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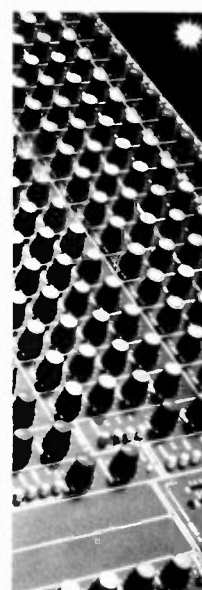


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Vol. XI, No. 22

November 2 — November 15, 1987

FEATURES

On the surface, the record biz has always worked in a straightforward way: The labels release records, radio stations pick certain of those records to play, and listeners respond (or don't respond) with their bucks. It's a process of elimination that makes and breaks careers arbitrarily and inexorably. Sink or swim. Simple, right? But within this seemingly simple process, a whole lotta shakin's goin' on, as the labels make their signing choices, hook up these signings with certain producers, pick the key songs, and bake till brown. Then radio programmers get into the act, pressured by promotion men and demographics. Then finally, the listeners get a chance to put their two cents in—if the record's in the store and on sale. And what comes out the other end? Whitesnake. It's a miracle.

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Cover photo of Whitesnake's David Coverdale 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

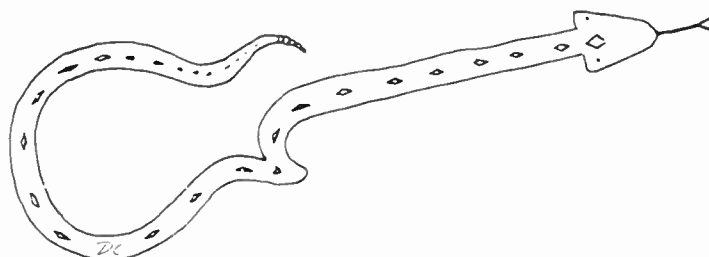
Music Connection Magazine (U.S. PS 447830) is published every other Thursday except the last week in December. Single copy price is \$2.00. Subscription rates: \$30 one year, \$55 two years. Second-class postage paid at Los Angeles, CA and additional mailing offices. POSTMASTER: Send address changes 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 to 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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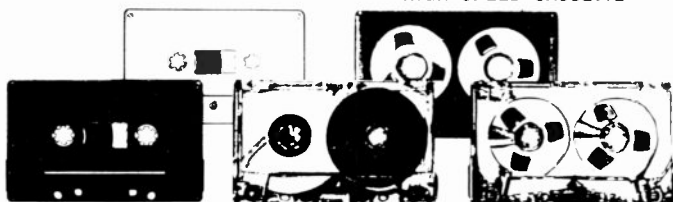
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Feedback

Ezrin Klears Up the K.A.O.S.

Dear MC:

I am writing in response to S.L. Duff's interview with Roger Waters (Oct. 4). There are both inferences and direct statements made by Roger which are, at best, imprecise expressions of the truth or, at worst, deliberate attempts to obscure the facts.

Where it is true that Roger had been responsible for the lion's share of the writing from *Dark Side of the Moon* until *The Final Cut*, it is not true that he was ever considered (nor did he present himself to me as) the "lead singer" of the band. In fact, it is David Gilmour's voice (not to mention his unique guitar playing) that most people identify as the sound of Pink Floyd. It is a function of the group's non-image and low profile that no one seems to know who sang what.

Gilmour is the soft voice on "Breathe" and also the raunchy voice on "Money" and "Welcome to the Machine." In fact, he sang lead on most of the melodic Pink Floyd songs. Gilmour and Wright are the two voices that form that signature harmony sound on "Echoes" and so many other Floyd favorites.

It is inferred in the interview that Rick Wright was callously fired by Gilmour and Mason and then even more cruelly exploited as a salaried employee for the purpose of further legitimizing this tour. This is not true. During the making of *The Wall*, Roger mounted a unilateral campaign to remove Wright from the band. The others, in fact, received an ultimatum from Roger prior to rehearsals for *The Wall* and were forced to vote Rick "democratically" out of the group.

A Momentary Lapse of Reason is the first Pink Floyd album since Roger resigned from the group. Rick participated as a "free agent," so to speak and was, as a result of the good feelings we all had about being together again, invited to play on tour. It was everyone's intention to see if these feelings would persist and then to discuss Rick's possible rejoining.

It is demeaning to the surviving members of the group to suggest that any of them might be no more than "window dressing." These men have been a part of Pink Floyd for 20 years, during which time each of them has in-

fluenced the sound of modern music in a direct and personal way.

They love what they do. They love this band. When Roger decided to strike out on his own, should they have taken up other trades to protect his ego?

Roger is perhaps the greatest lyricist rock music has ever known. He is also a peerless conceptual artist. But he cannot claim responsibility for the atmosphere that we all know as Pink Floyd. That is the creation of four (five, counting Syd Barrett) strange and unique talents...and their time and place.

I might also remind your readers that, during disputes, people often take extreme positions that do not usually reflect reality; and that Pink Floyd was meant to be enjoyed, not parsed like a sentence.

Bob Ezrin
Encino, CA

Ed note: Ezrin produced both Dark Side of the Moon and The Wall, as well as the new A Momentary Lapse of Reason.

BMI Clarifies

Dear MC:

I would like to correct two factual errors in Jim Maloney's article on the ASCAP/BMI controversy (News, September 21).

It is not true, as your opening sentence states, that BMI's revised bonus payment policy has "infuriated many of its affiliated writers." To the contrary, BMI's affiliated writers have told us in substantial numbers that they are very pleased with the revision in BMI's payment schedule.

The president of the Nashville Songwriters Association International (NSAI) has never gone on record opposing BMI's revised payment system.

Robbin Ahrold
Vice President,
Corporate Relations
Broadcast Music, Inc.
New York, NY

Omissions: Every so often (particularly in times of increased humidity), photo credits simply disappear. (They're pesky little buggers, and they refuse to behave.) In our October 19 (Songwriter) issue, the following photographers failed to get proper credit: Janiss Garza (for "Six-Point-One," Local Notes), Craig Cuffaro (John Hiatt, page 18), and Henry Diltz (Joe Walsh, page 28).

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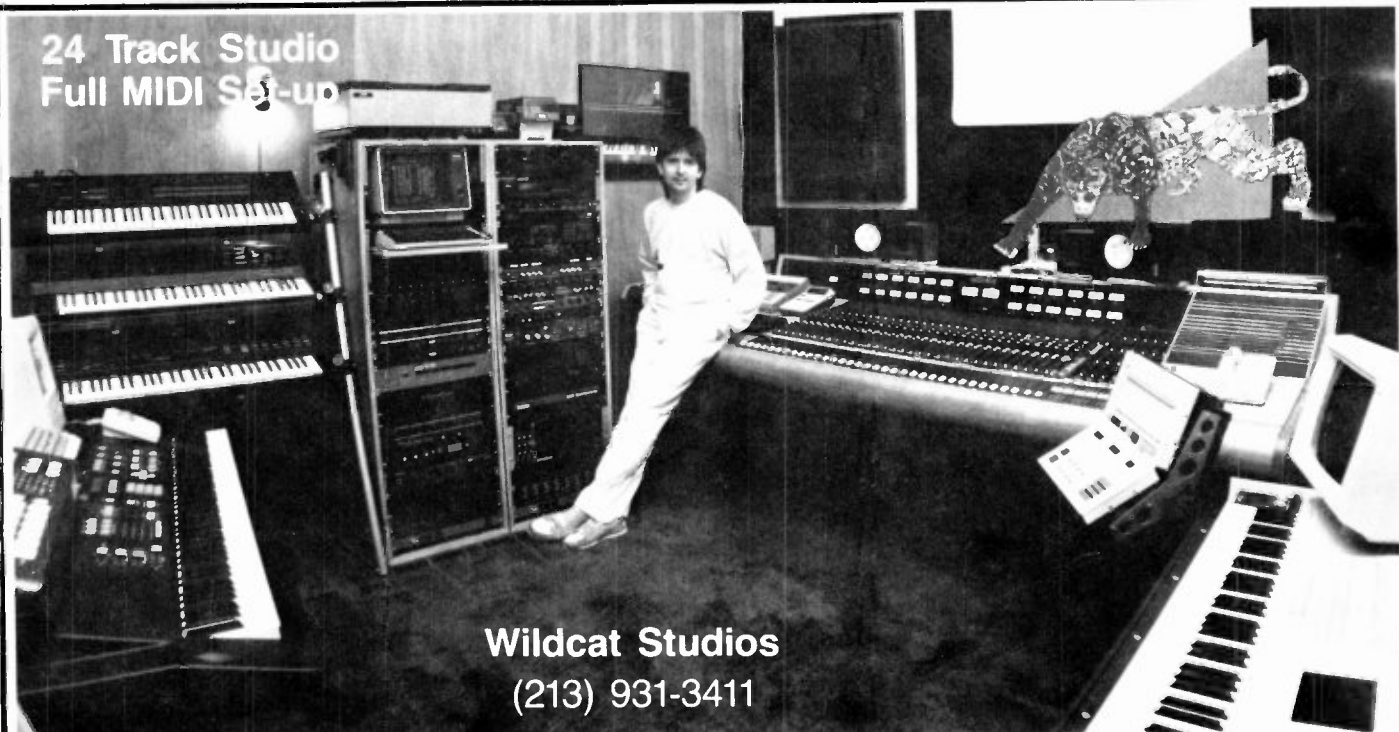
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John Ross / Owner

SAIL ON, SAYLOR

by Lawrence Henry

Skip Saylor, looking at first glance like a baby-faced stand-in for Lee Ritenour, leads the way into the control room of Skip Saylor Recording on Larchmont in Hollywood. And there it is: Saylor's new five-channel Solid State Logic (SSL) control board with total automated recall.

In fact, it's even bigger than 56 channels. Saylor has a 72-frame board, ready to expand to 64 tracks as soon as client demands warrant it.

Looks like NASA. Looks like you could go to the moon on it. Brand-new, gleaming, set against a stark cream and charcoal room design created by Waterland Group's Vincent Van Haaff and Paul Reynolds; it looks like you oughta call down to the engine room and ask Scotty for warp drive.

It's one of perhaps a dozen-and-a-half such boards currently available in Los Angeles. It's busy—Manhattan Transfer just mixed a digital album there.

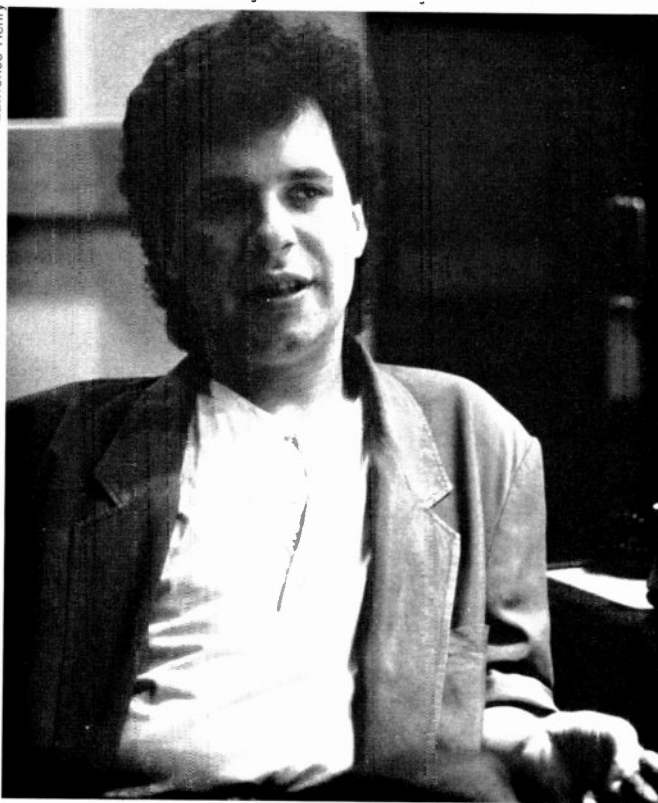
And 32-year-old Skip Saylor—"I'm six figures in debt, and I live in a small apartment"—started out as an unpaid studio janitor in his home state, Oregon. A lot of small-town gee-whiz still clings to the guy, endearingly so. He's far less inclined to drop star names than names of engineers and producers he's devoted to, like Jimmy Iovine, Shelly Yakus, Roy Haller—"Imagine! He did 'Bridge Over Troubled Water' on four-track"—and Bill Putnam of United Western.

"I had bands in my teenage years," Saylor says. "But ever since I was a little kid with my little mono record player, I wanted to make records. I started hanging out in studios when I was 16 in Eugene, where I grew up, and in Portland. I would drive to Portland after I got off work, hang out all night, drive back to Eugene, 120 miles, and work during the day. I was desperate to get that fix. I would fetch coffee and clean up.

"I went to San Francisco, and I was a paid studio janitor there—two bucks an hour—for Golden State Recorders. The guy that owned the place, Leo Kulka, had a place called the College for Recording Arts. So I took a recording class from him at the same time I was janitoring and hanging out on sessions any time I could.

"Then I moved down here in 1975 and went to work for United Western. I'd risen above sweeping—climbed all the way up to fetching microphones. It was there that I learned how to function with the equipment. I worked at United Western, Sunset Sound, Cherokee, Davlen [now Oasis], Sound Castle, Star Track. From 1975–1980,

Lawrence Henry



"I feel like I'm Cinderella. Money? Who cares! I'm living out every dream I ever had as a kid, and I've never dreamed about money."

I learned how to second [engineer], how to first [engineer], and went back and forth between being an independent engineer and a staff guy. When I opened this place, I was on staff at Sunset Sound."

"Opened this place": That involved selling a fixer-upper house for some capital, borrowing some of the rest, and converting "two shacks with a four-track voiceover setup" into a basic 24-track studio.

"Several companies gave me a lot of help. I would go into Jerry Cabbage at Coast Recording, and I'd say, 'I'm in business. I'm right down the street. And for the last three months I've seen this limiter sitting right on this shelf here. Why don't you give me that limiter? I'll owe you 300 bucks, and every time I earn some money, I'll come over and give you some.' Dave Michaels at Studio Maintenance Service did the same thing. I'd go into his equipment room and say, 'How long has this been sitting here? How long has that been sitting here? Let's make a deal.'"

In 1980, when Saylor began, the record industry was in a depression. Record companies had "lost their sense of humor" about over-budget projects, and Saylor saw the

need for a midpriced studio for overdubs and other secondary work.

"Nice concept," he says now. "And we did do some overdubs for some big boys—James Taylor, things like that. But the large thrust of our business came from start-to-finish projects. R&B, jazz, commercials, film. And companies started realizing that we had a nice sounding room here, that they could do their whole project here without spending a quarter-of-a-million dollars."

That led directly to Saylor's next move—to the SSL board.

"As people started realizing that the studio was viable even for high-budget projects, we started losing some mix business to some of the bigger-name studios in the industry. So in keeping with the idea that I had a great room where you could record for a reasonable price, I also wanted a room where you could close that album with all the modern technology."

And there it is. The board and all the extras involved—a gleaming million bucks' worth for a former janitor.

"Basically, through my twenties, I'd made a living," Saylor

reflects. "I didn't have much money in the bank. I was just a middle-class working stiff who happened to make records. But I always had a philosophy that if I made my payments on time, no matter what, if push came to shove, those people that I was making my payments on time to would loan me enough money to eat."

So they did, and Skip eats, and does what he wants to do.

"Even though, as a business owner, I'm caught up in money, I've never done this for money. Anybody who does this for money has got to have brain damage. You could make more money doing anything but this.

"I just want to become real good. My race is not against any other studio, or against any individual. My race is against my own dream, for myself and my studio.

"I emphasize two things. First, we're in the service business, not the studio business. We respect the fact that our clients are making art here. Second, we're historians. I tell my guys that every minute they spend in the room, they should pretend they're working on Bing Crosby's 'White Christmas' or the Beatles 'Hey Jude' or Simon & Garfunkel's 'Bridge Over Troubled Water'—that what they're doing is going down in history, and to treat it with the same respect as those great records. Those people did not know they were making those records when they were making them. You gotta get up in the morning playing it like you're going to change the way people are going to listen to music. You get up with that attitude; you pull it on with your jeans.

"I feel like I'm Cinderella. Money? Who cares? I'm living out every dream I ever had as a kid, and I've never dreamed about money. With the studio I have here, and the clients who are using it, every dream that I ever had as a kid has been fulfilled. I get to work on art every day. I'm just trying to get better and better and better at it."

And indeed, while we talk, James McNichol, Kristie McNichol's brother, comes in to talk to Saylor about making a record. And Skip, who's on all the time—exuberant, voluble—becomes even more so.

"I remember I came to you three years ago with some tracks," McNichol says, "and you had some great ideas, and those tracks came out sounding great. So I wanted to come to you again."

Skip Saylor actually blushes. In his new million-dollar control room. Warp-speed. Scotty. ■

News

FESTIVALS

8th Long Beach Blues Fest a Hearty Party

by Linda Atnip and Jim Maloney

LONG BEACH, CALIF—The eighth annual Long Beach Blues Festival was a two-day sampler of just about every strain of blues music available today—from down-home, deep South stomps to satin-smooth city stylings to flashy guitar heroes, young and old. Blues fans ate, drank, and danced on the green of the Cal State campus—7500 on Saturday, 8500 on Sunday. Congratulations to first-time L.B.B.F. producer Tim McRaven on the success of the venture. The lineup was excellent, the crowd satisfied, and the press practically pampered.

SATURDAY

Festival opener Dr. Isaiah Ross missed his plane and failed to materialize, but guitarist Tony Matthews rounded up a band to fill in. Alligator Records' artists the Lonnie Brooks Band sizzled, particularly on "Sweet Home Chicago" and "Party With Us," priming the audience for the next guest. Keyboardist extraordinaire Katie Webster (replacing the ailing Memphis Slim) performed one of the most unusual sets of her career. With the exception of "Let the Good Times Roll," "I Know That's Right" (from her Arhoolie LP of the same name), and "How Much Longer Will I Have To Sing These Blues?," she offered a nostalgic medley of Otis Redding and Rolling Stones covers—all in her own sensational style. Crowned the Swamp Boogie Queen for the second time this year (the first being at the New Orleans Jazz & Heritage Fest in May)—Katie bowed to her subjects and presented them with a flood of Mardi Gras souvenirs.

The Johnny Otis Revue really cooked—in fact, the only thing missing was a steaming plate of red beans and rice! Showcasing local talent has long been an Otis specialty, and this was no exception. Special guest Harmonica Fats delighted the crowd, while Guitar Shorty's acrobatic somersaults and string dexterity were a smash. Barbara Morrison wowed folks with her riveting "Stormy Monday," while Bobby "Rockin' Robin" Day inspired some serious dancin' in the dirt.

Grammy winner Clarence "Gatemouth" Brown displayed his Texas/Louisiana roots, smoothly alternating between guitar and fiddle. He moved from blues to ca-



CLARENCE "GATEMOUTH" BROWN

Abe Perlstein



GUITAR SHORTY

jun tunes to salsa rhythms with the greatest of ease. A set highlight was his not-yet-released "Do You Want to Go and Do the Zydeco?," and his classic instrumental "Pressure Cooker" launched listeners into the stratosphere.

The Robert Cray Band—who also appeared at the 1982 festival—closed out the day. This contemporary bluesman's smooth delivery has the same kind of emotional edge as Sam Cooke or Buddy Guy. Although the set was heavy on ballads, Cray showed he can party with the best of them on the lowdown "Playin' in the Dirt." There was no encore, to the disappointment of some fans—but everybody seemed happy as they headed toward the freeways and back to reality.

SUNDAY

Day two got off to a rollicking start with the East Coast acoustic duo of John Cephas and Harmonica Phil Wiggins, who work the same guitar/harp territory epitomized by the late Sonny Terry & Brownie McGhee. Their tho-

roughly entertaining set ranged from country blues standards like John Hurt's "Stack-O-Lee Blues" to moaning gospel chants to uptempo firestarters like Jimmy Reed's "Baby What You Want Me to Do?" They took command of the crowd with their powerful singing, Wiggins' exceptional harpwork, and Cephas strong, confident guitar.

Next up was New Orleans treasure Snooks Eaglin, a veteran of many Professor Longhair gigs and sessions. With a band that included Roomful of Blues pianist Ron Levy, Eaglin brought his superb vocals and impressive guitar style to a variety of cuts—several from his new Black Top LP. He ripped out a smokin' rendition of Freddie King's "San-Ho-Zay," swamp-soaked versions of Junior Parker's "Baby, Please" and Jimmy Rogers' "That's Alright," a funky treatment of Ray Charles' "Drown In My Own Tears," and a guitar-driven shuffle, J.B. Lenoir's "Mama, Talk to Your Daughter." Eaglin is one fine musician—he even played surf

guitar on a redo of the old Ventures tune, "Perfidia."

Jimmy & Jeannie Cheatham took things upriver and uptown with a brassy set of big band blues. Jeannie's singing recalled the tough-but-tender approach of Alberta Hunter or Dinah Washington—especially on her marvelous version of "Ain't Nobody's Bizness." Through the set, brother Jimmie's bluesy bass trombone anchored the horn section of their Sweet Baby Blues Band. The crowd flipped as the band cake-walked through "Meet Me With Your Black Draws On," sparked by an extended Paul Gonsalves-style tenor sax break from Jimmy Noone.

The always amazing Etta James commandeered the stage next and uncorked a heartfelt "I'd Rather Go Blind," followed by her churchy anthem, "Somethin' Got a Hold On Me." She burned through a medley of Jimmy Reed shuffles, a fine take on Randy Newman's "You Can Leave Your Hat On," and a soulful rendition of Irma Franklin's "Piece of My Heart" (popularized by Janis Joplin). After a slow, sultry "At Last," her band exploded behind the immediately recognizable six-note intro to Al Green's "Love & Happiness"—and Etta's deep blues bellow boomed out across the athletic field.

B.B. King, the pride of Itta Bena, Mississippi, loosened up with his standard opener, Louie Jordan's "Let the Good Times Roll," effortlessly tossing in his signature guitar bursts. It doesn't matter how often you've seen the King, when he digs in, he's bound to blast you back a few paces with his playing power. A ringing slow-blues intro led into another staple of his repertoire, "I've Got Some Help I Don't Need," followed by a mighty version of "Payin' the Cost to Be Boss" (what a great in-concert cover for Springsteen!). King segued from one of his famous key-jumping guitar barrages into a phenomenally bluesy snatch of "See See Rider" on his gleaming Gibson guitar. As the set wound down, they brought out a King-sized card to mark the bluesman's recent birthday. But, to no one's surprise, it was B.B. who supplied the icing—topping off a full afternoon of potent blues power.

News

MUSIC

F.I.D.O.F. MEMBERS MINGLE

by K.A. Parker

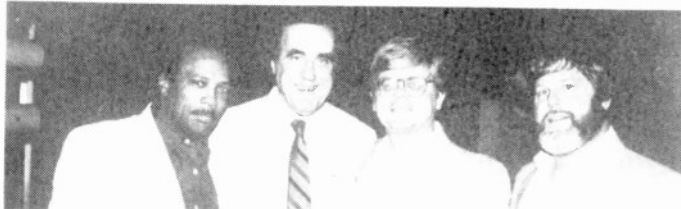
HOLLYWOOD, Calif.—The International Federation of Festival Organizations (FIDOF) recently held its first-ever pre-MIDEM meeting at The Hollywood Roosevelt Hotel in Los Angeles.

FIDOF, whose overall purpose is to promote international peace and friendship through music and the arts, is a non-profit organization and member of the UNESCO international music council. Each year, FIDOF organizes over 360 music and arts festivals in over 56 countries, including the Montreux Festival in Switzerland, the Yamaha Festival in Tokyo, The Seoul Song Festival in Korea, the International Music Industry Market (MIDEM) in Cannes, France, the Peterborough Country Music Festival in England, Rock in Rio Festival in Brazil, and the now-in-limbo Los Angeles Street Scene festival.

The three-day assembly included speakers Susan Lamb from

the Kennedy Center for the Performing Arts; Ron Anton, vice-president of BMI; Kevin Odegard, president of the American Song Festival; Lee Zhito, V.P. and executive editorial director for Billboard Publications; and current FIDOF president Jim Halsey. The meetings focused on ways to involve festival sponsors more completely in festival proceedings, as well as to acquaint members with festival rules and regulations, press relations, and the promotion of young artists. On day two, the delegates were treated to a party at Halsey's home; day three featured an international showcase, produced by Youngheart Record Company president Greg Seelsa. FIDOF membership is open to festival organizers, singers, songwriters, music publishers, artist managers, record and television companies, agents and members of the press. For further information, call Professor Moreno at (213) 459-6694.

QUINCY #1:



In addition to the money raised by Yamaha International on behalf of the T.J. Martell Foundation during the recent Soundcheck '87 California band competition, Tony Martell received an additional "bonus" check from JCI Records. Pictured backstage at the Santa Monica Civic after the Soundcheck '87 finals are Quincy Jones (who participated as one of the judges) Tony Martell, and JCI Records co-heads Tim O'Brien and Jerome Bowie.

QUINCY #2:



Multiple Grammy winners Quincy Jones and Herb Alpert will be recognized for their close involvement with, and service to, the Los Angeles chapter of the National Academy of Recording Arts and Sciences (NARAS) at the group's first annual membership luncheon, Wednesday, November 18, at the Hollywood Roosevelt Hotel. Shown here (from left) are Brooks Arthur, chairman of the L.A. chapter's membership committee; Alpert; Jones; and Stix Hooper, L.A. chapter president. Tickets are \$30 for advance sales, \$40 at the door. If you'd like to attend—call (818) 843-8253.

NARAS Lauds Grammy Lifers

by Mary Agnes Brown

BURBANK, Calif.—The National Academy of Recording Arts & Sciences will tape *The Grammy Lifetime Achievement Award Show* before a black-tie audience at New York's Mark Hellinger Theater on November 5. The affair will be seen as a two-hour telecast later in the month.

Beverly Sills and Dionne Warwick will co-host the tribute to this year's Lifetime Achievement Award honorees—country music pioneer Roy Acuff, alto sax jazz giant Benny Carter, legendary singer/pianist/bandleader Ray Charles, New Orleans rhythm & blues innovator Antoine "Fats"

Domino, blues guitar wizard B.B. King, and violin virtuoso Isaac Stern.

Participants in this special event will include Johnny Cash, Ahmet Ertegun, the Fabulous Thunderbirds, Dr. John, Hank Jones, Jerry Lee Lewis, Charlie Daniels, Carmen McCrae, Roy Clark, Emorylou Harris, Bill Monroe, Carlos Santana, Itzhak Perlman, David Sanborn, Sting, Cissy Houston, Ricky Skaggs, and more. Executive producer of the program will be Pierre Cossette of Pierre Cossette Productions, with Ken Ehrlich producing and Walter C. Miller directing.

Sony Resurrects Classic R&R Videos

by Jim Maloney

NEW YORK—Sony's video software division is embarking on a massive promotion that will make use of both classic and never-before-seen video footage of many of rock & roll's most beloved performers. Available at budget prices, the "Roots of Rock & Roll" series will include such treasures as *The Real Buddy Holly Story* and live concerts by James Brown, Jimi Hendrix, Tina Turner, Otis Redding, and various Motown artists.

The Real Buddy Holly Story, acquired by Sony in a special licensing arrangement with Miramax Film and Paul McCartney's MPL Communications, contains a unique look at the rock 'n' roll innovator's life and music through the eyes of family members, band members, and fellow musicians. The video includes ultra-rare early concert footage of Holly and Jerry Lee Lewis, as well as the few existing television appearances by

Holly. A bonus is a segment featuring Paul McCartney playing and paying tribute to one of his early idols. The tape runs approximately 90 minutes and carries a suggested retail price of \$29.95.

Another special release under the "Roots of Rock & Roll" banner will be *Monterey Pop*, which documents the legendary 1967 Monterey Pop Festival—with appearances by Canned Heat, Jefferson Airplane, Janis Joplin, the Who, Otis Redding, and the Jimi Hendrix Experience, among others.

Also slated for release are *James Brown: Live in London*; *Jimi Hendrix: Johnny B. Goode*; *B.B. King: Live at Nick's*; *Otis Redding: Ready Steady Go!*; *Sounds of Motown*; and assorted selections featuring Pete Townshend, Tina Turner, the Everly Brothers, Rod Stewart, Joe Cocker, and Bill Wyman. ■

Rockers Roll For UNICEF

by Jim Maloney

LOS ANGELES, Calif.—Forty five of the most prominent Los Angeles musicians converged on Pelican's Retreat in Calabasas, California, October 7, for a massive jam session to celebrate UNICEF's 40th anniversary.

Drummer Eddie Tuduri (Uncle

Fatback) assembled the prime players, including members of Tower of Power, the Heaters, Jack Mack & the Heart Attack, as well as Randy Meisner (Eagles), Rick Roberts (Firefall), Kevin Cronin (REO Speedwagon), Kenny Lee Lewis (Steve Miller Band), Rick Lane (Rod Stewart's band), the Cold Cuts, and Blues for Breakfast. Even shy spy guy Bruce Willis jumped onstage with the Heaters for a romp through Chuck Berry's "Back in the U.S.A."

SIGNINGS & ASSIGNMENTS

by Jim Maloney

Elektra Records has made two new additions to its press & artist relations department. **Lisa Millman** becomes West Coast manager of press & artist relations, based in Los Angeles. Millman previously worked as manager of media relations at Epic Records. **Shawn McCormack** has been named publicity coordinator of press & artist relations in the label's New York office. McCormack was formerly a publicist at Public I Publicity Services and Rock Hotel.

Capitol Records has named **Ritch Bloom** national director of album promotion. **Debbie Campisi** has been appointed manager of national secondary promotion. The label has also announced five new regional promotion managers: **Jeff Shane** will be based in Miami and cover the Florida area; **Tim Bur-russ** will be based in Atlanta, Georgia; **Jon Baker** will be based in Cincinnati and cover Indiana, Kentucky, West Virginia, and southern Ohio; **Michael Conway** will be based in Chapel Hill, North Carolina and cover the Carolinas; and **Jeff Blalock** will be based in Nashville and cover Tennessee, Arkansas, and northern Mississippi.

Evy Todd of Evy Todd Public Relations has been chosen to coordinate all areas of publicity and public relations for **Chuck Landis' Country Club** in Reseda, California. Todd can be reached at (213) 665-3255 or (818) 881-5601.

Singer/actress/comedienne **Julie Brown**, a Sire/Warner Bros. recording artist, has retained the exclusive public relations/publicity services of **Jensen Communications'** music division. Jensen also orchestrated publicity and P.R. for radio station **KPWR-FM 106** in conjunction with the station's *Powerhouse 4* celebration, saluting the 100th anniversary of Hollywood.

Arista Records has appointed **Al Kiczales** vice president of finance—responsible for directing all financial and accounting functions and establishing financial policies for the label. He was formerly controller for Chrysalis Records. Arista also named **Ife Green** R&B promotion manager for the Southeast, based in Atlanta. **Linda Ingrisano** becomes the new national coordinator, video.

Motown Records has named **Ronnie Jones** vice president of black music promotion, responsible for the promotion and marketing of all of the label's black-oriented product.

Julie Gordon has joined **Famous Music Corporation** as a creative associate. She'll be part of the team responsible for song and catalogue promotion, writer development, and talent acquisition.

Drummer **Steve Riley** has left **W.A.S.P.** and joined **L.A. Guns**. His first gig with his new band will be at the Country Club, November 13.

The **Lazarus Group** has announced the exclusive signing of L.A. rockers **Dezire** to their roster. The band, fresh from a major personnel change, has a short tour of the Midwest in the planning stages.

Veteran L.A. drummer **Bruce Gary** has parted company with the **Knack** and is currently seeking a new outlet for his stickwork. You can reach Gary at (818) 343-8944.

Radio by Ben Brooks

Airwaves

Behind the Scenes in Records & Radio

Syndicated radio music shows seem to be the big thing these days. There are countdown shows, oldies shows, interview/music shows, new music shows, new age shows, jazz shows, gospel shows, *ad infinitum*. They're available to radio stations across the country, and the successful ones offer production values and programming benefits individual stations cannot provide on their own. With the advent of satellite communication in the Eighties, these shows have come to dominate the airwaves on Sunday evenings.

One major provider of such specialized radio programming is the Los Angeles-based **Global Satellite Network**. With shows like *Reelin' in the Years*, *Rockline*, *Powercuts*, and *Let the Good Times Roll*, Global is one of the largest and most diverse suppliers in the field. Penetrating over 100 markets, Global is constantly devising new—and updating current—programming. "We're always interested in coming up with programming that addresses current trends," explains Global president **Howard Gillman**. "We find a void in the marketplace and we'll create programming which will fill it."

One of the network's most popular shows is *Powercuts*. Billed as "America's only rock music survey," the three-year-old, two-hour program is essentially to AOR what **Casey Kasem** and **Rick Dees** are to top 40. All the music on the show is from compact disc and, though it may be limited in depth, it's essentially composed of the current top album radio tracks.

While the show apparently has the potential to address the void in album radio (i.e., the lack of exposure of current non-designated album tracks), Gillman says that many stations aren't even adventurous enough to carry such a show for a mere two hours on Sunday evenings!

"The problem with playing real new music nationally is that radio now is so structured that if your show has five or six songs that are foreign to a radio station's playlist, they may tell you to forget it," Gillman explains. "Radio has become a very scientific medium, and companies that own radio stations are very demographic-or-

iented. A traditional album-oriented approach might be accepted if it was aimed at a certain demographic. If there were advertising dollars out there for the demographic that new music serves, then you'd see that happening. But it appears to me that the advertising dollars have been following the baby boom generation. That's what created the classic rock phenomenon; that's what's helping to create the new age phenomenon. Eventually we're going to be listening to beautiful music—our generation's beautiful music."

"I think a new music station would be wonderful in this town; this town needs a new music station. Whether there are enough advertising dollars to support that demographic, I don't know. If it were me, I'd be taking chances—I think that's the way you win."

Gillman is not in the business of owning or running radio stations; he provides a service and therefore supplies the needs of radio. It really comes down to some station somewhere acknowledging that there is a vast cross-demographic appeal to new rock music. Until that day comes, advertisers will confine their expenditures to the obvious and the staid.

☆☆☆

I was shocked recently to see a full-page ad in a major trade sporting the countenance of a certain record company's head of promotion. The ad was touting a new single by a well-known classic band, but it was the VP of promotion who was getting the glory! Sometimes you have to wonder who the real stars are...

☆☆☆

As the remakes keep popping out of the record machine, so do the hits. The one-time **Tommy James & the Shondells** smash, "I Think We're Alone Now" (Roulette)—which made it to #4 in the spring of 1967—has returned, this time to the #1 spot. Teenage newcomer **Tiffany** is the appropriate vehicle for the re-emergence of a great song into the public consciousness 20 years later! Contrary to many other trade reports, the song was not written by James. **Ritchie Cordell** wrote "I Think We're Alone Now" and co-wrote **Billy Idol's** Tommy James' remake, "Mony Mony".

Airplay

The following cross-referenced Top Ten lists have been extrapolated from various trades, tip sheets, and inquiries, and in no way reflect actual record sales.

Singles (Albums)

1. **Tiffany**: "I Think We're Alone Now" (*Tiffany* #43) [MCA]
2. **Madonna**: "Causing a Commotion" (*Who's That Girl?* soundtrack, -3) [WB]
3. **Billy Idol**: "Mony Mony" (*Vital Idol* #17) [Chrysalis]
4. **Fleetwood Mac**: "Little Lies" (*Tango in the Night* #11) [WB]
5. **Michael Jackson**: "Bad" (*Bad* #2) [Epic]
6. **Bruce Springsteen**: "Brilliant Disguise" (*Tunnel of Love* #10) [Columbia]
7. **Swing Out Sister**: "Breakout" (*It's Better to Travel* #42) [Mercury PG]
8. **Bill Medley & Jennifer Warnes**: "I've Had The Time of My Life" (*Dirty Dancing* #3) [RCA]
9. **Pet Shop Boys**: "It's a Sin" (*Actually* #35) [EMI/Manhattan]
10. **U2**: "Where the Streets Have No Name" (*The Joshua Tree* #8) [Island]

Albums (Singles)

1. **Bruce Springsteen**: *Tunnel of Love* ("Brilliant Disguise" #6) [Columbia]
2. **Michael Jackson**: *Bad* ("Bad" #5) [Epic]
3. Various artists: *Dirty Dancing* soundtrack (**Bill Medley & Jennifer Warnes**: "I've Had The Time of My Life" #8) [RCA]
4. **Whitesnake**: *Whitesnake* ("Here I Go Again" #22; "Is This Love?" #39) [Geffen]
5. **Whitney Houston**: *Whitney* ("Didn't We Almost Have It All?" #44; "So Emotional" #56) [Arista]
6. **Pink Floyd**: *Momentary Lapse of Reason* ("Learning to Fly" #68) [Columbia]
7. **John Cougar Mellencamp**: *The Lonesome Jubilee* ("Paper in Fire" #23; "Cherry Bomb" #62) [Mercury/PolyGram]
8. **U2**: *The Joshua Tree* ("Where the Streets Have No Name" #30) [Island]
9. **R.E.M.**: *Document* ("The One I Love" #23) [Island]
10. **Fleetwood Mac**: *Tango in the Night* ("Little Lies" #4) [WB]

Breaking Singles

- **Whitesnake**: "Is This Love" (Geffen)
- **George Harrison**: "Got My Mind Set on You" (Dark Horse/WB)
- **Michael Bolton**: "That's What Love Is All About" (Columbia)
- **Jets**: "I Do You" (MCA)
- **Steve Winwood**: "Valerie" (Island/WB)

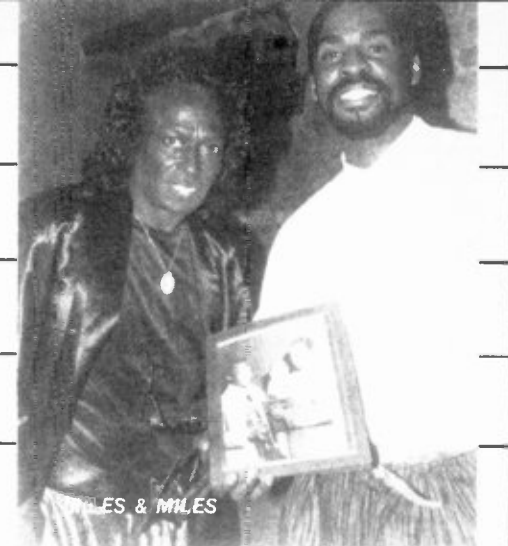
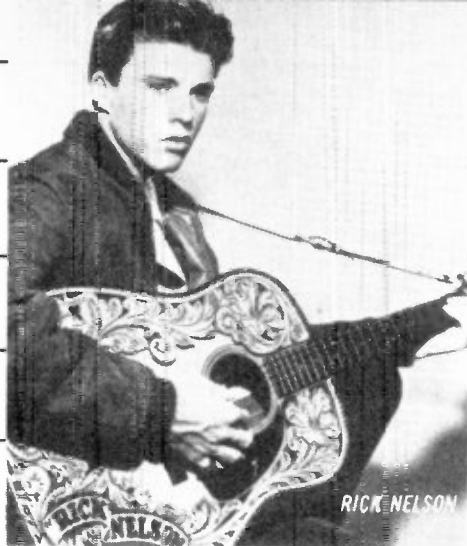
Records to Watch

- **INXS**: "Need You Tonight" (Atlantic)
- **Jimmy Davis & Junction**: "Kick the Wall" (QMI Music/MCA)
- **Stryper**: "Honestly" (Enigma)
- **Cure**: "Just Like Heaven" (Elekta)
- **Jethro Tull**: "Steel Monkey" (Chrysalis)

Contributors to this section include John Anello, Tom Cheyney, Janiss Garza & Vicky Nadsady.

LOCAL NOTES

Compiled by Jim Maloney & Bud Scoppa



LIP SERVICE: The Country Club in Reseda basked in the national spotlight recently when Prince chose the nightspot for the scene of his post-midnight show following the MTV Awards. But the fun doesn't stop there, kids. On October 18th, 19th, and 20th, Mick Jagger commanded the C-Club—with a band that included Jeff Beck, Terry Bozzio, Phil Ashley, and Doug Wimbish—to shoot the video for his new single, "Throwaway." After director Mary Lambert had wrapped the shoot, Mick and the boys treated the audience and crew to a wild mini-concert that included "Just Another Night," Stones staple "Miss You," Willie Dixon's "Little Red Rooster," and Chuck Berry's "Carol." According to operations manager Scott Hurwitz and publicist Evy Todd—who's just been named coordinator of all the club's publicity and P.R. activity—these Prince and Jagger outings are just the start of a wave of major artist appearances at the Reseda rockhouse. Yikes!

CHECKIN' OUT CHUCK:

Hollywood's hippest hipster, Chuck E. Weiss, will soon be fingerpoppin' nationwide for MTV viewers. Seems Chas and his band, the Goddamn Liars, put together a little video of one of Chuck's most requested numbers, "She Loves to Watch," under the direction of Brent Carpenter, a tape editor at Complete Post. Some MTV honchos got wind of the thang and took a gander at Chuck and most of the regular Goddamn gang in action. The video will debut November 5th at about 9 P.M.—we know that's early in the evening to catch the boys, but tune in anyway. They'll be rockin'.

FULL NELSON: On November 16th, the Disney Channel will present a world television premiere, *Rick Nelson: A Brother Remembers*, a unique look at the life of the legendary singer/songwriter who sold over 60 million records—making him the fourth biggest disc seller of all time! Produced by Nelson's brother David, the hour-long tribute will air free of charge to over 20 million cable subscribers as part of Disney's FreeView Winathon week. The production will feature never-before-seen material from the Nelson family archives—home movies, early film clips, Nelson concert footage, and interviews with family members.

GENDER BENDERS: Apparently, Heart's Nancy & Ann Wilson were quite well-prepared for the challenges of the music business. Sez Nancy: "Our mom has always been real influential from the time we were kids. Even in school, in variety shows, she'd encourage us to try out for any role, male or female. She taught us not to fall into the trap of tradition... not only taught us by what she said, but by what she did." The Wilsons' mother, Fred, was unavailable for comment.

R.E.M. R.I.P.: Curtis Goodman, 40, a long-time employee of I.R.S. band R.E.M., died September 27th in Athens, Georgia, as a result of a long struggle against cancer. Goodman served as the band's drum technician and personal assistant, and had in fact planned to embark on the group's current *Work Tour*. A fund to help his family with medical costs has been established, and donations may be sent to the Curtis Goodman Fund, P.O. Box 969, Athens, GA 30603.

COMMIE DEAREST: Temporarily sidetracked by the cancellation of their scheduled June '87 tour dates in Los Angeles, Eastern European rockers 100 Folk Celsius plan to appear in town this coming November. The Hungarian band is the purveyor of a style of rock & roll they call "redgrass" or "country & eastern"—their hybrid of American C&W, bluegrass, and their native folk music. Dates include Club Lingerie, the Music Machine, Crayons, the AntiClub, the Comeback Inn, FM Station, McCabe's...jeez, how'd they manage all that?! Anyway, info on the band (Iron Curtain Butterfly would have been a great name) can be had by calling Frank Apoyi at (213) 458-7366. We hear the band hopes to break even on their first L.A. visit...just so they're not operating in the red!

SIMPLY READ: The Songwriters Guild Foundation has just published *The Glossary*, a music biz primer written in the kind of simple, straightforward language that even Jethro Clappett could understand. Songwriters—aspiring or perspiring—will benefit from this unique handbook, which covers stuff like copyright law and expanding technology. *The Glossary* is available at Guild offices in Los Angeles, New York, and Nashville; the price is two bucks for members and \$2.50 for non-members. For more info, call (213) 462-1108.

BY HOOK OR BY CROOK: Charlie Baty, leader of Alligator recording artists Little Charlie & the Nightcats recently met up with blues baron John Lee Hooker, who got an eyeful of LC's string-bendin' and declared, "You're dangerous with that guitar, man. They gonna put you in jail!"

PICTURE AT AN EXHIBITION: Over 20 years ago, jazz innovator Miles Davis was captured in a photograph with another Miles Davis—a baby named after the famous trumpeter. The two recently met again at the main Miles' art exhibit at New York's Tunnel Club. The "other" Miles—who changed his name to Miles Jaye in order to join the musician's union—has a self-titled debut LP out on Top Priority/Island Records. Here, the jubilant Jaye presents the horn honcho with a framed copy of the original photo. (It's refreshing to see that Davis has settled down somewhat from his wild years and adopted a more conservative and practical wardrobe!)

STEEL (STRING) DRIVIN' MAN:

The latest rocker to moonlight in the solo acoustic brigade is the Un-forgiven's John Henry Jones, with recent gigs at the Music Machine and Raji's. Although a portion of his casual, good-humored Raji's set came from the band's repertoire—understandable, since audience requests replaced any visible set list—Jones also chose some interesting cover tunes, including one from a contemporary Broadway musical, and showcased a new song or two. In the latter category, "Come On, Wake Up" seems perfect for the coming election year, with lyrics like: "Show me a contract and I'll show you a lie/Show me a diplomat—I'll show you a spy." Given the Un-forgiven's recent transition back to Stepmothers-style hard rock, JH may not be the likeliest candidate for success on the acoustic stage but, backed by an accomplished guitar playing buddy, he acquitted himself admirably.

—VN

ORANGE COUNTY NOTES:

Rich West, keyboardist for Orange County-based Stacey Q, says the band's new album will lean more toward pop while retaining the dance grooves that made its predecessor a hit in '86. The sessions are taking place at FORMULA 1 Studios, somewhere in the depths of O.C. The eclectic jazz band just finished some hot tracks for a new project. The group is headed up by jazz composer/keyboardist Gerry Schroeder, who also teaches jazz at Golden West College. Whizzard recently opened for veteran studio guitarist Pat Kelly at the ROXY...—JA

MESSAGE RECEIVED...PROCEED ACCORDINGLY:

Master of found-object percussion Dave Van Tiegham comes to the L.A. Contemporary Exhibitions (LACE) with dance choreographer Wendy Perron & Co. from November 5th to 7th. The conservatory-trained Van Tiegham is best known for his work with Laurie Anderson and his solo work, including a memorable video where he and his drumsticks take a walk in his Manhattan neighborhood, making percussives out of lots of everyday things along the way. Perron and Van Tiegham perform a duet for dance, taped music, and percussion called "Diver-tissement," while Van Tiegham integrates electronics, standard and non-standard percussion in his piece "Message Received...Proceed Accordingly." Perron & Co. will also premiere "Arena," with Dave bashing and tinkling on his array of stuff. This dude throws lo-tech against hi-tech as creatively as any artist around; so one might hear the clash (or crash) of tradition against the uncertain future. For more info, call LACE at (213) 624-5650. —TC



DUCK & RIK



WALSH'S FUNK '87



EXPO OUTTAKES: MC cover-boy Joe Walsh demonstrated his riveting style of audience eye contact as he enthralled visitors to the L.A. Music Equipment Expo (October 10th & 11th at the Airport Hyatt) with a surprise performance. Walsh barnstormed through a set that included "Life in the Fast Lane" from his Eagles days and a spider guitar version of Ravel's "Bolero" that made it onto a few pressings of an old James Gang LP before being yanked. In the other photo, Expo producer Loni Spector of Diving Duck Productions points to guitar flash Ric Emmett as one reason for the great turnout of more than 4500 at this year's event.

TYTONIC CHANGES: Rumors that the band Tyton has broken up are not exactly true. Shawn Damien-Barusch has parted ways with his former bandmembers, but since then, he has put together another lineup, again under the Tyton moniker—this is his third version of the band. This group includes Billy Stewart and Stewart Fuji on guitars, Ronni Kuir on bass, and Dave Goode on drums. They'll be heading into the studio at the end of November to record demos in preparation for their next album on Medusa. Ron Goode, who produced Tyton's first Medusa LP, *Mind Over Metal*, will once again be at the helm.—JG

NEW TRICKS: Perennial favorites Cheap Trick are recording a new album in Los Angeles. Ritchie Zito is their producer this time out. Word has it that Tom Peterson is back on bass, but this hasn't been verified.—JG

TRUBEE OR NOT TRUBEE: The last time we left truth-sayer John Trubee some years back, he was living in North Hollywood, working a day job he hated at a hardware store, and making music (*Blind Man's Penis* and *The Communists Are Coming To Kill Us* on Enigma, *Naked Teenage Girls in Outer Space* on Restless, and *Beyond Eternity/Lavender Flesh* on Cordelia). We recently had the pleasure of running in to Trubee (now contributor to MC), who told us that he's still living in North Hollywood, still working at the same hateful day job at the same hateful hardware store, and, yes, he's still making music. Trubee sent us a copy of his new masterwork *Strange Hippie Sex Carnival*. Here are some sample lyrics (from "The Last Parade"): "Where are the naked women who rejected me?/They're making love to stupid athletes in the afternoon/But in the Last Parade/I threw up on them/And thereby transcended space and time." Also included with *Hippie Sex* was Trubee's Philosophy Too Unpleasant for the Candyass Mentality of Most Americans." Some of his dictums: "Everybody hates you." And (my favorite), "Women are naturally attracted to the worst type of men. They mate and produce bland, stupid, loutish children. This explains the prevalence of idiots, imbeciles and criminals in the world today." Trubee claims there's no truth to the rumor the PMRC is working to have him declared the organization's official Curmudgeon of the year poster child for '87.

TRASH ROCK: True Trash Night hits the Whisky November 9th. Lineup: Meredith Brooks, Kat Chase, Shame, the Chetts.

STARLIGHT IRIE ITES: The forerunner of the local reggae festival scene returns with a day's worth of upful shankin' groove and attendant arts and crafts. The 4th Annual L.A. Reggae Festival, out of circulation for a few years, takes over Burbank's underused Starlight Amphitheatre on November 7th from noon to 10 P.M. On the top of the bill is Ini Kamoze & the One Two Band. Kamoze's albums on Mango are some of the best reggae that's come out in the Eighties, and his band includes drummer Santa Davis—who took a slug in the shoulder during the recent multiple murder that took Peter Tosh's life. The rest of the musical lineup is full of most of the best talent the Southland scene has to offer, both home-grown and transplanted Jamaican. Artists include godfather Joe Higgs, rootsman supremo Ras Michael, local stalwarts Babylon Warriors, and powerful newcomer Michael Enkrumah & the Israelites. A reggae arts and crafts fair offers diversions and handiwork throughout the day, while all sorts of Caribbean and American food fills the air with its luscious scents. Kiddies under twelve are free if they show up with an adult, and the adults have to fork out a very reasonable ten bucks for entry. Sounds like a unifying experience, me bredren.—TC

STAR STAR: Local band Tin Star has landed a cut — "Brighter Than the Moon"—on the soundtrack of the new Orion movie *No Man's Land*, starring Charlie Sheen. The band's Kerry Hansen wrote the song to showcase vocalist Cheryl Jewel, and Tin Star will include the tune on its upcoming second LP.

POSTCARDS FROM THE HEARTLAND:

After flying back to the Big Apple, MC contributor Richard Sassin toured this great land of ours by automobile, sending us cryptic messages as he drove. We thought we'd share these mystic missives with you:

FAIRMOUNT, IN: Out here in the Heartland on the "Love God" American tour. Streets wet with rain and rock & roll. Colored leaves falling to the beat. James Dean is resting but preparing to rise. We are all rising. There is no gravity. I am soaking up the calmness of this Heartland and drinking its blood of inspiration. We are all God. "Love God."

MINNEAPOLIS, MN: Landed in Paisley Park. Met Prince. Gave him my articles. Walked on air. Back on road. Looking for other Gods. Next stop mirror. See if I recognize God. More updates later. Rock & roll is in my blood. I am in America. Free at last.

RAPID CITY, S.D.: Just played the Corn Palace. Blew the Lennon Sisters offstage—unfortunately did not get blown in return—

encore, encore. Coming again in the cornfields—on to the Badlands!

KEYSTONE, S.D.: Played the Badlands—Gods cheered! More beautiful than any single word! Corruption vanished. 1000 encores! Stars fell to their knees! Danced in the headlights. Wandered out into the glowing fossil trail & found everything lost & found everything. In the heart of Badlands found goodness.

ALBUQUERQUE, N.M.: Played in Garden of the Gods to ecstatic response! Standing & praying ovations! Light from above. Mystical magic! Ground shaking & rocking! Flowers blooming out of season! Rivers flowing upstream! Perfection in the air! Hope springs eternal.

GRAND CANYON, AZ.: Closed out tour in Grand Canyon! Filled entire canyon with rock fans! Live album may follow! Now across desert to City of Angels on the blue Pacific. Entire "Love God" tour on video. Send cash! Can't wait to go out on road again with God. Or Prince. Tunnel of Love calling me.

—Sassin



WHITESNAKE'S DAVID COVERDALE

36 With a Bullet!

by Roy Trakin

Thirty-six-year-old Yorkshireman David Coverdale is on top of the world these days, celebrating a chart-topping single, "Here I Go Again," a quadruple-plus-platinum LP, and a drop-dead gorgeous girlfriend, Penthouse pet Tawny Kitaen (whose calves star in the band's videos). But it was just a couple of years ago that the veteran rock & roller faced a health crisis of career-threatening proportions. All of a sudden, Coverdale lost his voice—he couldn't sing a note and no one could tell him why. After a sinus infection with an abscess the doctor called "the worst he'd ever seen" was diagnosed, Coverdale underwent surgery, and, with the help of a cantor(!), recovered his voice.

With the material for a new album having been written as much as six years earlier,

Coverdale quickly recorded vocals for the self-titled effort, Whitesnake's first since 1984's *Slide It In*. The LP, which featured a wholly new band, has now been lodged in the top ten for nearly six months.

The success is stunning but certainly earned by the erudite, gentlemanly Coverdale, who broke into the business when he auditioned for departing Deep Purple vocalist Ian Gillan in 1973 and earned a spot in the group. He debuted on the band's *Bum* album and stayed through 1975, when he left and recorded several solo records before forming Whitesnake. The band was in town to open for Motley Crue in the L.A. Forum before embarking on their own headlining jaunt into next year.

When did you realize something was ser-

iously wrong with you?

It felt like a toothache, like a migraine. I just sounded very nasal. I had no power for the rock songs and no tone for the more melodic numbers. It was an absolute nightmare. I couldn't hold a tune. I saw several specialists up in Vancouver and they all told me it was a cold. They said, "Go back to L.A. and get some sun on your chest." After a week of that, I was getting worse, so I went to see another specialist who, within 30 seconds, diagnosed the worst sinus infection with an abscess he'd ever seen. Which should make for some tasteful reading!

When you recovered, you had to learn how to sing all over again?

It's because what I do is so physically demanding. I pull it out from the soil, from the ground. I don't sing from the throat, I sing from the legs and the belly, know what I mean? I had to re-educate my voice. I had to build it back up slowly, like an exercise program. I studied with a cantor, Nathan Lam, who I'd recommend to anyone who has any ideas about pursuing any vocal activity.

Are you living in Los Angeles now?

No, not really—are you working for the I.R.S.? I spend most of my time working. Because of the illness, I had to spend an inordinate amount of time here last year because I wasn't allowed to travel or be in a pressurized environment. It was very, very trying, let me tell you.

Did you contemplate the end of your singing career?

I couldn't come to terms with it. I couldn't sit down and make plans. Now, of course, I can turn around and say, well, it wouldn't have affected my songwriting. Or my involvement in some peripheral side of the business. But I would like the choice of when to stop as an actual performer left to me. The whole situation was horrendous, a negative domino principle from start to finish. Whenever I thought it couldn't get any worse, it fuckin' did.

At your lowest, though, you rebounded to come up with the most successful record of your career.

The actual songs were written before I got sick. If I had done the lyrics for this album last year, it would have been songs to slit your wrist by. A hard rock Leonard Cohen. Rockin' Lenny. Two of them—"Here I Go Again" and "Crying in the Rain"—I wrote in Portugal in 1981. Hopefully, that's a testament to the fact I don't really write fashion music. I like to think of my writing as simply good songs.

Did you have any inkling the album would receive such acceptance?

I had lost all perspective on it. Last September, I wanted to put it down the toilet. The songs had become intimidating to me. They were all tailored for my style of performance, but I couldn't do them. Every time I heard them, I'd think, "I'm gonna have to triple-track these," and I had never done that before, ever. I have a very substantial voice. When an artist panics, he usually responds emotionally. Which, for their craft is great. For their lifestyle, philosophy, or day-to-day business dealings, though, it's not such a good thing.

What about all the personnel changes: the exit of John Sykes, Aynsley Dunbar, and Neil Murray from the album for the current

touring lineup of Adrian Vandenberg, Vivian Campbell, Rudy Sarzo, and Tommy Aldridge?

That didn't overly concern me. It will concern me if something happens to the current lineup, because this is working out so well. I will not compromise the concept of Whitesnake. I didn't form a group in the beginning for a reason. I had seen how difficult it was, with success, to keep a band together, with Deep Purple. When success strikes, everybody's ego comes out. And it gets to the point where... I love children, but working with them is a pain in the ass.

Was Ritchie Blackmore as bad as everyone says he is?

Y'know the most important thing, Roy? It's talking about [Adrian] Vandenberg and [Vivian] Campbell now. I mean, it's as embarrassing as talking to Tawny about my former girlfriends. It's so overdone, talking about the past. I like to learn from the past; I don't like to live in it, y'know?

How did you come to audition for Deep Purple, then?

I was studying to be a graphic design artist and a teacher in the northeast of England, a little jewel near Yorkshire, a very conservative section called Saltburn, which is 20, 30 miles from the heavy industrial area. It was beautiful there, cliffs, ocean, forest, and farms. If you see the video of Simply Red's "Holding Back the Years," that's where I'm from. I sent the group a tape and a photograph and they asked me to try out.

As someone who is a contemporary of people like Robert Plant and Steve Marriott, what is it like to see heavy metal's final frontier in Motley Crue?

Number one there's room for everybody. Just look at the charts. The situation is, this was a personal invitation from Motley. I'm not about to turn around and give a dissertation on what I think about their music. Because I can usually hear where everything's coming from anyway—the original influences. The fact is, Motley Crue make an enormous amount of people very happy. When they invited me to participate in this tour, I hadn't yet sold four million albums.

Do you consider your music "heavy metal?"

Not at all. I've never pigeonholed anything. I play "loud" music with emotional and physical themes.

The band's appearance is something out of This Is Spinal Tap, which I understand you're a big fan of.

Yeah, but it hits too close to the bone for me. You might remember this Troggs tape which circulated many years ago. An engineer had left the tape running while the group was arguing in the studio about how to make a hit record. And it's one of the funniest things I ever heard. It's the only time I saw Blackmore legitimately laugh. Everyone sounds like a melon when they're trying to explain something like that to each other. Usually, when you're working with guys, you end up using monosyllables to communicate. And a lot of superlatives. It's not something where you say, "Well, why don't we just sit down with a cup of tea and a few English muffins and discuss the bridge." There's a lot of cursing and stuff. In fact, last night in Long Beach, trying to find the stage was a little like



This is Whitesnake (from left): Vivian Campbell, Tommy Aldridge, Rudy Sarzo, David Coverdale, Adrian Vandenberg.

Spinal Tap. It's all amusing. I take what I do very, very seriously. It's a serious business. But, God, you've got to laugh at some of the things that happen.

A lot of people object to the sexism of the band's image and lyrics. At the Forum, you wondered where all the "pussy" was. Does that kind of language serve a purpose?

What I said was, "Once again, here we are, in pursuit of the perfect pussy." Well, half the time I don't really have to say anything at all, because the themes have slid in and been spit out and their meaning is pretty obvious. But that's the way we talk backstage or whatever company we're in. I'm very natural when talking with people. I don't have cue cards to remind me of what to hit them with.

Does Tawny consider it an offensive term?

I think you've got to take it with tongue-in-cheek—not only in a sexual sense, but in a fun sense. I don't bullshit people. Hopefully, when I sit down and talk to somebody, there is a degree of sensibility and intelligence in how I conduct myself. But if I'm sitting down and having a meeting with my lawyer, I will pepper it with salty anecdotes.

What about the calls to hedonist abandon? Isn't it hypocritical for someone who doesn't drink or take drugs himself?

I do enjoy drinking. With Tawny being so clean, it's quite a leveler for me, and a comfortable one, too. The guys I work with are hand-picked, not only for their image and musical ability, but they don't have bad habits. I don't want to be worrying whether one of the musicians can make it to the show because he has overindulged the night before. I've been doing this too long for that kind of compromise.

Is it strange performing to kids young enough to be your own children?

Indeed, but I'm setting myself up as a singer/songwriter. That's all I am. I can't stand around and say to people, "Look, you've got to buy this album. I'm 36 years old and this is my last chance." It's got nothing to do with that. I mean, this has caught their fancy. I haven't changed what I've been doing for 15 years. The only thing I embraced on this album was to work with an American pro-

duction team [Mike Stone & Keith Olsen].

Has the massive success of this record changed your life?

I've been there so many times. I've been fortunate to have been successful for most of my career. The last two years were brutal. They cost me almost everything I had worked for. To come back from something like that is terrific. But I was familiar with the whole private-jet thing, the success situation. It all has to be taken with a pinch of salt. But if you don't utilize it, someone else will.

Do you mind being regarded as critics' darlings?

Whoa there, big fella. Do you know the first bad review we've had on this tour was the *L.A. Times*? And we've been around the country. In L.A., most of the audience is fuck-in' industry anyway, and it's always been a cool place. Like Paris is cool. You just have to go out there and perform.

What about the complaints that Whitesnake is merely warmed-over Led Zeppelin?

I was doing, in essence, very similar material at the same time as they were. The big catalyst was, of course, the blues; that was the motivation. The most interesting at taking it beyond that, I think, was Jeff Beck, who was a huge influence on [Jimmy] Page. And a huge influence on me. I've always been a rock & roll screamer, but my influence was more Little Richard and Robert Plant's was more Elvis. Led Zeppelin's strengths were in the dynamics and the arrangements. But a lot of that came out of Jeff's [first] solo albums with Rod Stewart.

Is it frustrating not playing to more of a peer audience?

I've always had the greatest respect for the audience's intellect. I have never been able to be objective about them; I leave that to the critics. Should I play just for writers and record company executives? Or do I present my music and say, "Here, do you like it?" As far as my colleagues, I know at least one album I've been involved with, Deep Purple's *Burn*, was an extremely influential album for a lot of today's rock & roll superstars. It set a precedent for the likes of Eddie Van Halen. I know for a fact my peers own a copy or two of that album. It's something I don't lose any

sleep over. I know what I've got to offer. And how to take it to the street.

Who is the greatest guitar player you've ever seen and heard?

Hendrix. He was my muse. He's the one I have to fuckin' thank for all the chaos in my life. I have no idea why exactly, but he was the catalyst. I saw this guy on a TV show called, *Ready, Steady, Go!* when I was still in school. I was attracted to the more R&B-influenced acts like the early Stones, Yardbirds, and Pretty Things, rather than the Beatles. I just enjoyed that bad-boy attitude, that rebel pose. And then, quite suddenly, all in one, here comes this black Elvis character, and for some reason, I just identified. This was more direct communication for me—taking it further. I was never satisfied with the basic twelve-bar sequences. I think Hendrix' song-writing had a great deal to do with it. I've always regarded him as more of an extraordinary songwriter than anything else.

Are you a bad boy at 36?

I'm not promoting a bad-boy image; I never have. Anything I've ever done in that area I've kept well away from chaps like you. I'm an intensely private individual. My feelings of being extroverted are absolutely confined to my work. When I sit down to write rock & roll songs, it is a projection of things that are about me. But there's no "jump into the car, do a line of speed, and ride down a freeway" kind of stuff. I've been through a great deal, young man. [Writer's note: Hey, I'm as old as you are, dude!] One of the most incredible payoffs for any artist is having a #1 hit, which I have with a song that's about searching for direction. "Here I Go Again"



has nothing to do with sex. It has nothing to do with phallic mic-thrusting. It is a song I have had the pleasure of hearing sung across the world by kids. I don't write fashion music; I write emotional themes, some of which are about women taking advantage, because they do. And of course, those are going to be more brutal, because I'm pissed off about it. Inevitably, there is very little middle ground in my songs. They're either little-boy-lost or strutting peacock. And that's me—I'm very extreme. I hate MOR. It's pap, musical toilet paper. The bonus for me is having kids 14 or 15 singing the words to "Here I Go Again." People tell them they're not old enough to appreciate things like that. But they fuckin' do. I can remember when I was that age; it doesn't change the older you get.

Is there a big difference between the on and offstage David Coverdale?

I don't know. I'm up there sharing the stage with some extraordinary musicians, having a mutual exchange with the audience. I'd like to think I'm myself up there. I put makeup on, but nothing else. I always arrive in the same jeans I wear onstage, quite simple. I've seen so many acts who succeed on image rather than talent here. There has to be substance there before you mousse-abuse it. All we did for the "Still of the Night" video was fluff me hair up and put some studs on me jeans. In fact, if I had any time to think about it, I would have probably been negative about doing that. But it is all *legitimate* hair, mate—no extension.

Tell us a little bit about your relationship with the lovely Tawny Kitaen [star of Bachelor Party and Penthouse magazine, among other endeavors].

Tawny's got this new Jewish illness called MAIDS—she dies without them. I fell in love with her after just seeing her work; I was attracted to her before we even met. We met in a restaurant. I had no idea who she was and she had no idea who I was. She thought I was some bullshit, bogus rock star. She said she was a working actress, so I told her I was a musician with a recording contract.

And you lived happily ever after?

Absolutely. We ended up spending more and more time together. She ended up in the videos when I introduced her to Marty [Callner, the director]. His jaw dropped and he said she had to be in it. We're indulging in our engagement right now. As soon as we have time, we'll get it all sorted out, bugger off somewhere, and holiday for a little while. ■

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MILES COPELAND SPEAKS ON NO SPEAK

"Instrumental music fits certain moods, and it can fit certain programs" Copeland asserts. "Sting could be played on the Wave, AOR, top 40, or AC. This music can, too. There will be an appeal over a fairly broad spectrum. But we will get airplay."

by Lawrence Payne



The waning sunlight, as it wheezed through a thick gauze of Los Angeles haze, was merely a pathetic excuse for the golden myth. Far below, in streets that fan out across the basin and toward the sea, tourists in color coordinates shelled out for maps of stars' homes. In the distance, a pit bull howled beside the corpse of its master. Here in this lofty expanse inhabited by sturdy art deco furniture and cherished Egyptian relics, things were decidedly more apace with the muse. I turned on the television. . .

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The powerful hush of an English cruiser beckoned me away from the tube. Downstairs, Mr. Miles Copeland, founder and CEO of I.R.S., megamanager of megastars like the Police and Sting, greeted a faithful pair of bull mastiffs and vaulted into the foyer. "Mr. Payne is upstairs; he's been here for over an hour. . ." "LAWRENCE!" he yelled upon his entry atop the

stairs. "Sorry, I'm late. I hope you still have time to talk! I'm Miles Copeland!"

We took our places beneath a three-panel depiction of a vaudeville band, painted in deep reds and gold to complement the decor. I offered my credentials. His eyes flashed, a bemused smile appeared, and the resume was airborne. "A musician!" he barked, sounding somewhat like Dr. Migolito Loveless from the old *Wild Wild West* TV show.

This is a man of educated tastes: the timeless Hollywood Hills setting, the thoughtful displays of crystal, bronze, glazed tiles, and other *objets d'art* evidence his pancultural identity. As familiar with Beirut, Cairo, and London as his current L.A. neighborhood, he is the record industry's *enfant terrible*, a man who means what he says. Miles settled into his mohair chair and ottoman, hands clasped in front of his mouth like a praying mantis.

"Tell me about your decision to market the No Speak series," I asked. These words would be among my last for an hour.

"Over the last few years, we've seen record companies realize that the Seventies market was not being catered to. The people whom we call yuppies grew up listening to rock & roll. They weren't really into classical, because they didn't understand it; nor jazz, which was too complicated. Seventies people grew up with music that was very important to them. They've been disenfranchised, and won't pick up on more intellectual music without a real effort."

"AOR stations, which are aimed at 25- to 45-year-olds, are forced to reach that market by playing oldies. They're regurgitating old progressive music. Some people have tried to fill the progressive music market by creating 'new' progressive music. Cinema Records is a reflection of that. It's basically the same old stuff with a new act. No Speak will appeal to people who were into that back then, because it's instrumental. We don't have to get caught up with lyrics."

The preceding seemed almost comical, coming from one so instrumental in the success of lyrically astute groups like the Police. He didn't appear to be one who would have any interest in "adult" rock & roll. The majority of I.R.S. acts, I noted, are directed toward the 18-to-24 college crowd.

"Windham Hill and other new age labels have said that the people in this particular marketplace need music that does certain

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things for them. They want music, but they're not gonna put on the Rolling Stones singing lyrics only kids are into. I'll listen to Mark Isham or another Windham Hill artist, which is great for certain moments. But I would never listen to Mark Isham while driving down the highway, because I'd probably fall asleep. It's relaxing to the point where I'd end up dead. No Speak is directed toward active participation. We're going to have guitar solos and stuff that's a bit more jolting."

Phones rang throughout the house, but Miles left such trivialities for the staff. I asked him about initial pressings for the series, thinking he would have an exact figure at hand. An air-conditioned breeze partially lifted a cassette card from the end table next to me. On it were the silliest of demo titles, like "Can't Hide From Love." Is that the kind of stuff people send this poor man?

"I don't know what the pressings will be, to tell you the truth. Once the record's cut, we're going to rely on response from MCA. We're shipping a sampler CD to all the stores, so they'll know what the hell we're talking about. We're inviting stores up to show them what we're up to. If I educate the audience, people will buy this. It's not going to be merely 20,000 records here and 15,000 records there."

So much for statistics. I ventured to ask Miles about the applicability of novice acts amid the No Speak scheme. Perhaps another major label is planning a similar move.

"I sign bands that I like rather than bands I think will be successful. Maybe that's the reason I.R.S. has not grown as fast as it might have if I were just thinking commercially. But I sign acts I like to listen to—and I do play our records more than any others. I don't listen to what other record companies are doing all that much. I must admit, I'm not that educated in terms of what's going on out there."

Okay, but surely Miles Copeland listens to radio. What about the college stations? Will those that run I.R.S. acts like R.E.M. in regular rotation accept the No Speak releases as part of that stable? Copeland chattered away like a visiting lecturer from an ad agency. It's a new market he wants, and he wants to have it all to himself.

"There is a new market already starting with the 'wave' stations, which have started off with a low-key, new age format. I have been talking with guys at those stations, who

are saying they don't want to end up in a 'boring music' category. I played some of the Wishbone Ash and Peter Dinklage stuff for them, and they said that although it is a bit more raucous, they would play it because it is uplifting."

"We can't escape the effects of time," I said, amazed to find breathing space. "The popular aesthetic changed with the advent of new age, new wave, blue wave, punk, and post-punk. Naturally, those forces will affect the tastes of a thinking, listening person. So, genuinely progressive music will reflect the changes in our general habits."

"Instrumental music does fit certain moods, and it can fit certain programs," said Miles. "I don't think our records will be different than anybody else's. Sting could be played on the Wave, AOR, top 40, or AC. This music can, too. Obviously, certain groups have a hard time crossing that spectrum, but I think certain songs can. One song will go Wave, another will go AOR; there will be an appeal over a fairly broad spectrum. But we will get airplay."

Copeland turned to the subject of consumer accessibility, and why the No Speak series will avoid the "artsy" tone commonly associated with instrumental music.

"We're not getting musicians who try to impress us by running up and down the fretboard as fast as they can. We're trying to make memorable rock music with good melodies. Some of the songs are more lilted, and we're not saying some won't be that way. We're simply trying to allow these players as much freedom as we can. I mean, Stewart could not do a Windham Hill record because he can't maintain a low-key attitude throughout an entire record. Andy Summers couldn't. We would lose the essence of what those guys are. They create light and shade, and they like to rock."

Ah, "light and shade": the *chiaroscuro* effect, a reference to the work of Rembrandt and his contemporaries. Despite the marketing maven facade, Copeland actually knows his stuff. "This is bitchin,'" I said to myself.

"Our only restriction is that the artists not get into fusion and try to impress the jazz community. That's fine, if it's what they want to do. But we want them to play up their strengths. There's no reason you have to sell yourself down the river to go off and be something else. I'm not trying to impress the jazz community; I don't give a shit about

the jazz community, where this project is concerned."

The success of his unlikely predecessor, Windham Hill, was founded on the release of albums in selected groupings. It was with that strategy that the label established a collective image. According to Miles, such will be the procedure for No Speak.

"We're looking for the next batch. We want to go with four records every three months. We can cross-promote and do a lot more for each record. You put out one instrumental album and it's merely a so-so event. But this is something more: it's a concept! Our first thrust is to tell people what we're up to, then let them decide whether they like it."

Other acts have weathered transitions in public taste, albeit in somewhat fractured form. Their leaders have turned to production and songwriting, or simply assimilated the trends. Even so, Martin Turner had asked Ted several times to help him reform Wishbone Ash, and rumors of such an event were once common following the guitarist's brief return to London in the early Eighties. I ventured my proposal: "Might you have tried such a project five or six years ago?"

"I was into other things then, and the new wave scene was happening. It wasn't the right time. Things have their time and place. And it's not as if I'm not listening to other things right now. But I find great satisfaction in this music. Four years ago, I might not have. Then again, the Grateful Dead might not have been successful had they debuted only four years ago."

That was quite a tribute to the surprising originality of this idea. And as he said, brother Stewart did not attempt to influence the direction of No Speak beyond his own contribution. According to Miles, it was an independent process.

"Stewart does the music for *The Equalizer* TV series. It's very interesting. Stewart sent me a tape of *Equalizer* themes he had strung together. I found myself putting it on as background music, although it is not background in the sense that a Windham Hill record is. When I started working with the No Speak idea, and after I spoke with Peter Haycock, I immediately thought of Stewart. I began to add all these things up: 'Why am I playing William's tape, and Stewart's tape, and why is Windham Hill successful? What am I missing here? And all of a sudden, eureka!'"

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WISHBONE ASH BURNS AGAIN



The '87 Ash
(clockwise from top):
Martin Turner, Steve Upton,
Andy Powell, Ted Turner.

Wishbone Ash (whose *Nouveau Calls* is one of four albums in the initial *No Speak* release) is a name synonymous with the British blues-rock revival of the late Sixties, when the movement revitalized by Jimi Hendrix, Led Zeppelin, and the Jeff Beck Group was hurtling along at full tilt. And even though the band arrived on the scene at the turn of the decade, the four young men—bassist/singer Martin Turner, guitarists Andy Powell and Ted Turner (no relation to Martin), and drummer Steve Upton—played with the inventiveness and spirited abandon often associated with earlier times.

We tend to think of the early Seventies as an ink blotch in the book of rock. Rockers were dropping like flies, and their replacements were just so much third-class baggage. Nevertheless, it was then that the band produced their best-loved *Argus* and *Wishbone Four*, which with their gorgeous guitar duets and accessible themes were in

contrast to the norm.

Ted was the first to leave the band. The *Melody Maker* music weekly lamented his decision, claiming *Wishbone* was on the verge of international success. Laurie Wisefield, formerly with *Home*, took over as Andy Powell's guitar twin and the band persevered with their masterful *New England*, *Front Page News* and *Just Testing*. But it was a different band, with different ideals. Despite their development as singers and composers, they were snared by the instrumental-band stigma. The *Wishbone Ash* glory days were seemingly gone forever.

Guitarist Powell and drummer Upton have continued to tour since Wisefield's recent departure for Tina Turner's band. According to Powell, the many years of roadwork have not been unpleasant. And now that the original *Wishbone Ash* has once again gathered in a London studio under the direction of producer/musician William Orbit, Andy says things are just as they should

be. He doesn't even want to turn back the clock.

"We had at various times talked about reforming the original band. We'd been in contact with each other over the years, but it was Miles' idea to put this project together. He had the *No Speak* idea, and knew we could deliver an interesting album—particularly since there would be no obstruction from vocals.

"I think now is the ideal time for us, because everyone has various projects going on and is fairly secure. Perhaps if we had gotten together in the early Eighties, there might have been a little more ego involved. Now, there was almost a complete lack of ego, like when we formed the band. That's what made *Wishbone Ash* a band. There was a degree of synergy involved. In other words, the total is greater than the sum of its constituent parts.

"Ted Turner is essentially the same kind of player he was when we started. He's very much a from-the-heart player. The technical thing doesn't seem to matter to him, whereas Laurie Wisefield is very involved with technique. Ted is a 'feel' player, so I wouldn't say he's changed too much. But he'd only just started playing lap steel when he left the band, and now it seems almost to be his main instrument. Ted just plays. It's wonderful!

"I don't think it would be too much to say we influenced a few people—perhaps not in terms of musical style, but in spirit. I've read of several different musicians, in bands like *Simple Minds* and *Big Country*, who said they used to come to our gigs. Now people are interested in checking some of the older albums out, because you can hear the roots of styles of music that are popular today.

"It was a great pleasure to work with Martin again. He's just so musical! He's so modest about his bass playing, as though it's not true. He's a natural, but he dismisses it. In the early days, he was very much a part of creating our two-guitar themes. Ted and I were actually playing the notes, but Martin was right there composing a lot of the bits. I think he is a good singer, but I don't think he had enough opportunity to develop. Here and there, he would settle down and really sing.

"I'm probably the one that started our Celtic thing. Certain songs on the new al-

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bum aren't particularly Celtic sounding, though a couple are very much part of that influence. There's a song called 'The Spirit Flies Free' that has a Scottish feel. Again, it's an instrumental, but it sounds like some of those melodies we've heard way back.

"The thing that will win through and gain interest in *Nouveau Calls* is the spontaneity and momentum. The work rate was furious. It's been a long time since I've gone in and worked on an album at such a pace. The enthusiasm grew, and it kind of snowballed. It is my hope the public will respond to that. We fell into a trap a couple years ago. We were turning out albums that were respectable, but not very dynamic—though *Number the Brave* [featuring bassist/singer John Wetton] had a bit of spirit to it.

"If we get a reaction on the new album, we may seriously consider touring. But it's sensitive, to us. The original band was precious. We wouldn't want to go out and schlep around and just . . . flog. If there was no genuine interest, we'd let it be. It's really important that we get a genuine response. Even if it's small in number, that will be enough of an incentive to go out and play this music.

"Touring has been a positive thing. In the early days, we tended to just play Britain, America, and Germany. But Steve and I have gone a lot further afield. We toured through Germany and the rest of Europe and went to India twice. We really do enjoy playing on the road. I don't like it to get to excessive, but I just love traveling. It's like a drug, almost—I can't get enough of it."

—Lawrence Payne

◀17 Copeland

"And now I'm gonna go after other musicians. I'm talking to all sorts of players, to get the process going. 'Hey, what happened to so-and-so! Oh, he's great!' You can imagine the people who are out there. I may even have Martin Turner produce an album.

"I use William on a lot of stuff. We have a William Orbit album [*Orbit*, I.R.S.], and we have *Strange Cargo*, his No Speak album. He also produced Stewart's *Equalizer* theme. Stewart had been working so hard on the show that he didn't have time to do an entirely new mix, so William went in and did it. He's so good in the studio. I can just give it to him, and I know I'll have something great. He can get great sound with analog technology, which is interesting. I mean, digital is great, except for guitar. There's something very cold about it. But he gets really high-quality analog sound. It's particularly advantageous for this kind of music."

I tried not to let my host assume I favored the project, when in actuality I do. "This," I thought, "is a great idea . . . provided musical integrity can be maintained." Suddenly, two young men clad in leather pants, jack boots and bombers appeared from out of the adjacent parlor. Their hairstyles, silhouetted against the sunset, were rakishly spiked. Masters Sharp and Peters, a.k.a. the Alarm, moved emotionless toward a pair of chairs facing the window.

So, the picture was complete. Miles Copeland III, purveyor of music, period. Never mind the music itself. His concern is for that vital connection between artist and audience. His duty is clear and

unavoidable.

"What is it like working with the No Speak artists? How have they changed over the intervening years?"

"They have become more realistic and understanding of what it takes to make it in the rock 'n' roll world. In the initial stages, you're dealing with attitudes musicians have for the first four or five years of their careers. For them, it's still fresh. But these guys have become more like real human beings. I'm not jiving a bunch of kids. They have houses and children, and we can have a real conversation. They've been up, they've been down, and we can talk without quoting ridiculous figures. Basically, I'm dealing with real people who happen to be very good at what they're doing, and who are appreciative of an opportunity to do something that nobody else had been doing previously. From that standpoint, it has been fun. I can say, 'Here's our budget. Can you do it for this?' And they'll say, 'Look, let's not go wasting money. We'll just go in and play it. We don't need twenty guitar takes, and we don't need six months to make this record.'

"The first Police album cost the equivalent of \$3000. The second one cost \$6000. And Sting is still a one-take kind of guy. He's not ashamed to see something for what it is. If he lays it down the first time and it feels right, that's okay. There's no reason you have to do it twenty times just to get it a microsecond better.

It's like the live albums that are more fun than the ones that have been polished up in the studio. We like to hear those mistakes, because they're real."

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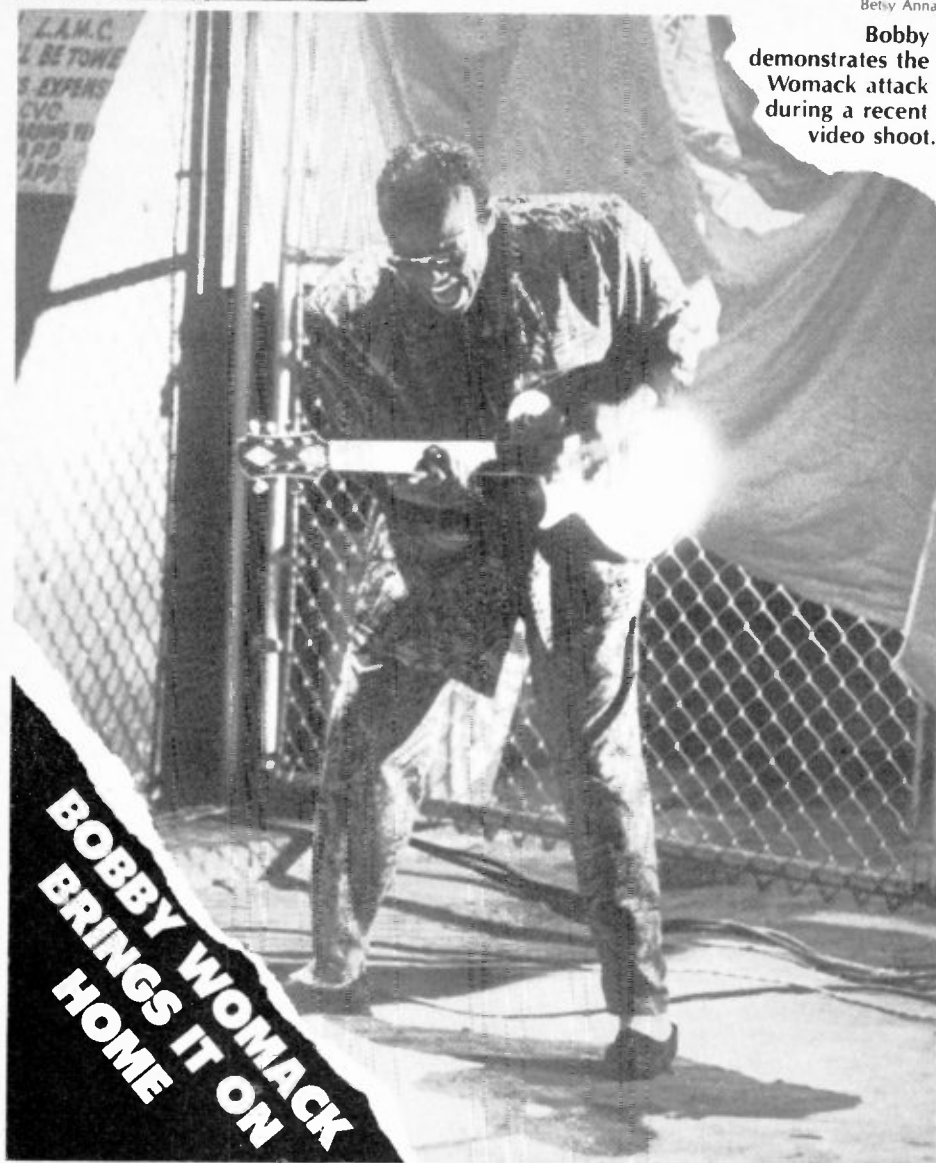
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Betsy Annas

Bobby demonstrates the Womack attack during a recent video shoot.



by Jim Maloney

Bobby Womack wasted little time breaking into music. As a kid in Cleveland, he and his four brothers had a gospel group that worked the same circuit as Sam Cooke's legendary Soul Stirrers. Cooke befriended the youngster and, when he took the plunge from the pulpit to the pop charts, hired Bobby as his guitarist. During Womack's three-year stay with Cooke, he and his brothers also recorded as the Valentinos on Cooke's Sar label. From their repertoire came both the Rolling Stones' first American hit, Womack's "It's All Over Now," and "Lookin' for a Love" (a 1972 biggie for the J. Geils Band). When Cooke was murdered in Los Angeles in 1964, Womack migrated to Memphis and cultivated a career as an ace session guitarist/songwriter at Chips Moman's American Studios, where he worked with Ray Charles, Aretha Franklin, Joe Tex, King Curtis, and Wilson Pickett. Womack supplied Pickett with some of his best late-Sixties material—tunes like "634-5789," "I'm a Midnight Mover," and "I'm in Love."

Womack enjoyed solo hits through the years on the Minit, Liberty, and United Art-

ists labels, and he predated today's rappers by opening many of his records with extended spoken intros. His compositions have been waxed by George Benson, Janis Joplin, Sly Stone, and Ron Wood. Earlier this year, Womack toured Japan for the first time, selling out every date. His third and latest MCA LP is *The Last Soul Singer*, and the first single is "Living in a Box," a song by an English pop group of the same name. The album's range is impressive—from the pulsating percussion of "... Box" to the stand-up bass ballad "A World Where No One Cries" to "Gina," which boasts a powerful Womack vocal that sounds like a blend of Levi Stubbs and Wilson Pickett, stoked by a screaming guitar.

Womack's voice is a gritty but graceful soul treasure. His key reference points are the subtle acrobatics of Sam Cooke and Pickett's banshee wail, with occasional flashes of James Brown, Joe Tex, Marvin Gaye, David Ruffin, and Al Green. His distinctive guitar style is rhythm-based, in the tradition of Pop Staples and Curtis Mayfield.

We met with the living legend recently and let him tell a little of his story—"the Womack way."

MC: When did you first encounter the cut "Living in a Box"?

WOMACK: Well, I was over in England doin' somethin' with Eric Clapton. The song came on the radio and I said to him, "Boy, that's a bad song. . . sounds like somethin' I'd do." Turns out the group was live at the station and I started listenin' to the interview. They were sayin', "Well, we were inspired to start the group by Bobby Womack. . . His song called 'I Can Understand It' inspired us to do 'Living in a Box.' And I said, 'God-damn! No wonder I like this song!'"

MC: So how'd you end up in their video for the tune?

WOMACK: I decided to pull a gag on these guys, see? I call Ronnie Wood and he finds out they're shootin' a video on some street in London. So we get there and I see these guys walkin' down the street—one had a box on his head—and they were filmin'. So I started walkin' along with 'em. Now the people who are shootin' it are screamin', "Cut! Cut!" And the guy in the group looks at me and says, "Bobby Womack! Goddamn! Roll the tape!" So I walked down the street with these cats, singin' "Living in a Box." Box."

But those guys did somethin' I don't quite understand. I had put my vocals on a song for them called "So The Story Goes." I want to mention this now because I told other interviewers this thing was comin' out with me on it. But it didn't—and I don't know what happened. I just know that the way I did the song was totally listened to and copied. I don't know what made the group change their minds, or why they didn't at least tell me they were gonna lose my vocal. I haven't heard a thing about it from them. When I called to ask for a record, they said, "We're gettin' it right out to you—sounds great, too, Bobby." Did they think I wouldn't know it wasn't me? They just used my vocal as a guide—didn't tell me a thing about it!

MC: You cut "Living in a Box" for your new album, so at least we'll hear the real you there.

WOMACK: Yeah, I figured I could get a little deeper into the song's message. It's talkin' about people sleepin' in the streets—and people who shut their minds off. They live in a box, you know? Like some people don't even watch the news! They say, "News is horrible." I don't understand that—how can you not know what's goin' on around you? You wonder what's wrong with people. The country seems like it's gettin' out of control. You can't make all this stuff available—like violence on TV—and then say, "Man, what's wrong with this country?" You go to Europe and they'll be talkin' about a guy robbin' another guy. I'll say, "With what?" And they'll say, "He hit him with a rock." No guns. And in Japan? Man, you don't hear a horn blow. Guns and drugs? You better not talk about that stuff.

Of course, you can come to America and have everything you want. Woody and them used to talk about how New York restaurants and clubs stay open all night long. Next time I'd see him, he's talkin' about, "Bobby, I gotta get outta this city—I can't stop partying. I'm goin' back to England!" That's why so many musicians burn out. There's too much goin'

on here. . . You know, it seems like anyone can come to this country. People say, "All the bad people we don't want—we'll send 'em to America." I say, "America! Why send 'em to America? We got enough bad people right here!" You couldn't send 'em to Japan or England—no way they'd allow that shit. Even the newspapers are different over in those countries. I mean, over there it's big news when some guy goes berserk and kills three people.

MC: Over here, it's on the gardening page.

WOMACK: Yeah—ain't that crazy?

MC: You were working recently in England with Ronnie Wood—was that for an album?

WOMACK: He told me, "Bobby, I got to go on a step now—do my own album. And I'm really takin' it seriously this time. Before, I always had that cushion [the Stones]. If Mick called, you dropped whatever else you were doin'." But this time, I think it's really over." That's what Woody told me. He said everybody in the group is fat but him—wallet-wise, you understand. I don't know whether they didn't give it up to him or he didn't take care of business or whatever—he's just not doin' as well as he'd like to do. Of course, his poor would be rich to me, you understand. The other guys—look at Charlie Watts. He can carry a 40-piece band around the world—by himself! He just loves playin' jazz, so he's gettin' his kick. I said, "Damn!" He said, "Bobby, I could do this for the rest of my life and never be broke. This is my dream."

MC: Now that Keith Richards has signed a solo deal with Virgin Records, will you be helping out on that project?

"The country seems like it's gettin' out of control. You go to Europe and they'll be talkin' about a guy robbin' another guy. I'll say, 'With what?' And they'll say, 'He hit him with a rock.' No guns. And in Japan? Man, you don't hear a horn blow. Guns and drugs? You better not talk about that stuff."

WOMACK: It's funny you mentioned that. 'Cause I was readin' *People* magazine where Keith said he was gettin' ready to go to Holland with Bobby Womack. And that was the first I heard of it, you see? [cracks up] He said, "I want Bobby Womack to do the vocals on my new album—cause he sings better than Mick anyday, anywhere." He probably just said that to piss Mick off, you know? So I call him up and say, "Hey, Keith—is that the way we're gonna negotiate? I'm gonna have to read *People* magazine?" He said, "No—I just wanted to see if you read it!" [laughs] So I hope to be doin' some work with him real soon.

MC: You began your career as a session guitarist with Chips Moman's *American Studios* in Memphis, right?

WOMACK: Yeah, that's where I started in the Sixties—first there, then down at Mus-

cle Shoals [Rick Hall's Fame Studios in Muscle Shoals, Alabama, where many of the finest soul and R&B sides were waxed.]

MC: I recently interviewed your old partner from those days, Wilson Pickett.

WOMACK: Really? Hey, I haven't seen my man in a long time. Tell me about him—is he still crazy? 'Cause he told me, "I'm, cool-in' out, man. I'm gonna be real nice." [laughs] I saw a picture of him, and he looks good. Lemme ask you somethin'—what were you talkin' about with him? I'm just curious, 'cause I haven't talked to old Pickett in so long.

MC: He'd done a string of interviews that day—probably all about his new Motown album. I was hoping to get him to talk a bit about the old stuff—his Detroit days, the Falcons, early Stax. He did say that he thinks this is the time of the singer again. He wants to wake up all the great soul and R&B singers out there and get them recording again.

WOMACK: That's good. That's good that you knew about those things to ask him. Trouble with interviews, you can have people comin' up all day with the same old same old, you know? Like I get, "Who wrote 'It's All Over Now'?" I say, "C'mon, man—come up with somethin' else! Hit me with somethin' that'll make me think!" See, Pickett's roots are probably what he feels more like talkin' about. Maybe he feels he's done more yesterday than today. But you can't just focus on that—focus on the artist. You probably blew him away talkin' about that early shit, things cats don't usually talk to him about. You probably got him goin'.

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MC: Speaking of roots, you started playing guitar in Sam Cooke's band at age 16!

WOMACK: Yeah, I was in the stage band and on most of the records. I started playin' with him at the Apollo Theater in New York. That was my schoolin'—probably the best schoolin' I could have gotten. Sam didn't do drugs or any of that stuff. And I thought that if I could be like anybody, I would like to carry that kind of image.

MC: What kind of music do you think Sam would be doing today?

WOMACK: Man, I tell you—sometimes it's fearful when you see how crazy this business is. I would never want to see Sam caught up in this shit—as talented as he was, he just wouldn't be happy; I don't know how he'd handle it. He had so much success, it sometimes seemed like he didn't even have to fight for it. He'd just do his thing and—boom! To the top. Both sides. He had two-sided hits! A lot of the stuff happenin' today would probably have freaked him out, cause he did come from another school. I think he might have gone strictly into nightclub or Vegas work. But who knows? He might've been out there rockin'!

MC: That's funny. That's exactly what Al Bell of Stax Records said about Otis Redding—that he'd probably be working a lot in Vegas.

WOMACK: I talked to Otis' brother, Roger, yesterday. I went down to visit Otis' wife a while back. It's weird—you sit in the living room, and his grave is right out in the front yard. They've got a beautiful place, with a big runway where he used to bring his plane in. His horses are runnin' all over the pro-

perty there, and they've grown so much hair on 'em that they look like big old bulls! They're wild horses now. One came by the window, just flyin'—and I said, "Damn! What was that?" She told me nobody'd gotten on them horses, or even been able to catch 'em, since Otis died. So they just run wild with their hair hangin' all over the place.

MC: What about your days with Pickett in the Sixties? Were you working for Atlantic Records when you started writing songs for him?

WOMACK: I was trying to get a deal with Atlantic, and I figured that if I started working with Pickett, he would help me out. Atlantic had already turned me down as a solo artist because they said I sounded too much like Sam Cooke. Of course, in later years, Jerry Wexler told me it was really because they thought it was a great combination—me writin' and Pickett singin'. He said, "Why should we record you and have you stop writing songs for him?" [laughs]

MC: I think that between the stuff you wrote and the stuff Don Covay wrote, that was some of Pickett's best material.

WOMACK: Covay—damn! I've got to call him, too! Will you stop callin' these names out, man? I'm gonna be a week on the phone callin' all my old partners after this! [laughs] Covay cut a song years ago with Joe Tex, Solomon Burke, Pickett, Ben E. King, and me. They'd all done a single years before under the name of the Soul Clan, but this was much later, just before Joe Tex died. Last I talked to Covay, he was still planning to put it out. It was probably next to impossi-

ble to get all the releases from everybody. Like Pickett—he'll say, "Yeah, let's do it!" Then he'll get in a bad mood and say, "Man, I ain't signin' no release! Take my damn voice offa that thing!" [cracks up]

But I am glad to see Pickett got a deal. Pickett is strong, he's a good artist. And, man, he had a string of hit records! Why should a guy like that not be out there with a record, you know? I used to always ask him: "Pickett—how come you never did get into the Motown plan? You were from Detroit." And he'd say, "Man, I got away!" 'But, actually, at the time Motown told him he was too raw for them. They were lookin' for another kind of thing back then.'

MC: You used to be famous for rapping in your songs. It's funny that so many people think it began in New York City a few years ago.

WOMACK: Yeah, rappin' became very popular, didn't it? Man, I used to rap so much, people would tease me. Mick Jagger would say, "Bobby, why you always got to talk? Just sing the song!" You know, I got that from gospel. We couldn't sing the song unless we first explained to the people what the song was about. That way, once we started to sing, everybody knew—'cause once you got really emotional and started screamin', you couldn't understand a word we were sayin' no way!

MC: How big a band did you take with you when you toured Japan recently?

WOMACK: I carried too many [laughs] I carried four horns, two keyboards, drums, percussion, two guitars. My brother, Friendly—one of the original Valentinos—sings back-

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MICHAEL CUERCIO KNOWS WHAT TIME IT IS

"I.R.S. didn't know how to market us at all," says the Three O'clock's leader. "Their idea of promotion was to give us posters and put them up around town on street corners. I think the total sum for promotion was around \$60."

by Tom Kidd

Michael Quercio is widely accepted as the man who coined the term "Paisley Underground." To understand what the term means, one need only listen to the Bangles or Prince records of the last couple of years. Clearly, a great deal of money has been made off Sixties-influenced retro fashion. When I heard that Quercio's Three O'Clock had left I.R.S. to sign with Prince's custom Paisley Park label—which has to be the ideal spot for this raspberry-beret band—the time seemed right to do some catching up.

How did the deal with Paisley Park come about?

We got out of our contract with I.R.S., and Paisley Park showed some interest. They came down to our show at the Palace, liked us, and signed us. Prince had been familiar with us for a very long time.

That was easy.

Very easy, yeah.

This will be your fourth album in the band's five-year existence. I hate to admit that the last one came and went before I could notice it.

It didn't get much push from the label. There was no advertising—I.R.S. didn't know how to market us at all. We're kind of the unknown Three O'Clock at the moment. People are always asking me, "So when is your new album coming out?" It was kind of a cult classic, though, I guess.

I.R.S. didn't give you much help, huh?

Their idea of promotion was to give us posters and put them up around town on



street corners. I think the total sum for promotion was around the massive sum of \$60. It was a very unhappy situation, but now we're very glad to be in our new home.

Do you still consider yourselves a retro band?

Oh no. The last album we did was actually very modern, in fact—very synthesized. The next one will have more guitars. We really haven't been psychedelic in a number of years.

Here's a good psychedelic question: What kind of reptile do you feel you have most in common with?

Do you want me to answer this? [Thinks.] An alligator. That's a reptile, isn't it? A big reptile.

Why an alligator?

Because it's so misunderstood.

You consider yourself misunderstood? Is that personally or professionally?

Personally.

Why?

People wouldn't understand.

Do you have any new songs that you're particularly excited about?

After you've been playing music for a certain amount of time, and you've been writing... Sure, there are certain songs that you like more than others, but I'm always excited about everything.

Which of your songs do you feel should've been hits?

I never expected any of them [to break out]. Not because of the way they were, but

because of the circumstances they were under. For instance, independent stuff like "Jet Fighter" I thought could have done a little bit better, but when you're on an independent label, how far can they take you?

So who is in the band nowadays?

Just the three of us: Danny Benair, Michael Mariano, and myself. Three in the Three O'Clock. We had a guitar player who left in '85. For the rest of that year and '86 we went through guitar players. It never worked out, for one reason or another. We just decided we'd go on as the three of us and make our next record and have people we knew and were competent fill in. When we play out, we just have someone fill in who's not really a member.

The Duran Duran syndrome.

Exactly. A-ha also does that.

Who do you see yourself fitting in with?

Musically? Oh, anyone from Prince to Korsikoff.

That's weird, Michael. Have you met Prince?

No.

Any plans to cover one of his tunes? That worked pretty well for your friends the Bangles.

Oh yeah, that's a definite possibility. We haven't gone into the studio yet. [Recording began in mid-August.] We still have a lot of preparation to do.

How do you manage to keep a band together when you live in the South Bay and the rest of the guys live in the Valley?

That's a good question. I'm into driving, I guess. I couldn't find anybody around here, and you've got to go where the people are.

Speaking of traveling, will you be touring in support of the new album?

I'm pretty sure we will. You know, we didn't tour after the last album. I.R.S. wouldn't give us any tour money.

Really? That must have killed the album right there.

Oh, exactly.

When will the new album be out?

After the first of the year.

Anything else you'd like to throw in? I've been requested to keep this short.

Just that we're looking forward to having fun and getting the new record recorded. And I'd like to wish everybody a happy Christmas.



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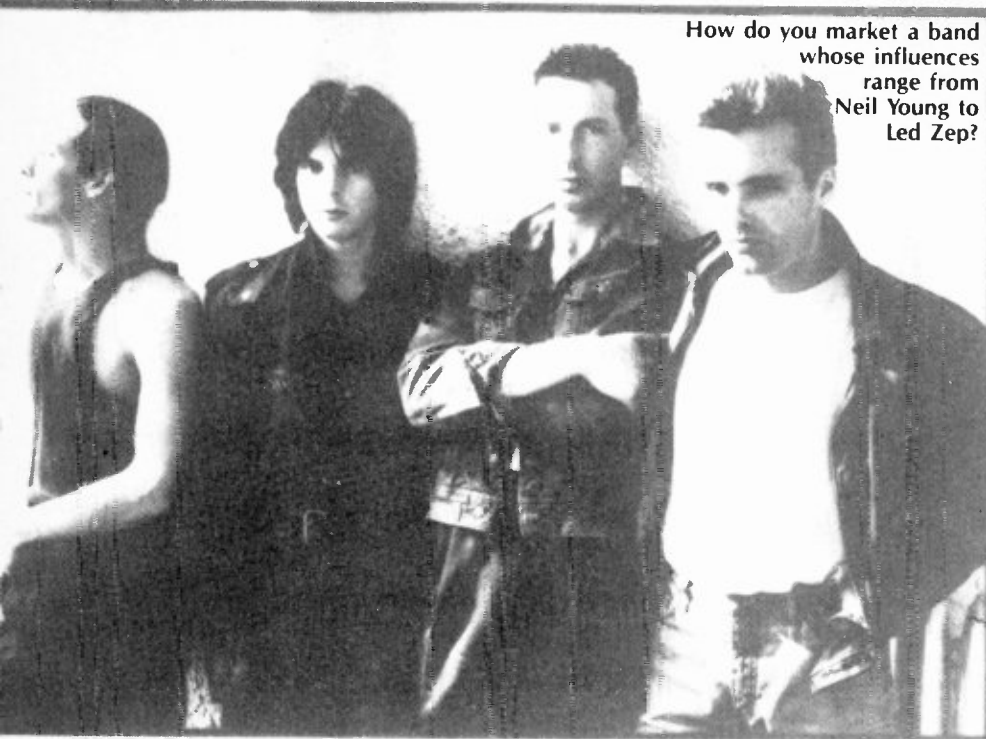
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How do you market a band whose influences range from Neil Young to Led Zep?

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by Randal A. Case

There's something exciting about Vancouver-based 54.40. The band tends to blend acoustic and electric elements, utilizing the stylized singing of Neil Osborne over hypnotically locked bass-and-drums, unusually reserved electric guitar, an occasional acoustic guitar, piano, trumpet—and on their new LP, synthesizer and strings. It's a refreshing, striking sound from a refreshing, striking band.

The main theme of the 54.40 story is perseverance. Inspired by Vancouver's thriving punk scene in the late Seventies, soon-to-be-bassist Brad Merritt "realized that music was something I could do." He enlisted the aid of old school chum Neil Osborne, and the novice band—featuring Merritt, singer/guitarist/lyricist Osborne, drummer Matt Johnson, and Phil Comparelli on guitar and horns—gave its first live performance New Year's Eve, 1981.

"You have to realize that even though the band existed in '81, initially we hadn't thought of approaching labels," explains 54.40's co-manager Allen Moy. (Moy represents the group along with fellow Vancouverite Keith Porteous). "In the beginning, we wanted to establish the band. We got major label interest for the first time in 1984. Through an unsolicited tape, CBS got interested."

In between the CBS "interest" and the eventual deal with Warner Bros. (which signed the band in early 1986), 54.40 touched base with virtually every major American label and a pile of independents. Offers Merritt: "At one point, A&M had us in [the studio] doing demos. Then, later, we seemed close to having a deal with Capitol, which never happened."

The band's first album for WB, which

came out in June 1986, was plagued by bad timing: Under intense media scrutiny, Warners had joined the other major labels in pulling the plug on independent record promoters. The acts hurt most by that move were newer, "alternative" bands. The LP sold a modest 45,000 units.

Moy readily admits that the "cryptic" album artwork didn't help sales much. And it's worth noting that the LP—which had more than its share of impressive moments artistically—was nonetheless self-produced, with Dave Jerden coming in only after the fact to remix and smooth out rough edges. Jerden was on hand to lend his expertise from the start with the new *Show Me*, happily.

"Dave Jerden's worked with a wide range of artists—Eno, Bill Laswell, the Stones, and tons of others," says Merritt. "were really excited at having had the chance to work with him as our producer. He doesn't impose himself on an act; he listens to what a band's all about and then tries to bring out their best."

For obvious reasons, band and management decided to record the new album in L.A. They used Hollywood's Eldorado studios (Jerden's home base), which Moy notes was the first recording facility in North America built specifically to record rock & roll.

Asked if making their new LP here rather than in Vancouver altered the band's recorded sound, Merritt nods and says: "It has, but not for obvious reasons. We've all been living together in one house here, which I think has affected it."

"Back home the group has separate lives," clarifies Moy. "This situation forces everybody to look at what this record is all

about. In the morning, while you're having breakfast, you're talking about what you recorded last night. So it's much... closer."

"Neil calls it 'Record Camp,'" Merritt adds with a grin.

During the preparation of this article, MC was invited by Warner Bros. to lunch with 54.40's enigmatic lead singer Neil Osborne and lead guitarist Phil Comparelli. The striking Osborne (he has impossibly pale skin and jet-black hair), seemed much more at ease talking about social issues and global politics than music; he was articulate and well-informed. While it was a sparkling chat, little in the way of music was discussed.

The person responsible for bringing 54.40 to the attention of Warner Bros. was A&R exec Kevin Laffey. (Officially, the group was signed by both Laffey and Felix Chamberlain.) "In 1984," says Laffey, "I was at Poo-Bah's in Pasadena and bought 54.40's [self-produced Canadian release] *Set the Fire*. There was a dark sensitivity to it, a sense of intrigue to the voice and lyrics. And the music had that edge—a great sense of conviction."

Artistic merits notwithstanding, what's Warners doing this time out to make sure 54.40's new LP won't fall through the cracks like their last album did?

"We've learned a lot from the past," Laffey stresses. "The band wanted a certain mystique with the last LP, so we didn't show them on the cover. This time we brought in a noted artistic photographer who conveys what the band's about without being crass."

"We've concentrated first and foremost on making a great record—we did everything it took, and it was our top priority. And remember that the label, unlike when the first [Warner Bros.] album was released, now has an entire alternative marketing staff. So we'll make sure all the little mom & pop music stores are involved. We intend to heavily promote 'Walk in Line' [the LP's first single] to college and alternative stations, then cross to AOR."

At this point in the conversation, the reporter respectfully offers that another track from the LP, the ominously catchy "One Gun," would make a tremendous single. Laffey listens intently to the argument, then says: "You know, in a very classic sense, Randy, this is an album band. It reminds me of early-Seventies rock bands with Eighties sensibilities—the ones that had that post-Sixties idealism and charm. 54.40's influences range from Neil Young to Led Zepelin. But this album is a conceptual one—it's meant to be listened to as a whole."

Oh yes, before we forget: 54.40's name comes from a campaign slogan used by the 19th Century U.S. President James Polk. "[Polk] tried to excite the population in his presidential campaign with an old Spanish claim which would give [the United States] up to the 54th [degree], 40th minute [latitude], all the way across [North America]," Osborne once tried to explain. "He had this campaign slogan, '54.40 or fight.' He won, but he didn't do it. A typical campaign promise broken."

If their label's promise to push and promote the band isn't broken, 54.40 has a solid shot at expanding the borders of its audiences. ■

◀22 Bobby Womack

ground. I told him, "Man, we ought to put the old group together." Then I found out that ABKCO, Allen Klein's company, is gettin' ready to re-release our original version of "It's All Over Now." He's puttin' it out with all of our songs from those same sessions. Klein told me: "Bobby, watch what I do with this. You know why? 'Cause you guys had sold over 400,000 copies when Mick and them called and said they wanted to cut 'It's All Over Now.'" So I immediately stopped your record—he had the publishing on that song—" 'cause I knew I could make more money with the Stones." It's funny, the Valentinos' name got around from the Stones always talking about the song, but very few people have actually heard our original version. Now they will, and I think it'll be a hit. I mean, if a record was big 20 years ago, why can't you bring it out again today? You've got CD. Let this generation hear it and see what they think. I asked my son, "What do you like about Ben E. King's 'Stand By Me'?" He said, "Man, that's a great record!" I told him that record was out when I was a kid! He couldn't believe it. All they did was release it again—they didn't recut it!

MC: Who were your heroes and influences on guitar?

WOMACK: A big part of my style on guitar—believe it or not—came from a country & western piano player named Floyd Cramer. I tried to take what he did on piano and execute it through the guitar. I tried to play the *kind* of notes he played on my guitar. I really used to love the way he played. People say, "Man, you're *funky*—who'd you listen to?" I tell them, and they

go, "FLOYD CRAMER?!" They can't understand where his thing and my thing came together. But I listened to everything he did.

MC: What about vocalists?

WOMACK: I listened to a lot of gospel. One of my favorite singers was a guy named Archie Brownlee, the lead singer with the Five Blind Boys. And of course, Sam Cooke with the Soul Stirrers. Archie used to just kick Sam's ass onstage! When Archie would start to singin', those who wouldn't cry would jump up and run out. They just couldn't take it. This cat was *bad*. God blessed him with such a voice—clear as a bell and he could hold notes *forever*.

MC: What did you do after Sam died? Did you start right into session work?

WOMACK: After Sam passed, I wrote for a while for Ray Charles before deciding to do my own thing. And when I started to sing my songs, it seemed like Sam's voice would come out of nowhere and *into* my voice or somethin'. I started hittin' all his runs; I couldn't help it. People would say, "He sounds like Sam." And I didn't like that because I knew there was only one Sam, plus I wanted them to recognize me as me. But they'd say, "Well, he was his guitar player; what'd you expect? That's probably all he knows." When I started working with Pickett, people would say, "Damn! Bobby sounds like Pickett sometimes and Sam other times." So I wondered when I was gonna sound like me, you know? [laughs] What I did was take the two of 'em, mix 'em up real good, and now they say it's Womack.

See, when I was writin' songs for Pickett, he was actually doin' them the way I would

have if I was cuttin' 'em. I'd do the demos for him and he'd say, "Man, why you gotta keep goin' up on that note?" I'd say, "That's the secret to the thing, man—that's the hook. It's gotta go like that." He'd say, "Aw, man—I don't want to go up there—I wanna go down." And he'd argue and argue, but he'd do it.

MC: Any particular session stand out as special?

WOMACK: One of the most inspirational albums that I had the chance to be involved with was Janis Joplin's *Pearl*. That was such an interesting album. And I found her to be very interesting, too. I'd just met her but I felt like I'd known her such a long time.

MC: You recorded the last bit for that LP on the night she died, right?

WOMACK: That's right. We had turned around and gone back to the studio. The band had left and the engineer was on his way out the door. She made him go back in with us and we cut [sings] "Oh Lord, won't you buy me a Mercedes Benz..." Just me and her on acoustic. They dropped the band in two days later because she died that night. That was the last thing she recorded. That was a tough blow, because she had told me she wanted me to be heard more, and she was going to take me on tour with her—on her big tour, you know? But she also wanted me to take her on tour. She wanted to do like a black tour—all black places. She complained that people always said she tried to sing like Tina Turner. She'd say, "I never tried to sound like Tina—I sound like Janis!" And I'd say, "Well, they told me I tried to sing like Sam Cooke!" [laughs]

You know how low-quality tape winds up, right?

Why be bothered with it?

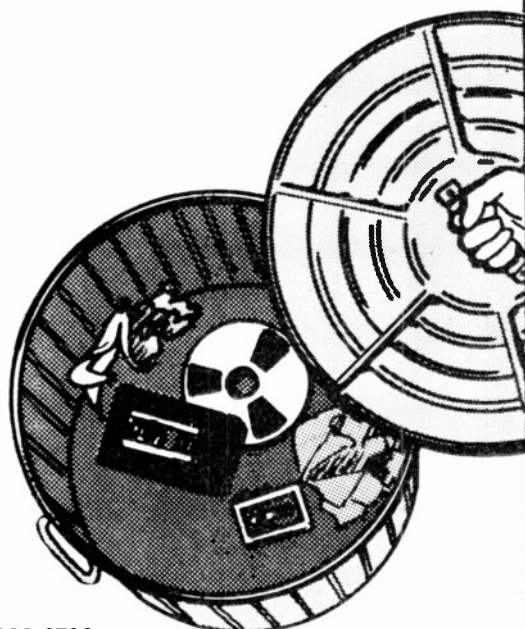
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VU Readings

by Jim Maloney

ARDENT: The Memphis complex recently welcomed George Thorogood & the Delaware Destroyers, cutting and mixing their new Rounder/EMI album with producer/engineer Terry Manning... Enigma band Velvet Elvis was in with producer Mitch Easter... ZZ Top producer/manager Bill Ham has been in remixing the Texas trio's early LPs for CD release, with Joe Hardy at the board... Joanna Jacobs wrapped up her PolyGram debut with the help of producer Eli Ball and engineer John Hampton.

THE ENTERPRISE: Los Lobos recently visited the Burbank super-studio to work on a *La Bamba* remix with producer Steve Douglas... Producer Richie Zito returned to work on a new PolyGram project for New Frontier... Virgin Records artist Boy George was in mixing down material for the upcoming feature film, *Hiding Out*, with producer Paul Fox.

KREN: The Hollywood facility hosted Olivia Newton-John, in to do vocals for her upcoming album with producer Davitt Sigerson(!) and engineer Beverly Jones... Merle Haggard's latest album was mixed by producers Haggard and Ken Sue-

sov; engineers were Suesov and John Nowland, assisted by Russell Bracher... Cash McCall was in cutting tracks for a new album with producer Richard Egizi and engineer Hank Cicalo.

IGNITED PRODUCTIONS: This newly opened production/publishing, computerized midi-recording, and post-production facility in Hollywood (got that?) is already full of clients. Producer Steve Diamond was in remixing a tune written by himself, Micky Thomas and Craig Chaquico for Starship. Ignited's Paul Klingberg engineered the session... Producer Mark Goldenberg was in producing and mixing a commercial for Sansui Electronics... Heart guitarist Howard Lease was in working on a movie soundtrack. Sterling Crew programmed the Fairlight III. Greg Bertheld did all the other MIDI programming, and Paul Klingberg was at the board.

PREFERRED SOUND: The 24-track audio/video facility, located in Woodland Hills has been hosting Corey Lerios (Pablo Cruise), who is producing, recording, and overdubbing the music score for the O'Hara television series. [*Is that still on?*—Ed.] Producer David Devore was in to mix REO Speedwagon's Westwood One broadcast. Scotti Bros./CBS artist Robert Tepper was in to overdub his upcoming album with producer Joe Chiccarelli.

SOUND IMAGE: The North Hollywood facility recently hosted Atlantic Records artist Dorie Pride, who was tracking with producer Kamau Peterson and engineer Conley Abrams... Motown artist/producer Garry Glenn was in cutting tracks for Warner Bros. Music, with Abrams at the board... Mike Pinera and Scott Hitchings were in working on the song "Rock Across America" for the California Bicentennial Committee, with John Henning at the controls.

Music Visuals by Billy Cioffi

HAIL! HAIL! ROCK 'N' ROLL

The word "genius" is overused and over-bestowed in all phases of art. Still, it's difficult to refer to Chuck Berry's contribution to our culture without invoking that much abused term. In Taylor Hackford's rock-u-mentary *Hail! Hail! Rock 'n' Roll*, the impossible enigma that is Chuck Berry is explored, and still the surface of rock & roll's first and greatest linguistic poet remains barely scratched. Berry is absolutely impenetrable—and it's not that the camera and Hackford aren't trying. Berry glad-hands, waxes charmingly about his rock & roll rapture, and every so often allows the camera to catch a little peek at the inside of the crypt and the demon who lives there in reptilian splendor. That Berry is a profound musical and literary artist is beyond dispute; I would argue, in fact, that he's a better lyricist than he is a musician. From a purely technical standpoint, every guitar player in the movie blows him off the stage—that's no great surprise. When one goes to see Berry perform, the band invariably takes the blame for Chuck's not being rock & roll godhead—but it doesn't really matter, because these days it's the idea of Chuck Berry that brings the people to his shows.

Keith Richards discovered that fact when Berry literally turned some of the rock world's *creme de la creme* into just another sloppy pick-up band. There is one scene (I won't give it away) which should put the fear of God into any musician who has ever worked for or around Berry. I have, and I'm here to tell you—it's all true!

Hackford's film eloquently explains that there is *no* figuring this guy out. He is classic, one of a kind. Berry is that honest-to-God mixture of genius, fraud, and prophet that epitomizes the artist. I guess the idea is, everybody has the potential to be as bad as they can be good. I didn't believe a word Chuck said in the film, but that's okay, because Berry is a guy who created himself, and he continues to remain true to his own wacky code of ethics. He is bad, but he is the king of his own world—and even if somebody puts his black ass in jail, he is now and evermore shall be Chuck Berry. It's nice to be king, and others must play to the king's rules. But like any ruler of his own world, Berry is quite reluctant to discuss his defeats. Even Keith, the crown prince, has gotta do what the king says—otherwise it's thunder and lightning. The best part of all is, the prince cops readily to it.

Coincidentally, I had occasion to see the old Alan Freed film *Rock Rock Rock* a few days after I'd seen *Hail! Hail!* In it, a white-suited Berry lip-syncs "You Can't Catch Me" against a black background, and he's absolutely riveting. Berry is the real thing; he invented it and he's entitled (or condemned, depending



on how you view it) to ride his own wave till the very end.

What pulls *Hail! Hail!* above most other films of this type is that it makes no excuses for the behavior of its subject. Berry is there, warts and all, for all the whole world to see. The film makes a great case against putting living icons on a pedestal of any kind. Berry flim-flams his way, waxing semi-poetic about his music and all that—but like all "naturals," it's hard for him to communicate where it all comes from. I don't think he really knows or cares in the first place. It's necessary for great artists to also be great cons, and Berry is no exception.

In one amazing scene, he practically yanks his wife out from in front of the camera while she's attempting to say nice things about the couple's surprising long-term relationship. The viewer finds himself scratching his head, thinking, "Why on earth did he do that?" Did Berry even know himself?! It's obvious Chuck loves power and all the things it brings, but I wonder whether Berry has even come close to his creative potential.

Hackford is brilliant at capturing the dynamics of a musical group during the rehearsal scenes, and he's particularly honest in showing Berry's own stubbornness, which is confusingly self-defeating.

I don't really think that Hackford ever thought he was going to get a particularly revealing portrait of this truly mysterious man. He just basically turned the camera on and let us watch it go down. I'm sure there are reams of film on the cutting-room floor that are vicious. Wisely, the director chose to just give us a glimpse of the dark side. There's enough to show how difficult this guy can be, but not enough to make you dislike him. If anything, it's amusing to watch Richards get pushed around by his idol and spiritual mentor. *Nobody* is immune to Chuck's wrath.

The title of the film says it all for me: *Hail! Richards, Hail! Hackford, and Hail! to you, Mr Berry!* It goes to show you can never tell. ■



MOUNTAIN CLIMBERS: The production team of Jerry Knight & Aaron Zigman (the Jets, Dionne Warwick, Natalie Cole, and—currently—Jermaine Jackson) was recently at L.A.'s Elumba Studios producing a Howard Hewett/Stacy Lattisaw remake of the Marvin Gaye/Tammi Terrell classic "Ain't No Mountain High Enough" for Lattisaw's upcoming Motown LP. Shown (from left) are Hewett, Knight, Lattisaw, Zigman.



DIGITAL CHROMATINA

JTG of Nashville has introduced the Digital Chromatina tuner, which works well with any instrument, even the human voice.

This tuner is unique because it accurately indicates deviation from perfect pitch in "cents" (there are 100 cents between half-steps). So when a note is played, the chromatic section of the unit indicates the note played or the nearest "in tune" note played. The tuner will then show "+" or "-" to tell you

if the note is sharp or flat, respectively, of perfect pitch (A = 440 Hz. reference). The tuner will then display the number of cents deviation.

The Digital Chromatina is battery-operated and features an energy-saving, electro-luminescent, liquid-crystal display that allows tuning in dimly lit places. This fully automatic unit retails for \$132.95 and carries a one-year warranty. For more info, call JTG of Nashville at (615) 329-3036.



ROLAND'S D-550: RACK-MOUNTED D-50

The D-550 Linear Synthesizer module is the same unique synthesizer as the D-50, introduced by Roland early this year. (See New Toys, April 20). Nowadays it is almost axiomatic that once a company brings out a new keyboard synth, a module version appears two to three months later. So the D-550 is a D-50 in a box.

The D-550 has the same on-board digital signal-processing circuitry as the D-50: namely, a programmable two-band parametric equalizer, four stereo choruses for each of the 128 tones, and a 16-bit digital reverb and delay for each of the 64 patch memories.

When I first listened to the D-550, I was impressed because even the factory patches sounded "studio-processed" right off. You may want to use the reverb/delay defeat switch to investigate the patch sound itself.

Roland may be starting a trend with the new M-256D memory cards, each capable of storing 64 patches. The M-256D stores 32K bytes of data in a format the size of a credit card. I could see a synth player coming to the gig with a wallet full of these things and trading them like baseball cards.

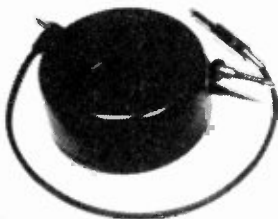
Like the D-50, the D-550 uses a bright 40-character LCD display to prompt the player through all the menus. A smart adjunct to the D-550 would be the PG-1000 external programmer for quick patch editing. I prefer this method of programming over the parameter/select methods in most new synths since all parameters are simultaneously displayed, and you can change two parameters at the same time.

At \$1695, the D-550 is a good addition to the synth rack. From RolandCorp US, (213) 685-5141.

THE COILER BY R&R AUDIO PRODUCTS

Here's a nifty little gadget for guitar players. The Coiler is a retractable instrument cable that solves the problems of knots and tangles by providing 20 feet of double-shielded pro-audio cable on a self-rewinding spool.

The ratchet mechanism causes the cable to lock to any desired length and retract into the spool when a slight tug is given to the cable. It mounts anywhere with Velcro, is made of high-impact plastic, and has a three-year warranty. The Coiler sells for \$34.95 retail. More info, call (814) 764-5289.



POPPER STOPPER

The Popper Stopper is a new, low priced (\$14.95) windscreens for studio use. The Stopper will effectively reduce most or all of the percussive energy contained in the wind blast often made when "B" and "P" sounds are sung or spoken into a studio microphone. The Popper Stopper is a welcome relief from the ordinary coat hanger/panty hose contraptions that are often used to prevent wind from hitting the mic.

The Popper comes in three-, four- and six-inch diameters; a gooseneck extension is offered as an optional accessory. If you would like to order one, call (818) 997-2847 or (818) 789-7262.



A PAIR FROM PIGNOSE

Pignose may not be the newest toy around, but the introduction of the 30/60 amp may be new to most of us. The original is a small battery-powered amp that has the snout of a pig for a volume control; and the 30/60 amp is its big-brother successor. The 30/60 is versatile enough for the studio, powerful enough for small clubs, and portable enough to go anywhere for rehearsals or last-minute jams.

Although completely solid-state, the 30/60 is said to have a "classic tube" distortion sound while still maintaining a quiet reliability. Features include separate volume and master volume controls, two inputs, line output for direct-studio recording, and an effects-send-and-receive capability.

The unit is rated at 30 watts RMS or 60 watts peak. A twelve-inch speaker is used, and the amp

weighs in at 24 lbs. The pigskin-covered cabinet measures 16" x 9" x 17". The 30/60 sells for \$269.

Now let's talk about the legendary 7-100 Pignose guitar amp. Selling at the inflation-fighting price of \$99.95, the 7-100 still holds a special place for guitarists—even in this age of hi-tech electronics. The 7 is a truly portable amp, operating on either six (AA) penlight batteries or a nine-volt AC adapter. The Pignose never outlives its usefulness as a faithful and dependable traveling practice/recording amplifier. Many guitarists use the Pig as a preamp for a bigger unit, as the pig has a preamp out jack. I own an early Pignose amp that's battery-powered only and has no preamp out; it also has a rubber snout. I must say that the new ones are a lot better—except I really like that rubber snout. More info? Call (213) 770-4444. (Oink, oink.)

Reviews

Concerts



Cecil Taylor is without peer as an innovator, but his music is not for everyone.

Cecil Taylor Variety Arts Theatre Los Angeles

For over three decades, pianist Cecil Taylor has been the *most* innovative force in the jazz avant-garde. Shunned for years by conservative jazz critics and listeners alike, the explosive virtuoso has always refused to compromise his music, and there remains in his "style" a purity rarely found in today's fused-up jazz. After long periods of forced inactivity due to lack of gigs, Taylor finally found a strong audience in Europe during the Seventies, and more recently, a small but dedicated group of open-minded followers in the U.S.

Taylor made an extremely rare L.A. appearance recently at a concert co-sponsored by the L.A. Contemporary Exhibitions, the Independent Composers Association, and the Variety Arts Center. His quintet consisted of violinist Leroy Jenkins (taking the place of the late, lamented altoist Jimmy Lyons, who was with Taylor for 26 years), marimba player Thurman Barker, long-time bassist William Parker, and drummer Freddie Waits. Together they performed one uninterrupted (mostly atonal) improvisation for approximately 90 minutes. The opening was pretty weird, as the musicians (in pitch darkness) made vocal and percussive sounds for about ten minutes before settling at their instruments. As the lights were

turned on, the quintet began to play with great fury. Jenkins' expressive violin was the highest voice in the ensemble, but Taylor was the obvious leader. He played the piano like a drum set, making full use of the keyboard as he poured forth constant explosions of notes, and he initiated rhythmic patterns that were echoed and built on by Waits—who had the most difficult job of Taylor's sidemen (he handled it brilliantly). Barker's marimbas were slightly undermiked (especially in the lower register) but added a softness to the powerful sound, while Parker's bass was a constant force in the dynamic music.

After listening to Taylor's records for years, I found it utterly fascinating to actually see how he gets such unique sounds. His remarkable speed and limitless energy always prove too much for some concertgoers (who depart early), but the way he creates percussive patterns (sometimes banging with his elbows) and even imitates a slide trombone (quickly "bending" notes on the piano) has to be seen to be fully appreciated. There were some relatively quiet moments, but much of this performance bordered on the ferocious, concluding with more otherworldly vocal sounds.

A ten-minute standing ovation was not slowed by a curtain call. Finally, Taylor played a brief solo encore, alternating ballad phrases with explosive outbursts; it was

brief but quite fulfilling. If only Los Angeles would more frequently support artists of Cecil Taylor's stature so appearances by the true giants of improvised music would not be such a rarity.—**Scott Yanow**

David Bowie The Sports Arena Los Angeles

Live, David Bowie has always given excellent value for money, and on this, the last night of the North American leg of his *Glass Spider* world tour, rock's consummate showman was in better form than ever. For close to three hours, he transfixed an adoring, sold-out house with a colorful, physical, dreamlike stage show that combined all the performer's theatrical instincts with some polished but gritty rock & roll.

Bowie's detractors have long argued that such instincts have interfered with his music, and that the image has always been more important than the songs. But Bowie's vision always encompassed theatre, dance, and mime, and this current tour, albeit his most ambitious ever, is merely the logical synthesis of all those images and influences, stretching from his present "healthy" street look all the way back through the Thin White Duke and Aladdin Sane to Ziggy Stardust, the original glitter space-freak.

So it was only appropriate that he first appeared from beneath the giant spider set, dangling on a trapeze-like chair that slowly lowered him to earth and into the title track. Sounding vocally strong and backed by a red-hot band that includes longtime associate Carlos Alomar as well as guitar-hero Peter Dinklage, Bowie performed most of the new album as well as such classics as "Fame," "Let's Dance," "Heroes," "China Girl," and "Modern Love."

At times, the show seemed almost too busy, too elaborately choreographed, as constant costume changes, a dazzling light show, and a half-dozen dancers competed for attention on the futuristic stage set and the two giant video screens mounted on either side of the spider. But that's a small complaint when measured against the overall triumph of this spectacle. And even at its most frenetic, there was never any doubt as to who was the most charismatic presence onstage. Another big step in the continuing evolution of David Bowie.

—**Ian Blair**

Motley Crue Whitesnake The Forum Inglewood

Usually, when a drum solo is the high point of a concert, you're in trouble. But this wasn't a run-of-the-mill drum solo. It was a great-rock

& roll-drummer-spinning-upside-down-way-above-the audience drum solo that left the crowd grinning from ear to ear. [*That sounds physically impossible, Turman—how can a crowd grin from ear to ear?!*—Ed.]

As for the rest of Motley Crue's set, well, Spinal Tap couldn't have done any better. After a slightly sluggish beginning, the Crue's fast-paced, well-arranged fourth number, "Looks That Kill," kicked in mightily, as did "10 Seconds To Love." Their ballad, "Home Sweet Home," was simply too corny for my tastes—I prefer the band's hard teen-rock anthems—like "Wild Side" from *Girls, Girls, Girls* or the scorching, insistent "Shout at the Devil."

Midway through the set came the non-musical highpoint and the musical lowpoint. Tommy Lee's amazing drum kit elevates about 10 feet off the ground, then spins forward, backward, and sideways while a grinning, strapped-down Lee continues to pound the skins—a very cool trick from a very talented drummer. Mick Mars' subsequent guitar solo, however, provided further proof, that though the Crue have some extremely strong songs, gimmicks, a good sound, and certainly exemplify adolescent rebellion and coolness, musician-ship is not their forte.

The Crue's version of "Smokin' in the Boys Room" was adequate, which is more than can be said for their other cover attempts. On "Jailhouse Rock," Vince Neil sang like Mickey Mouse on speed, and when some Ratt 'n' rollers joined the Crue, well, things went from not-so-hot to dreadful. The encore/jam/medley of "Helter Skelter," "Highway to Hell," "Walk This Way," and "Rock & Roll" was a cool idea that would have been effective in the hands of talented, well-rehearsed musicians; as "performed" by the Crue, though, it was a helter-skelter mishmash.

The grand finale of "Girls, Girls, Girls," featuring a giant blow-up Harley cycle and red balloons dropping from the ceiling, was impressive, fun, and loud—but again, more show than substance.

Openers Whitesnake, however, were more substance than show. Unfortunately, the perfect vocals of David Coverdale and great playing from guitarist Viv Campbell and drummer Tommy Aldridge made for a homogenized sound. There was simply no looseness or sense of excitement, though Coverdale is certainly an amusing and personable frontman, and the band's Zeppelin-like approach is powerful.

If only Whitesnake's musicianship and the Crue's attitude and energy could be combined, we'd have a supergroup for the late Eighties. But hey, don't listen to me: Both bands got a great response—and though I get paid (sort of) to be critical—I still managed to have a good time.

—**Katherine Turman**

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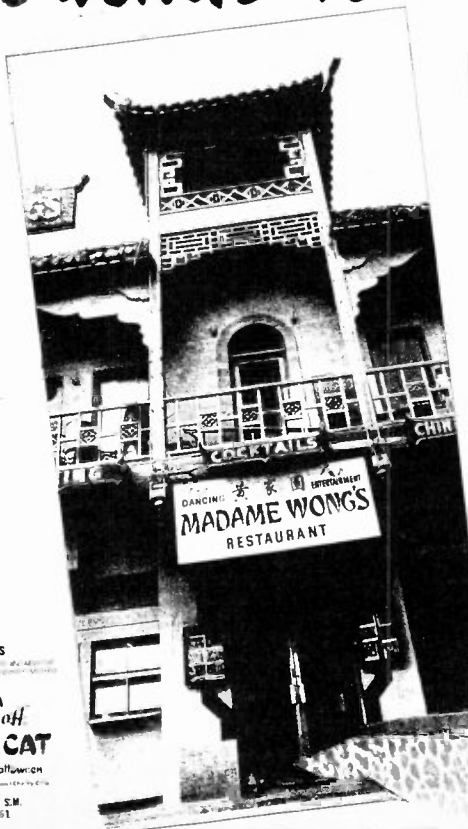
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Reviews

Albums



Rosie Flores

Rosie Flores
Reprise

If ever there was a Hometown Girl Makes Good story waiting to hit print, it's the one about Rosie Flores. That she was destined to be a major and lasting star has been frustratingly obvious to anyone who's seen her shows; the problem was, few people outside Southern California or Texas knew about her.

Now, with a little luck, a little time, a little touring (and a little promotional help from Warner Reprise), her debut LP should broaden Flores' audience not only to all U.S. borders but beyond them.

The album is so bursting with strong material, the real challenge to her label may be in deciding the order in which to release the singles! Of the ten tracks, most should be familiar to local fans. James Intveld's "Crying Over You" is deservedly the first single: It's a "sad song" whose swinging melody underscores the truth that broken hearts do indeed mend. Harlan Howard's "God May Forgive You (But I Won't)" has been a consistent crowd-pleaser in Flores' sets and would seem a prime target for the country charts. The vocal interpretation here is as honest, hard-hitting, and heart-tugging as it is live—a feat seldom captured on vinyl even by a producer as talented as Pete Anderson. The ballad "Somebody Loses, Somebody Wins" is another cut that should be "singled" out, great as it is with another exceptional vocal in both the Flores' lead and Intveld's harmony. Ditto Freddie Hart's old "Lovin' in Vain," an almost-single last spring and a should-be for the future.

The rest of the material is no less memorable. "Midnight to Moonlight," a Flores/Intveld collaboration, first appeared in much different form on the Screamin' Sirens' *Fiesta*. Here it's arranged as a traditional Mexican waltz featuring gorgeous accordion from Los Lobos' David Hidalgo and some lovely (uncredited) acoustic guitar. An inspired treatment. Similarly, Greg Leisz adds steely touches to the electric Celtic/military strains of Flores' "Heart Beats to a Different Drum" that will delight the

close listener. (For my money, this is still the best song Flores has written to date.)

The instrumental performances—from lead guitarist Billy Bremner, Intveld on a variety of basses, Leisz on pedal and lap steels and dobro, and Donald Lindley and Jeff Donovan on drums—are every bit as strong as the material, right down the line.

But, given all that, it's the singing that will sell this album. Rosie Flores is simply one of the bravest singers there is: She lets down her guard completely, trusting the listener to connect with all the vulnerability and conviction she offers. She brings total commitment to every song, whether singing to a packed concert hall or six people in a small club. (And just a couple of years ago, it was more often the latter.) I've watched people come up to her after shows, clutching their fists to their chests, and confiding, "You got me right here. I could feel it."

Though no record can achieve the communication of live shows, you can still feel it listening to *Rosie Flores*. There's no question whatsoever that once the masses—and not just country audiences, but rock and pop as well—see and hear her sing, Rosie's career can go just about as far as she wants to take it.

—Vicki Nadsady



Squeeze

Babylon and On
A&M

First impression: okay. Second impression: getting there. Third impression: Oh, WOW! Two years after the somewhat disappointing *Cosi Fan Tutti Frutti*, Squeeze is back on track with an album that is scoring with fans and radio programmers alike. ("Hourglass," the first single, is in the upper-third of the *Billboard* Hot 100 and rising.)

So what is it that makes Squeeze so gosh-darn appealing—aside from the physical sensation of hearing Glenn Tilbrook's vocals (which never fail to send my senses reeling in a quivering, orgasmic frenzy)? In great part, it's the beauty, intelligence, and heartfulness of Chris Difford & Glenn Tilbrook's songs, which combine brutal honesty with ironic twists. D&T describe universal situations while paying close attention to intrinsic detail—as with "The Waiting Game," wherein "he" gets drunk and grumpy in a bar for fear that

"she" won't show up. And who can't relate to the anxiety-inducing scenario of constantly getting an answering machine instead of a person? This situation is deftly evoked in "853-5937." Because of the detail, the songs feel intimate and will appeal on a personal level to a wide variety of listeners.

Crafting upbeat tempos to melancholy lyrics, Difford & Tilbrook intensify their tales of domestic problems and personal anguish by mating them with infectious melodies and catchy choruses. "Striking Matches," a poetic morning-after number, is propelled by a brisk, chunky beat and driven home by Difford's endearingly croaky singing. Bizarre and breathless, the irresistible "Hourglass" mates nostalgia and paranoia, then drives home the contrast with a high-speed singalong chorus.

Babylon and On is a solid installment in the ongoing Squeeze saga, extracting from the past while leaving room for perpetual change and maintaining the ineffable quality that makes Squeeze... Squeeze. Final impression: I still tingle from head to toe.

—Lisa Johnson

54.40

Show Me
Warner Bros.

On their self-titled Warners debut release and the earlier self-produced *Set The Fire*, 54.40 used starkness and remarkable vitality to craft music that could be fiercely passionate as well as darkly haunting and introspective. It was music that endeared them to fans in their native Canada. Unfortunately, the group has been a well-kept secret just about everywhere else.

The act's new LP, *Show Me*, is strong enough to change that. It's an impressive album, alternately ethereal and dreamy, catchy and bright, throbbing and urgent, and gems abound. "One Gun" (arguably the best track on the LP) is a dazzler that's somehow both sinister and irresistibly catchy. The hypnotically airy "Get Back Down" moves forward mournfully as vocalist Neil Osborne implores: "Who here smiles?/Who here sobs?/Who here looks to see what's lost?/Who here lies?/Who hears truth?/Who here even wants to choose?" Other standouts include the dreamy "What's in a Name?," the riffy, resplendent "One Day in Your Life," and the bracing "Show Me," which builds in intensity over an anthemic, U2-like guitar line.

Only two songs misfire—the cheery "Everyday," which has an off-putting lyrical sweetness ("Everyday is a new day/One may pray/Feeling blue/Everyday is a new day/With you"), and "Come Here," which pales next to the LP's slew of excellent tracks.

Dave Jerden, whose extensive engineering credits include work with the Stones, Talking Heads, and others, has done an excep-

tional job here as producer. *Show Me* marks the first time 54.40 has worked extensively with synthesizers; what easily could have turned into a nightmarish weakening of the band's integrity (read: sellout) instead proves to be a creative augmenting of the 54.40 sound. The production touches, song arrangements, and mixes are great. Jerden reportedly coaxed player Phil Comporelli to "come out front" more with his guitar playing. The result is quite nice, although I still have a special fondness for the unusually restrained, oddly but melodically phrased guitar solos from earlier recordings.

The majority of 54.40's *Show Me* isn't simply good but startlingly so. This could—and should—be the album to break the act in a big way.

—Randal A. Case



Lions & Ghosts

Velvet Kiss, Lick of the Lime
EMI America

When considering L.A.'s contributions to the 1987 rock scene, Lions & Ghosts stand apart. Part neo-psychedelic, part America's answer to European "video wave" groups, L&G have nevertheless attained a degree of status in the city's predominantly glam-rock hierarchy. Earlier this year, EMI sent the band to England to record their debut album, and now *Velvet Kiss, Lick of the Lime* is being thrown to the lions (the ever-hungry media) and ghosts (record-buyers) everywhere. The record turns out to be a rock oddity—in some ways staunchly mainstream, in others, truly adventurous. Lions & Ghosts' music is soft but *not* soothing, fraught with creeping—and creepy—emotional contradictions. At times they evoke the Kinks' cynicism, at times REM's abstraction—and what may at first seem like a love song may turn out to be anything but. The LP shudders with bizarre moodiness, yet it can pass itself off as so much aural wallpaper.

The album's prevailing ambiguity is formalized in the opening track, "Passion," a made-for-KROQ contempo rocker that somehow sounds both passionate and passionless. Competing elements of tenderness and brutality characterize other songs, like the respective side-enders, "Street Angel" and "One Theme." Some tracks are animated by their deliberately murky points; others

are simply too murky and ambivalent for their own good.

The album's offbeat approach is more likely to confuse listeners than entice them, despite the allure of its format-spanning sonics. It's easy to imagine the curious being initially drawn in by the seductive treatment, only to find themselves repelled by the disturbing themes. Some will be permanently turned off; others may find the strange brew intoxicating. Ensuring the latter reaction would require a degree of adeptness that the band displays only sporadically on *Velvet Kiss*. Nevertheless, there's something intriguing about the dark ambitions of this unusual work; *Lions & Ghosts* are clearly a band worth watching.

—Lyn Jensen

Singles

There are a great many overrated celebrities in the world today, but few have received as much undeserved praise as *Wheel of Fortune's* Vanna White. Sure, Vanna's got a nice slinky bod and a smile any orthodontist would gush over, but has it actually come to the point that songs need to be written about her? Obviously, **John Pate** thinks so, and on "Oh Vanna" (Patwick), he proclaims his undying love in true heart-on-the-sleeve fashion—quick, somebody get me some Mylanta 2! Pate's vocals are grimly reminiscent of El Lay yuksters Ogden Edsel (now mercifully disbanded), who gave us choice riffraff like "Dead Puppies" and "Kinko the Clown." Those poor souls who need something to fill the void created by Ogden's demise can rejoice in the ascending star of Mr. Pate. Word around town is that this wax is actually scoring airplay in various parts of the country, and, believe it, I'm happy for everyone involved—just spare us here! Hopefully, Pate will choose Pope John Paul to write his next opus about. Now *that* would be amusing!

Although they've endured a lot of flack from "serious" pop critics (who often describe them as "plastic") in recent years, **Barbie & the Rockers** can still churn out the kind of bombast that has had teenage ears bleeding and butts rolling since the mid-Sixties. On "We're Barbie & the Rockers" (Mattel), the band displays the master chops and biting vocals that only that "living doll" Barb can deliver. Though many have openly questioned Barb's intelligence in the past, her new lyrics show remarkable depth and insight. Here's a taste: "On the beat we're gonna rock & roll/Music takes us where we wanna go/Feel the beat come on get in the groove/Let the music tell you how to move." So what if these couplets ooze maudlin sentiment—and yes, they may offend some listeners with their brazen candor—it's the energy *behind* the lyrics that makes them so effective. Here is a rapidly maturing writer and performer who has only begun to tap her vast potential.

At long last, Michael Stipe has decided to take the marbles out of his mouth and let us take a peek at his cryptic little world—it's about time! On "The One I Love", (I.R.S.) **R.E.M.** strips away the opaque veneer, and the result is a lucid vision that contains the charm and intimacy of their *Dead Letter Office* outtakes without veering too far off course from commerciality. In essence, "The One I Love" should delight R.E.M.'s old-line faithful while capturing new legions of fans as well. The tune contains elements of Kingston Trio folk at times, and the woody element is refreshing in this plastic age of machine-dominated pop "product." There are plenty of visionary bands in the world today (albeit far too few from Uncle Sam's domain), and R.E.M. is one of a mere handful who legitimately possess a chance of infiltrating robotic top 40 radio. We need them now more than ever.

Yep, it's definitely a great week for I.R.S. product, as R.E.M.'s bankrupt labelmates **Concrete Blonde** venture into darkly mysterious terrain on "Dance Along the Edge." While the lion's share of tunes about dancing are upbeat and happy, this platter is about as effervescent as a Bernard Hermann soundtrack. The focal point of this three-piece unit is Jolene Napolitano, who combines the patchouli/earthy quality of Joan Armatrading with the acidic sneer of Chrissie Hynde, to marvelous effect. Producer Earle Mankey earns high marks as well by keeping the framework spartan and letting the stark alto pipes of Napolitano weave their magic. While "Dancing Along the Edge" will no doubt increase Concrete Blonde's cult following, it is much too maudlin and foreboding to break into the mainstream. It might be fun to coax Mitchell Froom or Mitch Easter into handling the production chores for the next release, as a lighter touch might work wonders for this promising band.

—F. Scott Kirby

Ear Wax

Guitarish Instrumentality

Without any words, these artists speak tomes. Taking the guitar as the fulcrum of their music, the players show their strengths and attitudes, whether it be raucous rhythm, true-hearted traditionalism, eccentric eclecticism, or fret-burning fusion.

Boyoyo Boys: Back in Town (Rounder)—Roaring out of the South African townships comes one of the bands that inspired Paul Simon's *Graceland* magic. This four-piece unit kicks up a highly danceable rumpus with their bittersweet, catchy sax lines played against slashing, chunky rhythm guitar and spare bass and drums. What makes this stuff so damn funky is the way the guitarist (unnamed on the inadequate liner notes) unrelentingly pushes the beat forward. And

the bass often seems to come in a half or full count later than an unaccustomed Western ear might expect on a track like "Duba Duba." Throw on "Mapetla 50" or most of the other cuts (which all clock in at exactly three minutes!) and see if you can prevent your body from doing the herky-jerky.

Glenda Faye: Flatpickin' Favorites (Flying Fish)—If you can't slap your thigh, tap your toe, or whoop and holler to Glenda Faye's flat-top flatpickin', then you must be a real stick-in-the-mud. The young Alabamian shows off one of the cleanest and quickest bluegrass techniques around, and she is ably assisted by an all-star backup band that includes Vassar Clements and his careening, cayenne fiddle. Many of the tracks are familiar and are treated with a respect born of talented confidence. A full-head-of-steam version of "Orange Blossom Special" also exhibits her versatility in adapting a tune not usually associated with the flat-top box. This is one album you pickers can play for sure.

Glenn Phillips: Elevator (SST)—Gut-level, over-the-top energy combines with emotive vibrato and harmonic diddling to break down barriers between rock, jazz, and new age. The kneepad-equipped Phillips foists all manner of fret jump-in' and aural sabotage, taking chances with his strange kettle of crazed melodicism. He scrapes mystical ("Inca Silver Metallic"), picks tropical ("Arlo"), sends off jittery, rapid-fire jolts, quackin' wah-wah, and end-of-bar jerk-offs ("Vista Cruiser"), and gets caught up in a double-helix splicing ("DNA"). His cohorts—especially keyboardist Paul Provost—are always up to the task, and they share some of the songwriting duties as well. What we have here is an original: weird yes, but who can ignore the sound of Wiley Coyote smash-landing at the canyon's bottom as sonically interpreted by Phillips on the near-corny "Rain Tonight"? What dimension is this?

Kazumi Watanabe: The Spice of Life (Gramavision)—One of the few so-called jazz fusioners to whet my appetite, Kazumi-san is joined by two heavyweight partners, Bill Bruford (drums/percussion) and Jeff Berlin (bass), on this worldly wise jam. The Japanese virtuoso can cool down in a gentle show of mellow or flash up fullbore with phaser-fire notes screaming for your soul. Just when you think the threesome can't build the intensity any higher—BOOM!—your mandible gets rattled some more. The mix of lyricism and heat on "Hiper K" flows naturally, with Bruford ever resourceful in his stick flinging. "Lim-Poo" finds Watanabe creating the most Oriental textures of the LP, only to mutate into more limber, muscular wailing. These kind of contrasts, as well as the topflight playing, are what make this international electric jazz so rewarding.

—Tom Cheyney

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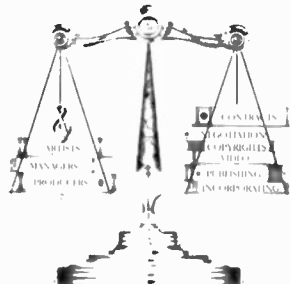
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Reviews Clubs

Lexington Devils

The Coconut Teaser
West Hollywood

□ **The Players:** James Torres, guitar; Lawrence Wahl, vocals; Derek Scott, drums; Sam Bolle, bass.

□ **Material:** The Lexington Devils defy categorization. Although they're primarily a blues-rock band, they could also pass for a Led Zeppelin clone, a post-punk endeavor, a hot 'n' nasty hard rock troupe, or a down-home blues band. Such a diverse potpourri could spell commercial doom for a struggling band, a concern the Devils don't seem to have. Their compelling blues ballad "Long Hot Walk in the Sun" showed off their roots, and their set included two dynamite covers: Led Zep's "Moby Dick" and the Otis Rush classic "All Your Love." The remainder of their songs suffer from a common, disappointing ailment: pick a lick and drive it into the ground. The tunes show promise but are in need of serious development.

□ **Musicianship:** The Devils are exceptional musicians. Synthesizers, samplers, effects boxes, cymbals, and digital delays are four-letter words in their vocabulary. This is a high-octane power trio with an explosive and expressive singer. Torres, one of the angriest guitarists that I've ever seen, attacks his solos with lethal vengeance. The rhythm section is as solid as a rock. Wahl is an unusual character. He looks like



The Lexington Devils blend blues and belligerence.

a mod straight out of the Who's movie *Quadrophenia*, and he cries the blues like the early Robert Plant. Their combined efforts give them a raw, almost animalistic sound that rocks the stucco off the ceiling.

□ **Performance:** The Devils have a bizarre yet somehow appealing image—or is it an image at all? The three instrumentalists never once acknowledged the presence of the audience, acting like they were rehearsing in the garage. At the same time, the coiled-up and debonair Wahl, wearing his heart on his sleeve, poured his soul out to the audience. As the band neared the end of the set, a broken snare drum created complete pandemonium on stage. Disgusted, Scott threw down his drum sticks and stomped off angrily to the bar. Not a very orthodox approach to solving a problem, but the childish display only added to the rebellious tone of the evening.

□ **Summary:** For some unknown reason, probably my "rebel without a cause" tenden-

cies, I like these guys. Their chilling honesty and outrageous belligerence are the trademarks of true rock & rollers. By refining their songs and clarifying their image, the Lexington Devils could well be on their way to hell and back.

—Pat Lewis

American Music Club

Music Machine
West Los Angeles

□ **The Players:** Mark Eitzel, vocals, guitar; Vudi, guitar; Dan Pearson, bass; and Tom Mallon, drums.

□ **Material:** Anyone who approaches a band named American Music Club expecting the latest in roots-rock Americana has a surprise coming. On first listening, this San Francisco-based band actually sounds more English than American. Eitzel's deep, lugubrious vocals lend a dark moodiness to AMC's desperate, doomed tales of loss, loneliness, and love's failures; Ian Curtis of Joy Division and Morrissey of the Smiths come to mind. Eitzel's voice is intensely emotional—strong yet vulnerable. There's no British iciness, reserve, or affectation here. In "Gary's Song," from AMC's new *Engine* LP (Frontier), Eitzel's lyrics mention a "song that I've lived my whole life to sing." Indeed, each song sounds like Eitzel has felt, lived, and barely survived it. Roaring, slashing electric guitar work and haunting melodies provide effective support for his vocals. AMC favors slow ballads and dirges (e.g., "At My Mercy," "Mom's TV") that build to a dramatic climax. Call it catharsis rock.

□ **Musicianship:** In contrast to



American Music Club inspires D. Hutt to coin a term: catharsis rock.

Eitzel's unrestrained vocals, AMC's musicianship is marked by control and skill. Vudi's guitar playing, in particular, perfectly integrates jarring textures and rumblings into AMC's uneasy sound. Bassist Dan Pearson's vocal harmonies, used sparingly, underscore the beauty of these rough-hewn tunes. And Eitzel's vocals—large and full and almost out of control—are magnificent.

□ **Performance:** As much as I was overwhelmed by AMC's sound, I was amazed, dismayed, and astounded by the behavior of their lead singer. While clearly moved by the songs, Eitzel threw himself awkwardly around the stage, arbitrarily throwing up his arms, dropping the mic, and throwing himself down on his knees in a wildly erratic fashion that distracted from the music. His brutally honest, on-the-edge lyrics suggest that he's on the verge of something—mania, despair, mental breakdown—but his overwrought actions beg the question, "Is this guy for real?" Unfortunately, the band's Music Machine set was abbreviated, so we'll have to wait to see.

□ **Summary:** AMC's new album is one of the best of the year. With their enthralling (albeit disturbing) frontman and powerful, cathartic music, AMC is one more reason to visit San Francisco.

—D. Hutt

Cindy Fee

At My Place
Santa Monica

□ **The Players:** Cindy Fee, vocals; Tom Betke, lead guitar; Rob Landis, acoustic guitar; Eric Bikales, keyboards; Jerry Gates, bass; Claude Pepper, drums.

□ **Material:** Cindy Fee presents a unique, heartfelt blend of country and soul music. Most of the material is of an emotional nature—not necessarily sad, but mostly serious. The set was a tasteful mixture of covers (Kenny Rogers, the Band, George Jones) and original material. "Holdin' on to An Angel" (written by Max Gronenthal, a.k.a. Jack Mack) is a sweet, soulful country love song, perfect for Fee's expressive voice. If "Angel" isn't a top-ten country record, I'll eat my Stetson—it's simply beautiful! The sad, touching "What Are You Doing in My Dream," another standout, is



Cindy Fee sings sad songs that'll bring tears to the eyes of even the toughest saddlebuster.

reminiscent of a Reba McEntire ballad. "Say It Ain't So," (written by Joe Chemey and B.J. Walker) is another sad, catchy ballad with that country-swing feel. Most every song Cindy chose to sing was perfect for her wanton delivery. As strong as her voice is, she seemed slightly more comfortable with slower and mid tempo material than upbeat numbers.

□ **Musicianship:** Fee is a wonderful singer; her voice is expressive and packed with sincerity and emotion. Her bluesy, soulful sound is appropriate for the ballads she sings. Once she got warmed up, her voice sent shivers up and down my jaded spine. Her band is amazingly tight and diverse. They can rock and slip and twang as necessary—and do so with grace. Their playing and arranging are precise, professional, and always tasteful. These good ol' boys are a perfect complement for a tender voice that is capable of bringing tears to even the toughest cowpoke's eyes.

□ **Performance:** Fee's show was a straightforward display of real talent. Her stance was humble, unpretentious, and self-assured which enabled her to establish an instant rapport with her audience. She brings admirable sincerity and commitment to her music, and her songs are as emotional as the aura she projects. On the downside, Cindy moves like a white girl from Kansas. Other than that single relatively insignificant flaw, her show was professional, well-paced, and very engaging. [I LIKE white girls from Kansas—Ed.]

□ **Summary:** Cindy Fee sings a beautiful mix of soulful love songs and sad country ballads

with real heart. Her voice has that tender strength necessary to make her outstanding material believable. Her boundless talent is very obvious, and her choice of songs is perfect for both live performance and AC or country airplay. Fee's band is solid and the arrangements are contemporary. The only things missing are a few dance lessons, a top-ten C&W producer, and a record deal. The rest could be history.

—N.D. Groov

The Woodpeckers

The Coconut Teaser
West Hollywood

□ **The Players:** Bryce Mobrae, guitar, vocals; Jerry Skol, bass, Jeff Stacy, lead vocals; Stan, sax, backup vocals; Paul "Buzz" Kallestad, Hammond organ; Brian (Rocky), drums and backup vocals.

□ **Material:** The Woodpeckers' songs are like very expensive wine: Each is full-bodied, distinctive, rich, and delicious. These are extremely danceable rhythm & blues songs, exquisitely blended with rock, jazz, and funk influences. This fusion of musical styles gives the band a uniquely palatable quality that sets them apart from the more traditional R&B bands of the past, as well as from the rap-oriented bands currently heard on the L.A. circuit. And what a welcome relief for "burned-out pop" ears! The funky "Nice Is Not Enough" (which recounts a frustrated man's quest for nasty love) and the bluesy "Hard to Get a Hold Of" have definite hit potential.

□ **Musicianship:** The bandmembers are seasoned veterans with distinguished track records. Mr. main man Wood-

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Reviews C l u b s

pecker extraordinaire Bryce Mobrae fronts the band with enough charisma and unpretentious good looks to charm even a rattlesnake (which is probably how he got those snakeskin boots). His guitar work drives the band with clean, uncluttered finesse, and he dives into his solos with an aggressively gutsy attack. Lead vocalist Stacy is a soulful, interpretive singer who brings sincerity and energy to the tunes. Buzz breathes new life into the ol' faithful Hammond organ. He's a brilliant, inventive keyboardist and lawdy, do those hands move.

□ **Performance:** Miami Bryce opened the set with a Leon Russell-styled rap intro to the Mighty Woodpecker Revue. They then proceeded to put on a hot, energetic set that was flawlessly smooth. To top it off, these guys were so relaxed, I didn't see one bead of sweat on any of their faces. Each musician was given ample opportunity to solo and all were exceptionally creative, strong players. They stretched out impressively during the Sly Stone-ish "Try It." The two songwriters (Mobrae and Skol) engaged in some synchronized moves that would've made ZZ Top envious. Buzz entertained with some wild palm slides up and down the Hammond.

□ **Summary:** The Woodpecker Revue was rhythm & blues at its finest. This was an intense and professional show with just the right injection of humor. Well-rehearsed and well-versed, these 'peckers can knock on my wood anytime. [Easy, Pat!—Ed.] —Pat Lewis

Gail Petersen & the C.I.A.

Madame Wong's West
Santa Monica

□ **The Players:** Gail Petersen, lead vocals, rhythm guitar; Lew Thomas, drums, percussion; Alex Watts, lead guitar, background vocals; Jim Myers, bass guitar, background vocals; Frankie Hill, keyboards, synthesizers, background vocals.

□ **Material:** Fortunately, principal songwriter Petersen provides creative and provocative lyrics for the C.I.A.'s pop-rock



The Woodpeckers: One R&B band that refuses to sweat.

material, because the musical end lacks uniqueness and variety. Their set was repetitious and dull, with most of the songs sounding so similar it was often difficult to distinguish one from the next. Relieving the monotony were well-written songs like the slow, alluring "Without a Country," and the eerie and seductive "Vampire," undoubtedly the best song in the C.I.A. files.

□ **Musicianship:** Fronting the band with powerful vocals and decent guitar playing is ex-Catholic Girl Petersen. She is a talented all-around musician, although her style and presence lack uniqueness. The experienced and professional band features a sound rhythm section, fine guitar playing, and a relatively diverse keyboard presentation.

□ **Performance:** This band relied solely on its musical presentation to entertain the crowd, consequently, there was a noticeable absence of enthusiasm and overall stage presence, which makes it difficult

for them to hold the audience's attention. With the exception of a small outburst of energy and movement during "Vampire," Petersen and her unit were visually uninteresting.

□ **Summary:** Gail Petersen & the C.I.A. is composed of five musicians with enough experience behind them to create a project that *could* be successful. With the addition of an energetic stage show and some variation in their musical approach to better set off Petersen's lyrics, the C.I.A. would be much more appealing to the eyes and ears of their audience. —Lauren Camilleri

Kirk Kelly

BeBop Records
Reseda

□ **The Players:** Kirk Kelly, guitar, vocals, harmonica.

□ **Material:** "I don't wanna be no communist. Those god-damn liberals get me pissed," says Mr. Kelly. Well, now, here's a man with his finger on the pulse of goofball America. Kelly



Gail Petersen & the C.I.A.: This blurry photo was probably shot by a lesser agency like the FBI.



Kirk Kelly: A Bolshevik, evangelist, and rockin' Bohemian.

also sings about the endless cycle of young men dying in "Marching Off to Gaul" (which is divided into three parts, fittingly enough). The songs have the aura of a young Bolshevik getting up at the union hall and rallying the laborers. The melodies are anthem-like, except for "Lisa Jane" which is a bee-u-tee-ful ballad that anyone who has ever been obsessed with a whimsical waif can appreciate. If you haven't been obsessed with a whimsical waif, you should do so quickly so songs like this won't be lost on you.

□ Musicianship: Kirk missed a few chords now and then, and his voice hit a couple o' bonkers, but it was LIVE, it was REAL—it was a REAL LIVE PERSON playing human music, not sequenced patterns of poo.

□ Performance: Kirk did not have an amp, and the acoustics at BeBop were of the eternal sound-suction variety, which meant that Kirk had to sing and play hard, which was just fine because Kirk probably plays that way anyhow. If you have seen a puppy awaiting Kibbles 'n' Bits, you understand the kind of exuberance Kid Kelly brings to a song. He worked the crowd with evangelistic zeal, yet remained believable in his enthusiasm. At one point in the show, Kirk gave away part of his six-pack to the lead guitarist of the upcoming band, then allowed the guitarist to walk across the stage so he could empty his bladder. I'm talking sainthood here!

□ Summary: Kirk Kelly is an entertainer. He could do your kid brother's birthday party, he could open for Suzanne Vega. "Let's put on a show!" his bright eyes blink. Considering

all the performers who act like they're being held hostage onstage, Kelly emerges as a spunky alternative.

—D.R. Stewart

Meredith Brooks

*Madame Wong's West
Santa Monica*

□ The Players: Meredith Brooks, vocals and lead guitar; Robert Miranda, lead guitar; Michael Anthony, bass; Jeff Nassi, drums; Kathy Brubaker, keyboards; Karen Hart, back-up vocals.

□ Material: Brooks & Co. are a mainstream pop-rock outfit with a bevy of gritty songs (penned by Brooks and backup vocalist Karen Hart). Although there's not a great deal of diversity in the material, the lady is singing about a subject she seems to know something

about—SEX! With titles like "Turn Out the Lights," "Tonight Is the Night," and "Hard on Me," not much is left to the imagination!

□ Musicianship: Lead guitarist Miranda's work seemed instinctive—and he kept the strings moving at a fever pitch while co-leader Brooks was crooning solo. Several of the diva's guitar machinations were met with thundering applause, but for the most part, her guitar played second fiddle to her vocal delivery. Brooks showed an incredible range as she moved coolly from soulful ballads to hard-rockin' numbers that showcased her flexibility. Keyboardist Brubaker kept her sound in check, moving in perfect synchronism with the other bandmembers.

□ Performance: Bandleader Brooks is one red-hot mama who keeps her charges sizzling. Like her lookalike, Heart's Ann Wilson, she hails from the Pacific Northwest and creates a storm of energy onstage. Meredith is a commanding performer who moves as sexily as she sounds. She's been part of the rock & roll scene here and in Europe for 13 years, and it shows.

□ Summary: If she can get herself a record deal, Brooks has a good shot at stardom. She's got the look and the sound today's top 40 audience is buying. You could say she's the dark side of Madonna—and she can play the guitar to boot!

—Linda Atnip



Guitar playin' sex siren Meredith Brooks knows what sells.

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Club Data

by S.L. Duff



Motorcycle Boy's Francois (2nd from left) gives an advance preview of his debut as an accordinist at the *Scream on Halloween*.

The response to our Las Vegas travelogue has been overwhelming; S.L. appreciates your appreciation. My staff and I are always happy to help in your travels, so we'll keep the info coming. Next issue, we'll be covering the ins-and-outs of cross-country touring. Nothing unusual about that, except that this "tour" features only one show—that's right, the illustrious SLD and his band of merry troubadours will travel 3000 miles for one performance. Insane? Of course! We'll let you know what happens.

Now the news. Given the day we hit the stands, it's probably most appropriate to report on Halloween activities first. Halloween, by the way, is the number one day on the Club Data fun calendar, rivaled only by SLD's birthday. The *Scream* has a big to-do that night as they celebrate the release of the Geffen LP *The Scream Compilation*. The show features some of the record's star performers, including *Caterwaul*, *Human Drama*, *Francis X & the Bushmen*, the *Hangmen*, *Tender Fury*, *Abecedarians*, and *Community FK*. Also that evening at *Scream*, *Robert Stoddard* (ex-L.A. *Guns*) will play an acoustic set, there'll be a screening of the new *Skinny Puppy* movie, and that irrepressible Motorcycle Boy *Francois* will make his debut as an accordinist. (Dick Contino's back in town).

For those who prefer more, eh, traditional Halloween fare, the always dependable and lovable *Radio Werewolf* will appear at the *Zombie Zoo* on Halloween night at the stroke of midnight. *Zombie Zoo* is located in the cave at *Osko's* on La Cienega, just like *White Trash*.

Wong's has a big Halloween weekend blowout that will revive the scary horror of new wave power pop—homegrown and a decade old. The nostalgia starts on Friday the 30th with the *Naughty Sweeties*, *Skin/Code Blue*, the *Pop*, *Gary Valentine* and the *Know*, and the *Splitters*; Halloween night features the *Knack*, *Sumner*, the *Kingbees*, the *Nu-Kats* (who were also the *Kats*, *Boy Next Door*, and *Boy*), the *Furys*,

and, somewhat out of place (at least in terms of the years they graduated high school), *Little America*. The party winds down on Sunday, November 1st, with *Psycho-Which?* (ex-*Plimsouls*, which makes them okay in theory), *Combo Nation*, and, if we're lucky, the *Rubber City Rebels*, provided vocalist/guitarist *Rod Firestone's* wife isn't having a kid at that moment. But where's *Mick Smiley*?

Just prior to Halloween—the night we hit the stands in fact—the *Coconut Teaszer* is having the first annual *Musicians & Models Ball*, which promises to combine local musician scum with foxy li'l models from around town. Could add up to trouble. Music is to be provided by the *Unforgiven*, *Love Razors*, and *Puss 'n' Boots*. There's a costume contest, or you can just dress to impress, but whatever, look sharp, cuz there's gonna be \$2500 in prizes given away to best costumes and the people wearing them. On a final note regarding the Teaszer, *Bobbi Brat*, house bandleader and all-around regular there, has been laid up until December, and in fact spent a little while in the hospital. She'll be back before the end of the year with a whole new show, but in the meantime, she could probably use a little cheering up. If you'd like to drop her a card or maybe some flowers, just leave them in her name at the Teaszer.

MC man-on-the-go *Tom Kidd* checked out a vocal showcase, and here's his report:

On Sunday, October 11, the *Roxy* became the setting for *Gloria Bennett's Showcase II*. Between the hours of 1—9 P.M., the "Voice Teacher to the Stars" ran 20 or so or so of her fledgling celebrities through their paces. Each band did three songs, and all equipment was shared. To everyone's credit, the show was not nearly the hit-and-miss proposition that those kinds of odds would lead you to believe. Things went more smoothly than the previous year's show; chalk that up to experience and to the fact that this year only those singers with real bands behind them performed.

Since I arrived late, and my

stamina ran out early, I didn't get to see the entire show. I did, however, get to see enough to make the \$5 cover charge worthwhile.

Moody chanteuse *T.K. McMillan* fronts a new band called *Big Thought Head*. The lady is a born showstopper—great voice, great dress, and an amazing stage rapport. At last I've found someone who can dance in heels. Also of interest were *Parking Lot's* Peter Pan pop, *Oliver Twist's* powerful white-boy R&B, and *Susan Rhee's* theatrical, progressive pop with violin. You want country? *Lindee Brown* and *Debbie Greaves* both did individual sets. You've got your basic hard rock as well in *Lost Horizon* and *Bebe Wolf*, and modern punk in the *Cyphers*. Strangely enough, no metal was played while I was there, though *Hans Naughty* and *Masque* were both on the bill for later in the evening.

Gloria has been in town for a long time now, and you can't fault the woman for wanting to show off. The show went better than it had a right to. The only slowdowns were electronic mishaps caused by certain bands using sequencers and/or backing tapes. Actually, it puzzles me why someone hasn't done this done this before. Very few bands can sustain interest for a whole set anyway, and this gives more people a chance to play. The club was kept continuously full as people came in to see their favorites. Hmm... Now all I need is a backer, and I'm not talking Jim or Tammy,

Thanks, Tom. *Madeline "Princess Beak" Ridley* called in to inform us of the *T. Rex/Marc Bolan* tribute night at the *Variety Arts Center* on November 6th. *Joseph Brooks* is presenting the show, which will feature slides and rare videos of T. Rex, plus live tributes by *Kommunity FK*, *Beltane*, and *Ridley's* new group, *Fallen Angel*.

Congrats go out to *Lhasa Club* regulars *Babooshka*, who recently nabbed a recording contract with *Big Time Records*. Way to go.

Finally, here's another biggie at the *Variety Arts Center*, but you got plenty of time to prepare for it. It's a benefit for *Sane-Freeeze*, the country's oldest and largest peace organization. The event's not until November 29th, but tickets are apt to go fast. Two stages will accommodate *Ray Manzarek*, *Firehose*, *Leaving Trains*, *Screaming Sirens*, *Brigade*, *Divine Horsemen*, *Divine Weeks*, *Dream Syndicate*, *Super Heroines*, and *David Baerwald* (one of the two Davids in *David & David*). More acts to be announced.

Club Data wishes you a fun Halloween. We'll see all you out there, my pretties.

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
October 6-October 19

Coconut Teaszer
West Hollywood

1. Bobby Brat/DI's/Italian Sportscars
2. Marcy Levy & Friends/Woodpeckers
3. Jesters of Destiny/Super Heroines/Lexington Devils

At My Place
Santa Monica

1. Michael Ruff
2. Billy Vera & the Beaters
3. Gravity

Palomino
North Hollywood

1. Rave-Ups
2. Bonedaddys
3. Jack Mack & the Heart Attack

Al's Bar
Los Angeles

1. Screaming Trees/Tar Babies
2. Personally I Prefer Mr. Hyde/Denver Mexicans/Rik L. Rik
3. Miracle Legion

Lhasa
West Hollywood

1. Chris Brenner and the Other Band
2. Carraig DeForest
3. Bedshredders

Madame Wong's West
Santa Monica

1. Unforgiven
2. Preston Smith
3. Womanizer

AntiClub
Hollywood

1. Unforgiven
2. Lions & Ghosts
3. Jim Lauderdale

CRITIX PIX:

Bonedaddys: Yes, I know they've been a big deal locally for some time; yes, I know I should have covered them ages ago—but I've been BUSY, all right? I finally caught the 'daddys at the West Hollywood Street Festival. I'd seen them about a year-and-a-half ago at Wong's, but this looked like a somewhat different lineup. Anyway, I liked the band quite a bit. They're colorful, with great costumes and good groovin' music—plenty of percussion and a little psychedelic guitar thrown in for good measure. We've covered this band a lot, but are they ready to get signed? Are they ready for an MC cover? Huh, well are they? They certainly are a draw, but can they slip into the mainstream or are they destined to be a cult curiosity, a la Kid Creole? Time will tell. Meanwhile, try to catch that endless groove and just drift away on it.

Showcase

by Lyn Jensen



The Flamethrowers are from the Inland Empire (maybe), made a demo (almost), and play heavy metal (sort of).

"I wanna cross out my name and give you what I'd like to be called—Jet, just Jet. I've even got it tattooed on my arm. I don't like being a Ross," says Flamethrowers lead singer Curt Ross as he aggressively scribbles over this writer's notes.

"I got so sick of 'Aren't you the little Ross?' Then, when my [older] brother Todd was in the Unforgiven, it was, 'Oh, I didn't know there was another one! These articles on Rank and File, and my [oldest] brother Jeff would...' The youngest of the three Ross brothers on the L.A. rock scene sinhs deeply, then continues to complain about his lack of own identity apart from them.

Ross' name change may be somewhat premature, given the promise of his band, the Flamethrowers. Curt, I mean Jet, is but one of five distinct personalities in the band and so doesn't consider himself the leader.

"God, no! I'm the peon, practically!" he claims. "I need babysitters!" Amid yucks and wisecracks from the other three members present, he continues: "Actually, it's a four-way thing because Ed [the group's drummer and the only member absent from the interview] never talks. So it's like a four-man tag team. I just get in the ring with a bunch of—" Guitarists Jeff Moses and Mike Gaughan and bassist Rock all leap in with their own ending for Jet's remark. The hour-long interview takes on the wildness of tag-team wrestling, and even if the result makes attributions virtually impossible, it's symptomatic of the group's enthusiasm for the way they make music.

Jet/Curt is the only remaining original member of the three-year-old band, although Eddie's back

after a year's break. The members come from such notable local groups as Kent State, Human Therapy, and Red Brigade. "Remember those family trees *Trouser Press* used to make up for bands?" Jet says of the zig-zags of the Flamethrower's history. "We could do a great one for them. But this band has done better and gone further than any of its forerunners."

By the way, there are two inspirations for the name Flamethrowers. One is the punchline to the joke that begins, "What do you call a bouncer in a gay bar?" The other is a "really bad" (according to Jet) horror movie, *The Exterminator*, in which the obligatory fiendish weapon is a flamethrower.

Perhaps the most distinctive thing about the Flamethrowers—lead singer, name, and history aside—is the band's heavy metal rock itself. In one respect, they do play in a noise-for-noise-sake style, which could limit their mainstream appeal. But there's something else going on here. In the midst of an obligatory metal instrumental break, Jet will cut loose on blues harmonica. "We're more blues-based than people give us credit for," he says. "It's like heavy metal used to be—Thin Lizzy and all that. Metal bands today have no blues in them. I have nothing against bands like Metallica, but they've got no blues in them."

The communal situation is especially apparent in the way the group handles songs and songwriting. The covers they play aren't of classic rock songs but rather obscure songs by obscure groups. As for their original contributions, Moses describes them as "tag-team songwriting."

"And this man here" says Ross, pointing at Gaughan, "is a

songwriting genius and has yet to contribute. One song in a year! And that was a Human Therapy song!"

So although it would be nice to credit Gaughan as a third songwriter for the Flamethrowers, the tag team is basically two—Moses and Ross. "It's really strange," Jet says, "I've never done it this way, but Jeff'll come with music that'll already fit what I've got."

Moses: "I have a tape of half-baked songs, and he has a tape of half-baked lyrics, and we just stucco them together."

There are further distinctions the Flamethrowers specifically avoid. Jet, who's half-Cherokee, could claim to be a rare native American rock singer, but doesn't. When asked, first he tries to downplay it with, "I didn't get any of it; I got all the Scottish blood. I don't give a shit about it." Then, almost immediately, he defends his family with, "It really made me mad hearing my brother get called a half-breed. It's just the same as being called a nigger."

Passions also flare over the seemingly innocent remark that the Flamethrowers are an Inland Empire group. Jeff, Jet, and the others stormily debate whether they're proud to be from the Pomona-Fontana area, although they all agree they're more aptly described as simply a Southern California band. Moses manages to restore order: "We draw in the Inland Empire, but we draw just as well in Orange County and real good in L.A. There's no reason why where we rehearse should be where we're from." The argument resumes, this time over whether Glendora, where they rehearse, is "Inland Empire" or "San Gabriel Valley."

Previous attempts at recording have ended unhappily. In one painful instance, the group was left holding the bag of debts when a backer-who-shall-remain-nameless took the money he'd promised the band and put it "up a nostril" instead. They draw well enough that they're in demand for shows several times a month, but with the increase in gigs comes the increase in snafus that come with live shows. Undaunted, the quintet is working on a new demo tape of "Caroline" (a particularly obscure cover), "Ball and Chain," and "Stay Free (Fuel-Injected Suicide Machine)." The tape may be used to shop their sound to the majors, or it may be released as an EP through the heavy metal network. One possible independent, should the group go that route, is Dr. Dream in Orange County, which has a mail-order marketing organization in place. Already, the Flamethrowers have generated enough word-of-mouth support that even the East Coast rock press is expressing interest. So perhaps Jet can tack the Ross back on his name after all. ■

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MUSICIANS

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Pay: Negotiable & video demos

COUNTRY CLUB

18415 Sherman Way, Reseda, CA 91335

Contact: Whoa Nelly Productions, Nelly (818) 708-3677, (818) 708-3678

Type of Music: All types R&R; originals only

Club Capacity: 910

Stage Capacity: 20

PA: Yes

Lighting: Yes

Piano: No

Audition: Call or send promo pack to Country Club c/o Whoa Nelly, 18415 Sherman Way, Reseda, CA 91335

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

GALLAGHER'S

21750 Devonshire St., Chatsworth, CA 91311

Contact: Paul (818) 785-5784, (818) 709-9831

Type of Music: Top 40, MOR

Club Capacity: 100

Stage Capacity: 3-4

PA: Partial

Lighting: Yes

Piano: No

Audition: Call &/or send cassette

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

CASSIS

8450 W. 3rd St., L.A., CA 90046

Contact: Skip E. Lowe (213) 656-6461

Type of Music: Jazz, rock, country, singers, comedienne

Club Capacity: 100

Stage Capacity: 9 to 10

PA: Yes

Piano: No

Audition: Call for info

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

MADAME WONG'S WEST

2900 Wilshire Blvd., Santa Monica, CA 90403

Contact: Jonathan (213) 828-4444

Type of Music: R&R

Club Capacity: 600

Stage Capacity: 9

PA: Yes

Lighting: Yes

Audition: Send tape & photos to above-mentioned

Pay: % of door

MISCHA'S

7561 Sunset Blvd., L.A., CA 90046

Contact: Jeff Sloate (213) 874-9899

Type of Music: All including jazz!!!

Club Capacity: 400

Stage Capacity: 15

PA: Yes

Lighting: Yes

Piano: Yes

Audition: Call or send tape to: Jeff Sloate, 8033 Sunset Blvd. #4007, Hollywood, CA 90028

Pay: Negotiable/percentage of door

THE MUSIC MACHINE

12220 Pico Blvd., W. Los Angeles, 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

The Edge



PROMOTIONAL PHOTOGRAPHY

By Kristen Anthony Dahline

KAD Photo

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Beginners/Intermediated/Advanced

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

THE STAGE

10540 Magnolia Blvd., N Hollywood, CA 91602
Contact: Bryce 11am-10pm, (213) 465-1765
Type of Music: Blues, R&B, orig. classic rock
Club Capacity: 150
Stage Capacity: 8-10
PA: Yes
Lighting: Yes with operator
Piano: No
Audition: Send pics, tape to above address
Pay: Negotiable

THE TOWN HOUSE BASEMENT

52 Windward Ave., Venice, CA 90291
Contact: Frank Bennett (213) 396-4329, (213) 392-4040
Type of Music: All kinds
Club Capacity: 150
Stage Capacity: 10 (expandable stage)
PA: Yes
Lighting: Limited
Piano: No
Audition: Send tape & promo kit
Pay: Negotiable

TROUBADOUR

9081 Santa Monica Blvd., L.A., CA 90069
Contact: Gina or Bobby (213) 276-1158, Tues.-Fri. 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&B, 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&B, 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: April 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

PROMISES

6197 Ball Road, Cypress, CA 90630
Contact: Steve Pniewski (714) 995-3755
Type of Music: Original, pop top 40
Club Capacity: 500
Stage Capacity: 7
PA: None
Lighting: Yes
Piano: No
Audition: Call & send tape/bio
Pay: Negotiable

KARTOONS & KAPERS

919 Knott Ave. @ Ball Road, Anaheim, CA 92804
Contact: Rick Allen (714) 220-2166
Type of Music: Original music, all styles & 50s/60s
Club Capacity: 225
Stage Capacity: 8
PA: No
Lighting: Yes
Piano: Yes
Audition: Call or send material
Pay: Negotiable & % of door

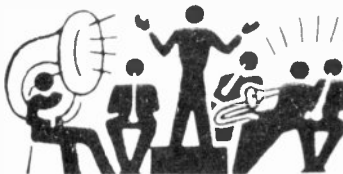
SAN DIEGO COUNTY

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 Buena 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



MISCELLANY

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TELEMARKETING. HONEST CORP. We train 4 people needed. Ideal side job for actors, actresses, entertainers, etc. Inside sales. Product advertising specialties. Must check out! (213) 395-3800

WEST HOLLYWOOD DEMOS needs producers with home studios (8 trk or better) for paid demo work. Exp ONLY! Super vox a MUST! Send tape to: 5000 Sunset #209, Los

Angeles, CA 90028.

IF YOU HAVE a van or truck & want to work as a roadie/runner/etc. call Keith Edwards Entertainment. Pay negotiable. (213) 553-6773.

COCONUT TEASER IS seeking female individual, over 21, for weekend pos. Opportunity for advancement. Call Carol Mon-Fri from noon-6 at (213) 654-4887

ASST. SALES MGR. FT. Seymour Duncan, located in Santa Barbara, looking for an energetic, bright individual with PROVEN telemarketing skills within the music biz. Excellent follow-thru skills & great phone manner. Send resume w/cover letter & salary history to Seymour Duncan, 601 Pine Ave., S.B., CA 93117 or call Lita at (805) 964-9610.

WANTED: TECHNICALLY PROFICIENT MIDI-system operator for staff position in music production company. Must know McIntosh Kurzweil, data base mgmt. Apprenticeship avail. Must be reliable. Call (213) 463-SONG (7664).

ENCORE RECORDING STUDIO seeks intern. Learn publishing, recording, marketing. Call Robin Hart at (818) 842-8300.

VIDEO TELEMARETERS needed. Base salary + comm. & daily cash bonuses. FT/PT. For info call Sterling at (213) 649-4130.

BAND REHEARSAL STUDIO FOR RENT. Stage set up w./rsers. \$600 monthly. San Fernando valley area. Call Lucia at (818) 447-5364

INTERN needed as promotion asst./coordinator for nat'l promo & marketing company. Will deal w./major record labels & nat'l record stores. Call Dan or Ken at Popworks at (213) 464-2457

INTERN needed! Major indie label seeks eager individual who wants to learn the record business. At least 2 part time days weekly. No salary. Contact Julie at (213) 450-6323.

INTERNSHIPS AVAILABLE in retail promotions dept. of indie record label in El Segundo. Flexible daytime hours. No pay. Call Sherri at (213) 640-3772.

METAL BLADE RECORDS seeking interns. Various hours in all departments. Serious applicants only. Call (818) 344-2437.

RECORDIST needed for METAL BLADE RECORDS. Experience required. Call (818) 344 2437.

SHEET MUSIC MGR/TRAINEE. FT. Must have retail exp. & read piano music. Contact Virginia, Big Valley Music, 18024 Ventura Blvd., (818) 345-0773.

RECORD LABEL SEESKS LYRICS (pop, pop-rock, ballads) for future record projects. Send material to: Nitebeat Records, 256 S. Robertson #205, Bev Hills, 90211. Incl. SASE.

TECHNICIAN/SALES REP wanted for professional MIDI software company. MIDI software & hardware a must!! Exp. pref but not necessary. Call Rose Marie (818) 702-0992.

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PRO PLAYERS

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ON NEXT PAGE

SESSION PLAYERS

ANDREW GORDON

Phone: (213) 379-1568
Instruments: Casio FZ1 16 bit sampler, Atari 1040 computer with Hybrid Arts MIDI sequencer, Oberheim OB8 polysynth, DX digital drums, DSX digital sequencer, Fostex 4-track, Yamaha DX-7, 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*. Written music for cartoons such as Beverly Hills Teens, Alf, Barbie & the Rockers. 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. Promotion, marketing & distribution services available. Solo synthesizer album release with nationwide airplay including KKKO, 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. Specialty: rehearsing with vocalists

STEVE REID

Phone: (818) 508-1509
Instruments: Percussion, mallets, sound effects. Over 500 acoustic instruments. Emulator II+. Dyna Chord Add One, & Sampler, AKAI 900, Linn 9000, Simmons, TX-816, rack w/late processing gear, Macintosh performer sound designer. One of the largest sound libraries in town. Full 16-track AMEC Fostex pre-production facility.
Technical Skills: All manner of Afro-Cuban, Latin, Brazilian & contemporary percussion. Electronic & sample-based percussion & drum programming, producing, & writing. Currently playing in FOX TV "Late Show Band."
Read Music: Yes
Qualifications: Recording & touring with Miles Davis, Nu Shooz, Supertramp, Lora Brannigan, Thomas Dolby, Ray Parker Jr., Rippingtons, Cornell Abrahams, Ozzy Band, Cheryl Lynn, Rebe Jackson, Emotions, Stan Ridgway, Robert Tepper, Nicolette Larson, Bobby Caldwell, Russ Freeman, Kittyhawk, Dan Siegel, Ollie Brown, Randy Hall, Bell & James, Linda Clifford, TV & Film: *Mary, Bob Newhart, Cheers, Brothers, Voltron, Love American Style, Family Ties, Puttin' On the Hits, Paper Dolls, Super Naturals, Rock 'n' Roll Summer Action, Alfred Hitchcock Presents, Washinton, etc.*, etc., etc. Professional, dedicated to the success of each project.
Available for: Records, TV, film, tours, videos, producing, MIDI sequencing, programming

ACE BAKER

Phone: (818) 760-7532
Instruments: Korg DSS-1 12-bit sampling, DX-7, TX81Z, EX800, Jupiter 8, SPX-90, Linn 9000 drum machine & 32-track sequencer, complete 24-channel 8-track studio
Styles: All especially rock, pop, funk, R&B, hi-tech, classical
Read Music: Yes
Vocal Range: 3 octaves
Technical Skills: Keyboardist, producer, engineer, songwriter, programmer, computer artist
Qualifications: Keyboardist/producer for Mary Wilson (of the Supremes). Recent sessions include Westlake, Lion Share, Indigo Ranch, Salty Dog, Hollywood Sound, Hollywood Central, Track Record, Staggs St., Hit Man, Muse, Chateau, King-sound, Wild Cat. Classical training, 3 years Univ. of Az. 5 years touring US & Japan. Classical chops, jazz feeling, rock energy, pop mind.
Available for: Anything pro

WILL RAY—RED HOT COUNTRY PICKER

Phone: (818) 848-2576
Instruments: Electric & acoustic guitars, vocals
Styles: All styles country including bluegrass, swing, range rock, cow thrash, farm jazz, prairie metal, 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, songwriting, private guitar instruction, friendly, professional, affordable! Call me & let's discuss your project.

BRIAN KILGORE

Phone: (818) 701-5615
Instruments: Hundreds of Latin percussion instruments & toys, timpani, mallet instruments, Prophet 2002 plus w/separate outputs & extensive library of sounds, octapad, rack with Hill Multi Mix, SDE 3000, SPX-90
Read Music: Yes
Technical Skill: 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, In Vitro, Lace, Clare Fischer, Bill Watrous, Betty Buckley, Steve Huff-steter, Solid Gold, Glory Years, The Last Resort, Death Wish IV, Lady in White, Code Name Zebra, Coors Lite, Disney & more.
Available for: Records, TV, film, tours, demos & videos, producing.

BOB THACKARA

Phone: (213) 459-6143
Instruments: Drums, percussion (diverse equipment)
Styles: All, with emphasis on R&B, R&B, pop, jazz
Read Music: Yes
Technical Skills: Extensive emphasis on drums & also guitar capability for songwriting/lyrics
Qualifications: Film soundtrack material, 4 years consistent live audience playing
Available For: Seeking to join/form group; session work

RON KOMIE

Phone: (818) 609-9762
Instruments: Guitar, including electric, acoustic, nylon string; doubles include banjo, dobro & mandolin; state-of-the-art effects rack with MIDI program changing, library full of hi-tech guitar sounds
Technical Skills: Guitarist, great sound & feel with inventive, cohesive parts ranging from rhythm grooves that are "right in the pocket" to exciting, melodic solos; and from the tastiest fills in "all the right places" to power parts that will help make your project sizzle!
Read Music: Yes
Styles: All
Qualifications: Recording with Smokey Robinson (Motown), Dionne Warwick (Arista), Dennis Brown. Performances with Carl Anderson, Max Bennett & Freeway, Phil Perry, Beau Williams, & numerous club bands. TV & film: *American Bandstand, Miami Vice, Hunter, Beans Baxter, Cheers, Asper, Puttin' On the Hits, Solar Babies, J.J. Starbuck*, etc. Demos with Patti LaBelle, CBS songs, Ray Bunch, etc.
Available for: Albums, TV, film, jingles, showcases, demos, tours, and anything professional

AARON THOMPSON

Phone: (213) 205-8919
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: B.A. Music Theory & Comp., Ike & Tina Review, Bonnie Raitt, Herbie Hancock, Tower of Power, recent session & major film credits. Team player.
Available for: Sessions, showcases, touring, scoring

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

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

DE BOAL

Phone: (213) 374-6281, (714) 894-3619
Instrument: Drums—Simmons SDS5 and 7-drum set; Yamaha RX-5 digital rhythm programmer;

Holand Octapad 8; 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
Vocal Range: Lead & harmony
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. Playing with such groups as England Dan & John Ford Coley, Coast-ers, Peaches & Herb, Andrew Gordon etc. Studio & soundtrack credits include Mystic Records, Record Plant, Total Access, Star Search, etc. Wrote 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

MIKE GREENE

Phone: (213) 383-7374
Instruments: Prophet 2000 sampling keyboard, Yamaha DX7II, Roland D50, Super Jupiter, Korg DW8000, Poly 61M, E-mu SP12 sampling drum machine, Roland TR808, MSQ700, complete Fostex 16-track studio with 40 input mixer.
Read Music: Yes
Styles: Dance, R&B, rock, pop, rap
Technical Skills: Fast and original synth, sequencer, and drum machine programming. Killer grooves a specialty
Qualifications: Record contract on MCA with "The Pink Fence." Arranged, programmed, and played theme songs and cues for "1986: Whatta Year" and the new "Kids Are People Too." Played and/or written for Glenn Medeiros, Robbie Nevil, KNBC and others
Available For: Playing, producing, and writing for sessions, demos, and other projects

YALE BEEBEE

Phone: (213) 254-8573
Instruments: Emulator II+ HD, Kurzweil Midiboard, Yamaha DX7, TX216; Roland MKS-60 Super Jupiter, MKS-20 digital piano, Memorymoose Plus; Roland MC-500 sequencer; E-mu SP-12 drum machine; processing equipment; Macintosh Plus computer with sequencing, notation, voice libraries & editing capabilities
Technical Skills: Keyboardist, arranger, composer, producer, conductor, MIDI sequencing, drum machine programming, computer manuscripts
Styles: Commercial rock, plus all contemporary & traditional idioms
Read Music: Yes
Vocal Range: Tenor
Qualifications: B.M. & graduate studies at University of Miami, Eastman School of Music & UCLA in Theory & Composition with Piano principal. Extensive professional recording/performing/touring/ video/conducting experience. Tapes, resume, videos, references available
Available for: Any professional situation

GARY FINE

Phone: (213) 859-1851
Instruments: Bass. My R16 sounds lousy and takes up most of the stage, but at least it's incredibly loud.
Technical Skills: Let's not get technical.
Styles: Soul, Motown, funk, slap, dance-oriented pop, West Coast fusion.
Vocal Range: A cross between Sammy Davis Jr. and Pia Zadora.
Read Music: Yes. Nothing I enjoy more than a glass of wine, a warm fire, and a good chart.
Qualifications: Groove measures 80 on the Funk Scale. Yes folks, it's the big one. Recent sessions have seen shaking Urei monitors from the wall and seasoned engineers diving under the console.
Available for: Presidential nomination. Sessions. Roky. At My Place & Sasch-type showcases. Casuals & hi-quality top 40. I'll play for free if you sound, play & write like Michael Ruff.

FAST FREDDY

Phone: (818) 506-3073
Instruments: Guitar
Styles: All
Technical Skills: "The fattest grooves—the right notes."
Qualifications: Received platinum award for guitar playing on "Come Get It" LP w/Rick James & the Stone City Band; former member of Spyro Gyra, appeared on LP *Spyro Gyra* by same; recorded with the famed Muscle Shoals Rhythm Section; "I come to play..."
Available for: Pro situations

KURT RASMUSSEN

Phone: (213) 669-5225
Instruments: Percussion—a warehouse of all manner of percussion instruments. All types of ethnic, orchestral, unusual & imaginative percussion, Roland S-50 digital sampler w/2.0 software, Octapads, & a sizable library of sounds & FX
Read Music: Yes
Technical Skills: Extensive knowledge of Afro-Cuban, Brazilian, Asian, electronic & contemporary percussion styles
Vocal Range: 2nd tenor
Qualifications: TV & film: *Hill Street Blues, The Life and Times of J. Edgar Hoover, Disney Prod., Carl's Jr., The Superstition, St. Elsewhere, Nissan Corp., Streets of Death, USC/UCLA student films,*

Yamaha Corp., Pizza Hut, Ford Corp., etc. Recording &/or live performances with the following: Leon Patillo, Alf Clausen, Mocir Santos, the Lettermen, Whizzard, L.A. Rams Band, Bill Medley, Dennis Correll, Brazilian Winds, Poncho Sanchez, Benny Hester, Ron Eschete/Luther Hughes, L.A. Sam-ba, & others. An accomplished soloist & enthusiastic performer but also realizes the importance of color, the beauty of simplicity, & the reward of a cooperative effort!
Available for: Records, TV, films, tours & demos

IAN WALLACE

Phone: (818) 784-8923
Instruments: Acoustic & electric drums
Read Music: Yes
Styles: Any
Technical Skills: Playing, triggering, sampling & programming
Qualifications: Toured & recorded with Don Henley, Jackson Browne, Crosby, Stills & Nash, Bob Dylan, Bonnie Raitt, David Lindley & El Ray-X. Member of King Crimson for two years
Available for: Recording, sessions, jingles, TV & film, demos, local

SETH MELLMAN

Phone: (818) 342-4874
Instruments: Programmed drums, live drums, sampling library
Read Music: Yes
Styles: All
Equipment: KORG DDD-1 drum machine, Akai S900 sampler, sample discs for all kinds of drums, percussion, Sonor 16-piece kit, Zildjian cymbals, Paiste gongs, assorted instruments and effects, ESQ-1, Yamaha TX812, Midiverb II (2), MSQ-700 sequencer, Fostex 4-track cassette.
Qualifications: Dick Clark Productions 1986: *Whatta Year* (ABC), E.J. Productions *Kids Are People Too* (NBC syndication), Great American Cable Video Cassettes Theme Composer; Peer Southern International Publishing songwriter; 15 years professional experience. USO Tours session player.
Available for: Drum programming and sequencing sessions, live drum recording, programmed sampling of all types.

FRANCOIS ELLIS

Phone: (213) 434-0888
Technical Skills: Recording engineer 6 yrs., producer, arranger (8-24 trk.)
Qualifications: Chick Corea, Earthshine, Stoto the Clown.
Available for: Session work, sound creation, consulting.

WILLIAM B. TOMPKINS, II

Phone: (415) 471-0582, (714) 994-0145
Instruments: Acoustic/electric, Gretsch, Roland Kit
Read Music: No
Styles: All feels of rhythm.
Technical Skill: Interesting continuation of all styles & acoustic/electric drum tones.
Qualifications: 18 years of experience, open minded, dedicated, very career & business oriented.
Available for: Recording and touring with pros (signed).

JOHN MENZANO

Phone: (213) 461-5257
Instruments: Fender P-bass, Moon J-bass, drums
Read Music: Yes
Styles: All, especially R&B, R&R, jazz, fusion, funk
Technical Skills: BIT grad, studied with Bill Zeno Philadelphia Philharmonic
Vocals: Baritone, tenor
Qualifications: Currently instructing at BIT, live dates / Mary Wells, Jimmy Z & the Soul Lips, Gregg Wright, Mark Vogel, Patti LaBelle, Larry Hart (Grammy winner). Extensive studio dates w/above-mentioned & local bands also.
Available for: Any pro situation

JIM PATTERSON

Phone: (818) 761-9447
Instruments: Fretless & fretted Fender basses, G-K Biamp rig, 2 x 12" powered monitor (drummers love this)
Read Music: Yes, charts
Technical Skill: Tight grooves, good soloist, creative; slap, fusion, jazz, pop; clean, fun player
Vocal Range: Low A to Low B-flat, so solly
Qualifications: Have played with Mike Garson, Schles Band, Tommy Brechtlein, & others. Easy & fun to work with.
Available for: Casuals, showcases, bands in dire need of a sub player, etc.

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

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COSMOTION

Ramona Wright & Gael MacGregor
Phone: Ramona (818) 896-9603/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. . . have worked together for 5 years. **Instruments:** Synths, percussion. Also have numerous pre-recorded instrumental tracks: These equal a full band/orchestra (on tape) for Cosmo- tion who perform live to the pre-recorded instru- mental. Perfect for casuals, especially when stage/space considerations don't allow for lots of bodies.

Qualifications: Have shared studio &/or stage with: Aretha Franklin, B.Boys, Henry Mancini, Ray Charles, Blindling Tears, Jack Mack & the Heart Attack, Mary Wilson (of the Supremes), Preston Smith & the Crocodiles, Ken Lewis (of the Steve Miller Band), Cornelius Bumpus, Dick Dale & the Deltones, numerous club bands. References/demos/vids.

Available for: All types of sessions, demos, jingles, casuals, club dates, etc.

BILLY COANE

Phone: (213) 466-0425

Sight Read: Yes

Styles: Rock, Pop, Blues, R&B, HM

Vocal Range: 3 1/2 Octaves (High Tenor)

Technical Skills: Lead and backing vocals, instant vocal improvisation, lyrics, songwriting, ar- ranging & orchestrating. Can provide additional vocalists. Very strong high range like Steve Perry or young Robert Plant.

Instruments: Electric guitar, classical guitar, piano, DX-7 synthesizer and TR-707 drum programming **Qualifications:** B.A. in Music, UCLA; 8 years ex- perience with studio and live performances front- ing major LA acts. Extremely versatile, quick- learning and professional. Committed to success. References/demos.

Available for: All types of sessions, demos, masters, jingles, casuals, clubs.

TECHNICAL

GARY J. COPPOLA

Phone: (213) 399-8965

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

Qualifications: 10 years in L.A. music business, worked at Cherokee, Kendun, A&M, United West- ern, Wally Heider's studios & with many major recording artists, labels, & producers (Stanley Clarke, Ken Scott, Motown, Warner Bros.). **Available for:** Demos, record projects, song con- sultation, master recordings. Call for references & details.

NIGEL JOHN PAUL

Phone: (213) 854-0772

E-Mail: NIGEL PAUL@USIMC.215

Technical Skills: Live sound mixing (additional tour management services also available)

Qualifications: Musicality, creativity, consistency, taste, technical ability. Produce and maintain mixes characterized by clarity, fullness & perspec- tive. Extensive national & international tours with headliners & support acts alike. Well-versed in touring diplomacy & politics, & always looking out for my clients' best interests. U.K. passport, legal U.S. resident, clean driving license, fluent French, & ready to travel. Every new client, without excep- tion, has become a repeat client. Impeccable ar- tist, management & label references.

Available for: Tours, concerts, showcases

ERIC DI BERARDO

Phone: (805) 259-0828

Technical Skills: Recording engineer/producer with full production staff & full recording studio production facility (E.D.B. Audio & Video Recording Studio)

Qualifications: 10 years in L.A. music business, worked on different projects ranging from coun- try, pop, contemporary Christian, classical, etc., & such artists as Kenny Loggins-rhythm section, John Pattitucci-Chick Corea Electric Band bassist, Richard Souther-Meadowlark Records, George Highfill-Warner Bros. Steve Lively-Honda jingle, RK, Fraser-Keryma Records-Sparrow Dist. Steve Reid-Late Show percussionist, Bob Wilson (former Seawind drummer-composer), U.S. free style ski team video workout, the Key-Uncorn Records London, England, Ron Colvard-Walt Disney Pro- ductions (Epcot Center) Florida, Nate Schaffer- Atlantic Rec. Demos for Warner Bros., Geffen, MCA, etc.

Available for: Demos, master 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.

BOB STONE

Phone: (805) 251-2599

Technical Skills: Producer, recording engineer, ar- ranger, midi programmer and consultant with 24-trk full production studio (Rock Garden Studio) **Qualifications:** 20 yrs experience in several areas of music business, including songwriting & pro- ducing soundtracks for 15 motion pictures; 2 #1 records, & 30 chart records. Production label credits include: WBros, Atco, Liberty Records, MGM, GRC, plus several others **Available For:** Demo or master recording projects, Linn 9000 programming & Midi programming

TO PLACE FREE ADS

QUALIFICATIONS: If you or your busi- ness charge a fee for your service; or if you are an agent, manager, produc- er, publisher, or record company, 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. **Limit: 3 ads per person.** When you hear the beep, state the category number including wanted or avail- able. Limit each ad to 25 words or less. End with your name, area code, and phone number (in that order!). Call once for each ad to be placed. All for sale ads must list a price. 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 adver- tising. **For Miscellaneous ads call (213) 462-5772. MC is not responsible for un- solicited or annoying calls.**

NEXT CLASSIFIED DEADLINE WED., NOVEMBER 4, NOON

2 PA'S AND AMPS

- 16 chnl mixing bnd. 4-trk recording for live and studio xlt cond. Anvil cs, graphic EQs, Paid \$2400. Sell \$1600. Melana 714-544-6220
- Marshall 2-12 spkr cab, model 1936, celestions, black xlt cond. \$300. Bernard 818-572-0167
- Peavey Max bass amp, 1 yr old, hardly used. \$600 obo. Jody 213-664-9629
- Bass cab KK Audio, 15" EV and 10" gauss, \$200. Monitor system, 4 Mitchell monitors with Sunn 200w amp, \$200. Arnold 818-367-6637
- Complete PA system, 2 18" folded horn cabs, 3 15" spkr cabs, 2 12" spkr cabs, \$1000 obo. 213-693-6782
- Peavey XR-600B PA head, 6-chnl, reverb, 9 band EQ, 300w, \$300. Irm Paul 818-764-0161
- Korg 120 pre-progm'd rhythm machine, 120 different beats \$100 obo. 9-noon 213-545-4369
- JVC power amp, mono, 125w, \$150. Robert 818-985-3608
- Kelsey #3 mixing bnd with 2 effect sends \$300. Robert 818-985-3608
- 4x12 Electrovoice gut cab, Mesa style, xlt cond. \$325. Dan 714-632-3622
- Sunn 100w gut head, chnl switching, reverb, anvil cs, xlt cond. \$350. Dan 714-632-3622
- Marshall 50w head, mid-70s, gd cond with road cs, \$475. Jay 818-965-3151
- Bass cab 46" 30" with 2 JBL 15" woofers and casters, \$375 obo. Brian 213-775-7171
- Crown Microtech 1200, SOTA power amp, 600w/side. New in box, hardly ever used \$1000 or trade for DX-7 or ? 818-998-1313
- Galeon Kruger 200V gut amp, \$250; Tapco 6100 EB 8-chnl expander board, \$100. Both xlt. Chrs213-455-1686
- Acoustic 450 amp head \$200, Acous 470 amp head \$200. Both xlt. Chrs 213-455-1686
- Ampeg spkr cab, 4 12" spkrs, gd cond, \$250 obo. Brian 213-851-0591
- Marshall Lead 100 head, 100w, xlt cond \$400 obo 213-410-0221
- Acoustic bass cab, 2 15" spkrs and built in 250w power amp. New with warranty Was \$900 Now \$375. Dan 818-761-9810
- Wtd: 2-400w stereo power amp, any cond, wrkg or non-wrkg. Must be resnlb price 818-509-8588
- QSC 350w power amp Model 1400 \$350. Brian 213-462-6799
- Lanie AOR 50w head, xlt cond with groove tubes, \$400. Includes spare EL-34s. Bob 818-780-5578
- Crown power bass I stereo rack mountable amp, \$500. Steve 213-662-2106
- Marshall JCM 800 Lead Series, 100w master vol head, EL 34 tubes, brand new in unopened box, \$595. Stuart 213-469-9341

3 TAPE RECORDERS

- Foxtex 8-trk studio, with remote, 350 Mixing bnd, stereo reverb, digital delay, noise gates, comprsr/mtr, patch bay, EQs, much more. \$3000 213-693-6782
- Teac A2300-5X xlt cond. \$200. John 213-463-4797
- Studiomaster 1642 recording console. Very clean, nice EQ, 3 sends, Xlt cond. \$1750. John 213-827-0581
- Ramco WR-T812 12-chnl, 8 sub grp, mixing bnd with sepr meters, \$1200. Lee 213-874-6605

- Teac A-3440 4-trk recdr \$400 Great multi-trk machine. Chrs 213-455-1686
- Dokorlor 7200 stereo RTR 7" reels only. Sound on sound. Nds work. \$75 Dale 582-4489
- Ampex MM1200 16-trk xlt cond with alignment tapes and access \$15,000. David 714-526-0323
- Ampex MM1100 2" 16-trk with srch to cue Xlt cond. Multi gold and platinum 1trk record \$9000. Bill 818-780-3146
- Foxtex 8-trk recdr, model A-80 with ft pdl punch, xlt cond \$1400. Carlton 818-768-2253

4 MUSIC ACCESSORIES

- Roland SDC-700S gut, keyb fx controller with pedal bnd and fx in road cs. A must for stage/studio. \$400 obo. 818-505-6474
- Dimarzio PU for acous gut. \$20 818-505-6474
- Digital reverb ART DR-2A, brand new in box. \$325. Bob 213-653-8157
- Rack distortion pedal. Xlt cond, in box. \$40. Corky 213-372-9702
- Racks, 2, 3, 4 space racks. High quality, removable fronts and backs. Heavy duty hndls 2 sets feet \$40-80. 818-988-6597
- Mic clips \$1.75 ea. 10-25, \$1.55 ea. 50 or more \$1.25. Roger 818-988-6597
- Anvil road cs for Marshall 4x12" spkr cabs. Heavy duty hndls and wheels. Brand new. \$85. Roger 818-988-6597
- Dr. Rhythm DR-55 drum machine, \$25. David 818-957-4629
- Boss SD-1 super overdrive, \$35. David 818-957-4629
- Boss FX-50 overdrive preamp. \$25. David 818-957-4629
- Boss Dr. Rhythm graphic drum machine, lk new. \$100. 213-559-2334
- ART DR-2 pro studio digital reverb. \$400 213-874-8272
- Roland SBX-10 sync box for MIDI, time base and DIN sync. \$200. Kevin 818-997-6209
- Seymour Duncan hot rat PU. STHR-1, \$55. New in box. Tom Anderson white humbucking PU No. 3, \$40. 213-274-0408
- DBX 224X Type II noise reduction unit. \$100. xlt cond. Carlos 818-957-4629
- Yamaha RX-11 drum machine. \$400. Xlt cond. Carlos 818-957-4629
- Yamaha RX-11 drum machine. \$400. Xlt cond. Carlos 818-957-4629
- Complete 4-trk recording and mastering system, \$3500. Eddie 213-402-3709
- Rockman stereo chorus delay, brand new. \$150. 714-841-5778
- MXR digital time delay, chorus dbig, flange and delay. \$200. 714-841-5778
- Yamaha compressor/limiter gate. In stereo. Brand new. \$275. 714-841-5778
- Mirage Massos sampling diskette \$40, Opcode sequencer Macintosh 16-trk sequencer \$150. Jamie 213-455-3613
- Heavy duty foam insert cut for jazz bass or Yamaha BB3000. Fits into Master Forge II flight cs. Red velvet. \$25. Jim 213-375-1735
- 2 24-trk reels, 2" . anvil reels. \$80 ea. 818-796-8573
- Armet/TAC recording console. Xlt cond 16-chnl, 8 out Very clean. \$5000. David 714-526-0323
- Major 16-trk recording studio for sale. Too much to list. Xlt opportunity. \$80,000. David 213-691-9463
- Shure SM-58 mic. \$80. With cond. Kevin 805-255-6734
- Korg 120 pre-progm'd rhythm machine. 120 different beats \$100 obo. 9-noon 213-545-4369
- Audioteknica Pro-line stg/studio recording mic. Cardioid pat- tern, like new. Sell \$225. Sell \$75. 213-545-4369
- Linn 32-trk MIDI sequencer 16-chnls, latest software, 5.12, mint cond. \$800. Bob 213-276-9296
- Digitech 6400 digital reverb, like new. \$375. Joe 213-465-6786
- Alessis M10Dverb II, brand new in box. Only 2 wks old. \$300 obo. Bob 213-653-8157
- Anvil cases 2 for Yamaha CP70 elec grand, \$800 obo. Leo 818-762-2731
- Bradshaw gut fx system, 8 loop, 4 preset with Anvil chn. \$200. 213-478-5246
- Affects II oral exciter, Xlt cond. Brand new. Paid \$2000 213-478-5246

- Asking \$1200. Brett 805-497-2321
- Neumann M269 mic, xlt cond. Just reconditioned. \$1500 obo. Brett 805-497-2321
- Korg SQ-1 sequencer with disk drive, mint cond. \$375. 818-501-3342

5 GUITARS

- 1979 Fender strat \$500 obo. Robert 714-522-3117
- Ibanez X series gut. Beautiful cond., unbelievable custom paint. Locking tremolo, hsc. Like new. \$400 obo. 818-505-6474
- Ibanez studio bass gut, xlt cond. 24 fret, m/out phase, \$400 very playable. Mark 213-969-0864
- Fender Bass Master, one of a kind, orig black custom paint. Great shape \$250. Joe 213-969-0910
- Strat, parts gut, Dimarzio and Bartellino PUs. Gold with tremolo. hsc. \$295. Keston 213-435-5048
- Great beginner's pkg. Gibson grabber bass with cs and Mitchell powered 400 bass lineflex cab. Hardly used. \$300 obo. Mark 213-390-3231
- Gibson Explorer 1987, tobacco sunburst. Mint cond. with hsc and fine tuning \$550 firm. Paul 818-764-0161
- Cort stratocaster black with white PUs. Locking tremolo, \$59. Robert 818-985-3608
- Les Paul 25th Anniversary, silver finish, all orig parts avail. \$800. Dale 582-4489
- Washburn Bantam bass, gd cond, with gbg bag, \$350 obo. Brian 818-763-4100
- 1954 Fender strat. All orig. Very gd cond. Serial No. 0206, \$10,000 firm. Ralph 213-457-5249
- Kentucky mandolin \$100, xlt. Jamie 213-457-5249
- Jazz bass custom built, thru body Precision style neck, Seymour Duncans, Goto tuners, Badass bridge, strap locks. Plays great. Very gd cond. With cs, \$400. Jim213-375-1735
- Les Paul 25th Anniversary, silver finish, all orig parts avail. \$800. Dale 582-4489
- Rickenbacker 4003 bass, blue with black trim. Great cond, \$700. Ray 818-241-1855
- Squire Fender jazz, like new, black, black pickguard, used only a few times. Gd 2nd bass \$235 obo. Jeremy 213-463-2453
- 1976 Dean Flying V, cherry sunburst, with cs, \$500 obo. Brian 213-836-0863
- Gibson black explorer with Kahler locking tremolo. Xlt cond \$450 obo. 213-410-0221
- Carven CM-130 solid body electric. Black with ebony fingerboard. Coil splitters, Schaller pegs, 24 frets, hsc, \$250 or trade for strat or tele. 213-836-0863
- Gibson Chet Atkins CE elec classical. Brand new with cs. Outrageous gut. \$600. 818-769-2682
- Banjo, brand new 5-string with cs, \$250 obo. 213-651-4544
- Gibson Thunderbird 63, non-reverse, Tobacco finish with anvil flight cs, \$750 cond. No 196940, O-1684. \$600 obo. 818-985-1319
- Hot custom gut, Charvelite body with Warmuth neck, 3 PUs with on/off switches, Kahler tremolo, 2 position preamp built in. \$750 firm. Steve 213-662-2106
- B C Rich Mockingbird, American, pink, preamp, \$700. Oz 213-538-2922
- Radical Robin wedge gut. Body thru neck, reverse head stock, shark tooth inlay, SD invader PUs. Cost \$1100. Sell \$600 obo. Keith 818-376-0671
- Fender telecaster 67 refinished with brand new hsc. \$325 with cs, \$275 w/out. Cash, firm 818-506-6901

6 KEYBOARDS

- Acoustic upright grand piano. Insides rebuilt to perfec- tion. Piano ply's dream. \$775. Roger 818-988-6597
- Emag Digital sampler, 12 bit, 500k bites. Awesome sound. Many programs. Like new with warranty, untid capabilities. Most versatile sampler. \$2200. Chrs, at 5213-928-6795
- Wurliizer elec piano, \$190; Moog Synth \$100; Prophet V, \$290. 818-502-9065

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Name: _____ Phone: _____

Instruments: _____

Read Music: Yes ☐ No ☐ Styles: _____

Technical Skill: _____

Vocal Range: _____

Qualifications: _____

Available For: _____

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- Oberheim O88 MIDI synth with DSX sequencer Great sounds All service records xit cond \$1200 obo John 213-222-8323
- Prophet V perf cond great sounds \$500 Kevin 818-997-6209
- Juno 106 xit cond \$500 Carlos 818-997-6209
- N714-998-8286
- RMI elec piano/organ/harpisicord, true classic Full size keys 5 1/2 octaves Vo and sustain pedals Legs and cover \$225 Dan 213-222-8323
- Kloher and Chase upright piano Gd cond \$400 Tina 818-988-1641 or 818-995-4263
- Conn console organ with bench and bass pds \$275 Perf cond Tina 818-988-1641 or 818-995-4263
- Yamaha DX-9 with gig bag and pds Xit cond obo sounds \$450 obo 818-989-1519

7 HORNS/WOODWINDS

- Flute, Armstrong 100 Solid silver head, new pads \$450 obo 213-651-4544

8 PERCUSSION

- Yamaha RX-11 drum machine, \$425 obo Kevin 818-986-7585
- Tama Imperial Star, complete kit Fire red 12 & 13" toms, 16 & 18" floors, 2-26" kicks 6 1/2" 14" metal snare \$1500 obo 213-938-4086
- Tama hardware all heavy duty Dbl tom stands and bass drum pedals All new and half price \$45-65 213-938-4086
- Roland DDP-30 elec drum set, complete \$1500 obo Anvil type road cs for Roland elec drum set, \$180 Rob 818-763-7279
- Pearl 22" 14" white bass drum with hard cs xit cond, must sell \$90 obo Larry 818-705-8084
- Yamaha RX-15 digital drum machine Gd cond, \$300 obo Dave 714-784-1057
- Emu SP-12 turbo drum machine with disk drive 6 mos old Like new \$2200 obo John 213-827-0581
- Yamaha RX-21 drum machine New \$200 obo Jo 213-235-5286
- 5-pc drum set with cymbals, Xit cond \$300 Tina 818-988-1641 or 818-995-4263
- Gretsch 6-pc dbl bass, 13, 16, 22" with cymbals and stands Must sell \$525 James 213-399-5083
- Sabien 19" rock crash, gd cond \$100 obo 546-3613
- Zildjian 22" heavy rde Gd cond \$100 obo 213-546-3613
- Simmons SDS-5 kit 5-pc with extra toms, pearl stands, cases, perf cond Early nmb! never on road \$1200 213-399-5831
- Wtd: Roland octapad Rsnbl 213-399-5831
- Tama Swingerat 6 1/2" 14" 10" 12", 16", 18", 22" Mid-night blue Used 6 mos With hardware and cases \$550 or trade for drum machine or 7 Greg 213-665-3427
- Roland DDP-30 digital MIDI drum brain 6 seg outputs, 48 dfl sounds Xit cond \$600 Bob 213-275-9286
- Sonar drum kit, huge dbl bass with hardware and cases Platinum finish \$1500 firm Bobby 805-254-6691
- Drum stage 8" round revolving stage 3' high Must see to believe ong cost \$800 Must sell \$200 818-342-4874
- Black, dbl bass drum Niemo kit, 9 pcs with hardware Never pld \$2000 obo Billy 213-578-5457
- Gretsch 6-pc dbl bass 16", 13", 22" Must sell With stands, cymbals \$500 obo James 213-399-5083

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B.M. Berklee College of Music • New England Conservatory • L.A. Session Guitarist

9 GUITARISTS AVAILABLE

- mel guit sks pro estab act Lbl int a plus Overkill image and showmanship a must is anybody left? John 818-440-9717
- Lead guit, 28, prog, extremely talented, expressive, expd. lkg for slt, prel with lbi and tour Zeppelin, R33, Triumph, VH, Pete 818-339-7126
- Guit skg image conscious trippy band Infi Bowhouse, Red Cross, Cure, Skinny Puppy, Alien Sex Fiend, Faith No More, Lords Joe 213-726-7311
- Guit, lkg to join or form all orig HR band Have xit eqpt, lks vox and transp David 213-874-8816
- Lead, delinquent glam and sleazy, arrogant and bad guit sks estab glam band Image a must Kim 818-799-3069
- East Bay ray guit from DEAD KENNEDY, lkg for intell, lively funk flurd HR outfit 415-652-8176
- I challenge you, Yngwie Malmsteen, to a guitar battle Call if you dare The Unknown Guitarist 818-244-8958
- Hot young Toronto guit sks fun k/a one guy LA band and mgmt Mike 213-663-3671
- Guit skg band into old Bowie style and Mott the Hoople 213-676-4702
- Sleazy, raunchy R&R guit with killer lk, att and equip lkg for band into Aerosmith, Motley Crue, Guns/Roses Ready to get serious, pls don't waste my time Sean 818-763-0357
- Rhythm guit 20, sks other band members Voc must have low rng and write macabre lyrics Punk, speed metal No drugs Chris 213-659-7874
- Funk and blues is my game Hlywd area John 213-463-4797
- Lead guit ready for the lights Ray 213-851-7316
- Guit and bassist formerly with Traitor avail for estab work band Brian or Truman 714-776-0183
- Mel, HR guit/writer with Marshalls and strats 15 yrs exp Stage prnc Infi Adams, Squire, Aerosmith, Beck sks pro gips only 213-274-0408
- Lead guit/lead voc/multi instrumentalist sks working slt or T40 or oldies band Fully expd and expd 818-506-8901
- Guit sks to join/form orig HR band Infi Aerosmith, Cult, George S. Maltres. Must have image, equip and dedication 213-320-1166
- HR guit killer sound, long hair, gd writing ability Doug 213-434-4007
- Guit/voc sks T40 R&R band for steady work I have large mailing list in OC 818-796-5516
- Lead/rhythm guit, 19, sks mel rock, heavy rock or metal band Have exp and equip Infi Rush, Journey, Foreigner, Ht, etc Tres 818-368-8388
- Expd GIT grad, pro rng, sks pro rock act No posters Paul 818-985-8471
- Expd pro guit lkg for T40 csis band Mark 818-982-4046
- Guit sks estab HR band Xit ply, sngrwrt with vox, stg/studio exp, long hair image, pro att and promo pkg Expremely dedicated only 213-281-4712
- Guit lkg to join or form all orig HR band Hv xit equip, transp and gd lks David 213-874-8816
- Creative super sonic gorgeously mel, krunchola guit with loud clashing colorful prnc desperately sks high energy gigning band, recding proj or whatever. Brian 818-798-8833
- Guit with gd att, chops, sightread/singng ability and great equip lkg for studiotive wrkg prog. Pat Brady 213-863-4674
- Exp-Britain lead guit, Spike Gunnar, avail for pro sit Expensive presnc, killer image, sound, equip, writer, vox, van, roof, job 12 yrs exp 818-505-1947
- Guit and singer avail with great image and long hair Lkg for dedicated band Infi Kicks, Aerosmith Mark or Craig 213-850-5790
- Guit with great att, inlf Rhodes, VH, Van Andy 213-469-7711
- Guit skg band into blues, Dire Straits, etc Can also write for horns Paul 213-204-3650
- Guit/voc sks \$5 gg, prefer AOR, but am flex 10 yrs stg/studio I write and have tapes, credits, refs Ken 213-552-1168
- Top guit with album credits lkg for HR band Infi Journey, 213-469-7711

- Guit/voc sks T40 R&R band for steady work I have large mailing list in OC 818-796-5516
- Lead/rhythm guit, 19, sks mel rock, heavy rock or metal band Have exp and equip Infi Rush, Journey, Foreigner, Ht, etc Tres 818-368-8388
- Expd GIT grad, pro rng, sks pro rock act No posters Paul 818-985-8471
- Expd pro guit lkg for T40 csis band Mark 818-982-4046
- Guit sks estab HR band Xit ply, sngrwrt with vox, stg/studio exp, long hair image, pro att and promo pkg Expremely dedicated only 213-281-4712
- Guit lkg to join or form all orig HR band Hv xit equip, transp and gd lks David 213-874-8816
- Creative super sonic gorgeously mel, krunchola guit with loud clashing colorful prnc desperately sks high energy gigning band, recding proj or whatever. Brian 818-798-8833
- Guit with gd att, chops, sightread/singng ability and great equip lkg for studiotive wrkg prog. Pat Brady 213-863-4674
- Exp-Britain lead guit, Spike Gunnar, avail for pro sit Expensive presnc, killer image, sound, equip, writer, vox, van, roof, job 12 yrs exp 818-505-1947
- Guit and singer avail with great image and long hair Lkg for dedicated band Infi Kicks, Aerosmith Mark or Craig 213-850-5790
- Guit with great att, inlf Rhodes, VH, Van Andy 213-469-7711
- Guit skg band into blues, Dire Straits, etc Can also write for horns Paul 213-204-3650
- Guit/voc sks \$5 gg, prefer AOR, but am flex 10 yrs stg/studio I write and have tapes, credits, refs Ken 213-552-1168
- Top guit with album credits lkg for HR band Infi Journey, 213-469-7711

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- Whitesnake, Deep Purple Gd image, att, equip. Pros only 213-653-8157
- Blues guit sks blues band Hot and expd William 213-468-0101
- Guit, Lead/rhythm sks band Infi Blues, R&B, rock, lu-son Gary 213-836-0863
- Guit, anxious to form/join pounding metal band Some speed, all orig Wayne 213-946-4730
- Intense lead guit avail Vox, 21, exp Infi HR, HM and prog Mike 818-244-8958
- Guit, lkg to join/form AOHR band Xit equip, trnsnp, long hair, xit lks. Pros only 213-874-8816
- Lead guit/songwriter I've got the speed and emotion, exp, xit equip. Lkg for Europe, Journey type proj. Mark 818-703-7561
- Image minded guit avail for rock band, Ronnie 213-925-2453
- Guit/voc/sngwrtr, all styles, 15 yrs stg/road exp, 30, Harry 714-798-1244
- Guit and elec violin, 20 yrs exp, gd att, plyr, image, equip Sks pro rcdng or gignng slt Michael 213-455-2288
- Guit with gd equip, att sks orig pop band Infi Police, Fire, Firs, Smiths, KROO sound Dave 818-891-5259
- NH's best lead guit/sngwrtr now in LA Sks pro cmrcl HM band with great image, mgr and backing Johnny 818-509-0248
- Lead guit GIT rock instructor, sks happening cmrcl rock grp Pros only Michael 818-786-5896
- Lead/rhythm guit, blues, heavy rock, i.e groove with depth lmg, equip, transp Infi Aerosmith, Zeppelin, Purple, AC/DC, UFO Ron 213-876-4782
- Flashy aggress lead guit sks top notch mel HR metal band with killer shwmpsn and image Infi VH, Va, Lynch Jeff 818-246-6601
- Hot lead guit, great image Infi VH, Lynch, lkg for fully estab act Bob 213-653-8157
- Desperate guit lkg for estab proj Infi Kicks, Wasted, Andy Taylor Have pro gear and image George 818-343-0146
- Lead guit avail for estab HR band Gd material and image reed Infi early VH, Scorpions, Whitesnake 818-783-8666
- Jazz/rock guit, 29, ex-naves, Very express, flowing im- gress Elegant chord voicings Avail Rack/Passport Team plyr Dale Haskins 213-942-7944
- Country Pickers with unusual style sks unusual band Will 818-848-2576

9 GUITARISTS WANTED

- JONESTOWN sks rhythm plyr Infi Doors, Television, Julian Cop, Stooges Dave 818-882-7254
- Guit who loves to play acous ndd to complete moody, emotional R&R band with strong image, Hanoi Rocks, Alarm, Cure, Stones, Love Cult Team plyrs pls 818-376-0532
- Lead guit for working duo, covers and orig. Vox a must M/F John 213-559-7634
- Multi-textured rhythm/lead guit wtd for orig new music Must have ear to learn material and collab Srs only Isaac 213-651-4701
- Writer/performer to collab with estab llt singer. Sk, gd showman, 5'4", 5'10", dead srs, ladykiller, Infi Price, VH, Stevens, Slash, Waters Responsible careerists only 818-509-9671
- WAR CORPS lkg for lead guit to complete hardcore metal band. Heavy Metallica, SOD sound Gd equip and srs dedication a must Scott 213-530-8325
- Fem guit wtd for all fem rock band. Rhythm plus lead ndd Lks and dedications musts Pros only Elaine 818-994-4891
- Lkg for guit, rock and R&B inlf Steve Perry to Hall/Oates, Marvin Gaye Sheila 213-285-3084
- Serious lead guit wtd for all male orig R&R cmrcl band Infi Bon Jovi, VH, Foreigner with mgmt Luca 818-447-5384
- Ndd, guit for songwyter who is developing new band After 6pm 214-2921
- Guit/voc/pedal steel plyr for Buffalo Springfield reved. National touring act. Robin 213-544-3777
- Guit for pure American rock band. Gd ideas, strong im- age, bckg vox 18-23 Infi REM, Green on Red, Muttersen, Meat Puppets Marks 714-682-8227
- GROUP 9 sks lead guit Innovative style, ala Steve Stevens, Jamie West/Oran preld Equip, att, dedication and transp a must Frank 213-871-8668
- Guit wtd for R&R that is combination of John Lennon, Squeeze, Cheap Trick, Ramones, Elvis Costello, Sex Pistols 818-988-4397

- Guit wtd for the UPTOWN FLYBOYS, premiere pub band. Infi Jesse Johnson, Prince, M/F, Dedication. Have mgmt and gys and contacts Mike/The Zoo 373-5378/296-4173
- Creative guit for collabband with male vocwyter, 25, inlf Yardbirds, Doors, Gabriel, Animals, Dukes of Stratphere, 60s Image a must Jeff 213-874-7850
- Guit wtd for Ramones, Lime Spiders, Shanghais inlf orig all girl rock band Lauren 818-769-5883
- Guit wtd for R&R recding proj. Keys helpful. Heidi 714-549-1683
- Guit guit creative, versatile style for forming orig mdrn roots rock band. No metal Jeff 213-657-4683
- Guit/voc wtd for T40 show band. Music reading nec. John 818-357-0605
- Fem voc/songwrtr in style of Chrissy Hine, Siouxsie/Ban- shees sks guit/composer for collab. Also have access to Erik studio Eves 213-258-3521
- Monster lead guit ala Randy Rhodes, VH, wtd for band for movie, albums, tour Image a must. Pros only, 213-859-5584
- Guit wtd for orig electronic pop proj pop wtd from front. Clean sound, strong groove, imagination, gd att. Bckg vox. 213-399-4831
- OK, we can wait MORRIS CAN FLY exhaustively sks fem with video proof of stg prnc to complete front line. Showmanship takes precedence over musicianship. 213-471-1213
- Guit wtd for forming cmrcl rock band. Att, lks, equip and trnsnp a must Infi Europe, Survivor. Pros only 391-3065
- 2nd Guit wtd by drrm and guit with studio in N. Hlywd to form new HR/HM band with great songs/plrmg ability. Must have exp, trnsnp, longhair img. 818-509-8588
- Guit ndd for mdrn rock grp. Danceable, high energy, new music. Must have equip, transp, image and vox. Pro exp Dave 818-941-3316
- Orig pop band sks guit with att, ability and lks. We have everything to make it. OC Under 25. Tony 714-775-6631
- World's fastest guit ndd to complete monome power trio. Infi Hendrix, McLaughlin, Malmsteen, Holdsworth, Brian 818-786-4414
- Can you play 8 notes per click with metronome set at 144? If so, give me a call Let's chat. Snare Baby 818-780-5366
- Versatile 2nd guit wtd by upcoming band, Infi Walter Egan, Greg Kent, Brian Wilson, Who, Knack, Waterboys, Rundgren, U2, Jonathan Richmond, Cali, Brent 818-1370
- Guit wtd for orig band with lbi int, distrb and promo deal. Jame 213-453-5350 or 213-396-1265
- PRIORITY 1 lkg for solid rock guit, vox, image, exp reqs. 714-525-2246 or 818-584-1292 or 213-281-9713
- Voc/lyricist sks collab to form band. Infi Simple Minds, A Ha, Frozen Ghost Gd natural image helpful. Drew 213-466-8691
- VENDETTA sks rhythm guit with pro att, image, equip, bckg vox Keys a plus 24-rrk rcdng proj underway. Myr mgmt deal pending FIB 213-371-5971
- Guit wtd for writing with singer/sngwrtr for eventual band and/or rcdng Perry Richards, AC/DC, Thunders, Diana 213-469-9227
- Christian HM band sks guit for immed album proj and long term commitment. Have following, bkg, major producer and lbi. Committed only 818-989-5930
- Intell guit with strong keybd and voc ability ndd for mdrn band with xit material, vox and image. INXS, U2 inlf. Curt 213-464-3543
- Guit/voc ndd for T40 proj. Must have equip. Linda 659-2506
- Guit wtd by orig funk band Infi Time, Prince, Duran. Must play pocket rhythm and have gd stg appearanc. Autumn 213-408-0651
- Guit, join my force for my master plan. It's time for Anthony's revenge Pros, over 21, trnsnp. Sls. We wrmp rockers. Loud funk metal Anthony 805-251-0207
- Lead guit wtd to complete all girl band. To promote EP. Pro att, gd equip, gd lks 213-423-8233
- Guit/sngwrtr wtd by singer/sngwrtr, 20, to form hard pop band. Infi Drama Rama, 20/20, Replacements, Cheap Trick, Smithereens, Carl 213-390-2010

10 BASSISTS AVAILABLE

- Chaz, I wish to play with new ong dance or reggae band. Hady gd vox and demos 213-295-5000
- Bass plyr/writer from NY forming band. Dolls, Bowie, Stones, Sex Pistols, T Rex, Lords of the New Church. Onglty and style a must Rikki 213-876-1490

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- Bass player with extensive Road/studio exp. slap, sightread, sing, improv. All styles. Sks Pro recording or touring band. Larry 818-994-5714
- Bassist and guit. formerly with Traitor, avail for estab working band. Brian or Truman 714-776-0183
- Bassist, 32, sks talented band/players. Fusion, prog rock, jazz. Infs Larry Carlton, Michael McDonald. Steeleye Dan. South Bay area. Loren 213-530-8917
- Groove bassist, xlt feel, alt, lk, exp, equip, voc. Barclay 213-392-6434
- Bassist sks cool band with cool image. Infs Ramones, Killing Joke, Hanoi, Lords. Equip, transp. alt att. Earl 213-929-2413
- Expd bass plyr with image, prsnc and vox sks estab band or estab plyrs to form band. No metal heads pls. Tracy 213-874-3753
- Pro bassist with major cmpny endorsement, aggress slap style to hard edge cmrl rock. Can hold down the groove or rip to shreds. Pros only. Ron 818-584-5909
- Expd bassist/songwriter/bckg voc with great chops and stp prsnc sks upbeat R&R, HR, prog rock or R&B band. Ray 213-398-7267
- Fem bass plyr/voc/sngwr srs talented plyrs. Infs 60s, early new wave, Pretenders. Much Stigirring exp. Srs only. Pat 818-505-0971
- Heavy prog funk band. Xlt equip. Bio avail. Signed acts only. Rocky 818-968-3901
- Bassist, 35, with voc ability sks to join/form csls band. No orgs. Plyrs must sing R&R, P/R, South Bay area. Jim 213-375-1735
- Bassist with equip and transp sks R&R in LA/Hwyd area. Infs AC/DC, Guns/Roses 213-258-2736
- Bass plyr lkg for T40 or csls band. I sing lead. Versatile. All styles, funk, rock, jazz, lots of oldies. Gd att. equip, image. Mark 213-653-8157
- Bass plyr sks wrkg csls, oldies, T40 band. Lead vocs, abls on other instrmnts. Yrs of exp. Have chops. 818-506-6901
- Bassist/composer 22, with studio for power pop band only. Think Lover Boy, Styx, Starship, etc. No Whitesnake, Dokken, hair reqs. Spud 818-786-0847
- I wish to play with new, dance or reggae band. Have gd voc and demos. Chaz 213-295-5000
- Over the top slapper, intense groove, all styles. Absolutely pros only. John 213-285-3279
- Bassist, 5-string Nathan East, to Billy Sheehan sks recording and shows work. Lkg for exp and exposure. Mike 818-700-1232
- Bassist aka T40 or csls band. Seasoned versatile plyr. All styles, funk, rock, jazz. Great att and equip. Very dependable. Chris 714-959-0715
- Bassist wtd for straight ahead rock band with mgmt, bkg and gigs. Must sing high harmony. Have long hair image. 213-664-4147
- Bassist wtd, prefly with vox. by voc and guit team. Mel rock ala Night Ranger, Heart, etc. Dependable pros, no beginners, egos or drugs. Bill 818-782-2416
- Bassist wtd with advanced talent in cross-rhythmic interplay, improv for R&R meets space music. Allan 213-659-9595
- STRATTON MINX lkg for bass plyr. Must be willing to work hard and not give up. 818-985-5077
- Altin Bassists: estab LA mel rock band lkg for tasteful and aggress bass plyr. Image and bckg vox a must. Danny 818-983-1169
- Bassist wtd orig grg, orig songs, orig proj. Top mgmt. Mike 818-763-7627
- Xlt fem guit and male drmr sks simple yet mel bassist for heavy rock trio. Gd following, great orgs. Eves. 213-663-5190
- Bassist wtd, Zeppelin, Motley. Crue style nbd by Hwyd top cmrl avant garde/horror rock. Motley image. Gig and record. Pro level. Dean 213-257-9575
- Bass plyr wtd by orig rock band. Gd att and creativity. Lkg for gr groove under rock sound. Infs INXS, Pretenders, Police. Erik 213-733-7078
- Wtd: bass plyr, by exptl jnt/singer/sngwr for orig intense HM power trio. Jim Raines 213-451-3007
- Bass and drmr wtd for Steve Vai solo album. 213-261-1333
- Bass plyr wtd for gigging/recording. Srs, solid, steady. Del Harvey 818-901-8077
- Range rock bassist wtd for innovative western R&R band doing orig music. Must be interesting pro and understand LA scene. Will 818-848-2576
- Gigging, tight Hwyd based HR band with fem voc sks bassist in same locale. Pro equip and straight ahead style. Ron 213-850-6490
- Bass plyr nbd expd dependable, secure prfrm with quality equip, transp. phone nbd for band with bkg, gigs. image and future. PECKINPAHS Skid 818-957-5941
- Dedicated bass plyr for prog groove oriented band. Cure meets Bowhouse meets Cars. Must sing well. 213-581-9995
- JAGGED EDGE sks hard driving bassist with lk for power metal band. We have great songs, equip, private rehearsal. Pete 213-261-9995
- Heavy HR sks solid bass plyr. Must have dedication, gear, lks and gd att. 20-26. Expd only. James or P.C. 213-569-2163
- ALIAS lkg for bass plyr. Must have image, pro att, stp exp, irmp, equip and singing. Infs Zeppelin, Whitesnake, Scorpions. Lisa or Dave 818-331-3559
- Band with lbi int sks bass plyr. Infs Billy Idol, AC/DC, Hanoi 213-634-8848
- Bassist wtd, Beatles, Bowie, Crowded House. Infs Singer/sngwr/ronman sds hot rhythm section. Hwyd area. Mike 213-876-4649
- Bass plyr wtd by cmrl HR band. VH, Boston, Journey, type infs. No keys. Brian 213-851-0591
- Washington DC area band, new to area, sks bass plyr. Basic meat and potatoes R&R. Jan or Frank. 818-993-6873
- NY's No. 1 voc/guit team sks pro rhythm section with alt equip and lks. If you're HR/HM bckgrnd is as impressive as ours call. 818-997-6964
- Bass plyr wtd for Hwyd band. Hip rock ala Cult, Beatles, Echo/Bunnymen. Lks a must. Pro st. Lbi int. Brad 213-656-2553
- Pro metal auditioning top notch bassists. Have mgmt, vinyl and upcoming movie soundtrack. Lks chops, alt a must. Don't waste our time. 714-826-2796
- Fem bass plyr wtd for gothic gypsy band. Infs Banshees, Cure, Doors, Virgin Prunes, Vampires. David. 714-826-0386
- Bassist wtd for ultimate HR band with Lng Hr. flashy im-

11 KEYBOARDISTS AVAILABLE

- Rock keybst ala Wakeman, Lord, sks cmrl ala Dokken, Journey, Europe. Totally pro srs only. Infs Dave, studio, mgmt and financial bkg. 818-998-1313
- Keybst/guit/pwr poprock composer, ala Lover Boy, lkg for that second band. 818-786-4287
- Keybst/arranger/composer avail for sessions. Diane, after 6pm. 213-463-8051
- Pro keybst with image for serious recding and touring. 21 yrs of piano, 12 yrs pro exp. HM, pop, funk. Will rent sampler. 714-964-2651

11 KEYBOARDISTS WANTED

- Polyrhythmically advanced keybst wtd for R&R mts space music. Allan 213-659-9595
- Legendary undergrnd band skg keybst. M/F. Must have extensive equip and into Cure, Hendrix and Dignified Success. John Sutton Smith 818-506-1794
- Singer sks keybst for showscg, R&B ltrd rock. Reqz car, phone, gd gear, vox. I have producer, EP in prod now. No kids. Chuck 213-640-9870
- Ready for success. Keybst wtd, premiere class P/R gr. Lead calibre, backups. MIDI knowledge, 18-25, star image. NO drugs, egos. Have producer/investor. Kaz. 818-584-6569
- Keybst with potential wtd to form African-oriented pop dance band. Andy 213-851-8467
- FOLLOW sks keybst, AOR, must have lks, personality, dedication. Relocated to LA. Pros only. lan. 619-270-7760
- UK artist sks gd versatile keybst to do AOR/R&R material. Must wnt world domination. No HM. Danny 645-3249
- Keybst wtd for Ramones. Long Spiders, Shangri las-nfd all girl rock band. PARADISE, nds new keybst with great voice and att. It's comrl HM with 3 part harmonies. Must have long hair. Adam 213-396-4943

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10 BASSISTS WANTED

- Polyrhythmically advanced bassist wtd for R&R meets space music. Allan 213-659-9595
- Bass wtd for estab LA pop fusion band. Must read well. 818-701-0847
- Fem bass plyr wtd for all girl band. Infs Yvonne, Steve Va, Billy Sheehan. Senous only. No acts. No drugs. Jennifer 714-534-7217
- Bassist wtd for HR/HM band with great songs, top industry connex and own rehsl spc. Lkg fr tm ply with long hair image, transp, gd equip. Must be respons. 818-509-8588
- CLASSIFIED lkg for bassist who can rock and pop. Mdrn image, cmrl flash, art rock overtones a must. Dates recding pending. Cole 213-776-6238
- Singer sks bass plyr for showscg, R&B ltrd rock. Reqz car, phone, gd gear, vox. I have producer, EP in prod now. No kids. Chuck 213-640-9870
- Solid bass plyr for fast trashy R&R. Smokers and drinkers welcome. Short haired yuppies and pinheads not. Mike 213-654-8944
- P funk band lkg for bass plyr with exp. Young musicians. Parliament, Jesse Johnson, Prince infs. Drew/Rick 213-936-5833/818-994-4763
- Bassist wtd for very org band in Hwyd area. 213-644-0540
- Aggress psycho rock punk funk bassist wtd for estab act

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• **Keybist wtd** for artist/writer Infi Hall/Oates, Steve Perry, Marvin Gaye, Sheila 213-255-3084
 • **Keybist wtd**, strong rhythmic plyr with xlt groove time, desire Aggress. cmrl danceable org. Little Feet blues with a twist R&B Thom 213-624-9592
 • **GROUP** 9 sks keybist, groove-oriented, prog hard pop Equip. dedication, transp. att a must Frank 213-871-8668
 • **Keybist wtd** for org out of the ordinary P/R grp, for showbiz and recording Creative samples a plus Gabriel 450-9518
 • **ex-members** of bands with album credits, gut and singer, sk keybist into MIDI Bunnymen, U2, Zeppelin, Beatles 818-577-5343 or 818-765-0971
 • **Keybist/writer** wtd for collab/band with eclectic lead vox/writer Infi 60s psychadelia, Doors, Animals, Airplane, XTC, Gabriel Music with substance, srs only Jeff 213-874-7850
 • **Keybist wtd** for just forming band Infi Prince, Duran, Depeche Mode, others Have connex with Prince, Shawmel, after 8pm 213-450-1994
 • **Keybist/synth** wtd by fem sngwr/singer with material ala Sade, Joni Mitchell, for collab/recording/record deal Eva Alford 213-414-3411
 • **Keybist wtd** to play for shows Mon nts, weekly 9-11-30 Must read music Jeff 213-874-9899
 • **Keybist/wtd** with MIDI gear wtd for T40 show band Music reading nec John 818-357-0605
 • **Singer** and gut with music sks keybist No image, no glam, gd att Infi Flyndy Doores Yardbirds, Zeppelin Ed or Troy 213-856-8106
 • **Keybist wtd** to work as accompanist for vocal coach Work mainly nights Brad 213-933-1210
 • **Keybist wtd** for mel HR band with album that hit NO 2 on European charts Must sing and have great rock image Total pros only Jeff 213-933-1210
 • **Keybist wtd**, AOR Rehrsl spc Infi Bruce, Seger etc HEAR sing harmony No stars Steve 213-450-3708
 • **Career-oriented** keybist sought for formative touring/recording proj pop music with hard edge and european style George 650-6956
 • **Young, innovative** keybist wtd Must have own equip and be ready to start rehrsl ASAP for upcoming summer tour Kelly, 9am-5pm 475-9521
 • **Tight** org pop funk band sks '82-5 yr old keybist with talent, gd equip time and transp George 285-5069
 • **Keybist wtd** prefily by vox, by voc and gut team Mel rock ala Night Ranger, Heart, etc Dependable pros, no beginners, egos or drugs Bill 818-782-2416
 • **Keybist wtd** with advanced talent in cross-rhythmic interplay, improv for R&B meets space music Allan 213-659-9595
 • **Keybist wtd** for org electronic post pop proj with fem front Imagination, equip bckg vox, gd att 213-399-4583
 • **Keybist wtd** for forming cmrl rock band Att, lks equip transp Infi Europe Survivor Pros only 391-3065
 • **LIVING DOLLS**, a folk funk rock band with arplay on over 90 stations, nationwide inclng KROQ, sks srs synth David 818-709-8060

• **Keybist wtd** by T40 voc Let's create a duo Equip a must Pros only Alan 818-956-5910
 • **Keybist wtd** for org band with lbi att Also have distr and promo deal Jame 213-453-5350 or 213-396-1265
 • **Wtd, Dead** or alive keybist for P/R super grp Lead quality bckups Rock img We have keybs producer investor Pros only No egos Rick 818-766-7802 or 213-273-1838
 • **Lkg** for your break? Estab premiere rock grp lkg for keybist to complete lineup Using MC-500 presently Strong bckups Have producer, investor 18-25 Steve 818-765-8494
 • **Keybist wtd** for instrumental fusion band Hard wkrks and srs only Brian or Dean 818-997-1476
 • **Keybist wtd** for Euro-sound dance duo Infi DOA, Softshell, Yaz, Petshop Boys 213-270-1809
 • **Keybist/singer** wtd for org rock to P/R band Interested in unique material for live act now recording demos Your material welcome After 3, Jimmy 818-503-1105
 • **FAITH ASSEMBLY** sks keybist Infi Cure, Echo, Killing Joke Dave or RJ 213-387-3498
 • **Keybists wtd**, Beatles, Bowie Crowded House Infi Singers/sngwr/frontman nds hot rhythm section Hlywd area Mike 213-876-4646
 • **American R&B** band sks keybist/gut Primarily concerned with keyb wtd Bckg vox a plus Infi Dylan, Band, Springsteen, Dire Straits, Elvis Costello Andy 818-789-6801
 • **Keybist/gut** nnd for estab P/R band Must have lead voc ability and be pro plyr Great oppor for the right man Curt Studio exp Dale 213-464-3543
 • **Keybist wtd** by mdrn exciting bnd Mjr lbi Infi Smls Minds Gabriel Thompson Twins Tom 818-501-3342
 • **Keybist wtd** to complete all girl band To promote EP Gd lks gd equip 213-423-6233

12 VOCALISTS AVAILABLE

• **Male HM** voc with killer looks and voice sks band with mgmt Infi Poison, Crue, Whitesnake Must be working or STB Pros only Dave 818-780-1620
 • **Creative**, pro strong sensitive, male voc/composer/lyncist/engineer, all styles, studio 3 octave rgn No hangups Trd session work for demo cpy Gary 213-838-3795
 • **Fem** voc who, dls on gut, 10 yrs performing exp, very creative writing ability sks org pro, serious Gail 714-891-8567
 • **Fem** voc and songwriter lkg for org pro mel P/R band with gd image and att Kathy 964-6269
 • **Singer sks talented M/F musicians** to form high concept dance band, Infi Revolution, Dance ability a plus, Beginners encouraged, Rick 818-769-8369
 • **Voc**, strong voice xlt perform, sks rock & Soul band with solid dance groove Rascals, Genl James Brown Sly, Otis David 818-997-1232
 • **Lead** voc/front man avail Lks exp Jonathan 213-432-3347
 • **Very talented** european voc/gut/pianist/composer/dancer/model skg pro mgr to start American career Peter 213-462-1440
 • **Daniel**, raspy front man extraordinary Roth Dio range Sks quality no boys pro att 213-383-4128
 • **Fem** voc avail to serious songwriters and producers for demo tral Strong voice very versatile, pref dance pop music Deanna 818-763-0635
 • **Expd fem** rockier lkg to front a Melodie Crue with S.I.R. rehrsl sit Marshall stacks pref No moustaches 818-980-4828
 • **Fem** voc songwriter versatile and expd sks band or demo proj Renee 818-908-0172
 • **Guess who's** back in circulation? Showboat avail for happenin' band, gd, not chany lbi Infi Dave, Ad, Bret, B.G. & Pee-Wee Housebroken, only 3 warrants 818-509-9671

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• **Singer/sngwr/gut** lkg to form band Catchy orig. gd nfts and licks Styles Beatles, Stones, Zeppelin, Who, Kinks, Dylan, Hendrix, Clapton, S&G Enk 213-467-5689
 • **Fem** voc, srs pro st only Great lks, att and stg prnc Live studio, video exp Infi Hnde, Daves, Ronstadt, Lennor M K 818-769-6663
 • **Fem** voc powerl voice, xlt range, lkg for T40 R&B band with original material Pros only 818-763-8093
 • **Pro** male voc with powerful pop/jazz/funk style sks pro band for recording/pirng Very exp and committed Wayne 213-655-7781
 • **Expd fem** sks working band Have great rgn and strong voice Avail for T40, R&B, pop and org pros Teresa 714-828-4056
 • **Voc/frontman** with dynamic voice/stg prnc, ala Springsteen and Morrison sks pro raw band for upcoming shows with major lbi. Tapes avail Tommy V 213-657-7289
 • **19 yr old fem** singer skg Christian HM band Like Barnabas and Stryper Cindy 213-465-7639
 • **Country fem** voc/instrumentalist for estab org all fem band D/392-8111 N/823-6136
 • **Gut/voc** sks T40 R&B band for steady work I have large mailing list in OC 818-796-5516
 • **Charismatic** male lead voc, 23, sks eclectic musicians or band for collab Infi Gabriel, Bunnymen, XTC, Animals, Doors, U2 Srs only Jeff 213-874-7850
 • **Male** voc with great voc rgn avail for rock or pop band Studio exp Dale 213-216-0979
 • **Gospel** blues singer avail Louis Cook 213-871-8054
 • **Worldclass** voc from Chicago 1 album shrapnel, 1 major audition England Infi Except, Prest, TT Chuck No prgs! Leather and great songs Kyle 818-782-3913
 • **Lead** voc sks power metal band with thrash infs No glam, no egos, no wannabes Srs only Metallica, Anthrax style Gg ready Gary 818-345-6385
 • **Prog P/R** tenor 24 infs Chaka Khan, Dio, Kenny Loggins, sks techno oriented band No metal, empty pop or typical cmrl R&B Tard 213-462-7354
 • **Powerful** fem voc will do demos in return for tape, all styles Sandy 818-883-6457
 • **Trained** fem voc/sngwr avail for demo and band work Crissy Hynde and David Bowie style Two Tone 213-301-2473
 • **This** voice can bring you fame and fortune Gamble a little Give the lady a chance Brenda 818-352-7419
 • **Songwriter/singer** expd, sks to put together avant pop band to please both sides Bob 202-1786
 • **Soulful blonde** fem voc avail for sessions, csis and org pros R&B, pop, funk, rock, 818-904-3387
 • **Voc/gut** sks solid, expd, wrkg cover or lucrative orig band Have 10 yrs stg/studio Write and have tapes, credits, refs Ken 213-552-1168
 • **Expd frontman** great range, very emotional sks mel R&B band starting for success Strong plyrs only Sd have a plus Xlt on stage (long hair) 818-885-1601
 • **Fem**, hot confident P/R and no conceit, just att No amateurs 818-760-6804
 • **Janett** Claire, singer, dancer writer, T10 sound in mind All lvs of rock to R&B Xlt rgn and prnc Srs musicians call 213-654-8605 or 714-458-7734
 • **Fem** voc sks pro band Versatile in all styles Jazz, R&B, T40, Country Have PA and full MIDI studio Srs only 213-925-2113
 • **HM** voc with xlt range sks pro HM band with dual gits Infi Judas Priest, Except Pros only Michael after 7pm 818-848-5336
 • **Voc** into English style R&B, has demo and own PA, lkg for very hot talented rock band Mike 818-763-2028
 • **Male** voc with Lity Monster mts Vampire image avail for morbid dance rock band 370-1809
 • **Male** voc/sngwr lkg for band Vocally smily to Mark Knofler and Presley Musically similar to Cars, Pat, U2, Big 818-700-1980
 • **Voc/lyncist** sks musicians to start band Ala Simple Minds, A Ha, Frozen Ghost Have gd equip, att, image Drew 213-466-6691
 • **Pro** fem voc/sngwr avail for csis, T40 or ... Open to possibilities Great voice and prnc Gd writer also pls 213-467-6729
 • **Dynamic** pro male voc, wide range, extremely versatile Many R&B, cmrl, org, pop or jazz Infi Steve Wonder, Philip Bailey, Darrel Hall Jim 213-851-5059
 • **Lead** voc sks rock band Lks, prnc and equip Dean 818-994-9236
 • **Fem** singer/sngwr with hot lk, voice, songs nds expd, dedicated band with image Aerosmith, Stones, Thunders only Diana 213-469-9227
 • **Male** lead voc sks band ala Whitesnake, AC/DC, Eric 805-945-3599

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or band Lucinda 818-769-5563
 • **Hot R&B** fem lead voc with great voice, stg prnc and exp avail for rcrding prgs and estab grps with lbi att 818-845-0429
 • **Lead** voc sks wrkg csl band, dbl on instruments, have charts, exp and PA 818-506-6901
 • **Ex-Rude** voc Elizabeth Sabine taught, sks glam style R&B band Great range Johnny after 1 818-367-9318
 • **Fem** bckup voc with exp, xlt harmonizing ability Country rock soul Srs Gd nfts of mtr Jenn 818-765-1797
 • **Singer/Sngwr/gut**, 20, lkg to form band Infi Beatles, Stones, Kinks, Who, Zeppelin, Dylan, Hendrix Enk 213-467-5689
 • **Singer/sngwr** 20, avail for hard pop band with great songs Infi 20/20, Drama Rama, Cheap Trick, Replacements, Smithereens, Carl 213-390-2010
 • **Male** rock voc avail for rcrding and showbiz Dbls on keys Gd lk and att Has prnl mgr and lbi att Linda Welch D/619-244-2000 or N/619-247-7830

12 VOCALISTS WANTED

• **Fem** singer wtd for all girl band, Infi Aerosmith, UFO, Dokken Serious only No drugs or atts Alexis 714-832-1504
 • **Fem** voc, xlt rly and presence for well estab Honolulu band P/R, R&B, jazz or orgs Cassette, p, bi to P O Box 25999, Honolulu, HI 96825
 • **Male** voc nnd for rock synth band Have studio, producer, mgmt and lbi att Must have tape Gary/Klaus 818-609-1488/213-827-5088
 • **Fem** singer interested to form high concept dance band Infi Revolution Dance ability a must Beginners encouraged Rick 818-769-8369
 • **Voc wtd**, Infi incl Led Zeppelin, Judas Priest, Rush, Pink Floyd Amit 818-343-9215
 • **Fem** voc sks 2 fem singers to form voc grp for shows, clubs, casuals Must be dedicated, exp Rose 213-427-1374
 • **CRIME** sks lead voc/songwriter All Tylers, Whitmans, Axel, Plants nd apply Pro Sgt mgmt interest Seth 213-463-5597
 • **Backups**, M/F for HR/R&B grp Tape, pics, bio, SASE to Box 931081, Hlywd, 90093 Registered tapes only Jonathan age 213-856-6421
 • **HR** bnd sks front man image, responsible, dedicated, exp, Grc, DLR, Coverdale, Axel Rose, Joe Linn Turner 21-25, Evan 818-342-3687
 • **Skg M/F** voc into pop and R&B sound Mark 213-298-4550
 • **Voc wtd** for Ramones, Long Spiders, Shangri las-nfld org all girl rock band, Lauren 818-769-5883
 • **Upcoming** voc sks other upcoming vocs to start pop R&B grp Must be dedicated to be stars John or Ken 818-765-5936
 • **TRAITOR** is currently auditioning voc for estab rock band, Brian or Truman 714-776-0183
 • **Voc** nnd for unique Valley band Charisma, Stg prnc, pro at a must Guit ability helpful Fem pref, The JUST 818-894-6914
 • **Skg 3** fem vocs for soundtrack 714-621-2062
 • **Strong** lead voc wtd for all male org R&B cmrl band Infi Perry, Haggar, Luca 818-447-5364
 • **Powerful** fem voc wtd Ability to write lyrics and melodies with outgoing stage personality Michelle 213-371-3100
 • **Voc wtd** by mel rock band 213-281-3021
 • **Pro minded** voc nnd for Christian cmrl rock band, 20-24 Grp had been together 9 mos and is 80 pct ready to show material Charles, 12-7pm 213-699-1412
 • **Fem** voc/lyncist wtd by composer/producer with 24-trk studio in rock and technopop Photo/Ate/S&S 213-463-4707
 • **Soprano**, B/W, young/old, fine/ugly, we don't care Ndd is a woman who breaks glass, bends hearts, and always with soul, Tad 213-462-7354
 • **Black** fem voc who can also rap wtd by producer Bob Stone 805-251-2599
 • **Fem** singer wtd for R&B theatrical acous trio P K, Dwyer 213-395-2588
 • **NY's BELLBOTTOM BOYS** are finalizing their frontman auditions. Any last calls? Here we go, Ocean in 88, Andy 213-871-0776
 • **Fem** voc 18-20 wtd to work on ASCAP writer's org material. Cvsle styles 818-985-5077
 • **Fem** voc wtd for hardcore punk band Must have exp and be able to sing high notes 213-851-3895
 • **Fem rappers** wtd, B&W fems, 20-25 Ndd for rap grp Expd helpful Srs only Lucky 281-8374
 • **STRATTON** MINX lkg for voc We have big PA 818-985-5077
 • **Craig** Collins Turner and Drew Forsythe, Network and Quiet Riot, nd pro male voc with long hair for Cmrl/R&B band with lbi att Craig/Drew 818-769-2682/818-954-9694
 • **Young** fem voc wtd to join grp of dance R&B, black dance tunes ala Janet Jackson, Time, Prince Ron 818-892-2813

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•Male vocal wtd for speed metal band with mega equip and orig. Infts Anthrax, Metallica, Lane/Talon 818-367-8351/213-679-2454
•Lead vocal wtd to complete album proj. Killer img a must. After 5:30 818-287-2045
•Skg M/F singers into pop R&B sound. Recording pro, Mark Marzan 213-298-4550
•Girl singer wtd. Must have xlt voice and sing with feeling. Betty Dugan 213-660-3741
•Dynamic lead vocal with stg exp for rock band with mgmt and bookings. Image essential. Firs, U2, Sting. 213-654-9793
•JAGGED EDGE sks hard driving frontman/vocalist with lk for power metal band. We have great songs, equip, private rehrl. Pete 213-281-9995
•Male vocal/lyricist wtd for orig band, Inft Duran, Gabriel, Genesis, Sting, Steve Winwood. Gd image, att. 19-23. Rob 213-837-3768
•Young powerful aggress gut and bassist sk voc to form metal band. No flakes, egos. Must be dedicated. Inft Armoed, Anthrax, Jim/Sin 818-842-6064/818-843-3316
•Fem Backup vocal wtd for orig cutting edge P/R band. Must bbl on sax or other solo instrument Mike 213-665-3855
•Aggress frontman wtd for estab LA rock band with mgmt. Inft, video. No HM 213-654-6790
•Vocal/frontman fully trained nnd by HOLLYWOOD TALK. cmrd avant garde/horror rock. Motley image. Gig and record. Pro Level. Dean 213-257-9575
•Pro metal auditioning top notch vocals. Have mgmt, vinyl and upcoming movie soundtrack. Lks, chops, att a must. Don't waste our time. 213-826-2796
•Fem voc/sngwr wtd to collab with gut. Inft Tina Marie, Chaka Khan, Ann Wilson, Janet Jackson, Jody Watley. LAX area. Ernk 213-674-4007

13 DRUMMERS AVAILABLE

•Linn drum programmer/player sks band. Large library of sounds. Jim 213-662-7140
•HR act sks dmr. Pls send tape, photo, bio to 1525 Aviation Blvd., Suite B303, Redondo Beach, CA 90278, ATT David 213-871-0848
•Drmr, 26, hard hitting, rock solid, R&B fills, touring/stage/studio exp sks pro band. Dan 818-846-2023 or 213-871-0848
•Versatile dmr with taste and finesse lkg for gd working band. Paul 818-902-0998
•Latin percuss. Plays congas, bongos, Timbales, hand percussion. All styles. Funk, punk, rock, jazz, latin. Read, 213-931-5690
•Pro dmr avail. High energy, hard hitting, mel, xlt timing, showmanship, image. Pros only. Herbert Freed 213-654-1390
•Prog dmr with great time and ideas lkg for recording pros. Infts Zappa, Police, Jean Luc Ponty, etc. 818-902-0998
•Sober, serious dmr avail with great tech and dynamics. Lkg for worthy proj. John 213-398-3034
•Dmr/voc new to LA is search of ultimate 80s/90s heavy rock band. Must have determination and dedication nnd to make it happen. RL 213-461-7339
•Dmr sks image conscious HR mel band. Has xlt image, equip and att. Inft Bobby Blotzer, McBrown, Tommy Lee Rod 714-772-7024
•Powerful rock dmr wtd to complete band. Pro att only. Gene 213-874-2395
•Words for the wise and talented. Rock dmr, bckg vox. Jerry Johnson 714-969-4010
•Dmr, aggress HR high energy sks hot rock band. Srs. Alan 818-764-4572
•Pro dmr srs, reads, plays all styles, sks working band for gigs. Pros only. Tom 818-843-3406
•Why compromise. Solid, great chops, lks, equip and the high vox you nd. 10 yrs exp. Midwest thru South club circuit. Srs pros only. Craig 213-463-8430
•Dmr, great play. Has Simmons, perc, reads, vox, transp, all styles. Lkg for working st. Pete 818-985-5726
•Aval dmr gd meter, gd vox, great drum sound. Lkg to join R&B band with gd vox and strong material. Paul after 5pm 818-362-8791
•Dmr sks wrkg C&W, R&B T40 grp. Lead vox. Pros only. Henry 818-361-1887
•Dmr sks orig band, Inft Bunnymen, New Order, Smiths, etc. Gd image, equip, transp. Recording/touring exp. 818-763-1846
•ROX DIAMOND had a great rock dmr but no album or mgmt. If you have these but no dmr, my name is Steve 818-475-5133
•Dirty groove thumper sks energetic estab grp. Lkg for energized funk, R&B, horns, big vox sound. Phil 818-508-1720

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•Fem perc, congas, timbales, all latin instruments. Solid plyr. Very visual. Pierce exotic image. Srs only. Bamby 714-994-6577
•Multi-talented dmr with exp sks prog rock band with keytrsl, mgmt and definite star quality. Infts Rush, Y, ELP, Traif, lck. Scott 213-474-5791
•Powerhouse dynamic dmr with xlt timing, equip and showmanship lkg for img conscious mel HR band with lbi int, mgmt or bkg. Ralph 818-789-6950
•Dmr lkg for band currently wrkg. All styles. Rock, jazz, T40. Extensive rcdng exp. Sonar/Simmons set. Sings lead/bckup. Own studio. Greg 213-665-3427
•Fem dmr skg beginning band. Serious to turn pro. Love playing. Phyllis, eves. 213-569-1952
•Dmr/perc have played with top artists, xlt ear, can read, all styles, avail for wrkg band/rdngs. Jeff 213-633-6805
•Dmr sks all orig extreme img-conscious band. Xlt image, equip and exp. Inft Motley Crue, Conderella, Whitesnake. Robbie 818-848-9155
•Dmr from Detroit skg R&B band. Chuck 213-939-5422
•Hard hitting R&B sks band. Infts Pistols, Johnny Thunders, Stooges, Stones image, talent a must. Lex 818-963-3006
•Elec dmr lkg for funk/pop proj, i.e. Starpoint, Morris Day, Janet Jackson. No egos. Pros only. Tracy 818-501-4310
•Pro dmr relocated from NY sks T40, csl or show act for work. Plays all styles, sings, sightreads. Pros only. Tom 818-787-1472
•Expp dmr formerly with Preston Smith, sks steady wrkg band. Very versatile. Keith 818-787-1472

13 DRUMMERS WANTED

•Polymorphically advanced dmr wtd for R&R meets Space music. Allan 213-659-9595
•Dmr sought for "wave" style prog band with orig. Dynamics, control, brushes/sticks. Percuss. lv egos/vices home. We have studios, equip, dedication. Cayan 213-838-3795
•Meter man nnd for newly formed proj trying to achieve dream. Att and ability a must. J.J. 818-341-9123
•P. Funk band lkg for Dmr with exp. Young musicians. Parliament, Jesse Johnson, Prince inft. Drew/Rick 213-936-5838/818-994-4763
•Fem percuss, killer back beat, drums and mallet, for new instrumental pop band, recording contract and CD out in Feb. 484-2512
•Inventive percuss wtd, acous/elec pelfd. 213-464-0540
•TWO MOONS sks creative groove dmr. Infts Gabriel, Blue Nile, Simple Minds, TFF. Have demos, gags, mgmt. Must be dedicated. Former CBS artist. 213-937-8426 or 213-931-2620
•Very talented european voc/musician/composer skg sensitive percuss or multi-instrumentalist. Pref vegetarian or Hindu. Playing tabla or mridangum. orig proj. Peter 213-462-1440
•Recording proj sks HM/HR dmr with full Simmons kit and gd meter. Lee 818-908-1464
•Dmr with potential nnd for African-oriented pop dance band. Andy 213-851-8467
•NIGHT PROWLER nds energetic, solid, HR dmr. Image, transp, dedication musts. We are booked thru Dec at Roxy and Whiskey. Anne 818-799-5802
•Question: Are you inft by Aldridge, Bozzio, Lee, Smith, but want to put it to the likes of Journey, Heart, Bon Jovi? Rehrls Hlywd area. Joey 714-371-5279
•Fem dmr nnd for great lkg, all fem rock band with sexy punk gypsy image. No spandex. Inft Billy Idol, Hanoi Rocks, Ratt, Diana 213-471-1602
•Dmr wtd for Ramones, Long Spiders, Shakespears-inft orig all grl rock band. Lauren 818-769-5883
•STONEHENGE lkg for xlt dmr to do gigs. SGV. 818-334-9674
•Dmr, mid-20s for classic rock band. Vox pelfd. Yes, Led Zeppelin, Doobie Bros, Stones, etc. Ben 818-506-6942
•Dmr with diversity, dynamics and gd meter to join orig R&B band ready to showcs. No metal. Rod 213-832-2052

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•Serious dmr wtd for all male orig R&R cmrd band. Inft Bon Jovi, VH, Forener. Have mgmt. Lucia 818-447-5364
•Beginning dmr wtd for songwriter for new band. After 5pm 274-2921
•Dbl bass fem dmr wtd. Dedication, trnsn, musicianship a must. Inft Racer X, VH, Michelle 213-371-3100
•BLACK MARKET FLOWERS sks srs img-conscious dmr. Infts Cult, Banshees, Bowhouse, Damned, Killing Joke. Im-med rehrl and gigs. 213-463-6983
•Perc wtd. High energy, have xlt groove, time, desire. Ag-gress, cmrd, danceable ongs. Little feet blues with a twist. R&B, Thom 213-624-9592
•Straight ahead hard driving dmr wtd for forming orig metal band. No drugs. No flakes or atts. Perry 213-851-8562
•Dmr wtd for band with gigs and KXLX airplay. Infts Love Tractor, Feelies, B52s. Surf instrumentals. David 213-665-1435
•Big beat dmr wtd by estab LA band. Direction, rock with soul. U2, Brian Adams, Little Steven. HR dmr welcome. Must have prog image and dedication. Brian 818-996-2611
•Versatile aggress band, PUPPETS OF TOMORROW, with great songs, success oriented members, manual backing sks bassist with dynamics, ambition, lks and groove. Johnny 818-343-7040
•GYPSY from NYC skg pro dmr for estab band. Straight forward rock. Gd lkg a must. Must want to make it. 818-764-0161
•Dmr wtd for orig band exploring the future of country music. Paul/Steve 213-465-6398/818-783-2300
•Ex-members of bands with album/album credits. Guit, singer sks hard hitting tasteful dmr with bckg vox. Bun-nymen, U2, Zeppelin. MIDI knowledge a plus. Clive 818-577-5343 or 818-765-0971
•STONEHENGE lkg for xlt dmr to do studio work and gigs. 818-334-9674
•We wanna be big. We nd energetic dmr who can funk and rock and wants the same. Music sounds like Prince mts VH, Joe or Steven 818-363-6631
•Big sound dmr, cross betwn Moon and Copeland, to form orig mdm rock band. Vox a plus. Jeff 213-657-4683
•Singer and gutt with music sk dmr. No image, no glam, gd att. Infts Floyd, Doors, Yardbirds, Zeppelin. Ed or Troy 213-856-8108
•D.C. band new in area, basic meat and potatoes, underground rock with access to 24-irk studio. Jan 818-865-9625
•We nd drums. Brains and beauty musts. Upcoming shows, connex. Must be dedicated. Christian Death, Bowhouse, Sisters 818-768-6852
•MEMPHIS CADILLACS sks American honed rockabilly/Texas blues oriented dmr with minimal kick and cool cat wardrobe. Must understand Hlywd shows scene. 818-783-2300 or 213-874-8272
•Major LA band sks dmr with big bass drum and great meter, i.e. Babes, Rich Kids, Idol. 818-980-7967
•Question - Are you inft by Aldridge, Bozzio, Lee, Smith, but want to put it to the like of Journey, Heart, Bon Jovi? Rehrls Hlywd area. Joey 714-371-5279
•Dmr wtd, prefly with vox, by voc and gutt team. Mel rock ala Night Ranger, Heart, etc. Dependable pros, no begin-ners, egos or drugs. Bill 818-782-2416
•Dmr wtd with advanced talent in cross-rhythmic interplay, improv for R&R meets space music. Allan 213-659-9595
•Wtd: Non-metallic 80s rock dmr with style and inftl for orig band. Inft U2, Zeppelin, Rush, Jethro Tull, Tom/Todd 818-780-6323/818-781-8137
•Beatles mts Jim Hendrix for song-oriented pop band. Skg band member who knows how to groove. Voc ability helpful. No pay. Ron after 4 213-699-1943
•Dmr, Bonham, Tommy Lee style nnd by HOLLYWOOD

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15 SPECIALTIES

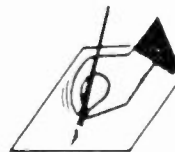
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- Indie record label sks interns. Hard working and qualified. May lead to paid position. 818-846-8883
- Road crew ndd for pro rock band playing club circuit. No exp nec. Steady pay. Transp. gd att. dedication a must. 213-874-1718
- Soundman avail. Jim 213-467-9770
- Musicians ndd for band. Sandra McCall 213-464-8381
- Windom Hill style grp sks mgr. PR. soundprsn. Cameraprsn, lightprsn, with approp. equip. We have orig. covers, no egos/vices. Cyndra 213-838-3795
- Wtd Mgr agent with gd organizational skills and patience to assist fem singer/writer. 818-505-1814
- RODAN, rock grp, sks new mgmt and mktg and dist for upcoming album. Have tapes, video. 973-9440 or 818-784-3248
- Mgmt/agent pref fem ndd to lead Yes type mdrn rock grp to world success. Ken 213-927-8070
- Pro 3-pc band skg mgmt for T40 gigs. Michael/Damie and Chris 818-760-1813/213-455-1686
- Upcoming singer skg composer/songwriter/arranger to study with. Must play piano. Kendrick 876-5936
- Orig HR band with album contract sks mgr/booking agent. Srs only. Skip 213-469-5482
- Duos, trios, singers. Will trade xlt quality bkgrnd trax (cassette or floppy) for same. T40, classics, odes. 213-839-9523
- Piano teacher wtd for blind musician. Volunteer wtd who is retired or semi-retired. Richard 938-5347
- NIGHT PROWLERS sks investor for recording proj with major producer. Annie 818-799-5002
- British pop duo reqs reus for 12" dance proj with name producers. Smash hit guaranteed. xlt return. Srs inqs only. Tony 213-550-1939
- Skg rhythm section bass, guit, drum, keys for recording proj into pop and R&B sound. Mark 213-298-4550
- Producer wtd by songwriter to work on LA (would be of fiscal city) song. Edgar 818-992-5290
- Girl dancers wtd to train for shows in nice latin duos. Must be 5'6" to 5'10" and have transp. Betty Dugan 213-560-3741
- Producer sks artist with idea for children's album. Will demo on spec. 818-787-6096
- World beat Afro-fusion band frmg. All pros. Skg hot bassist, multi-kybst, horns, other exotic instruments. Vos/Boris 818-766-7263/213-663-6332
- Wtd: hardworking mgr for GUN SHY. Worldclass metal act with complete promo pkg and deadly hunger for success. Steve 714-841-9660
- Soundman ndd immed for wrkg R&B/funk band. Bobby 213-462-7961
- I wanna work in a recording studio! Eves or wkends. Mixing or equip maint. whichever you are nuts enough to give me a shot at. Steve 213-934-6188
- Producer/engineer live sound mixer, avail for work. New in town. Arrived from Canada. Reuben 213-670-0767 or msg 213-214-2449
- Sound engineer avail. Exptd in studio and live mixing. Jim 213-467-9770
- Power trio skg backing, pref booking agent. Pro att. 17-19 Steve 818-785-6281
- We have the songs. We have the look. We have the plans. All we nd is financial bkg. Seth 818-377-9520
- Voc with touch of Hyndle. Smyth. Davis in voice sks producer. Pref with studio of access to one. To record 4 song demo. Lbl int. Cindy 213-225-2740
- Voc/sngwrtr sks mgmt. Have hit material. Mark 213-256-7455 or 226-8083
- Studio lkg for plyrs 213-665-3427
- Lighting, sound man avail. Has worked duos. Charles 213-874-3590
- NYC band sks West Coast mgmt. Angel 818-344-3956
- Drum lessons offered by qualified pro for free. 213-665-3427
- Rhythm section of guit, bass, dbl on sax, and keys ndd to complete orig R&B pop demo. Pref musicians who have played together. 213-861-9589
- Engineer ndd for MIDI room. Must know 24-trk rcrding and MAC sequencing. Cold. Low pay plus time trade. Stu 213-395-3557
- Harmonicist extraordinaire sks wrkg grp. Dbl on lead vox and other instruments. Fully equipped, and expd. 818-506-6901
- Attn songwriters/producers. Voc will do your demo for copy. Renee 818-908-0172

- Lyricist with depth and exciting concept sks quality arranger/composer willing to go the distance for success. Wayne 213-416-9909
- Songwriters have strong cmrcl material avail including perf dance pop song for film about LA. Dennis 213-668-1658
- Fem songwriter/singer with new material ala Sade. Joni Mitchell. Skg keyos/synth for collab, recording. Gigs, record deal. Eva Alford 213-514-3411
- Songwriter and guit plyr in white and black styles. very orig. sks anyone interested in success. John 213-463-4797
- Fem voc sks country and country rock songwriter for demos. No pay. Jane 818-545-0147
- Writer lkg 3-pc unit. Begin working new material. Drmr, bass, rhythm guit. Hall/Oates. Steve Perry. Inft. Sheila 213-285-3084
- Singer/songwriter/kybst from Philadelphia lkg for band. I have hundreds of songs. Infts new age to new wave pop. Rob 213-466-8086
- Exptd director nds pro musicians/band to perform songs for upcoming play. Inft lyrics with moody emotional music. essential. Mr. Pingrey 213-656-8432
- Dynamic sister duo skg orig material for performing/recording. Both lyrical statement and vox very import. Sonja/Veronica 805-483-3946
- Pro published songwriters with finished product sk too notch reprntn. We have the hits if you have the connex. Ron 818-344-2713
- Genius lyricist/voc of new age pop, rock, ballads, etc. sks top calibre new age oriented composer/arranger. Industry connex. Ilonia, eves. 213-659-9191
- Songwriter of many styles. sks versatile collab. pref bly with credits and industry clout for music/money making team. Ken 213-552-1168
- Quality songwriter/lyricist with sly, clever lyrics sks collab. Styles Lewis. Newl. Gaye. Kool/Gang. Collins. Bon Jon. Walter Williams. P.O. Box B. Danermona. NY 12929
- Songwriter has top hit material avail. All songs fully produced in PIR vein. R&B, HR or dance groove. Infts Journey. Toto. Foreigner. Mark 213-653-8157
- Nd any fraternity style party songs? Live or recording purposes. Ask for me at 818-786-4287
- Pro producer arranger, kybst with demo studio sks lyrics with completed lyrics for collab. R&B, pop, rock? country. Aaron 213-465-1684
- Songwriter avail for publishing. New material rock to pop to new age. Mark 213-650-4661
- MIDI tutor wtd, expd with Roland S50 and MC500. Vance 818-365-3444
- Talented musician/artist with connex sks writing partner. Lonni 213-657-5733

16 SONGWRITERS

- Phenomenal hit songwriter with xlt hit material ala Journey, Europe, Dokken. Foreigner sks phenomenal lead voc with recording studio. 818-998-1313
- Songwriter, 31, family man, plays bass and guit, some keys, vox sks other writers with similar backgrounds for collab or band. 868-4506
- Smart, funny lyricist sks composer to collab on innovative yet cmrcl P/R songs. Richard 213-469-6088
- We have hit songs. Large selection. Any style. Tom 463-7664
- Talented lyricist with connex sks grammy minded composer with contacts for cmrcl P/R songwriting team. Must be fast, versatile, committed, fun. Helen 213-856-8666
- Lyricist with gd hooks sks collab. R&B, pop, ballads styles. Jerome 213-461-6531
- Published songwriter, words and music, avail for writing sessions or any pro creative proj in nd of absolute top quality material. Herbert Freed 854-1390



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