plant, Total Access, *Star Search*, etc. Write-ups in *Billboard*, *Music Connection*, *L.A. Times*, etc. A dependable solid professional with good attitude & image.

Available for: Recording & demo sessions, concerts, club work, videos, touring, equipment rentals

TROY DEXTER

Phone: (818) 994-7095

Instruments: Electric & acoustic guitars & related doubles, multkeyboards & full computer sequencing capability

Read Music: Yes

Styles: All—emphasis on creative parts & solos & commerciality

Qualifications: Currently a member of local pop band "Race." I teach contemporary guitar styles at the Dick Grove School of Music. I have record & film credits & have played on several demos for hit songs including Starship's "Tomorrow Doesn't Matter Tonight" and Melissa Manchester's "Energy." Tapes available. Call me—I'm a writer's dream.

Available for: Recording sessions

BURLEIGH DRUMMOND

Phone: (818) 893-5494

Instruments: Acoustic drums, orchestral & ethnic percussion, mallets & timpani, Simmons SDS5, Emulator SP-12, Linn 9000, Roland DDR-30

Technical Skills: Proficient on all instruments

Styles: All

Vocal Range: Tenor-baritone

Read Music: Yes

Qualifications: Ambrosia 15 years, Alan Parsons Project, Andre Crouch, Chuck Girard, Debby Boone, Delivery Boys, Jack Wesley Routh, Rank & File, Max Paradise, L.A. Philharmonic, So. Coast Repertory (Tommy), Tonio-K, several TV shows & commercials, UCLA African Ensemble, Bonnie Pointer, Russ Freeman.

Available for: Sessions, production, tours, casual work

DENNIS MARCELLINO

Phone: (818) 343-7586

Instruments: Tenor sax, doubling on flute, bass guitar, keyboards, drum machine

Technical Skills: Arranger, writer, producer, engineer

Read Music: Yes

Vocal Range: 3 1/2 octaves

Styles: All

Qualifications: Over 50 album credits, most in the top 100. Formerly a member of Rubicon, Sly Stone, Elvin Bishop, the Electric Flag, Token. Professional, creative & dependable. Demo tape available upon request.

Available for: Sessions as soloist, parts player, arranger, producer & casuals

YALE BEEBEE

Phone: (213) 254-8573

Instruments: Emulator II + HD; Kurzweil Midi-board; Yamaha DX7, TX216; Roland MKS-80 Super Jupiter, MKS-20 digital piano; Memorymoog Plus; Roland MC-500 sequencer; E-mu SP-12 drum machine, Yamaha REV7 (2), D1500 (2); Macintosh Plus computer with sequencing, notation, voice libraries & editing capabilities

Technical Skills: Keyboardist, arranger, composer, conductor

Styles: Commercial rock, plus all contemporary & trad idioms

Read Music: Yes

Vocal Range: Tenor

Qualifications: Recently moved from Boston. B.M. & Graduate Studies at Univ of Miami & Eastman School of Music in Theory & Composition with Piano principal. Extensive pro recording/performing/touring/video/conducting experience. Tapes, resume, refs available.

Available for: Any professional situation

GREG K. DEGLER

Phone: (818) 353-7867

Instruments: Horns & keyboards, tenor sax, flute, clarinet, DX7, Super Jupiter (MKS80) and rack; horn sections

Read Music: Yes

Technical Skills: Exceptional soloist, reader, writer, arranger

Styles: All, from classical to country

Qualifications: 15 years international performing, touring, recording experience. Some credits: Steve Vai LP *Flexible*, James Brown, Anita O'Day, Rick Dee's show, Albert King, Frank Sinatra Jr. Bachelor of Music, Berklee College of Music. Recent work with Capitol & Columbia, Broadway show "Ain't Misbehavin'."

Available for: Quality situations

BRUCE BLAIR

Phone: (818) 763-1145

Instruments: Yamaha KX88, TX416, DX7, Rev 7, Akai S900 sampler, Oberheim Matrix 6R, Korg EX-8000, Linn sequencer, Roland TR707, SDE 1000 DDL, DynaMite comp/limiter, '57 Fender Strat, full stage rig & four tape decks

Technical Skills: Keyboardist, arranger, composer, songwriter, guitarist, backup vox, sequencer

Styles: Rock, pop, contemporary, film scores

Read Music: Yes

Qualifications: Have played keyboards & guitar professionally for 15 years. Have arranged & produced demos with film scoring ability. M.A. from UCLA. I am interested in helping to shape ideas both technically & creatively & I'm easy to work with.

Available for: Sessions, arranging/producing, film scoring, showcasing, touring, equipment for sessions

GARY FINE

Phone: (213) 859-1851, 976-BASS

Instruments: Bass, some keyboards, Sears Silvertone amp, Pignose amp (batteries not incl.)

Vocal Range: 1/2 step

Styles: R&B, pop, West Coast fusion

Read Music: Yes

Technical Skills: Very little

Qualifications: Russ McKinnon's favorite bass owner. Have toured w/Reverend Jerry Falwell. Played on Ronald Reagan's total sellout "Iran Contra-Base" (although he might not remember) orchestrated by Ollie North. Guest appearance on "Keep Oral Roberts Alive" telethon.

Available for: Roky & At My Place type showcases, high-quality T40. I'll play for free if you sound like Michael Ruff or Maxine Lewis.

BILL CONN

Phone: (714) 596-7526
Instruments: Fairlight Series IIX, Roland Jupiter 8, Roland Jupiter JX, Oberheim OBXa, Yamaha DX7 II-FD, Korg DDD-1 drum machine
Read Music: Yes
Styles: All commercial styles, especially rock, pop, dance
Technical Skills: Keyboardist, songwriting, arranging, synth programming, conducting, backup vox
Qualifications: 10 years private classical training, B.A. in arranging Berklee College of Music, eight years live & studio including musical director for *The Best of Bette Midler* & wrote & arranged music for cable TV show *Time Out for Trivia*. I am very reliable & easy to work with.
Available for: Album dates, demos, commercials, co-songwriting, tours

MEGHAN

Phone: (213) 318-6934
Instruments: Synthesizers, piano, drum machine
Read Music: Yes
Styles: Hi-energy rock, R&B, power pop
Technical Skill: Vocalist, songwriter/producer/arranger; specialize in melodic counterpart vox or keys
Vocal Range: 3 1/2 octaves (soprano)
Qualifications: 10 years studio & live experience w/album credit. Tape, resume & photo available.
Available for: Sessions, casuals, concerts, film, videos

DAVID RUBINSTEIN

Phone: (818) 985-9135
Instruments: Acoustic piano, Yamaha DX7, DX71FD, KX88, Kurzweil Midibroad, Dr. Click, Roland MC500 sequencer, SPX-90
Read Music: Yes
Styles: Film scores, classical, pop, rock
Technical Skills: Keyboardist, excellent sightreader, proficient MIDI sequencer programmer
Qualifications: Current keyboard credits include *The Wizard* (20th Century Fox), *Scarecrow* and *Mrs. King* (Warner Bros.), *The Betty Ford Story* (Warner Bros.), *Roses for the Rich* (R. Papazian)

SPENCE BRODIE

Phone: (818) 346-2795
Instruments: All keyboards incl. Yamaha 6'8" Grand, KX-88, TX 4-16, Super Jupiter, OB-8, Moog source, Linn 9000 w/huge library of drum & percussion sounds on disk, MIDI sequencer, all effects
Technical Skills: Piano/synth player, composing, arranging, full MIDI sequencing, synth & drum programming
Styles: All bases covered, emphasis on authenticating style & providing "up-to-date" sound
Read Music: Yes
Qualifications: Ten years professional live/studio/concert piano & multikeyboard player teacher. Solo album (instrumental) released in '86. Currently staff keyboard player/arranger—ass't producer for EDB Audio & Video Recording. Very imaginative & elaborate synth facility. 25 years classical/jazz background, piano.
Available for: All recording needs including custom album projects, film, video scoring & all levels of song production from writing to playing to mastering.

CHRISTOPHER NIGHTENGALE

Phone: (213) 652-5420
Instruments: Guitar/vocalist: EQ-Steinberger Trans-stem, Yamaha SPX90, Furman PQ6 parametric preamp, Crown DC300, Marshall 4-10" stereo, Sennheiser 421
Vocal Range: 3 octaves
Styles: New age rock
Read Music: Yes
Technical Skills: Composition/performance, knowledge of strength of vibrations as far as helping establish mood
Qualifications: Piano background 23 years, percussion 10 years, desire to keep the music continuum of whatever field of sound that is once established
Available for: Short-term & preferably long-term new age projects

KOMIE

Phone: (818) 609-9762
Instruments: Guitar, including electric, acoustic, nylon string & doubles; state-of-the-art effects rack with MIDI programming changing, library full of hi-tech guitar sounds
Technical Skills: Guitarist, great sound & feel with inventive, cohesive parts & solos; composer; producer; arranger
Read Music: Yes
Styles: All
Qualifications: Recording with Smokey Robinson (Mo), Dionne Warwick (AR), Patti LaBelle. Performances with Carl Anderson, Max Bennett & Freeway, Phil Perry, Beau Williams & many club bands. TV & film: *American Bandstand*, *Miami Vice*, *Aspen*, *Puttin' On the Hits*, *Solar Babies*, etc. Demos too numerous to list.
Available for: Recording sessions, demos, touring, videos & any other professional projects

DARRYL "DOC" RINI

Phone: (213) 469-7745
Instruments: Pedal steel guitar, C⁶ & E⁹ tunings; electric 6-string guitar
Read Music: Yes (chord chart:) **Technical Skills:** Well-seasoned feel & groove player, hot inventive solos w/strong regard for rhythm, great ear, image, & performer
Qualifications: Toured & recorded w/Tom T. Hall, Billy Ray Reynolds, Linda Hargrove, Larry Ballard; extensive jingle work for Doppler Studio in Atlanta & Axis Sound. Recorded albums with Billy Joe Royale & Seventh Wonder. Strong writer, producer, & arranger. Opened shows around the country for just about everyone in country music.
Available for: Sessions, touring, quality pro & well-disciplined original project, jingles, demos, casuals. I love to play with people who can play rock or country or whatever, no trash.

VOCALISTS

L.A. VOCAL REGISTRY

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

COSMOTION

Ramona Wright & Gael MacGregor
Phone: Ramona (818) 504-9537, Gael (213) 659-3877
Vocal Ranges: 3 octaves
Styles: All
Sight Read: Yes
Technical Skills: Instant vocal improvisation & arrangements; songwriting; lead & background vocals; jingles, voiceovers & soundtracks; can also provide additional singer(s) as needed. Fun, fast, clam-free.
Instruments: Synths, percussion. Also have numerous pre-recorded instrumental tracks: These equal a full band/orchestra (on tape) for Cosmotion who perform live to the pre-recorded instrumentals. Perfect for casuals, especially when stage/space considerations don't allow for lots of bodies.
Qualifications: Have shared studio &/or stage with: Aretha Franklin, Howard Smith (of Heart), Henry Mancini, Ray Charles, Ernie Broughton, Jack Mack & the Heart Attack, Mary Wilson (of the Supremes), Preston Smith & the Crocodies, Ken Lewis (of the Steve Miller Band), Cornelius Bumpus, Dick Dale & the Deltones, numerous club bands.
Available for: All types of sessions, demos, jingles, casuals, club dates, etc.

JESSE TURNBOW

Phone: (714) 980-3646
Vocal Range: 3 1/2 octaves, high baritone & falsetto
Styles: Rock, country-rock, pop contemporary & traditional country & ballads
Qualifications: Former lead singer of T40 & original act. Have shared stage with Alice Cooper, Eric Burdon, Wolfman Jack, Rascals, Doors, Van Morrison, Sir Douglas, Spirit & many others. Performed clubs, concerts, TV, videos. References &/or tape sample available.
Available for: All types of sessions, demos, jingles, etc.

ARLENE MORHAUSER

Phone: (213) 557-8025, (213) 473-7353
Instruments: Piano
Technical Skill: Vocalist, instrumentalist, write charts, songwriter
Read Music: Yes
Styles: Pop, ballads, country, blues, R&B, classical
Vocal Range: 3 octaves (soprano)
Qualifications: Good sight reader. 12 years performing lead & harmony vocals, from Top 40 bands to duos at clubs, casuals & weddings. Have arranged, produced & sung or several demos. Univ. of Conn. grad w/B.S. in music. Have taught music & conducted. Great attitude, easy to work with, dependable. Tape, resume & photo available.
Available for: Jingles, session work, demos, co-songwriting, showcases & weddings

SCOTT FISHER

Phone: home (818) 506-8692, work (818) 762-1800
Instruments: Piano, all synths, guitar, percussion, drum programming
Read Music: Yes
Technical Skills: Singer, songwriter, composer, arranging, improvisation, producer, lyricist (classically & professionally trained in all the above)
Styles: R&B, pop, classical (I have a very unique voice, so if you want something good but different, I'm your man!)
Vocal Range: 3 1/2 octaves—2nd tenor
Qualifications: Recorded, produced & toured with the Habits (received regional & college airplay on the East Coast). Numerous writing, recording & producing assignments on the local scene. Call for resume.
Available for: Any serious professional project or work with integrity & guts. Artistic growth, not money, is my ambition.

KENNY CETERA

Phone: (818) 908-1290
Technical Skills: Drums, electronic percussion, some keyboards, drum programming
Vocal Range: 3 octaves
Styles: Commercial pop, rock
Read Music: Some
Qualifications: Recordings with Chicago, Julio Iglesias, Kenny Rogers, Peter Cetera, TV & radio commercials, Chicago 17 World Tour, *Solid Gold*, MTV.
Available for: TV, film, commercials, video, studio, live

TECHNICAL

GARY J. COPPOLA

Phone: (213) 399-8965
Technical Skills: Recording engineer/producer/arranger, specialize in selecting the best format (8-24 trk), studio, & musicians to suit your music & budget.
Qualifications: 10 years in L.A. music business, worked at Cherokee, Kendra, A&M, United Western, Wally Heider's studios & with many major recording artists, labels, & producers (Stanley Clarke, Ken Scott, Motown, Warner Bros.).
Available for: Demos, record projects, song consultation, master recordings. Call for references & details.

ERIC DI BERARDO

Phone: (805) 259-0828
Technical Skills: Recording engineer/producer with full production staff & complete recording studio production facility. 20+ years pro guitarist (acoustic, electric, synth); complete synth set-up & Yamaha grand; Linn 9000 programming.
Qualifications: Ten years in L.A. music business, worked on different projects ranging from country, pop, contemporary Christian, classical etc. & such artists as Kenny Loggins (rhythm section), John Patitucci-Chick Corea electric band bassist, Richard Souther-Meadowlark Records, George Highfill (WB), Steve Lively-Honda jingle, R.K. Fraser-Keryma Records-Sparrow Dist., Steve Reid-Joan Rivers percussionist, Bob Wilson of the Front-RCA Records, demos for WB, Geffen, MCA, etc.
Available for: Demos, custom record projects, music for film or video, label record projects; package deals available. Please feel free to call & ask questions. No project is too small; serious inquiries only.

NEXT CLASSIFIED DEADLINE WED. MAY 6, 12:00 NOON

2 PA'S AND AMPS

*Rane mixer MM-12, 12-in. 6-out, \$1000, two Reinkus Hens MD-1581 15" horn xover, \$1300 pr. Ran. 818-845-1700
*Ashley 4-chnl mixer, Peavey 300w mono amp two cabs w/15" spkrs, gnt small keybd system, \$250 all. Ran. 818-845-1700

TO PLACE FREE ADS

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

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- Carvin 6-chnl mixer w/built-in reverb & 7-band graphic EQ, \$250 John 213-316-4551
- Peavey 4-chnl hi-imped mixer amp, 130w rms, gnt for keybds, \$125 Ted 213-862-3237
- Peavey CS-400 stereo power amp, 200w rms/side, incl xover mod, rack-mount in cs, \$400 Ted 213-862-3237
- Mitchell Pro 100 100w amp w/graphic EQ, exact copy of Mesa Boogie, EV spkr, \$250 Steve 818-339-1100
- Celestion spkrs in Gallien Krueger cab, 2-12" spkrs per cab, carpeted, steel grills, fantastic snd, indestructible, mint cond, \$199 ea. Robert 818-766-3115
- Pro light show, 24-trk programmable control brd, 2400 w/chnl power pack, 11-1000w par cans, alum stds, \$2250 Rick 213-380-1805
- Bass bins w/15" JBL spkrs, bg, blk & loud, rt cond, \$395 213-969-8327
- Fender Twin reverb, 1966, pre-CBS, Groove Tubes, Celestions, boogie mod on one chnl, \$390. 213-316-0158
- Rock portable guitar amp w/69" spkr, in-eout, cleanliness switch, battery powered, \$75 Cliff 213-456-2538
- Peavey spkr cab for guitar, 4-12" Eminence spkrs, alt cond w/cover, \$10 Cliff 213-456-2538
- Acoustic 450 amp w/graphic EQ, \$250 Mike 213-463-4780

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Instruments: _____

Read Music: Yes ☐ No ☐ Styles: _____

Technical Skill: _____

Vocal Range: _____

Qualifications: _____

Available For: _____

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 •Ampeg B15N flip top bass amp, late model, JBL E140, 15", \$325; brown Fender Tele 15" bass cab, JBL D140, 15", wheels, cover, \$200
 •Ampeg bass amp w/Yamaha spkrs, \$320 Jeff 818-994-7117
 •Renkiss Heins hi-freq horns w/compression drivers, SSH-800, 8 ohms, 90w, x-over freq 800Hz, parallel 1/4" jacks, xlt cond, \$500 pr. Rich (after 6pm) 213-548-1938
 •JBL 4560 PA cabs, 2-way system, 15" spkr, radial horn, passive x-over, 8 ohms, biampable, \$600 pr. Rich (after 6pm) 213-548-1938
 •One Mesa Boogie D180 w/6-spkr rack, less than 1 yr old, \$750. Gary 818-780-5525
 •QSC amp 1400 model, 200w/side, 300w/x-over, \$380. Bobby 714-776-0302
 •Sunn 415M bass cab, loaded w/4-15" spkrs, 400w rms, w/casters & handles, very gd cond, \$250 obo. Gen 213-464-7048
 •Marshall Mark II, 100w guitar hd, white face, xlt cond, \$300; Marshall straight cab, Celestions, white w/blk grill, \$350; \$600 for both. Darryl 213-371-5971
 •Fender Deluxe reverb w/full Lee Jackson mod, xlt cond, \$575. Corky 213-372-9702
 •Randall RVA-500, \$300, new Polytone stereo bass amp, 400w, \$300 Callahan 213-660-5100
 •Two Altec Voice of the Theatre PA cabs w/horns, \$350; monster Mitchell cab, 2-15 spkrs, \$200. Callahan 213-660-5100
 •Mitchell 4-12 Celestion straight cab, perf wking order, recently recovered, \$300 obo. Dana (eves) 818-796-5174
 •Marshall JCM800 lead series, 100w master vol hd w/EL34 tubes, brand new in box, \$590. Stuart 213-469-9341
 •PA system, 12 chns, 2 EQs, power amp, 4 outs, live perf & recording, \$895. Greg 213-652-8785
 •Stereo power amp, 180w/chnl, Audionics, \$350. Ron 213-937-9397
 •Two JBL 12" spkr cabs w/EV horned tweeters & x-over, xlt for monitors & small PA, \$400/pr. Ron 213-937-9396
 •Peavey Mark III series bass amp, 210w, compressor, 6-band EQ, 2-chnl w/autotune footswitch; Peavey cab w/2-15" spkrs, snds grt, \$500 obo. Randy 818-760-2367
 •Boogie Mark III w/12" spkr, 1986 w/all extras & flight cs, \$1300. Bob 818-769-2142
 •Fender Sidelick 15 practice amp, lk new, \$50. Bob 818-769-2142
 •Trident VFM 20x4x2 mixing brd, 1984, rarely used, w/light cs, \$1500. Bob 818-769-2142
 •Yamaha G50-210, lks almost new, \$150 or trade. 818-902-9361

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 •Guitar teacher nds to trade lessons, valued at \$50/month, for 4- or 8-trk recorder 12 yrs teaching exp, all styles. David 213-483-4913/324-9210
 •Clarion 4-trk mixer/recorder, brand new, \$350. Lonnie 213-461-5491
 •Pioneer cassette deck, perf cond, \$75. Bob 818-769-2142

4 MUSIC ACCESSORIES

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 •EV Sentry 100A studio monitors, 6 mos old, grt shape, snid grt, \$300 obo. Rob 213-587-8700/540-3435
 •Apple IIe, 2 disk drives, monitor, paddles, Roland MIDI interface, music & business softwr, \$1000 obo. Eric (days) 213-457-5229
 •Mounting rack, 26" of rack spc, grt for tx, EQs, front & back covers, home built but grt shape, \$45. Ted 213-862-3237
 •Three boxes Guitar Player mags from '70s & '80s, \$30. Bob 818-896-1296
 •Eventide harmonizer Model 969, \$3200. 213-457-2751
 •Times Square dry ice fog machine, works perf, \$375. 213-652-1430
 •String bass covers, black vinyl, 3/4 & 7/8, brand new w/pockets, zippers, handles, 3/4-\$65, 7/8-\$70. 213-462-4502
 •String bass bows—French & German bows from \$125 to \$250 (Pernambuco). 213-462-4502
 •String bass bow covers, new black vinyl w/flannel lining inside & zipper, \$17 (\$10 w/bow purchase) 213-462-4502
 •Fakebook, "World's Great Jazz Fakebook," Over 200 classic jazz & fusion tunes by Chick Corea, Charlie Parker, etc, incl over 40 bass parts; new, \$30. 213-462-4502
 •"1000 Standards," hard to find collection of grt tunes from the 20s-50s, new cond, \$35. 213-462-4502
 •"Patterns for Jazz," bass clef version. An xlt collection of things to practice, new, \$18. 213-462-4502
 •Yamaha RX-11 digital programmable drum machine, \$400; DOD delay pedal, \$50; Washburn distortion pedal, \$30. Chuck 818-997-6073
 •Sevens FX controller, 1 rack spc, brain & 1 remote foot controller, handles both rack & floor fx, \$300. Craig 818-706-2246
 •Roland GM-70 ultimate guitar synth, MIDI any keypad w/your guitar, \$1000 firm. Alex (eves) 213-663-3771
 •Jim Williams custom dbl spring reverb, \$205. Scott 818-993-4778
 •MXR flanger, \$85. 818-993-4778
 •AD 250 DDL unit, \$305. Scott 818-993-4778
 •MXR DDL, \$275. Scott 818-993-4778
 •Delta Lab 80A-1024 DDL, chorus, flanger, doubler, \$190. Anthony 714-841-3894
 •Kramer rosewood 22-fret neck w/logo & tuners, ong Pacer 818-993-4778

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 •Anvil cases, one for Gibson Flying V, one for Charvel Star, one for Marshall slant cab, one for Marshall hd, all w/combo locks, \$150 ea. Andre (eves) 213-395-1956
 •Opcode Pro MIDI interface, \$100. Steve 818-883-7255
 •Wanted: SPX90, will pay \$400 213-316-4551
 •Roland SD-1000 DDL, xlt cond, in box w/manual & warranty card, \$295. Corky 213-372-9702
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 •Yamaha QX-7 2-trk, 16-chnl digital sequencer recorder plus data cable, perf cond, \$150 obo. John 714-998-2600
 •Roland TR-505 drum machine, 2 wks old, still in box w/warranty, \$300 obo. Cory 714-982-0345
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 •Anvil-type road cs, 4 1/2" x 1 1/2" x 2 1/2", recessed hdwr, \$150 obo. 213-306-3200
 •Anvil rack, 6-spaces, new, reg hdwr, \$95 obo. 213-306-3200
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 •Roland MSQ-700 sequencer, MIDI cables incl, \$325. Greg 213-650-6765
 •ADA 1-sec DDL, \$175. Ron 213-937-9396
 •Seq Circ Drumtrax, MIDI, sep outs, indiv tuning, very much like Linndrum, xlt cond, \$450 firm. Randy 818-763-3535
 •Boss analog delay, \$50. Boss chorus, \$50. Bob 818-769-2142

5 GUITARS

•Les Paul style guitar, sunburst finish, rosewood fb, all gold hdwr, m-o-p inlay, \$125. Craig 213-785-2246
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 •Guitar & practice amp, gd cond, gd snid, \$125. Terry 213-649-4212
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 •Fender P-bass, 64L series, mahogany finish, brass hdwr, Goto tuners, claw bridge, plays grt, \$800 firm w/cs. Jim 213-316-7737
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 •Ibanez Roadstar guitar, xlt cond w/Anvil cs, \$250. Bob 818-896-1296
 •Fender Strat, 1 yr old, metallic red, \$300 w/cs. David 818-783-3150
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 •Kramer deluxe Pacer, American w/Duncan pu's, 2 sgl coils, 1 humbucker, Floyd Rose, fluid blk hdwr, rosewood neck, gig bag, \$530. Anthony 213-461-3894
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 • **Croma w/MIDI**, xlt cond, \$1000 Steve 818-762-0840/415-849-3071
 • **Prophet 5 synth**, xlt cond w/Anril cs, \$900. David 714-828-6347
 • **Korg Poly 800**, \$300; lks new in box. Samuel 714-822-6790
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9 GUITARISTS AVAILABLE

• **Two guitarists** want to form band. Have demo, grt ongs. Mark 213-458-1334
 • **Guitar ply** lking for intel human beings to work with. Inl TFF, a-ha, Peter Gabriel, Wang Chung. Steve 818-339-1100
 • **Guitarist avail** for wking or sib-wking band. Hv gd equip, apprc, trans, att, some vox. 13 yrs pro musician. Andre 818-772-2222
 • **Female guitarist** relocating to L.A., wants pro orig HR band. 812-327-2540
 • **Tasteful melod HR guitarist** sks recording/wking HR grp inl Bryan Adams, Whitesnake, Bad Co, Billy Squier. Stage pres, Duncan & Marshall equipped, will travel. 213-274-0408
 • **Guitarist/composer** sks melod HR band w/pos att & grt rock image. Craig 818-705-2246
 • **Guitarist skng** band to make difference. Thought-inspiring, inl Love & Rockets, U2, Doors, Bauhaus. 818-339-9124
 • **Female rock guitarist** skng others to form band. Marina 714-595-1893
 • **Hard-working dedic guitarist** lking for ongs commerc rock band. Hv much exp & xlt equip. Serious musicians only. Alan 818-887-4712
 • **Country lead guitarist**, steel, vox, relocated from Nashville, avail for band. Exp'd, well equipped 818-505-8977
 • **Guitarist w/eclectic style** would like to collab w/writers that range from Peter Gabriel to Wham. Any style 714-898-1719
 • **Rhythm/writer/male vocalist** lking for wking cover duobrio w/lyric ambitions. Bradley 818-506-9065
 • **L.A.'s hottest lead guitarist**, Vince Lombardi, formerly for Steel City & Angel City Rocker, lking for pros, no wannabes. 818-764-3694
 • **Orig metal guitarist & drummer** sk band sit. Tape helpful. (36 M-F) 818-762-7869
 • **Lead/rhythm guitarist** avail for thrash metal/HM, no pop, no glam. Jackie (days) 213-483-9600
 • **Guitarist inl Clapton**, Hendrix, lking for bassist w/voice & drummer to form band. Alex 213-465-7993
 • **Exp'd guitarist/singer/songwriter/arranger** avail for club/shows &/or casual band. No metal, pros only. Rick 213-866-8006
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 • **Guitarist/songwriter** sks lead guitarist, keyboardist, bass ply for HR & blues band. Vox helpful. Orig mtl, yours & mine. inl Adams, Clapton, Vaughan, Mike 213-329-3476
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 • **Guitarist sks skng T40 or cover band**. Gd equip & trans plus vox. Culver City area. Pros only. Jay 213-559-2505
 • **Lead guitarist**, exp'd w/rhythm, inl U2, R&B, Stones. Mark 213-215-3413
 • **Versatile guitarist** sks rock band but will play any style depending on professionalism. Inl Steve Stevens, George Benson, Nile Rogers. Mark 714-586-6183/805-527-1369
 • **Guitarist inl Moore**, Rhoads, sks ong melod HR/HM band w/killer singer/songwriter, style of Dokken, lking to make it. Very serious. Jim 818-761-9697
 • **Pro lead guitarist**, formerly wking w/ex-member of Alice Cooper, sks HR/HM band w/mgmt & label inl. Serious only. (after 6pm) 213-876-4290
 • **Guitarist inl** by Beck, Clapton, Cray, Kings, sks wking or sib-wking blues-based band. Mike 213-837-6374
 • **Very aggres melod HR guitarist** w/classical touch, just arrived from Chicago. Killer stage pres, has EP, sks band. Tony 213-435-6016
 • **Attn shoppers**: Lead guitarist/performer, cool trash/glam image, Ace Frehley/Michael Shenker style, equip & exp, pros only. Dave 818-907-7413
 • **Lead guitarist**, grt rock image, Strat, Marshall, 10 yrs exp, sks pro band w/mgmt & label afill for touring/recording. Serious only. Robbie 818-907-1915
 • **Jazz/rock guitarist**, 28, ex-names, very expressive, flow-

ing improv, touring exp, team plyr, rack & passport avail. Dale 213-942-7944
 • **Black female rhythm guitarist**, beginner, sks rock band inl REM, Smothers, Replacements. I'm serious, are you? Denise 213-979-2030
 • **Craig Collins** Turner, formerly of Network, Spotlight column **Guitar Player**, sks commerc rock, HR or metal bands w/mgmt, label inl. 818-769-2682
 • **Guitarist w/gd equip & att** sks orig pop band. Team plyr, English inl, Police, Fixx, REM, Furs 818-891-5259
 • **BMII afill guitarist/singer/composer**, formerly w/Barry White, Isaac Hayes, Wolfman Jack, Chuck Berry, sks wking band. Pros only. Emmett 213-969-8848
 • **Versatile guitarist** skng pro sit. Equip, image, trans, inl Steve Stevens, George Benson, Nile Rogers. Mark 714-586-6183/805-376-0632
 • **Guitarist/songwriter/vocalist** sks commerc orig band w/mgmt & label inl. Gd equip. Paul 818-360-3755
 • **Lead/rhythm guitarist**, 23, inl Scorpions, Nugent, Marshall/Kramer equip, hard-edged band plyr. Rich 213-559-3773
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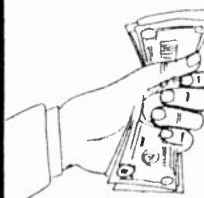
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- **Guitarist/vocalist**, skng trained optimistic person to make commitment to serious proj 714-751-8386
- **Commercial rock** w/maj mgtl sks energetic guitarist w/clean longhair image, rhythmic/lead chops. George 213-665-3255
- **Versatile lead guitarist** wtd for all orig funk dance rock band. Must be reliable John 213-642-3020
- **Guitarist wtd** for dance band w/maj label intr. Looks/alt. 20-25, infl Nile Rogers, Dead or Alive, Alphaville 818-344-8552
- **JADE LADY** sks powerful confident & melodic rhythm guitarist to comp lineup. Pic, tape, bio to 8033 Sunset Blvd #25, West Hlywd, CA 90046
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- **Solid rhythm guitar** plyr needed for orig band w/mgtl & gigs infl Police, INXS, U2, Duran 818-887-2908
- **Guitarist w/vox wtd** to form lounge duo. Keyboard has disk drive sequencing drum mach, bass mach, synths, PA, etc. Over 30 yrs Pete 213-208-2825
- **Guitarist w/strong** vox wtd for 60s Motown R&B band. Chuck 213-727-0453
- **HM guitarist** to form non-metal band infl Power Station, Ratt, Crue, Duran Duran, Led Zep, Bauhaus, Seth 188-788-6997
- **2nd guitarist**, simple, colorful, fun in sun HR/R&R. Hair length don't matter. Must write good similar mt. No metal 818-SUN-HATS
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- **Guitarist/vocalist**, 28-39 work 2-3 days/wk, 50s/60s casuals. Give yourself lots of time & money. Mike 213-478-4893
- **BLACK SHEEP** auditioning guitarist, must hv xlt att, chops, equip, vox, long hair image Willie 818-767-8556
- **Sirius Trixon**, legendary Detroit rocker, needs hottest, baddest, crudest, rudest, loudest, wildest, coolest bassist w/majore for Detroit-style hard-driving rock n'soul band 818-445-4177
- **Guitarist needed**, sense of humor & vocal harmonies. Plus Melod rock band, no HM. Jenny 818-243-0820
- **Versatile lead guitarist** needed by funk rock band. Arrangements helpful, serious pros only. John 213-462-3020
- **Lead guitarist** wtd by rock band w/dest infl, exp. most all L.A. & Valley club connex. Ready to play & record when you are 818-966-3651
- **Guitar auditions** being held by hi-tech rock band for upcoming LP/gigs. Maj label intr. Pros only 213-389-5753
- **Female guitarist** needed for all-orig rock band. L.V. name & number 702-736-8534
- **Guitarist wtd**, Ramones snd, 60s lks, 76-77 era. No flakes, no glam, no metal John 818-906-3651
- **Guitarist wtd**, male, strong rhythm, some lead, vox, melodic lyrical style. Orig techno-rock proj w/female front. Keyboard skills helpful. Exp'd team plyr 213-399-4583
- **Guitarist wtd** for new band infl Bowie, Grace Jones, Laurie Anderson, Peter Gabriel, Maureen 213-249-9276
- **FURY** sks 2nd lead guitarist, must know harmonies, hv trans, long hair, equip, melodic riffs, total dedic. Infl Rising Force, Rainbow, Dio. Mark 213-721-6341
- **Guitarist wtd** for melodic lead & equally powerful rhythms for band that mixes UFO & Warrior. Must be young w/276 hair image, no Mainstems. Gene 818-249-9276
- **Very cool guitarist** wtd by hv R&R band infl Johnny Thunders, Steve Stevens, Keith Richards, Mick Mars, NY or LA rockers only, no halfways 213-969-9169
- **M/F rhythmic** melodic lead guitarist w/vox to comp orig 3-pc. Proj. Stage exp, all infl, no HM or HR. Brian/Jill 213-871-0103
- **Female singer/songwriter** w/whot snd, dynamic pres, a creative/rhythmic guitarist into R&B, jazz, rock, fusion. Serious about gigs/recording. Lily 213-396-1586
- **2nd guitarist** wtd for all-orig mt, infl Richards, Ronson, Thunders, Who. Image, looks, dedic. Musts 213-871-0103
- **Guitarist wtd** for rock fusion band ala Dregs, Rush, Zep, pa, UK, etc. Must be able to play odd meters, hard workers only pls Brian 818-348-5966
- **Guitarist needed** by driving moody pop band into Cure, Lords, Hanoi Rocks. Must hv lots of hair, dark image, pro equip 818-376-0632
- **BROKEN TOYZ** needs young teen guitarist into Aerosmith, Dolls, Hanoi Rocks, AC/DC. Demos/gigs. Frank 213-874-9327
- **Creative lead guitarist** wtd for orig forming pop rock band, infl Outfield, Glass Tiger, Eddie Money. Serious only, vox prof, no smoking/drugs. John 818-840-9131
- **WIDE AWAKE** sks tasteful guitarist w/outrageous dark image & hollowbody guitar. Hanoi Rocks, Smack, Cure, Lords. No posers. Very serious 818-376-0632
- **Career-oriented** guitarist wtd for formative touring/recording proj. George 213-650-6956
- **Looking for** guitarist, must be pro. Hv gtr image, equip, dedic. 213-461-2191
- **Guitarist wtd** for theatrical band. Nd maturity, outgoing personality, drive, ambit, infl Alice & DLR. Unique oppy. Tape, bio, pic to P.O. Box 84-459, L.A., CA 90073
- **Guitarist needed** for serious rock band w/irad folk infl & strong female lead vox. Gd songs, nothing mellow, jazzy or 70s. Backgr vox helpful 213-937-9763
- **Male R&R** guitarist ala Frehley, Sambura, Cinderella. Clapton wtd 20-25, gtr rock image, to collab on songs w/vocalist/lyricist, 21. Giovanna 213-779-9997
- **Lead guitarist** wtd for prog metal band. Must be dedic, serious, & pro. No posers or egos. Melane 818-368-4237
- **Female bassist/vocalist** w/sex avail for band. Plays all styles, reads charts, lks/snds gd. xlt equip/trans. Adri 213-660-1693
- **Unique aggressive** HM Billy Sheehan-type bassist sks estab'd grp w/mgtl & backing only 12 yrs pro exp. tape/photo/bio. Ted 213-862-3237
- **Bassist sks** band infl Killing Joke, Death Cult, Gabriel. Pro minded, serious, 20. Todd 818-846-1124
- **Bassist & drummer** w/vox skng band w/king touring/recording, etc 213-465-6351
- **Bass plyr w/extensive** road/studio exp, sightreads, slaps, improv, all styles, sings, sks topnotch recording band. Larry 818-994-5714
- **Exp'd bass plyr** sks estab'd HR band infl Led Zep, Judas Priest. Hv gd equip & pro att. Ernie 818-956-1022
- **Pro bassist** w/stage/studio exp, backgr vox, long hair, image, sks pro grp w/orig mgtl or signed 213-258-4307
- **Bassist**, 35, lkg for wkng band. Berklee grad, much exp, backgr vox R&B, funk, jazz, pop, T40. Pros only. Michael 213-478-4893
- **Bassist**, 35, w/vocal abtl, sks to jpn or form wnd casuals band. Musicians must sing. No orgs. Pop rock, R&B. SoB3 Jim 213-316-7737
- **Pro bass plyr** 36, lkg for wkng or casual band. Mike 213-483-4780
- **I've got** the guts, the glory, the gear, the look, the talent. Five power for the future. Adam 213-325-7481
- **Bassist**, 10 yrs exp, lkg for vocal grp, HR, ven of Scorpions to Journey. Nky 213-761-5238
- **Bassist wtd**: HR thumper w/long hair, pinup lks, good showman. Must be desperate for success! Crue, Poison, Cinderella, Bon Jovi. All 213-467-7992
- **Bass plyr** sks guitar collaborator who fingerpicks for dark prog rock proj infl Pink Floyd, Gentle Giant. Carl 818-761-9697
- **Bassist/songwriter** looks to start band. Aggres, moody, perverse, somewhere btwn Sex Pistols & Killing Joke. Whoops Hair, leather, vinyl. Team plyr Bill 818-241-8950
- **Bassist sks** estab'd rock band w/financal backg, infl Queensryche. Ron 818-366-1940
- **Bassist skng** groovy R&R band. Slick guitar plyr, solid drummer. Wking 2/3 nites/wk w/own trans. Reliable, mature. Will blow your socks off. Greg 213-568-9138
- **Bassist/vocalist**, high school teacher, sks summer gtr, will travel. Chuck 818-888-0453
- **Bassist**, image, musicianship, xlt equip touring/recording exp, sks success-minded. Flashy HR band. Compl pros only 818-985-8268
- **Killer HM** bassist, 10 yrs stage/studio exp, pro equip, att, image, trans, backgr vox, sks prog hardcore metal band. Serious, dedic. Tom 714-835-3453
- **Bassist**, drummer, rhythm section, formerly w/Donner Party, sks serious band or shows/gigs. Xlt team w/gtr image, chops, att & equip. Mike 213-659-7774

10 BASSISTS WANTED

- **Bassist** sought for formative commerc touring/recording proj. Serious & career-minded only. George 213-650-6956
- **Bassist wtd** for straightforward commerc HR band. Compl only, no metalheads, pros only 213-969-8327
- **Bass plyr** wtd for band into punk, funk groove metal. Lkg for underground feel. Chris (after 6pm) 213-661-8381
- **Bassist**, 20-25, fun in sun HR/R&R, infl beaches, brewsks, babes, pizza. VH. Hair length doesn't matter. Hv ltnes & compl studio 818-SUN-HATS
- **Thrash bassist** wtd immed. Xlt drive, att, equip, a must, infl Sex Pistols 818-848-5336
- **Bassist** or Slick plyr w/ltl vox needed for danceable pop rock snd. Must hv extensive exp. Dave 213-540-4782
- **Pop rock** band CHINA BLUE lkg for gtr bass plyr. Greg 213-662-7081
- **Ricky** 213-839-8049
- **Bass plyr** wtd for neo-psych rock band infl Echo & Bunnymen, Psych Furs. Lisa 213-396-1909
- **Bassist wtd** for prog chops, vox & image wtd by powerful, melodic rock w/creative infl & outstanding plyrs. Shows & record immed. Joe 818-966-6256
- **Bass plyr** wtd for burlesque-type funk band infl Echo & Bunnymen, Psych Furs. Lisa 213-396-1909
- **Female project**, Call Bill or Charles 818-570-8784
- **Bass plyr** needed for power groove dices band. Must be able to sing & travel. David 818-905-9774
- **Bassist wtd** by female-fronted melo HR band w/album & gigs. Meghan 213-318-6934
- **Guitarist & drummer** sks bassist. We play hv-ol crunch rock like it's never been played. Infl Montrose, VH, etc. Steve 213-465-2915
- **Sensitive bass** plyr to comp volatile fusion grp. Low commitment, no egos, must read, pref over 25. Ron 818-909-9079
- **Bass plyr** wtd by estab'd band infl X, Chili Peppers, KXLU. Must be eclectic, image-conscious 213-935-5530
- **Bassist/lead** vocalist wtd for 50s/T40 club band, Must hv repertoire & charts, able to walk, sing harmony. PA helpful. Jay 213-396-4229
- **Original gritty** sndng rock band lkg for funky personable bass plyr infl Ray Kraus, Pretenders, Bowie, etc. Must want to accomplish something. McClovia 213-373-3963
- **Bassist** needed for unique 3-pc rock band infl Alex Van Halen, Buddy Rich, Bonzo, Mitchell, Krupa. Must be under 24. Danny 818-787-1189
- **PANTHER, HR/HM** band w/album & label intr, sks pro bass plyr w/exceptl abil & image. Long hair, vox a must. Mike 818-994-8615
- **Female power** singer sks wtd bass plyr w/majore to form hot metal band infl Priest, old Crue, Metal Church, Metallica. Serious only, no freaks. Sue 213-476-0794
- **Bass plyr**, M/F, for American instrumental & garage snd. David 213-469-5037
- **Danny** 213-679-1258
- **Jazz fusion** bass plyr wtd for trio infl Scofield, Metheny, Stearn. Must read. David 818-760-3186
- **The ultimate theatrical** rock band sks bassist. 213-874-1718
- **Bassist/keyboardist** wtd by Christian guitarist to form band infl Led Zep, Deep Purple, Rainbow, Firm, Robert plant. 805-527-4593
- **Hard-rocking** bassist w/long groove feel for estab'd band. Ball of fire stage pres a plus, infl Kiss, Aerosmith, D.V. 818-966-2795
- **Orig rock** grp, theatre-style, nds dark look. Pros only. Mike 213-850-5742
- **Group TRANSFORMATION** sks bass plyr for orig pop rock band, 70s style music. Serious only, recording soon. Mike 213-378-7717
- **Sirius Trixon**, legendary Detroit rocker, needs hottest, baddest, crudest, rudest, loudest, wildest, coolest bassist w/majore for Detroit-style hard-driving rock n'soul band 818-445-4177
- **Bass plyr** needed for estab'd orig rock wave band. Gd att & apprc a must. Call for demo. Russell 713-777-3122
- **Bassist wtd** for world-class qual HR band w/ltl mt, long hair image. Pro musicians only, infl early VH, Scorpions. 818-783-9666
- **FOR FUTURE USE** sks bass plyr who dubs out keys w/vox. Even 231-275-4677
- **Bassist wtd** for showcasing band. Beatles meets VH. Early Sunn session snd 213-876-5212
- **Bass plyr** needed immed for commerc HR band w/maj label intr. Recording/shows pending. No sit-ins. 213-970-9239/863-4735
- **Working band** needs bass plyr immed. Must sing lead, able to travel. 50s/60s R&B style. Steve 213-982-8474
- **Bassist, female**, wtd for actively gigng orig female big snd rock band. Infl by all, paralleled by none. Aggres plyr w/concert equip 818-953-4251
- **Bass plyr** wtd for estab'd HR orig band CHAOS. Success must be your motivating drive. Joe 213-644-9141
- **Serious amateur** guitarist/vocalist lkg for serious amateur bass plyr to form all styles band, Diane (eves) 213-280-0920
- **Bass auditions** being held by hi-tech rock band for upcoming LP/gigs. Maj label intr. Pros only 213-389-5753
- **Bass plyr** wtd infl early Pretenders, Cult, Stones, Ido!, Clash. Pref bk hair, motorcycle jacket image. James Dean att, pro-minded a must. George 714-848-1910
- **Solid bass** plyr wtd for rock band, 19-26, infl Aerosmith, Cinderella, Whitesnake. Long hair image, talent, versatility musts. James 213-469-2163
- **Bassist wtd** by orig female HR/HM band actively gigng in L.A. Concert equip a must, all styles considered, age no 213-469-2163

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 •Bass plyr wtd for soundlike 60s/70s & Stones tribute band. Must copy note for note Jimmy 213-515-6143
 •Pro male bassist wtd for wking T40 band. Gd alt & gd lks a plus Spike 818-980-5850
 •Bass plyr wtd for all-orig mtl infl Richards, Ronson, Thunders, Who Image, lks, dedic a must Elton213-871-0163
 •Bass plyr wtd for ska band w/worlbeat infl Police, Beat, General Public. Vox a plus Ed 213-491-3312
 •Steve (room 305) 213-387-5311
 •Female star-qual bass plyr w/lead vox wtd for T40 band. Pro att, gd lks a plus Mike 818-980-5850
 •Bass plyr needed by driving moody pop band into Cure, Lords, Hanoi Rocks. Must hv lots of hair, dark image, pro equip 818-376-0632
 •Bassist wtd, forming band, classic R&B Eddie 213-545-0205
 •Commercial HR band w/maj label intr sks gd-ling talented bass plyr Recording/shows pending. John 213-640-8869/973-9299
 •Bassist/vocalist wtd for orig forming pop rock band, infl Outfield, Glass Tiger, Eddie Money. Serious only, vox pref, no smoking/drugs John 818-940-9131
 •HR bassist wtd w/groove edge Leonard 818-761-9004
 •Bassist need to compl orig rock band. Hv demos, gtr, rhy, spec, ready to play, infl Bowie, Iggy. Must hv demos David 818-980-0404
 •Young rock band sks bassist w/gd att. Pro exp not nec, but must know improv Eric 213-373-8105
 •All Sheehan-type shredding bass plyrs call That includes Mark Travis 818-287-3510
 •Beginning HR band sks bass plyr. Infl 18-22, infl Kass, Sabbath, Bon Jovi. Eric 818-980-0404
 •Bassist wtd for pro prog HR recording prj. Infl Squire, Lee. Gd equip a must Rob 818-376-1187
 •Free soul bass plyr wtd for mdrn country band, recording & travel Steve 818-799-4111
 •Vocalist, drummer & guitarist skng bass plyr w/vocal & writing abtl to compl band. Infl by Whitesnake, Zep, Trower. Must be dedic & serious 818-906-0435
 •Bass plyr, also plays rhythm guitar, some keys, for orig commrc HR band infl Billy Idol, Steve Stevens. Commitment Gary 213-281-9765
 •Super HM guitar team lking for gtr bass plyr to form band & record, infl Anthrax & Metallica Robert 213-664-4835
 •Solid bass plyr wtd for band w/explosiveness of Cheap Trick & the Clash & the groove of T Rex & the Stones. Scott 213-876-6807
 •TUFF, performing & recording artists, now skng hot aggres bass plyr. If you've got what it takes, it's time to go! tuff! Gerald 213-738-5915
 •Bassist wtd for theatrical band. Nd maturity, outgoing personality, drive, ambit, infl Alice & David Lee. Tape, bio, pic to P.O. Box 84-459, L.A., CA 90073
 •Bassist needed for serious rock band w/ritd folk infl & strong female lead vox. Gd songs, nothing mellow, jazzy, or 70s Backgr vox helpful 213-937-9763
 •Award-winning blues band sks pro bass plyr Steve 213-933-4525
 •Bass weldier wtd for forming act, very beethy hvy R&B 19-27 Jm 818-846-2599
 •Bassist wtd for prog metal band. Must be dedic, serious & no posers or egos Melanie 818-368-4237
 Ray 818-442-6010

11 KEYBOARDISTS AVAILABLE

•Cordvox plyr, 20 yrs exp, lking for casual band playing oldies, 20s-50s 818-966-9626
 •Keyboardist/pianist sks band w/melod vox Infl U2, REM, Hornsby, Eno, West Valley area Ker 818-883-7938
 •Keyboardist lking for band infl Bon Jovi, Night Ranger, Journey, Survivor Larry 214-891-3001
 •Keyboardist, xlt skills & equip, sks casual, recording, or fill-in band. No marriage contracts. Mark (mornings & eves) 213-390-3231
 •Male for F/T wking, in-town or trving, T40 & rock, skng lead, dbl on guitar/keys. Wide range, equip, att, looks. Will relocate Steve 702-329-9429/213-650-4498
 •Keyboardist from TX, multkeybdist, plays bass, sings, guitar, willing to relocate for right pos. Swingin' Jack214-941-3465
 •Pianist would like to team up w/wking female vocalist Jim 805-254-8198
 •Keyboardist, female, gd snds, gd stage pres, much exp, sks orig band infl KFOO 213-829-1508
 •Keyboardist/guitarist skng musicians willing to work for cover band wking into origs Infl Led Zep, Foreigner, JON, Aerosmith Pam 714-971-1666
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11 KEYBOARDISTS WANTED

•Keyboardist sought for formative commrc touring/recording prj. Serious & career-minded only. George213-650-6956
 •Piano plyr or guitar plyr to help out w/vocal rehearsals as music director 50s/60s style music 213-851-6281
 •Keyboardist/vocalist, Sing trained optimstic person to make commitment to serious prj 714-751-8386
 •Keyboardist, T40 band w/orig prj, serious, able to assign harmonies, sings, relocate. No drugs. We hv steady money, pleasant work (7-8pm) 805-833-9912
 •Topflight keyboardist wtd by topflight band now shopping tape, showcases, studio dates beginning May. We are ready to go! 213-465-6049
 •Keyboardist wtd w/vox for '60s Motown R&B band Chuck 213-727-0453
 •Keyboardist wtd for jazz fusion prj in style of Don Grolnick, Mitch Forman, Cliff Carter. Must be hip & OC. Steve 714-630-7043
 •Keyboardist/synth/programmer w/sota equip wtd for recording act. Dance-oriented music 213-850-1641
 •Guitarist sks female keyboardist for collab. Infl Damned, Heart, social commentary music Jim 818-989-5882
 •Pianist or accordion plyr needed for wedding. Carmen 818-363-7334
 •Female keyboardist needed for all female orig rock band from Phoenix. Serious inquiries only pls (aft 6pm)213-438-1359
 •Keyboardist/vocalist wtd by female fronted melod HR band w/album & gigs Meghan 213-318-6934

•All styles groove-oriented keyboardist w/LH bass & lead vox needed for steady 5-niter in town. Stds, funk, R&B, variety. Gd stage apprc, dependable, tux 213-874-8160
 •Keyboardist wtd for dance band w/maj label intr. Looks att, sampling equip a plus Infl Dead or Alive, Depeche Mode 818-344-6552
 •Sking keyboardist/songwriter for collab on prj Soma/Veronica 805-483-3946
 •Keyboardist/singer wtd for hi-tech duo infl Beatles, Dire Straits, some light jazz Charlie 213-388-3822
 •Synth plyr for commrc new music. Mdrn musical or chrestal artistic, sound-conscious, subtle, spaciuous, gd image, team plyr Carson 213-609-8311/Steve 818-994-6484/Chris 213-828-9109
 •BLACK SHEEP auditioning keyboardists. Must hv xlt att, chops, equip, vox, long hair image Willie 818-787-8556
 •Sirius Trlxon, legendary Detroit rocker needs hottest, baddest, crudest, rudest, loudest, wildest, coolest keyboardist w/majore for Detroit-style hard-driving rock'n'soul band. 818-445-4177
 •Female vocalist/keyboardist to form new age rock trn Christopher 213-652-5420
 •Smog-oriented bowry band skng keyboardist w/vox Rex 213-663-4701
 •Keyboardist needed for estab'd orig rock wave band. Gd att & apprc a must. Call for demo Russell 713-777-3122
 •TROXX lking for multkeybdist wiserous att & gd lks. If you play guitar it's a plus Infl UFO, Scorpions, VH. Andre 213-395-1956
 •Keyboardist wtd by funk rock band w/dance edge. Pros only, arrangements helpful John 213-462-3020
 •Keyboardist needed for hi-tech rock band for up-coming P/rgs. Maj label intr. Pros only 213-389-5753
 •Keyboardist wtd for commrc HR band w/voccomng recording/gigs. Must hv image, equip, dedic. Scorpions, Bon Jovi style 818-704-7272
 •Female keyboard musicians needed for all-orig rock band. Lv name & number 702-736-8534
 •Keyboardist wtd to form different sounding band. Must be versatile, dedic, infl Talking Heads, Police, U2. Dan 818-901-8077
 •Keyboardist wtd for all-orig techno-rock prj w/female front. Parts & solos, imaginative, spare techno style, vox a plus, no egos pls. 213-399-4583
 •Keyboardist (female would be grt) wtd for new band infl Bowie, Grace Jones, Laurie Anderson, Peter Gabriel. Maureen 213-655-3314
 •FURY sks keyboardist, must know harmonies, hv trans, long hair, equip, melod origs, total dedic. Infl Rising Force. Rantbow, Doug Mark 213-721-6341

•Keyboardist needed, M/F, for MON CHERIE orig power pop. Backgr vox a must, ideas & enthusiasm. Max213-921-7508
 •M/F keyboardist w/vox to compl orig 3-pc prj infl Beatles, Doors, Roxy, Heads, Yellowman, Al Greene. No HM. Brian/Jill 213-413-7850
 •Male keyboardist wtd for T40 band w/orig prj. Gd lks a plus Michael 213-980-5850
 •Keyboardist wtd for WYLD HEARTS, all-orig commrc rock grp infl Andy Taylor, Heart, Scandal, Outfield. Rock image & dedic a must, no drugs. 818-996-4278
 •Female pro keyboardist w/vox wtd for T40-wking band. Pro att, gd lks a plus Mike 818-980-5850
 •Pro male keyboardist wtd w/vox for T40-wking band. Pro att, gd lks a plus Marsha 818-980-5850
 •Keyboardist wtd for melod hvy rock prj w/hrs spec, PA, recording facil. Must hv gd ideas, chops, vox, total dedic, gd equip. Mike 818-989-3517
 •Keyboardist/vocalist wtd for orig forming pop rock band, infl Outfield, Glass Tiger, Eddie Money. Serious only, vox pref, no smoking/drugs John 818-840-9131
 •Exp'd keyboardist, 22-30, no drugs, infl Jones, Gabriel, dbl on guitar a plus. Sam, attractive, any race/sex okay, mmmal equip okay. Terry 213-874-4876/818-985-9427
 •Keyboardist w/sampling equip needed to compl groove rock orig band w/maj label intr & mgmt. Pros only, Marvin 818-765-4905
 •Multi-textured backgr keyboardist wtd by hi-integrity mdrn band w/altent ala Roxy Music, Simple Minds. Matt 213-472-6225
 •Keyboardist needed to compl rock/T40 band rehearsing in SoBay Burt (eves) 213-545-2963
 •Omar 213-397-5880
 •Guitarist, bassist & drummer lking for male lead vocalist & keyboardist to compl orig commrc rock band. Bill 818-377-2744
 •TUFF, performing & recording artists, now skng multkeybdist ala Jimmy Jam, serious pros only. It's time to get tuff Gerald 213-738-5915
 Tony 213-216-6904
 •Pro keyboardist wtd for award-winning blues band, Steve 213-933-4525

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FREE CLASSIFIEDS

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12 VOCALISTS AVAILABLE

- **Pro female vocalist** frontperson w/hi-energy, xlt stage pres, sks estab'd on R&R band Pros only Dana213-643-5078
- **Killer vocalist** lking for hvy rock band If you're lking for a particular snd in a singer—Ratt, Scorpions, Dokken—pls don't call. David 818-982-3675
- **Rock, blues singer/songwriter/musician** sks same musicians to form grp Chuck 213-650-4271
- **Vocalist, concited, cute, extra long hair, brat, lking for** spotted grp or musicians Hanoi, Kicks & Crue & mynfi Tiger 213-467-7594
- **Female rocker** from France avail for band w/recording contract 213-465-6351
- **Male vocalist** avail for band. Hvy worked w/Stephanie Mills, Weather Girls, Teena Marie 3 1/2 oct Giannelli714-861-8834
- **Powerful vocalist**, enjoys ballads, torch, & jazz stids. Sks serious-minded musicians, espec intr in piano, bass & drum. Tony 213-650-2454
- **Powerful vocal stylist/songwriter/entertainer** w/image avail for orig funk pop band ala Jimmy Jam, Chaka Khan, Starpoint Worthing 213-752-2070
- **Bashful vocalist** sks predominantly heterosexual HR band for hallucinatory ambitious career change. Mark 213-939-9336
- **Aggressive exp female HR singer/lyricist** sks orig band. Hvy may industry connex. Sorry, hvy no demo. 213-397-3404
- **Dynamic singer w/gt image** sks serious orig rock band Cindy (after 6) 213-465-2915
- **Singer/performer**, 28, soul/blues, lking for band or musicians infl Jagger, Rod Stewart, Peter Wolf, Chaz 213-874-7283
- **Dynamic singer w/gt image** sks serious orig rock band. Cindy (after 6) 213-780-5578
- **C&W female vocalist** lking for local gigs or roadwork. Viv 213-653-0113
- **Male vocalist** w/training & work exp lking for serious band. Also plays keys & drums. Steve 714-673-5335
- **Pro female lead vocalist/dancer** now avail for F/T wkng band. Just moved from S.F. Mag for Elise Carr213-874-2200
- **Vocalist, strong voice, xlt performer**, sks groove-oriented band w/solid dance beat. Rascals, Creedence, Geils, Skynyrd, Stray Cats, James Brown. David 818-997-1232
- **Male screamer** Luc Fer sks hi-energy R&R band infl Alice Cooper, NY Dolls, Stooges. No metal. 818-505-8167
- **Male avail for F/T wkng band** in town or travlg T40, rock, snigs lead, dbis guitar/keys, wide range, equip, att. lks. Will relocate. Steve 702-329-9429/213-650-4498
- **Sirius Trixon**, legendary Detroit rocker, hottest, baddest, crudest, rudest, roudest, wildest, coolest Detroit-style rock'n'soul lead singer/frontman/songwriter w/image. 818-445-4177
- **Female vocalist** sks musicians/band infl by life imitating

- art. Hvy orig mt/contacts, infl Costello, Bush, Motels. Gabriel 213-650-5642
- **Please give the lady a chance.** Pro HR/HM vocalist w/tape lking for band. Hvy pics, tape, vinyl, business att. Brenda 818-352-7474
- **Black-clad, black-haired, white mid-tenor** sks loud fun-loving glam punk band into L.A. underg scene. Human frailties & drug habits okay, bath req'd. Marshall 213-460-6016
- **Crazed pro frontman** sks ultimate commerc HR band. Zinc image, hit writer, trained 3 1/2 octaves. Recording & massive tour/stage exp. 714-969-6981
- **Female lead vocalist** for wkng band. Country rock or country pop. infl Reba, Janie, Rosanne. Serious only. Julie 213-925-2051
- **Unbelievable jazz nostalgia male vocalist**, back from the White House. Mark 818-980-2100
- **Female vocalist** skng serious band for gigging T40, Sheena Easton, Whitney Houston, Madonna, Heart. Eleni 213-933-2172
- **Young female seriously into** country music, sks job in Orange Co area. Alison (eves) 714-220-0304
- **Singer/songwriter** lking for talented 50s band, Elvis-infl, to play lg number of songs I wrote. Must be clean-cut & goal-oriented. Greg 213-558-8410
- **Female singer/dancer/lyricist**, infl Tina Turner, Bette Midler, Rod Stewart, would like to collab. 213-650-0894
- **Male lead vocalist/lyricist**, 30, sks pop rock orig band infl Mr. Mister, Don Henley, Springsteen. Pros only. Wes 714-832-6345
- **Female vocalist/lyricist** sks HR band infl Heart, Dokken, Bon Jovi. Xlt vocal range, grt lks. Maureen (days) 213-925-2051
- **Female vocalist**, 10 yrs stage/studio exp sks casual band, or will sing on your demo in exchange for tape. (eves ext 544) 213-325-7802
- **Pro female vocalist**, 10 yrs stage/studio exp sks casual band, or will sing on your demo in exchange for tape. 818-907-5840
- **Female lead vocalist** for wkng band, T40/R&R, Jenna 213-925-2051
- **Blues rock country lead singer** w/keybd abil sks dedic band NOT into hairstyles, videos, drugs. Doug213-829-1543
- **Female singer** skng creative musicians or estab'd band infl 60s music, U2, REM, SoBay area. Michélene 213-559-3109
- **Pro vocalist** skng serious orig band & proj. Lucinda 818-769-5563
- **Entertainer/singer** skng serious musicians to form HR band w/blues edge infl Roth, Tyler, Coverdale. Hvy connex. Scott 818-969-0392
- **Female vocalist** skng serious recording/performing proj. Xlt vocal abil, some recording exp, contemp image, well versed in variety of styles incl country. 213-473-0519
- **Female backgr vocalist** wtd of latin origin. Must be gd-ling, exp pref. for orig funk/rhythm band. Michael 213-664-4949
- **Vocalist/lyricist** wpos att & grt rock image wtd by guitarist/composer to form melod HR hit songwriting team. Craig 818-705-2246
- **Jim Morrison/Paul Rodgers/Roger Daltrey** needed for exp'd HR band. Xlt songs & lyrics, real connex. Greg (after 6) 213-829-7083
- **POWER, a HR/HM band**, now auditioning vocalists. Must be grt. Pro abl, equip helpful, own image & style. Songwriter. Jim 213-680-1572
- **R&B, pop, ballad vocal grp** needs vocal bass for touring/recording. Pros only. Tommy 213-234-8006
- **WESTERN VACATION** lking for vocalist. Album on the way, prog, dynamic, several styles, leaning toward rock. Lking for talented, serious plyrs only. Marty 818-362-9154
- **Looking to perform** w/a band on wknds, singing R&B, Minnie Ripperton, Chaka Khan style. Darien 213-871-8932
- **Original k/a metal band** sks vocalist. Tape helpful. (M-F 3-6) 818-762-7869
- **Yngwie Blackmore & Ian Bonham** sks Samy/Steve/Dio/Gillian. Obviously, pros only. Tape helpful. (M-F 3-6) 818-762-7869
- **Greg Magle**, are you still out there? Pls call me if you are. Perry Morris 818-889-3779
- **Beach burn**, wild fraternity brother-type vocalist, 20-25, fun in sun, party HR, hair length don't matter. Hvy songs, studio, PA, 8-trk. 818-SUN-HATS
- **Vocalist wtd for glam band** infl Motley Crue, Hanoi Rocks. Johnny 818-906-3651
- **If you're not willing to work**, if you want everything handed to you, if you're ugly, don't call. Band w/mag connex. Bauhaus/Christian Death. 818-768-8852
- **Christian band** w/mgmt sks vocalist infl Journey, Bon Jovi, Kansas for upcoming shows. Must hv demo. Rob 818-888-1122
- **Upbeat melodic HR band** w/mgmt, backing, own studio. Sks singer w/solid stage style, strong voice, long hair. Grt att a must. Joe 818-447-7501
- **Vocalist wtd by Christian guitarist** to form band infl Led Zep, Deep Purple, Rainbow, Firm, Robert Plant. 805-527-4593
- **Christian bassist** (Sheehan/Bach) & guitarist (Bach/Vivaldi/Paganni) skng serious wide range rock. Lking for Jesus HR metal John 10-7-18. Mike 213-876-1667
- **Pro guitarist & drummer** w/gt mt/equip/image/extreme dedic auditioning male vocalists. Image important, talent a must. All orig melod ballsy rock. Tony 213-949-5510
- **Male vocalist** wtd by glam metal band. Must hv grt hair, voice & be about fty, infl Tyler & Neil. Pros pls 818-786-1379
- **Pop band** w/many orig songs & demo sk female vocalist w/backing. Ruben 213-263-3304
- **Vocalist/lyricist** infl Aerosmith, the Damned, Dolls, Stones, Lords of the New Church. Philip 213-659-2137
- **Melodic HR band** w/label intr & mgmt skng exp'd male lead vocalist. Mike 818-349-7501
- **Female lead vocalist** needed for all-orig all-female rock band. Lv name & number. 702-736-8534
- **Vocalist w/tenor range** for mdm prj rock band w/hard edge infl Rush, U2, Yes, Boston. Music over exp'd image. SoBay 213-326-0379
- **Singer for hvy hi-energy R&R band**, no metal. Lks, att, fresh, sweet, raunchy. Infl NY Dolls, Hanoi Rocks, T. Rex, Stones. 213-969-9169
- **Very cool singer** for hvy R&R band. Unique, gd-ling, fashionable, very R&R. If you don't live it & feel it, don't call. 213-969-9169
- **Frontman wtd for all-orig mt**, Jagger infl. Looks, image, dedic musts. Eion 213-871-0163
- **Singer lking for wknd gtr w/R&B band**. Minnie Ripperton/Chaka Khan style. Ann 213-871-8932
- **Female pro vocalist** wtd for T40 wkng band. Gd lks, grt att a plus. Miki 818-980-5650
- **ECSTASY, L.A.'s premier T40 band**, skng attractive talented white female singer/perf. Extensive club exp red'd. 213-969-9169

- 3 nites. 818-761-4809
- **Estab'd L.A. R&R band** sks lead vocalist. Tom 213-476-1605
- **Vocalist/frontman** needed for totally pro hi-energy melod metal unit w/hrs spc, compl PA, recording facility. Xlt range & fun att a must. Rusty 213-461-7339
- **Vocalist/frontman** wtd range & power needed for new top-billed prj circuit band. Success must be your driving force. Chuck 818-994-6679
- **Male vocalist** wtd for demo & poss band. Tape, photo, SASE to 1214 W. Alameda, Burbank, CA 91506.
- **ARTICIA**, male vocalist to compl gr. Must be gd-ling, abl a must, infl Duran, Japan, Fixx (after 5) 818-880-5403
- **Exceptionally talented & exp'd female R&B** pop jazz vocalist w/gt image needed by pro band w/album, mgmt, work. Xlt ooty. Michael 213-933-7120
- **BROKEN TOYZ** needs young teen singer into Aerosmith, Dolls, Hanoi Rocks, AC/DC. Demos & gigs. Frank 213-874-9327
- **VENDETTA**, estab'd HR band, infl Heart, Dokken, Bon Jovi. Xlt vocal range, grt lks. Maureen (days) 213-945-7333
- **Young HM band** sks killer vocalist w/unique snd. Must be dedic. Cyn 818-843-3316
- **Pro vocalist** wtd for award-winning blues band. Steve 213-933-4525
- **Young HM band** sks killer vocalist w/unique snd. Must be dedic. Cyn 818-843-3316
- **Young HM band** sks killer vocalist w/unique snd. Must be dedic. Cyn 818-843-3316

13 DRUMMERS AVAILABLE

- **Drummer, male, PIT grad**, lking for serious orig new wave rock band that's going places. Infl U2, Simple Minds, LLR. 714-970-6769
- **Female drummer/singer** lking for orig band, 7 yrs exp, serious only, w/image. Infl Bangles, Blondie, Smithereens. 714-970-6769
- **Female drummer**, 28, soul/blues, lking for band or musicians infl Jagger, Rod Stewart, Peter Wolf, Chaz 213-874-7283
- **Exp'd drummer**, ex-Berklee student w/Sonar drums, sks steady wkng band. Doug 714-778-2684
- **Drummer, female**, sks estab'd orig R&R band. 12 yrs exp, lead/backup, dbl or sgl bass infl TP, UFO, Dregs, Firm. Mgmt a must. Sabina 213-214-2246
- **Drummer & bassist** w/vox sks band w/recording/touring etc. 213-465-6351
- **Drummer lking for funk pop band** ala Janet Jackson, Starpoint, Chaka Khan. Exp'd, pro equip, image, write lyrics. Serious only. Alex 818-349-0530
- **Mike, Drummer** w/equip/trans, lking for T40 casual gtr. All styles, rock, latin, funk, jazz etc. 213-462-4037
- **Female drummer** sks orig rock band. Some lead/backgr w/vox. Long Bch area. Infl Talking Heads, INXS, Oingo Boogie. Pat 213-920-2952
- **Linn drummer** programmer/plyr sks band. Lg library of snds. Jim 213-466-7140
- **Pro drummer** w/album creds, major venue exp, xlt equip, sks pop rock gr. w/mgmt, label, etc. infl Bowie, Cars, Gabriel. Jim 818-506-4509
- **Cocky, Mr. Stylish Pounder**, Michael G. sks pro HR band. Pros only pls 714-842-8224
- **Percussionist**, very pro, exp'd all styles of music, avail for band. Will travel. Serious only. David 213-412-1419
- **Electronic drummer** lking for funk pop ala Starpoint, Morris Day, Jets, Janet Jackson. No egos, pros only. Tracy 818-501-4310
- **Drummer avail for band**, play all styles, serious only. Norman 213-750-5706

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12 VOCALISTS WANTED

- **Vocalist wtd.** In from NY, melod R&R band, still kng for that pr voice. Hvy hrs spc. Maj infl Journey, Triumph, Mr. Mister. Kevin (after 6) 818-904-2065
- **Vocalist wtd, T40 banding** prj. Serious, hi-range, write ongs/lyrics. No drugs. Relocate. We hv steady money, pleasant work (7-8pm) 805-833-9912
- **Arizona-based pro rock band** in need of lead singer. Randy 602-962-6918

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• **k/a metal drummer & guitarist sk band st.** (M-F 3-6) 818-762-7869
 • **Drummer** sks compl band that's likg to wk toward record deal. Very serious, pros only. Vinnie (work) 213-677-9797 (home) 213-852-7194
 • **Sirius** Triton, legendary Detroit rocker, needs hottest, baddest, crudest, rudest, loudest, wildest, coolest drummer w/mage for Detroit-style hard driving rock'n'soul band. 818-445-4177
 • **Drummer, 34, 8 yrs exp.** sks w/kg or stb-wkg band. Pref R&B/R&B, also play latin, funk, reggae & some jazz. 714-472-4463
 • **Drummer w/10 yrs exp.** skng hard-edged rock band incl Aerosmith, Thin Lizzy, Cult. John 213-641-4887
 • **Rock drummer w/backgr wkg** lng for commrc band. Pref w/kg. Jerry 213-204-6108
 • **Pro drummer** sks serious glam sit. Band must be able to play, serious only. Mark 818-786-5774
 • **Synthesizerist, synth pop** tech dance. Pros only. 213-399-6831
 • **Berklee School drummer** nds steady band. Has Sonor equip. Doug 714-778-2684
 • **Pro drummer, formerly w/Donner Party,** sks HR band. Xlt showmanship, image, equip. Infl Bonham, Carmathy, Danny 818-784-2730
 • **Drummer avail for w/kg T40 & R&B band.** Traveling a poss. James 213-397-0705
 • **Michael Graves, formerly w/Bang Bang, CBS,** Danny Spanos, Lita Ford, Loni, Swing 99, Darling Cool sks pro w/kg band willing to travel 818-980-5850
 • **Pro drummer avail, solid innov plyr.** sota gear, all styles. Refs, tape, pics avail. Jim 213-461-2040
 • **Electronic percussionist** sks spotlight reggae band. Pros only, wants to go sunsplash. 213-399-6831
 • **HR drummer** extraordinaire Michael G sks estab'd rock band. Pros only 714-842-8224

13 DRUMMERS WANTED

• **Drummer w/rgt time & feel** wtd for melod HR band w/strong vox & songs. We're ready to play out. Are you? Greg 818-762-5038
 • **Drummer wtd for orig HR commrc prog.** Compl orig nds, pro att a must, no metalheads. Pros only. 213-969-8327
 • **CONTRAST** aka creative versatile melod metal drummer. Dependable, talented, gd equip, trans, easy to work w/td. Infl Loudness/Dokken. Timewasters need not call. Tom 213-830-0614
 • **SPECULUM** aka outside drummer for power trio w/Chapman Stick & guitar. Police/Rush/Genesis/Zappa styles w/unique prod. Must be responsible. Dubious 213-465-1762
 • **Dependable versatile drummer w/vox & maver wtd for w/kg T40 band.** Mitch 213-779-7637
 • **Female drummer wtd for all female HR band** w/fashionable gypsy look. No spandex, image a must, into Hanoi Rocks, Rati, Heart, Faster Pussycat, Diane 213-476-4204/471-1602
 • **Drummer wtd for serious h-q** rock band forming in SoCal area. Must be creative, tasteful team plyr. Egomaniacs need not apply. Heather 213-324-8330
 • **Thrash drummer wtd immed.** Xlt att, drive, equip a must, infl Sex Pistols. 213-848-5336
 • **Not willing to work, want everything handed to you.** ugly? Don't call. Band w/maj connex, infl Bauhaus, Christian Devy, Specimen. Hvy wtd image. 818-769-0652
 • **Rock solid hard-hitting drummer** needed for orig gigging L.A. band. Must play commrc metal, blues, ballads, pop rock. Long hair image, infl AC/DC & Kiss. 818-347-6186
 • **Dynamic drummer wtd for all orig mdrn rock band** w/xt mtl & maj label intr. Call only if you are serious. Rhys in LA Jim 714-673-3965
 • **Drummer/vocalist wtd for 50s/40s club band.** Must hv repertoire & charts, able to harmonize, PA helpful. Jay 213-396-4229
 • **Drummer wtd for band** infl the Descendents & Social Distortion & the Last. David 213-271-7085
 • **Percussionist needed** for unique 3-pc rock band infl Alex Van Halen, Buddy Rich, Bonzo, Mitchell, Krupa. Must be under 24. Danny 818-767-1189
 • **Drummer, 20-25, fun in sun** HR/R&B. Infl beaches, brewski babes, pizza, VH. Hair length don't matter. Hv tunes & compit studio. 818-598-HATS
 • **Climax** infl tune-oriented h-energy rock ensemble sks drummer/percussionist, 27-35, must read. Only serious career-oriented need call. Michael 213-258-5233
 • **Drummer wtd for orig prog w/sngnr/songwriter, pref in SFV.** infl Beatles, Costello, Springsteen, Police. 818-989-7205
 • **Female power singer** sks wtd db-kick drummer w/mage to form hot metal band infl Priest, old Crue, Metal Church, Metalica. Serious only, no freash. Sue 213-476-0794
 • **Drummer wtd, M/F, for American surf garage-style band.** David 213-369-5037
 • **Drummer wtd for HR band w/female lead singer.** Hvy-bdsed, should hv trans, reliable, gd eq, gd equip/mage. Ready to go, ready to play. 213-850-6499
 • **Drummer wtd by Christian** guitarist to form band infl Led Zep, Deep Purple, Rainbow, Firm, Robert Plant. 805-527-4593
 • **Christian bassist** (Sheehan/Bach) & guitarist (Bach, Paganini, Vivadi) sks drummer to rock for Jesus. HR metal. John 10-7-18. Mike 213-676-1667
 • **Drummer/vocalist, 28-39, work 2-3 days/wk.** '50s/'60s casual band. Give yourself lots of time and money. Mike 213-478-4893
 • **Wanted:** Handsome black drummer for pro sit 213-479-7451
 • **Lead guitarist & bassist** skng dedc drummer for new-forming SMASH PALACE aka Mainstream, Do & Europe. Dynamics, chops & time clock a must. Brad 818-966-0310
 • **Drummer for commrc new music.** Mdrn, musical, artistic, percus-minded, solid team plyr, gd image. Carson 213-609-8311 Steve 818-994-6484 Chris 213-828-9109

• **Drummer, upbeat positive** enthous person infl Petty, Plim-soul, Costello, Adams, wtd for band w/rgt songs/att. Vox & small kit pref. Steve (after 4pm) 818-980-4644
 • **Sirius Triton, legendary Detroit rocker,** needs hottest, baddest, crudest, rudest, loudest, wildest, coolest drummer w/mage for Detroit-style hard-driving rock'n'soul band. 818-445-4177
 • **Smog-oriented bowry band** skng drummer w/vox. Females encouraged. Rex 213-663-4701
 • **Replacement drummer wtd by estab'd rock** prog. Exp'd hard hitter w/gd image. Rhys Glendale/Hwyd area. 213-257-6646
 • **Rock drummer wtd by one of a kind** org grp w/pie in the sky dreams & hard-nosed reality. Confident, dependable, personable, ambitious. Mike 213-665-3855
 • **Drummer wtd for estab'd HR** org band CHAOS. Success must be your motivating drive. Joe 213-644-9141
 • **Serious amateur guitarist/vocalist** sks serious amateur drummer to form all styles band. Diane (eves) 213-280-0920
 • **Drummer wtd infl early Pretenders,** Cool, Stones, Idol, Clash. Pref small red kit. Black hair, motorcycle jacket image. Springsteen att, prom-danced a must. 714-848-1910
 • **DISGRACE** nds a drummer willing to be weird. 213-675-9274
 • **Drummer wtd for band** into punk funk groove metal. Chris (after 6) 213-661-8381
 • **Dedicated drummer wtd for rock band** infl Zeppelin. Estab'd band w/rgs & connex. 213-717-4629
 • **Intelligent drummer** for trio. Love of playing & energy most important, pref eclectic/acous comb kit. Infl Gabriel, Police, U2. Tears. Jamie/Chris 213-455-1686
 • **Drummer wtd for forming band,** classic R&B Eddie Scott 213-545-0206
 • **THE CHETT** auditions are now. Funk rock, hard edge, steady meter a must, gd att & flexibility. Hv mgmt/bkngs is this you? 213-275-0781
 • **Drummer wtd for pro HR act.** Strong mtl, talent, exp, image & dedc. You hv the theme. Pros only. Rhys 5 nights/wk. Scott 213-376-9188
 • **Aggressive drummer wtd for female class-infl prog** metal band infl J.S. Bach, Rainbow, Purple, Scorpions. Must play incl'd db bass, hv xlt meter. 818-763-3018
 • **Drummer wtd, Metalica.** 213-947-2653
 • **Drummer wtd for prog** prog HR recording grp. Hard-hitter. Chops & xlt acous equip a must. Rob 818-376-1187
 • **Drummer wtd for prog w/mgmt, infl REM, Mission UK, EIP** in prog. 213-281-7863
 • **Fusion drummer** needed for new jazz rock band. Cooperative prog, many styles, will gk & record. Very pro musicians. H. Skylar 818-881-1506
 • **Drummer needed for acid** blues rock instr grp the GLAND DETONATORS. Label intr, immed gds. Scott 213-250-2598
 • **Drummer wtd w/hard-hitting solid 4-4** backbeat to play orig R&B w/looks. Rhys spc, recording soon. Bob 213-392-5613
 • **Solid drummer wtd for band w/explosiveness** of Cheap Trick/Crash, groove of T Rex/Stones. Scott 213-476-6807
 • **Drummer needed** for serious rock band w/xtrol folk infl & strong female lead vocalist. Gd songs, nothing mellow, jaggy or 70s. 213-937-9763
 • **Award-winning blues** band sks pro drummer. Steve 213-937-4525
 • **Double bass drummer w/sizzling h-hat** wtd for forming act. Very beefy hvy R&B 19-27 Jim 818-466-2599
 • **Drummer wtd for prog** metal band. Must be dedc, serious & pro. No posers or egos. Melanie 818-442-6010
 • **Ray** 818-442-6010

14 HORNS AVAILABLE

• **Pro sax plyr.** all styles, grt tone, avail for steady club wkd & casual band. 213-874-2418
 • **Sax** aka funk band. Studio & performing exp, anything from jazz to new funk. Soul is my specialty. Eric 818-368-4977

14 HORNS WANTED

• **Horns wtd for ska band,** world beat infl Police, English Beat, General Public. Vox a plus. Ed 213-469-3312
 • **Steve** (ext 205) 213-367-5311
 • **Smog-oriented bowry band** skng sax plyr w/xtrol. Rex 213-663-4701
 • **David** 213-660-2004
 • **Top East Coast road** prog nds sax plyr, some vox req'd. Mike 213-803-3216
 • **One female sax plyr & one female trumpet** plyr needed to form new developing band. 213-281-3154

15 SPECIALTIES

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

• **Yes, Lestat** is alive, but my band Empire Lestat isn't. I just couldn't help myself, so I need musicians for my new band. Pls call immed. 818-768-6852
 • **Invest in excellence.** Internatl act w/maj dist pending sks financing. Dave 818-767-0484
 • **DP & THE GODS** lng for young, talented musicians able to take direction. Progr atmosphere music w/xtrol. Doran 213-546-3878
 • **Female drummer** sks personal mgmt/director & financial backer. Exp'd, pro equip, image, wrgt lyrics. Serious only. Alex 818-349-0530
 • **Exp'd booker/agent** wtd by pro orig or cover band for immed booking. Vegas, Tahoe, L.A., etc. Duncan/Mike 213-413-5168

• **Attention:** Publ'd writer/producer sks M/F musicians w/leap to start orig R&B pop funk R&B band. Aries 213-450-1375
 • **Wanted:** Rock or HR bands who would like to have tape/records played on upcoming new radio show. 213-469-6481
 • **Piano/fute teacher** or collab wtd for blind musician/lyncst. Richard 213-938-5347
 • **Serious investors** wtd for all orig funk dance rock band. Must be reliable. John 213-462-3020
 • **Jazz musicians** wtd to work on their craft & get better. Dave 213-462-5623
 • **Serious recording artist & prod w/ndie record** co, dist & sgl sks personal investor for next 12" release. David 213-412-1419
 • **Wanted:** Cajun musicians to form grp. Birch 213-225-2960
 • **Mgmt & financial backing** needed for recording prog by publ'd writer/prod w/songs covered by Patin LaBelle, Skin Deep, Suzette Charles & Menudo. Aries 213-450-1375
 • **Sound & light tech,** 10 yrs exp, lng for w/kg band. Dave 213-861-9907
 • **Estab'd rock band** sks competent personal mgmt. 213-464-6782/818-996-0029
 • **NITEMARE** ska roadies. 213-874-1718
 • **ROOM WITH A VIEW,** a unique pro rock grp, sks mgmt &/or financial backing. We hv maj label intr, 8-trk studio, master-quality demos. John 818-949-5510
 • **Drum tech** needed for pro sit. Must be able to handle load ins/out, & setup set completely. Clay 213-435-5048
 • **Investors** for all-orig intellectual rock band. David 213-660-2004
 • **Female country singer** w/xt mtl sks lawyer or mgr. Lz 818-762-3331
 • **Pro rock act w/female vocalist** sks rep. 818-782-5680
 • **All pro soundman** band forming. If you're a present or former soundman, can play an instrument well, & are up for a little fun, call Marshall. 213-460-6016
 • **Guitarist** roadie wtd for L.A. ROCKS in exchange for guitar lessons. Keston 213-435-5048
 • **Bands wtd** to help light the worst automobile defect of all time. Concerts this summer. 818-985-3844
 • **Walking platinum mine** says you may laugh at me now, but I will be bigger than the Stones or Elvis. Mom, send money. 213-739-4824
 • **Bass guitarist & drummer** avail to work w/xtrol to create a different commrc snd. We are tight & dedicated. Dan 818-901-8077
 • **Female musicians** needed for forming band w/xtrol of potential. Call only if you can play & sing. 213-281-3154
 • **JEALOUS EYES** sks mgmt &/or backing. Call for tape. Tony 818-346-6856
 • **Investor** needed for prog. Grp has hit mtl, powerful stage show, mgmt. Long or short-term assoc, prospectus on req. 818-981-3479
 • **Guitarist/singer** sks others to collab/jam. Easy listening, soft rock, country, folk. Jen 818-793-3811
 • **Investment backers** wtd for new innov inventions. Mike 818-980-5850
 • **Pro grp of musicians** lng to rent or share rhrs spc. Will pay up to \$250/mo for security location. Tom 213-476-1605
 • **Agent &/or mgr** wtd for RELAY, orig rock. Hv EP & pro-mo, strong mtl & musicians, very reliable. Call collect. Y 619-270-5940
 • **Female dancer, infl Tina Turner, Bette Midler, Rod Stewart,** would like to collab on video/show. Chanty 213-650-0894
 • **D.K. & THE GODS** are lng for young talented musicians. Progr experiential blues w/xtrol. Doran 213-546-3878
 • **FUN HOUSE** sks serious mgmt & backing immed. Anyone intr contact Mark. 213-876-8056
 • **Roadies** wtd for all-female classical metal band. You get paid if we get paid. 818-763-3018
 • **Video editing, 3/4" & 1/2",** in trade for 24-trk recording time. Steve 818-799-4111
 • **Drummer, bassist & multikeybdist** w/8-trk studio sks other plyrs to compil prog. Ferns 213-468-7140
 • **Will trade 816-trk studio time** for car repairs, guitar repairs, piano repair or photography. Jeff 818-902-9361

• **Wanted:** Pre-sequenced T40 & variety songs. Jeff 818-902-9361

16 SONGWRITERS

• **ASCAP songwriter** w/rgt new mtl for film or TV, former track record. 818-965-3844
 • **Publ'd writer/producer** sks composer, qual keybdist w/leap for collab on R&B, pop, funk, rock songs. Are you serious? Call Aries. 213-450-1375
 • **Powerful vocal stylist/writer/entertainer** w/mage avail for orig funk pop band ala Jimmy Jam, Chaka Khan, Starpoint. Worthy 213-752-8476
 • **Songwriter** into David Foster, Michael Massur style has pop ballads avail. Also wish to meet others into this style. 818-505-8977
 • **Lyricist w/xtly clever lyrics** lng for pro composer w/xtrol. Jonna 213-465-7887
 • **New writer.** I write lyrics, lng for band to record them. 817-624-4070
 • **Lyricist wtd to collab w/arranger/guitarist/composer** w/synths for commrc pop music. Jay 213-396-4229
 • **Serious songwriters** wtd by dynamic sister duo for mtl for perf. Open all styles. Veronica/Sonia 805-483-3946
 • **Lyricist skng songwriter's collab** to create melodies & backing for recording market. Pref female, but not nec. Doug Wilson, 6304 York, San Antonio, TX 78216. 213-450-1375
 • **Pro arranger/keybdist w/dmo studio** sks lyncsts w/compil plyrs for collab R&B, pop, rock, country. Aaron 213-465-1684
 • **Vocalist** sks the ultimate pop song, i.e., loud, upbeat, something different to wake people up. Songs used for recording purposes. Marshall 213-460-6016
 • **Lyricist** aka partner who hears the music to collab on songs. Barbara 213-838-4390
 • **Wanted:** Orig rock songs to be recorded on maj label. Tape to 7622 Fountain Ave, Apt. 1, W. Hollywood, CA 90046.
 • **Publ'd & credited BMI** affil female songwriter sks collab to put music to lyrics & melodies. Commrc pop rock tunes. 818-996-4278
 • **Lyricist** would like to collab. Charity 213-650-0894
 • **Female vocalist/songwriter** wtd by guitarist to collab on orig rock & R&B mtl. Pref hv hv keys but not nec. Songwriting purposes only. Eric 213-674-4007
 • **Female vocalist** sks orig country prog rock songs to record infl Rosanne, Feba, Jamie SASE, lead/lync sheet to: J. Scott, Box 1004, Lakewood, CA 90714.

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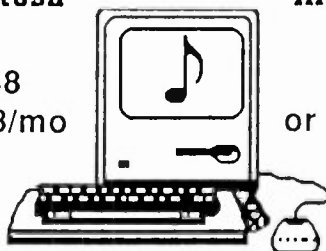
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