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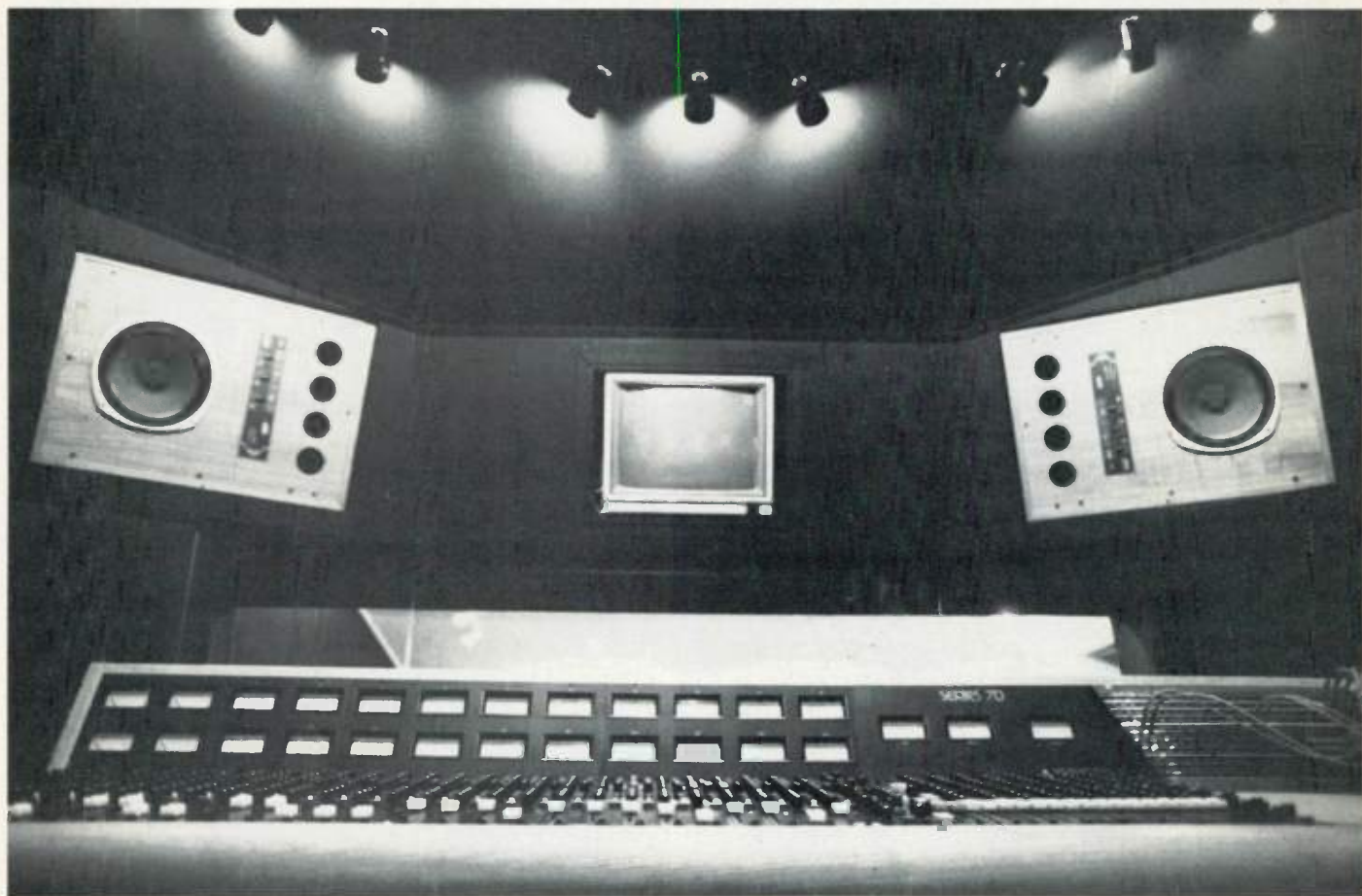
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Vol. XII, No. II

May 30, 1988 — June 12, 1988

It's the sort of situation every rock musician dreams of. What if you had your own studio (right on the grounds of your own estate), a first-rate band, a great engineer, an album to record, and all the time and money you needed to complete the project? Throw in a gorgeous mate, your own video arcade, and a warehouse full of guitars and keyboards, and you have the situation Eddie Van Halen found himself in last October. Sounds almost too good to be true, doesn't it? But even in the best of all possible worlds, there is pressure, frustration, and uncertainty. In the case of this project, there was also something to prove. As songwriter, producer, arranger, and leader of a revamped Van Halen, Eddie clearly had his work cut out for him. The result of his efforts has just hit the racks and radio, and it's likely that we'll be hearing a lot of *OU812* this summer. In this issue's dual cover interviews, Eddie and bass player Mike Anthony discuss the work that went into the album, as well as the underlying factors that make Van Halen what it is.

—Bud Scoppa

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Cover photo of Van Halen by Jodi Summers.

MUSIC CONNECTION
MAGAZINE

Published every other Thursday since 1977

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NEWSSTAND DISTRIBUTION: Mader News
(213) 559-5000

COUNSEL: Shea & Gould

Music Connection Magazine (U.S.P.S. 445-830) is published every other Thursday, except the last week in December. Single copy price is \$2.00. Subscription rates: \$30 one year, \$55 two years. Second class postage paid at Los Angeles, CA and additional mailing offices. POSTMASTER: Send address changes to Music Connection Magazine, 6640 Sunset Blvd., Suite 201, Hollywood, CA 90028. We are not responsible for unsolicited material, which must be accompanied by return postage. All rights reserved. Reproduction in whole or part without written permission of the publisher is prohibited. The opinions of contributing writers in this publication do not necessarily reflect the views of Music Connection, Inc. Copyright 1988 by J. Michael Dolan and E. Eric Bettelli. All rights reserved.

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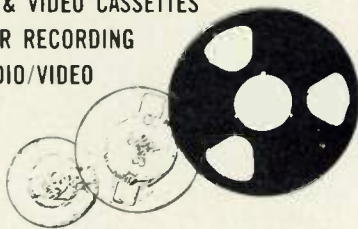
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Feedback

Trash Bash

Dear MC:

This is in response to F. Scott Kirby's column "Metal as Anything" (Airwaves, May 2). Heavy metal, in all its forms, has become the biggest joke since pro wrestling, and I seriously doubt that mainstream pop acceptance of thrash or speed metal will ever come to pass. Sure, some semi-intelligent thrash band will probably figure a way to get "commercial" and break into the top 40 someday, but as for mainstream acceptance of thrash or speed in their pure forms, forget it!

And I'm not some outsider who, as Restless Record's Clarissa Garcia says, is "ignorant" and has "never gotten into the music." When I was a teenager, I listened to nothing but KNAC. My first band was metal, so I understand it. But it didn't take me long to grow up and discover real music. Music with feeling, made by true artists.

Metal is just plain stupid. Wake up, people! The leather and chains and hair don't look "bad"; they look silly. Outsiders aren't impressed by you—they are amused. When I see pictures of metal bands in *Music Connection* standing there, trying to look raunchy and bad but actually looking like empty-headed Neanderthals, I don't know whether to laugh or puke! But don't worry, guys. Some day you might be able to get brain transplants.

Anthony Lawrence
La Puente, CA

A Lovely Bunch of Coconuts

Dear MC:

On behalf of myself and my bandmates, I would like to say thank you to Len, Carol, and Nina of the Coconut Teaser for the excellent seminar on club booking policies that they hosted last Friday night (5/13), and *Music Connection* seems the most appropriate place to do that.

After reading the commentaries and letters of the last few weeks, it was obvious that something of a controversial nature was happening at the club, and after talking with them in person, it is clear that that is the case. Apparently, they have decided to book original, challenging acts based on musical talent and performance, rather than trendiness and sheer drawing power. This is an unusual concept in Southern California, and one that is bound

to piss off more than a few people in this town.

Success in the music industry may seem like a crap shoot at best to the starry-eyed newcomer, but is in reality the result of a willingness to go to any length, combined with, hopefully, a large amount of talent and the ability to stand out in a crowd. Len and Carol gave many helpful insights and pointers on this and a variety of other related subjects. And besides doing that at no charge, they were damned friendly about it.

It is hardly necessary to defend people like the staff at the Teaser, but I'm sure that all who were in attendance would join me in thanking them for the evening, not to mention their booking policies. As for those of you who weren't there, where the hell were ya?

Bob Blau
Razors Edge
Playa Del Rey

Producer Pans Critic

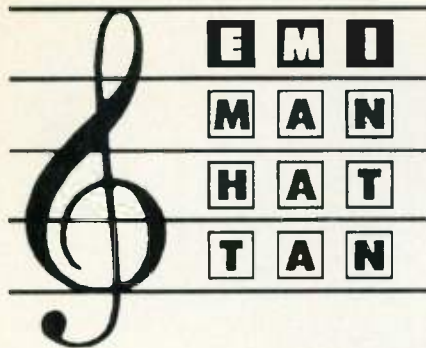
Dear MC:

I have great respect for Bud Scoppa's opinions, and when he was doing rock reviews for *Rolling Stone*, he distinguished himself in a field where it's difficult even to justify your job; however, I feel Bud was overstating the case when he wrote that A&M was probably upset by Kristine McKenna's pan of the new Toni Childs record (A&R, May 16).

I haven't heard the record, but from what I've read in the *L.A. Times* since I arrived here ten years ago, a pan from McKenna is as good a sign of a hit record as any. Since barely half of her 1987 top ten LP list was even available at the local Music Plus, I think it's safe to say that Kristine is not even mildly interested in paddling down the mainstream; in fact, sometimes it seems that to her and to most of her *Times* colleagues (with the exception of Mr. Hunt and one or two others), it's simply downright embarrassing to like anything that strikes a responsive chord in a commercially significant number of people (although I just read a Hilburn rave about a rap group that covered a Monkees tune—talk about your socially relevant art).

Considering Kristine's past faves, and Hilburn's incessant and insistent preaching about bands like X and Lone Justice, I'd say A&M should start planning for a gold record party. Out of 17 gold and platinum records I've done, not a single one has escaped a pan from the good old *L.A. Times*.

Tom Werman
Studio City, CA



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By Lawrence Henry

TWENTY MINUTES NORTH OF HOLLYWOOD, in San Fernando, you're into very relaxed territory. Up here Chatsworth Drive has three-digit street numbers. Up here people eat red meat, smoke cigarettes, and drink coffee. Up here you can park.

Up here you'll find the unprepossessing decor, the giant rooms—both rehearsal and recording—and the away-from-it-all, no-stress atmosphere of Chameleon Recording Studios and Branam Enterprises, under the direction of partners Larry Michael Gerber and Joe Branam.

Branam's business is theatrical and tour rigging, which he's done for the Michael Jackson *Victory* Tour, the US Festival, and the Rolling Stones. "Joe's the only guy Mick Jagger trusts to fly him out over the audience in a cherry picker," says Gerber.

What's the rigging business like? As I wait for my interview with Gerber the studio's receptionist is taking orders over the phone from Branam, in Vegas to help pull together the *Dirty Dancing* tour.

"Right, you want me to read that back?" the receptionist asks. "Okay, that's three hanks of 200-foot number-twelve sash cord..."

Like that.

Branam's half of the business also includes the rehearsal rooms, which have lately hosted the Bangles (for five weeks), Air Supply, Mr. Mister, and Tom Waits. Together, Branam and Gerber have rented a private facility—very private—to John Fogerty, including rehearsal space and offices, for three months at a time.

"Let's put it this way—he's not looking to make any new friends," Gerber says of Fogerty. "We'll give him anything he wants."

The same considerations apply for the Bangles, Mr. Mister, Air Supply, and Tom Waits. "The place has been popular with big acts

20 Minutes North of Hollywood, There's This Great Big Room

Larry Michael Gerber of Chameleon Recording Studios: "You couldn't build a room like this today."

because they can get away from the Hollywood distractions," Gerber explains.

Branam actually bought the giant building from Seals & Croft's management at the beginning of 1987. Gerber came on the scene at the end of May, and by September had opened the main studio.

"The transformation has been amazing," Gerber says. "The control room was virtually gutted. There were just torn and cut wires on the floor. We rewired the whole place from the ground up with Magami cable, put in a new Tad monitor system, and Perot amplifiers for real clean power."

"I saw the potential of the room immediately. I had a small studio operation in my own home. But when I saw the room, I just turned a back flip. This was a world-class studio structure, already in place. My God, they had already spent the \$750,000 in construction costs. You couldn't build a room like this today."

Studio A is big enough for an orchestra, big enough for a choir. At the time of our talk, as a matter of fact, Gerber had just finished recording the Salvation Army choir.

On the more popular side, Gefen Records' Little America just recorded their album, "including mixing," at Chameleon.



The control room is equipped with a 56-input Trident board, more capability than a Trident usually offers. "You usually find Tridents with 32 inputs," Gerber says.

"We keep the place up. We talk to our outside engineers and tell them, anything you find, tell us and we'll fix it. Clients call me on the phone and ask our rates, and sometimes say, 'Well, we can get a Trident and an Otari machine over at X or Y studio for \$35 or \$40 an hour.' And I say, 'That's funny—I've been getting a lot of their clients over here, because their stuff don't work.'"

Gerber comes to studio ownership via a familiar route: "I was a performer, I played in clubs. Then I built a four-track studio in my home. That turned into eight-track, then 16-track. Then pretty soon the board wasn't big enough. I got the studio disease. I started producing and learned how to engineer. I got up to 24 tracks, drum machines, keyboards, a lot of outboard gear."

Of the move to Chameleon ownership, Gerber says, "I knew coming in that this was going to take a lot of time." With a full-time hired staff of one—the aforementioned receptionist—Gerber, on the Chameleon side, is doing everything himself: "I'm the manager, I'm the accountant, I'm the secre-

tary." With a friend, he has customized a relational database program (in C-BASIC) for an Apple IIe, which helps him keep on top of the affairs of a growing business in a sprawling building.

The rooms go on forever: Studio A, smaller studios, commodious rehearsal spaces, offices, an outdoor central courtyard for fresh-air relief of control room heebie-jeebies, a client lounge.

And just off Gerber's office, a step down into a MIDI and synthesizer room and studio that reflects the relaxed, artistic elements of Gerber's own singer/songwriter personality.

"This is an Electro-Dyne console, pre-Quad 8 [24 channels]. It has the old discrete API-type passive EQ, a warm EQ. So as a tracking console for drum machines, synth stuff, it's great. We're putting an Otari MX-80 in this room. It's a moderate-cost room for clients who want to create. It's a nice, comfortable room with its own lounge."

"I can take clients and help them stretch their budgets by starting them in this room. Keyboard work, sweetening, overdubbing. Then, when the time is right, we can move them into the main studio."

The look of the old equipment—comfy, rounded Deco details—the room itself, and especially Gerber himself, combine to create a warm, receptive atmosphere for writing, arranging, and recording.

Which Gerber, in fact, continues to do with his own material. Some of which he plays for me, and it sounds pretty damn good.

"Remember to tell people it's only 20 minutes from Hollywood," Gerber says as I get into my car. "It's not far away at all."

So I put it to the test. At 7:00 P.M., I make it back from spacious, relaxed San Fernando—not just to Hollywood, but all the way to Palms—in 18 minutes. ■

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Dialogue: Gay Matter

Readers often assume that those who write for a given publication share the same values and viewpoints. This may be the case with some magazines, but we can assure you that there is no consensus of opinion at MC. Witness the following heated exchange between two of our regular contributors.—Ed.

I really hate lashing out against a fellow MC contributor, but I've held my temper long enough with the otherwise extremely talented pen of my gay-sympathizing and admittedly homosexual friend Tom Kidd. His recent showcase on the gay activist group Bachelors Anonymous (April 18) is yet another installment in the Tom Kidd Crusade for the Poor and Battered Homosexual Singer/Songwriter. I can't recall how many of these vomit-inducing pieces Kidd does a year; all local reviews of no-name gay groups who sing love songs to their male lovers (some of whom—as in B.A.—are situated within the group itself) and yet can't seem to find their niche in the recording industry.

Boy, this business is just at its absolute worst when an innocent little homo duo like B.A. can't get the recognition they so greatly deserve. Their material seems commercial enough—songs about AIDS, and uh, songs about their male lovers, and, uh, songs about AIDS. Now call me stubborn, call me old-fashioned, even call me Reaganistic if you must, but reading about an admittedly gay couple performing at a benefit to fight AIDS is about as ludicrous as Pat Travers donating the profits from "Snortin' Whiskey and Drinkin' Cocaine" to the Betty Ford Clinic.

Kidd has always spoken out for the gay musical community, ever since his letter to MC editor Bud Scoppa a few years back scolding the club circuit for not booking enough gay bands. I've been booking locally for almost eight years and can guarantee that most of this circuit's penny-pinching clubowners don't care *what* on earth you're singing about—just as long as you can play a decent beat and bring a few people in with you.

It's real easy for unsuccessful musicians like Kidd and his flock to put blame on others for their own unfulfilled ambitions. Unfortunately, gay bands like B.A.—and others like them that Kidd sheds tears for—seem more concerned right now in finding a cure for AIDS and trying to justify their own abominable lifestyle than doing what is necessary to make their music heard by the masses. Stop whining, guys—I always thought that was just a stereotype. —Steve Kozak

I've been writing now for three years, averaging one piece per issue.

During this time, a grand total of five pieces have been gay-themed, two of them commentaries. I'm sure a vast number of my review subjects, including Kozak's clients Mojo Nixon, Seaweed Sandcrabs, and Mahatma Lew and the Hosanna, all of which received glowing reviews from me, will be surprised to find their own manager refer to them as "no-name gay groups." Los Angeles is still a very closeted town, performance-wise. Of those who own up to their sexual heritage, only a few are ready for the kind of interest an industry mag like this one can generate. Bachelors Anonymous are performance artists, which is something I have long been interested in, and they write good songs. By the way, B.A. are the *only* openly gay group I have ever reviewed or presented in a Showcase.

If you're going to write, Steve, learn how to research. B.A. *do* sing songs about their male lovers, but then, singing about female lovers would be a sham. I realize lots of closeted gay artists do that gender switch, but I still feel honesty is the best policy. They are setting themselves up for a much larger fall later on in their careers. Songs about AIDS? B.A. has one, but that's it. Who doesn't nowadays?

"Now call me stubborn, call me old-fashioned, even call me Reaganistic..." Kozak says. How about bigoted and ill-informed? Blaming gays for AIDS is akin to blaming Jews for the Holocaust. In case you don't read, Steve, let me be the first to point out AIDS is now *everybody's* problem. While we were the first AIDS victims, we were also the first group to demand the search for a cure. One wonders how much benefit work Kozak's clients have done. Methinks very little.

Priorities? How silly of us in the gay community to even try to find a cure for the most devastating disease of the century, when we could be out there with Kozak and his clients playing clubs and shopping tapes.

In the final analysis, let me say that I have always been a supporter of good local music, regardless of its sexual orientation. I will continue to try to bring worthy bands, whether gay or straight, to the attention of the recording industry. Attacks like Kozak's only serve to strengthen my resolve.

—Tom Kidd

News

LIVE MUSIC

Atlantic Spins 40th Bash

By Drew Wheeler

NEW YORK—Atlantic Records' all-star Fortieth Anniversary concert, held on May 14 at Madison Square Garden, was subtitled "It's Only Rock 'N' Roll." How strange that a Rolling Stones song should title the show, when the Stones, as well as fellow Atlantic legends Cream, the Who, and Aretha Franklin were conspicuous by their absence. [And where was Atlantic cornerstone Ray Charles?!—Ed.] Despite the prodigious talents involved, an event that promises so much usually wears its flaws on its lapel. Why did the Manhattan Transfer do five songs and Wilson Pickett only two? Is there anybody left alive who cares to see Keith Emerson and Carl Palmer's syntho-noodling? Why point out the problems of one-hit artists like Nu Shooz, Stacey Q, and Laura Branigan by dragging each out to perform their one hit? If Debbie Gibson's set hadn't been scheduled right before Robert Plant's, wouldn't there have been a lot less booing? Why did I expect a massive Michelob banner to unfurl when Phil Collins sang "In The Air Tonight"? How could I have missed Iron Butterfly doing "In-A-Gadda-Da-Vida"? Will Crosby, Stills and Nash ever give us a break and *stop* reuniting?

The Led Zeppelin reunion (with Bonham *filis* on drums) exceeded even the Robert Plant solo set as the day's highlight, if the primal howls of the much-in-force Zep fans were to be believed. The announcers tauntingly reminded the audience of the impending Zep set like pet owners who tease their dogs before letting them ride in the car. The long-awaited six Zeppelin songs (including "Heartbreaker," "Whole Lotta Love," and "Stairway to Heaven") proved to be both a thrill and a disappointment, starting endless (and pointless) discussions of "what happened to Discos?"

Unfairly neglected amidst the Zepmania was the Rascals reunion, a joy despite vocalist/percussionist Eddie Brigati's absence. Felix Cavaliere tore his way through the timeless hits "People Got to Be Free," "Good Lovin'," and a long version of "Groovin'" that included snippets of "Apples Peaches Pumpkin Pie," "Just My Imagination," and "Everyday People."



Brother Ray was M.I.A.

Some of the soul events were touched by the Big Chill, a process through which the breathing, bleeding music that Atlantic helped nurture is transformed into another yuppie "collectible." Humorless host Dan Ackroyd was featured in a depressing vocal duet of "Soul Man" with a Dave-less Sam Moore. I can't help thinking that Ackroyd's preppies-on-a-lark attitude made for some furrowed brows up in rock & roll heaven that night. Similarly, TV character Paul Shaffer had no place singing with Carla Thomas in the Otis Redding tribute—but not even that travesty could undermine Miki Howard's heart-stopping rendition of "Try a Little Tenderness."

Host Robert Townsend was funny and quick-witted, intoning chasteningly, "I smell marijuana!" He ad-libbed furiously (and hounded the event's hottest celeb, Michael Douglas) on HBO. The cable channel broadcast the final four hours of the program live, accompanied by "taped highlights" of daytime performances. Westwood One had worldwide radio rights and promised half the airtime revenues to the Atlantic Records Foundation, a multiple-charity umbrella organization.

Viewing the concert on a "serious pop-journalistic" level, the best food by far was found at the hospitality suite sponsored by Coca-Cola, the self-proclaimed "Official Soft Drink of Summer" (a title it reluctantly assumed after failing to acquire the rights to the other three seasons). Of course, while the Real Thing flowed like water in the press areas, the well had long since run dry for the fans outside. In a Garden hallway, one matronly concessionaire pointed at the Diet Coke in my hand and winked, "They'll kill you for that." ■

News

FESTIVALS

N.O. JazzFest Reigns in Rain

By Linda Atnip

NEW ORLEANS—The eleven-day New Orleans Jazz and Heritage Festival, which ended May 1, was a tremendous success, despite weather conditions that provided both the hottest and the coldest days in the Festival's 19-year history.

Opening day, which traditionally features the best of the locals, was disappointing in its scope this year. Except for the entertaining Nathan & Zydeco Cha Cha, there were no surprises. The country blues of Taj Mahal was right on target, but that was to be expected.

But day two was different. C.J. Chenier (the late Clifton's son) and his Red Hot Louisiana Band created a virtual storm onstage with their zydeco repertoire. They were followed on the Fess Stage (named in honor of Professor Longhair) by Luther Kent & Trick Bag. Sporting a horn section to rival Jack Mack & the Heart Attack, Kent's band moved smoothly from cool jazz to blues and R&B covers.

The first Sunday featured Walter "Wolfman" Washington & the Roadmasters, who previewed several tunes from their upcoming Rounder album, *Out of the Dark*. Katie Webster and her new band Silent Partners were red-hot, effectively showcasing the Swamp Boogie Queen's keyboard agility and powerful vocals. The day ended on a sour note for many fans who waited over 45 minutes in 91 degree heat and 90 percent humidity for James Brown. When the band led a chant to bring out the singer, they were greeted with boos. But Brown's medley of his Sixties hits seemed to cool out the crowd.

This year's floating cruise schedule featured such acts as Kenny G, the Radiators, Robert Cray, the Neville Brothers, and Bonnie Raitt. But the opening-night combo of B.B. King and Stevie Ray Vaughan was a tough act to follow. King delivered a sizzling playlist of his classic hits, and headliner Vaughan followed with a dynamite set of blistering guitar work that brought screams of delight and repeated standing ovations. For his encore, Vaughan was joined first by Katie Webster for "I Know That's Right," then Albert Collins dueling with Stevie until B.B. returned for a wild, triple-threat blues jam.



Dr. John dispenses hometown remedies

Cold weather and threatening skies limited attendance for the second weekend. Former Meters' lead guitarist Leo Nocentelli's new band rehashed Neville Brothers' standards like "Fiyo on the Bayou" and "Hey Pocky Way." The Nighthawks turned in a refreshingly down-and-dirty blues set that showcased their harp and slide guitar work.

On Saturday, steady rain put three of the outdoor stages out of commission, which caused disgruntled fans to run back and forth as name acts were shifted to alternate locations. Casualties included Charles Brown, the Radiators, Queen Ida & the Bon Temps Zydeco Band, Alex Chilton, and Terrace Simien & the Mallet Playboys (who performed a cameo in *The Big Easy*).

Among the remaining acts that did go on, local artist Deacon John and East L.A.'s Los Lobos carried the day. The Deacon's combination of hot blues licks and stage acrobatics was phenomenal. What a showman! Los Lobos drove the audience into a frenzy with "La Bamba."

The Fest closed on Sunday to sunny skies, a stellar lineup, and wholesale dancing. Jean Knight called the day "just another house party that we took to the yard." Bluesman Clarence "Frogman" Henry and Buckwheat Zydeco kept the large crowds boogying to the beat. By the time the Neville Brothers and Dr. John performed the final sets on opposite ends of the field, the mud had dried out enough to give solid footing to the "dirty dancers." And as the good doctor launched into a spirited "Mess Around," the audience did just that. ■

Blues Rocks Irvine

By Steve Kozak

IRVINE—To say that seminal blues guitarist Buddy Guy lived up to his reputation at the May 14 Irvine Meadows Blues Festival would be an understatement. In the midst of outasight versions of Eddie Floyd's "Knock On Wood" and Muddy Waters' "I Just Wanna Make Love to You," Guy peeled off blistering solos effortlessly demonstrating unyielding command of his beautifully finished Gibson guitar. He went out into the audience with the thing—still soloing profusely—and graced the crowd with an up-close look at a legend strutting his stuff.

Also impressive was Taj Mahal whose warm, heartfelt music was a nice contrast to Guy's thundering exhibition. Taj's political overtones give him sort of a reggae flavor, although this half-Caribbean half-southern artist leans more toward a blend of country and bluegrass. His delightful songs and unique picking techniques enchanted the crowd. When he sings, he sounds a bit like Jimmy Cliff, sometimes kicking in those deep alto Tom Waits vocals that have you trying to figure out who's been copping who.

Backed by a faithful Cash McCall Band, Bo Diddley came out with his trademark rectangular guitar (it has more switches and knobs and thingees on it than a Turbo Carrera). He sang a typical "woman done me wrong" slow blooper: "She drinks hot sauce for water and takes a bath in gasoline/Tell me baby, why you gotta be so mean?" After a scorching version of his own "I'm a Man," he finished off the set splendidly with his 1955 classic "Bo Diddley," propelled by an awesome rhythm section.

The Louisiana-drenched party funk of the Neville Brothers didn't go over too well with the serious blues fans. A good portion of the crowd left during the Nevilles' set, but they had already heard enough quality blues to make up for the misguided booking of this band. The Neville Brothers' style of music (ska, funk, African or whatever) just didn't belong at this blues festival—much less closing for a legend like Bo Diddley. Sure they were wild and exciting—but would you have Chuck Berry open up for the Bonedaddys? ■

SIGNINGS & ASSIGNMENTS

by Jim Maloney

Publishing company Virgin Music in America has announced the opening of two U.S. offices. The Los Angeles office is at 827 N. Hilldale Ave., West Hollywood, CA 90069. A New York office is operating at 30 West 21st St. in Manhattan, 10010. The publishers are busy seeking American talent for the roster. Richard Griffiths is director of A&R, Donna Young is director of repertoire, and David Steel is East Coast director.

Enigma Records has recently consolidated several departments into a new press and artist relations department. Tom Cording is appointed director, and he'll handle Enigma New York, tours, booking, record release parties, advertising, and all national press for the label's mainstream and alternative artists. Lisa Gladfelter is appointed manager, and her responsibilities include tours, booking agents/management, record release parties, advertising, and all national press for the label's metal-oriented bands. Nancy Parks is tour coordinator, and will supervise press servicing and all promotional materials for touring Enigma artists. Sandra Gustchen will oversee tour press for all Enigma, Metal Blade, Synthicide, Mute, and Coteau acts.

Elektra Records welcomes Peter Lubin as vice president of A&R. Lubin spent the last eight years with PolyGram Records, where he figured prominently in the signing and development of artists like Peter Dinklage, Robert Cray, the Everly Brothers, and the Rainmakers. Victor Chirel has been promoted to director, A&R administration for the label. Both Lubin and Chirel will work out of New York.

MCA has reactivated long-dormant Uni Records, with headquarters in New York. David Simone is president of the street-oriented rock music venture, and L.A.-based Bill Bennett is senior vice president/general manager. Uni's roster will initially consist of British acts Wet Wet Wet, Transvision Vamp, Cactus World News, Big Bam Boo, and Holly Johnson—plus various American rock & roll bands and rap acts like Eric B, Don Baron, and Ice Cream T.

Geffen Records has added Jeff Fenster to its A&R department. Fenster joined Warner Bros. as a staff attorney in 1983 and did A&R in his spare time. During his five-year term at WB, Fenster had a hand in signing Jane's Addiction and Club Nouveau; he also assisted in the Geffen acquisition of the Rock City Angels and the assembly of the *Colors* soundtrack.

Entertainment industry mogul Danny Sims and musician/composer/producer John Barnes have formed Slam Records, a new label that will handle both black and white music. The label will also press and distribute product for other independent labels. Sam's first twelve-inch distribution deal is for the World Class Wrecking Crew on Kru Cut Records. The first Slam release will be Steve Arrington's *Lost & Found*. Slam is headquartered in L.A., with branches in New York and London.

The Dee Anthony Organization has signed avant-rock trendsetters DEVO to an exclusive worldwide management deal. The group's new Enigma Records album, *Total DEVO* (featuring all the original members), has just been released. A world tour is set for July.

DMR Management Associates has signed L.A. band the Stand for exclusive representation.

Kore: Keith Olsen's New Music Machine



Olsen on Kore: "I wanna do stuff that's different but still has AOR content—'cause I'm an AOR producer."

ROCK & ROLL IS HERE TO STAY—Keith Olsen's kind of rock & roll, anyway. Just when you figure the era of the crossover power ballad has to be over, along come Bon Jovi and Whitesnake, and it's a whole new ball game. The CPB is the specialty of this studio veteran, who's had as many ups and downs as you'd expect over the course of a career that has spanned 20 years. He's clearly UP at this point—chiefly by virtue of the octo-platinum *Whitesnake* album and its definitive CPB "Is This Love?" Olsen's track record has been distinguished by the breaking and/or recycling of such acts as **Fleetwood Mack**, **Foreigner**, **Santana**, **Pat Benatar**, **Heart**, **Joe Walsh**, and **Rick Springfield**. Over the years, he's acquired a sufficiently impressive track record to make him a contender for the crown of AOR crossover king—his chief rivals at the moment being **Mutt Lange** (Def Leppard) and **Ron Nevison** (Heart).

The fortyish Olsen is not only a capable record man, he's also extremely personable, in a short-and-bouncy, ingenuously worldly, and yes, cute sorta way. (Jerry Moss once told me that there is no more "cute" after 30—you were way wrong on that score, Jerry.) You can practically see the italicized superlatives flying out of Olsen's mouth—particularly when he employs a theatrical half-whisper that suggests secrets are being revealed—and he actually dances

around the studio during recording and playback. But how many 20-year men can you accuse of being overly exuberant? Olsen's charm engages you while his expertise is winning your confidence: it's a seductively effective one-two punch, one that has served him well.

These attributes proved to be marketable when the producer and his longtime friend/business partner, Dallas-based entrepreneur **Gordon Perry**, approached **Atlantic Records** with a proposal—they wanted to form a record label, and big league distribution was clearly needed. "[Atlantic president] **Doug Morris** and I first started talking about this before he hired (West Coast A&R VP) **Carter**," Olsen explains, "and he wanted people more in the street, and I've been lucky enough to have some attraction—things come to me." After the inevitable legal wrangling, the deal went down, and **Kore Records Group** was born.

"Gordon is a good person—a really good person," Olsen says of his partner. "When you have somebody you're that close with, who's a great businessman, and you've been in business together for 20 years—why not? And [Atlantic president] **Doug Morris** knows him and respects him. So Gordon is involved," Olsen clarifies, "and so is **Michael Lippman**, because he manages me and my career. Now there's the world's busiest person, and yet he always has time to take

care of all this stuff." (Lippmann and partner **Rob Kahane** have started a label of their own, **Mika Records**, to be distributed by **PolyGram**.) "But when it comes to creative stuff, that's my department."

The concept of Kore (an acronym for Keith Olsen Records, natch) grew out of Olsen's desire not to be typecast. "I wanna do some different things," says the ambitious producer/studio owner (Olsen and Gordon are also partners in the Good Night L.A. facility). "I wanna do something that's out of the norm for me. When a label comes to me, they want me to do rock & roll, and I don't necessarily wanna do just rock & roll. I dig doin' different things—so I'm not bagged as the big rock ballad guy. That bugs me more than anything. 'Cause, yeah, it's the big rock ballads—the 'Is This Loves' and the 'Almost Paradises'—that have made me a lotta money. But it's the 'Hot Bloodeds' that I really like.

"I like doing things that are a little more complex but accessible at the same time—with weird grooves and things like that that really tickle your ears. You really can't do that with a lotta rock & roll, 'cause there's not that much space available. You know how we felt about the Police when they first came out? That's it. It's different. That's what I'm tryin' to do. I wanna do stuff that's different but still has AOR content—'cause I'm an AOR producer.

"That's why I have Kore Records—so I can kinda do that without the labels screamin' at me, sayin', 'I thought you were gonna do another Whitesnake.' I don't wanna do another Whitesnake. I'm doin' Whitesnake. How can I compete with **David Coverdale**? He's great. How can you possibly compete with Coverdale? Bon Jovi's gonna do a good job at it—he can compete with Coverdale. . . . I can't. I don't want to; I want that to be in a realm of its own. Just like **Night Ranger** doesn't compete with Whitesnake, because it's a different kinda rock & roll—a more commercial kinda rock & roll."

Olsen has just slipped in a plug for his most recent reclamation project—in which the Northern California-based **Camel/MCA** band gets updated with a shot of INXS-like punchy modernity. The mixed tracks make it apparent that

as a producer/arranger/hypester, this guy knows exactly what he's doing.



Olsen won't have carte blanche with Atlantic on his Kore projects: the deal requires that Atlantic's New York hierarchy—**Morris**, A&R head **Richard Steinberg**, et al.—approve of each signing. "And I wouldn't want it any other way," Olsen confides. "I want them to dig it as much as I do—or else why bother? And as you know, 'cause this is an Atlantic deal, we don't have all the money in the world. Which is good. They're a development-oriented kind of company—look what they've done with **Fiona** [Olsen's next project—another plug] and **Marilyn Martin**. They spend money building, knowing sometimes it pays off. But up front, it's not gonna be big deals, because it doesn't have to be.

"I'm a firm believer in, 'Let's let the music talk for us.' You don't need to shell out big advances to make a dent in the industry. You can dent the industry by recording really good performances of great songs. You don't have to pay so much money up front to artists, just so they can bomb around and live in nicer surroundings while they're makin' their first album, untested, untried. Let's put more of that money toward making a good video, that kinda stuff—stuff that helps. That's the way it has to work with Atlantic; that's the way they work.

"We're gonna try to do two or three things a year," says the king of Kore. "And outta those two or three things, I'm s'posed to do one. I'll probly wind up doin' all of 'em, because it's my company. I will oversee the other ones, but when I start overseeing, I kinda start sticking my fingers in stuff, and all of a sudden, I've got my whole body in it. And I'm there all the time, and I say, 'Let's do this.' But picking these things—I'm a nit-picker when it comes to finding bands. There's a lot of good talent out there; very seldom is there enough talent in one band. So I

don't know if I'm gonna get involved in putting entities together, but when something comes along that's right, it'll be there.

"Like the **Time Gallery** thing," Olsen says of the Swedish pop/rock band that came to him while he was on the phone, trying to score a good rate from the manager of Puk Studios in Denmark; band-leader **F. Poul Bruun** just happened to be in the studio manager's office at the time. "It was there and it was real right and I dove into it a hundred percent. I didn't know what label it was goin' on—I was just doin' it, 'cause 'This is good!' And then, as we were doin' it, I said, 'Oh, by the way, Paul, I've got this label deal with Atlantic.' His eyebrows lifted up, and about 20 phone calls later to the States, for about \$300, we had a deal.

"To bag **Time Gallery** as to what they are in style—I'm gonna leave that up to you," Olsen defers—then proceeds to do a little bagging anyway. "It's where I feel commercial pop/rock is gonna go within the next coupla years. That's where I'm aiming them. It's not a hard rock & roll band—not at all. It's a rock & roll band that can get up and play these songs with all these vocal harmonies and intricate little parts, and yet they're not a **Toto**. Sometimes it hinges on a little bit of new age, but that's cool, because things are kinda headin' that way in sound. It's real drums played with real feel, and the bass player [Bruun, who's also the lead vocalist] is amazing—I've never heard a bass player this good!" Cool it, Keith—if you don't reel it in, they won't believe you.

In a very real, hands-on sense, Olsen is Kore's head of A&R. "I've always wanted to be one of those guys," he says with a wicked grin. "I've been listening to tapes a lot. I listen to just about everything that comes in, and it takes up a lot of my time. That's why, when I'm drivin' back and forth to home [in Malibu], I'm always stickin' the tapes in and throwin' 'em in the back. Usually they're terrible, but every once in a while... you never know. And people send stuff to Gordon, too, 'cause he's really well liked down in the South. So the box [of tapes] is growing all the time. And we're comin' across with things that are close, but not quite..."

Those unsigned acts who'd like to have *their* tapes in the box at

Kore or melting in the back seat of Olsen's car could accomplish same by sending their packages to Good Night L.A. in Panorama City or to Kore Record Group, 11260 Goodnight Ln., Dallas, TX 75229.

LIVING ON THE FAULT LINE: Changes at the very top of **CBS Records Division** have made this Nervous Time (to borrow Magic's term) at 1801 Century Park West—and the anxiety is spreading east all the way to Universal City, where former CBS Records prez **Al Teller** is expected to show up any day now. Industry watchers are predicting an A&R shakeup at **MCA** in the wake of Teller's arrival. One of those affected (though not necessarily in a negative sense) may be ranking A&R exec **Jheryl Bushy**, who is singularly responsible for MCA's emergence as an R&B force.

TALENT UPDATE: Industry assessments will be made soon on a pair of unsigned acts touted in this column in recent months. **David Shelley** (whose management received calls from numerous labels after he was discussed here) will have his moment of truth at the Whisky on June 21, when he and his band perform on a Miller Beer Showcase Night. (Shelley's booking agent is **Victor Roccki** of **Risky Business**.) . . . And by the time you read this, producer **Stevie Salas** will have completed the mixes (at Power Tracks) on the **Tubes'** Columbia-financed three-song demo. . . In other news, **Racer X** has replaced guitarist **Paul Gilbert**—who recently joined forces with **Billy Sheehan** and **Eric Martin**—with 19-year-old comer **Chris Arvan**, who passed up a **Shrapnel** solo deal to go with the L.A. band.

WHERE'S HARVEY? Miles Copeland is trying to locate legendary Chicago blues guitarist **Harvey Mandel**, in hopes of recording him for the **I.R.S. No Speak** series. Not even Windy City native **Cary Baker**, the label's publicity director, has been able to turn up any leads. There'll be another set of No Speaks in July—right around the time **Dave Wakefield** begins recording his solo debut on I.R.S. with producer/writer **Mark Goldenberg**. ■

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TCFW

(formerly TRUE TRASH)
Kevin J. Koffler

"Believe in yourself," writes Norman Vincent Peale at the outset of *The Power of Positive Thinking*. "Have faith in your abilities! Without a humble but reasonable confidence in your own powers you cannot be successful or happy. But with a sound sense of confidence you succeed."

"Where have you been and where is yer column?" It's the number one question being asked on my answering machine lately. The answer is: On assignment on the East Coast and getting ready to begin my new book. Since all **Lisa Johnson** does is write about herself [*Pretty catty, Mr. Trash*—Ed]. I thought this little bit of self-indulgence was justified. Now for the real news:

Katie Wagner threw a birthday party for herself at the upstairs salon of Catherine's Champagne Bistro. Mingling among her guests were **Julian Lennon** (finally let back into the country after reportedly overstaying

on his old visa more than a little too long), **Billy Idol** with three biker buddies (Billy says he is selling his bike, though, when the helmet law takes effect), **Rob Lowe** (with **Chynna Phillips**), **Melissa Gilbert** (with husband **Beau Brinkman**), photographer **Karen Hardy**, and super-manager **Laurie Rodkin**. **Black and White** played an acoustic set as a special birthday present for Katie.

Meanwhile, the stars really showed up (they'd better if they don't want to end up on the pages of her next book) for **Jackie Collins' Rock Star** publication party at **Tramps** (conveniently owned by her hubby **Oscar Lerman**). It was old Hollywood meets rock & roll as **Linda Evans**, **Angie Dickinson**, **Joan Rivers**, **Suzanne Somers**, **Sidney Poitier**, **Charles Bronson**, **Joanna Kerns**, and **Tina Sinatra** rubbed elbows with **KISS' Gene Simmons**, **Bangle Susanna Hoffs**, **Quincy Jones**, **Michael Des Barres**, **Greg Giffira**, **Richard Perry**, **Little Richard**, **Allee Willis**, **Bobby Womack**, and **Femme Fatale's Lorraine Lewis**.

Now that **Femme Fatale's** debut single "Waiting for The Big One" is on its way to radio stations and record stores (and MTV, courtesy

of an incredible—and that's no lie—video directed by **Marty Callner**), the **Chetts** are about to ink a record deal, and **Lions & Ghosts** are getting ready to do a new record, it's time to turn you on to a new band. They're called **Rich Kid**, and believe it or not, they use hairspray. The only way to describe their sound is "bubbleglam" (a term coined by the *L.A. Weekly's* **Cindy Lamb**)—a cool combination of—you guessed it—bubblegum and glam. This band rocks and looks great. Lead singer **Chris Green** has a raw sensual quality about him that sets him above most other frontmen of this genre. Their songs—"Alcohol and Money" in particular—have substance and style, and when they sign their record deal, once again we'll tell you, you heard it here first.

Sitting in the screening room the past few weeks, we had the opportunity to check out one of the best and one of the worst films of the year. First the good news: **Penelope Spheeris' Decline Of The Western Civilization Part II: The Metal Years** is one of the best rockumentaries I've ever had the pleasure of watching. After cranking out a couple of bozo films (*Dudes* and *The Boys Next Door*),

Chris Green of Rich Kid. Could this be the dawn of bubble surf?

Spheeris bounces back with a probing look at today's metal scene. Interviews with **Ozzy Osbourne**, **Aerosmith**, **Alice Cooper**, **Megadeth**, and **Faster Pussycat** (among many others, including many of your friends and mine) probe beneath the shallow illusion of image and glamour and honestly deal with topics you would never see in *Rolling Stone*.

The movie to miss is *Mondo New York*, probably the most disgusting waste of time I've had the displeasure to waste time seeing (but at least I got a free T-shirt). I mean, if you want to barf, stick your

finger down your throat and save six bucks.

The Hollywood Kids report **Ronnie Spector** is once again in the poorhouse and is being evicted by her landlord for non-payment of rent for the sixth time. What the kids did not report, however (probably because they didn't know), is that **Spector** is currently in the process of selling her life's story for big bucks to a major New York publishing house and will tell all about her more than slightly bizarre experiences with ex-husband **Phil**, her battle with drugs, and much more.



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LOCAL NOTES

Compiled by Jim Maloney

Heather Harris



Photofest



SCORPUS SMUGGLE MC INTO USSR (see page 28)

100 DEGREE ZIGGY: The sold-out Ziggy Marley show at the Palladium seemed hot enough to remind the young Marley of his tropical Jamaican home. As the kids oozed enthusiasm along with sweat, a few highlights bear mentioning. During the second song of the set, "Nash Leggo," Zig improvised the main lines from his dad's "Get Up, Stand Up." Opening band Inner Circle did a surprisingly good job of warming up the crowd (as if they needed it). One dude near me just flopped to the floor before the headliners even appeared. Also notable was Ziggy's lead guitarist Chinna Smith's youthful attitude; remember that this axe-

slinger played with Bob back in the "ol' days" and is an active link between the reggae royal family's past, present, and future. But a disappointing footnote to the concert was the non-performance of the most evocative cut off the *Conscious Party* LP, "Dreams of Home." —TC

I WANNA BE CD-TED: Producer Ed Stasium is readying a 30-track Ramones compilation for release on album, cassette, and CD by the end of May. The collection will contain tracks from the band's Sire Records LPs, many of which were originally produced or engineered by Stasium.

GIRL BITES DOG: Singer/guitarist Lauren Molinaire of the Dogs finds himself hounded by singer Krista Wood at a recent Coconut Teaser jam night. The Dogs are back with all-new demo material and a tail-waggin' live set. The band was also top dog at Club Lingerie's recent "All Canine Night" (another's scheduled for May 31st) with the Mutts. Sounds bitchin'! —HH

PRAISE THE LORDS: Ronnie Mack's 1986 rockabilly novelty single "I Love Traci Lords" is being reissued on Lonesome Town Records to coincide with the release of the naughty nymphet's new Concorde Pictures release,

Not of This Earth. At the time of its original appearance, the national media had just broken the story that Lords, star of over 70 hard-core porn flicks, was a mere teen when she slipped between the celluloid sheets. In the furor that followed, distributors and retailers dropped the disc faster than Lords dropped her pants. It's since become an underground classic around the world. Mack has gone on to record with a fully dressed Rosie Flores, and hosts a biweekly KCSN radio show from North Hollywood's Little Nashville Club. Call (213) 463-0483 for info on where you can get yours (record, that is!).

RING, RING GOES THE DEL: Legendary rocker Del Shannon, whose timeless hits include "Hats Off to Larry," "Little Town Flirt," "Keep Searchin'," and the 1961 masterpiece "Runaway" (with the unforgettable whining musitron solo by Max Crook), has taken time out from his grueling international touring schedule to cut four tracks at North Hollywood's Weddington Studios. Shannon recorded with Billy Cioffi and the Monte Carlos, his favorite backup road band for the past few years. (Del even referred to our own Billy C. as "my guitar player" during a recent KRLA radio interview!) We hear the boys worked out on a trio of new Shannon originals—including one that is said to rock mightily in the Stones/Faces tradition—and a killer cover that we can't talk about just yet. Shannon, incidentally, beat the Beatles to the punch in 1963, when the Michigan moaner released a cover of the Lennon-McCartney gem "From Me to You" that hit the U.S. racks before the Fab Four's Vee Jay label original.

AFTERNOON DELIGHT: The Three O'Clock's first release for Prince's Paisley Park label is in the stores. Titled *Vermillion*, the band's fifth effort features an unreleased song by the Purple One himself called "Neon Telephone." Prince proteges and former MC covergirls Wendy & Lisa put in an appearance as backing vocalists. While video and tour plans are still very much up in the air, the band's lineup has solidified. Nineteen-year-old guitarist Jason Falkner joins the core band of Michael Quercio, Danny Benair, and Mike Mariano. Strangely enough, the first single chosen is the band-penned "Love Explosion," with the Prince track slated to follow. —TK

THE STREET/Janiss Garza

Maybe I'm a glutton for punishment, but I appreciated Sally C.'s thrashing of me in last issue's Feedback column. She's quite right—I *did* contradict myself when I wrote about the **Monsters of Rock** tour and L.A. **Guns**. I knew it as I was writing that column, and I wondered if anyone would be astute enough to catch it. I also knew I'd eventually have to come to terms with my often conflicting opinions; now's as good a time as any. To a loner like me, rock & roll is a very internal sort of thing, and my tastes often change to fit my moods. If I'm in a party mode, I'll go for **Faster Pussycat**; if I'm feeling reflective, I'll put on **Springsteen's Nebraska**. In spite of my rantings and ravings, I do believe everything has its place—but personally, I prefer club shows to arena events. I like experiencing that energy that comes deep from within, not surface flash and fire. (And by the way, if Scoppa's right—check out the cover story and last issue's A&R column—**Van Halen's** new record has a *lot* going on beneath the surface).

The main reason I like L.A. Guns is because I sense their youthful exuberance. In spite of the ever-maligned clichés, there's a newness and realness there that bands often lose as they become hugely successful—just as children often lose their innocence when they become adults. There comes a time in many bands' careers when they trade in that special human quality for spectacle—and it's extremely difficult to inspire intimacy among 20,000 people. It can be done, however, and I think sometimes spectacle becomes a cheap replacement for intimacy, just as technical proficiency is a cheap replacement for feel. It just pains me to think that people buy showmanship when music has so much more to offer. I shouldn't have attacked the *bands* on the *Monsters* bill—it's the spirit in which the event is being presented that bugs me.

And by the way, us writer types rarely buy tickets—we're usually given comps. But if you think we've got it easy, guess again—if I were going to the *Monsters* show

(and I'm not), while all the fans were drinking and partying with their buddies, I'd be hanging out with 20 pounds of camera equipment, hassling with various tour managers, and trying very hard to objectively view five different bands. Under those conditions, I don't think I'd have a very good time.

But enough of my whining—I'd rather write about a club show I enjoyed recently: **Circle Jerks**, **Tex & the Horseheads**, and **Gang War** at *Scream*. Like certain other bands I favor, openers *Gang War* aren't incredibly innovative, but I liked 'em anyway. They play that L.A. street-style rock & roll, but unlike most bands in this vein, they're *good*. These guys prove that a bad attitude doesn't have to be synonymous with bad musicianship.

Tex & the Horseheads are a great band I've written about before in this column. The big news on them is that they're recording another record, this time for Happy Hermits, the label that **Concrete Blonde's** **Johnette Napolitano** formed. **Paul Cutler**, **Dream**

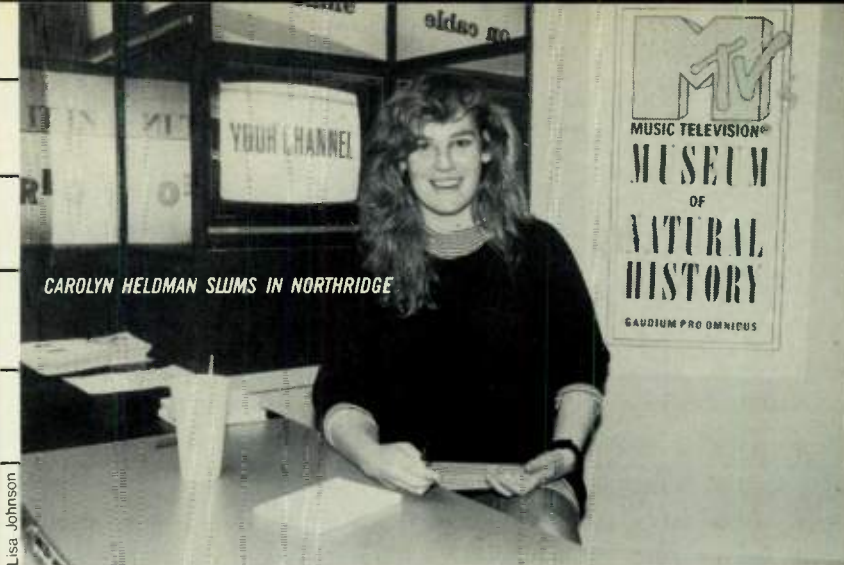
Syndicate's otherworldly guitarist, is producing it, so I'm looking forward to the results. Happy Hermits sounds like it's taking off—other releases planned so far are the **Ringling Sisters** and **Rik L. Rik's** band **Flesh and Blood**.

An amazing thing happened during the *Circle Jerks'* set—*Scream's* downstairs area, which is usually filled at all times with mingling scenesters, was nearly empty, and the normally pretty full stage room was completely jam-packed. In other words, the people who came to *Scream* that night came to *see the show!* The Jerks have a loyal legion of fans, and for good reason. These angry young men may not be all that young anymore, but they're still mad as hell and as funny as they ever were. By the way, if anyone who's reading this column attended this show and they want to know what I look like—I was the frail-looking woman with black hair in a magenta minidress who was gleefully shoving people at the edge of the slam pit. Well, that's how *one MC* writer kicks back for a night!



Alberto Tolot

PAULA ABDUL SAYS
"HOT TAKERS"



Lisa Johnson

CAROLYN HELDMAN SLIMS IN NORTHRIDGE

TWO POINTS! Paula Abdul is internationally celebrated as a choreographer—videos for Janet Jackson's "Nasty" and ZZ Top's "Velcro Fly" are among her credits. Now Abdul is releasing her own Virgin Records LP, *Forever Your Girl*. Paula used to be a Laker Girl. Well, hey guys—wouldn't you go through hoops for her?

JUST THE WAX, MAAM: Rhino Records has done it again. They're set to release *Golden Throats: The Great Celebrity Sing-Off*, a compilation of some of the most godawful renditions of rock classics by an assortment of real (though misguided) singers, TV stars who couldn't carry a tune in a stretch limo, and celebs who apparently just didn't have anything better to do. You like Dylan's "Like a Rolling Stone"? Well, that's only because you've never heard Sebastian Cabot tear into it. (How does it feel? Ouch!) Maybe you were mesmerized by Cream doing "White Room"? Well obviously, you've never sat by a strobe light and soaked up Joel Grey's version. And when Leonard Nimoy goes rollin' on the river on the CCR classic "Proud Mary," well... John Fogerty may as well succumb to the Vulcan death grip! Other artists contributing cuts to this hilarious collection include William Shatner, Mae West, Eddie Albert, and Jim Nabors. Rhino has lofty hit single hopes for the centerpiece of the set—Jack Webb's scorching treatment of "Try a Little Tenderness" (said to have been the demo that Otis Redding struggled to emulate on his bland remake.) An essential release. But hey, horn hounds—where are Kate Smith's "Mellow Yellow," Don Knott's "Gimme Shelter" (long version), and the Raymond Burr/Barbara Billingsley duet on "The Ballad of John & Yoko"?

TELL IT TO THE JUDGE ON SUNDAY: *Musician* magazine informs us that three L.A. bands have made the semi-finals of the mag's second annual Best Unsigned Bands Contest—out of a national field of nearly 2000 entries. Congratulations to Tin Starr, Exude, and the Conversation (anchored by frequent MC contributor John Bitzer). Each group's original material has been sent to a judges panel that includes Mark Knopfler, T Bone Burnett, Elvis Costello, and Mitchell Froom for a final verdict. Ten winning bands will be featured on a joint Musi-

cian/Warner Bros. CD to be released later this year. One grand prize winner will walk away with a complete eight-track home studio containing over \$10,000 worth of Otari, JBL/Soundcraft, and Beyer Dynamic equipment. Go get 'em, J.B.!

ROW WITH ME HENRY: Get your hat off the rack and get ready to boogie woogie like a knife in the back... It's time to set sail on another Big Time Blues Production blues cruise. Certified R&B queen Etta James will rock the boat, leaving from the Catalina

Landing in downtown Long Beach at both 6 and 10 P.M. on Saturday, June 4th. Tickets (\$22.50 in advance; \$25 at dockside) available through Ticketmaster or charge-by-phone at (213) 480-3232 or (714) 740-2000. And, for another Lincoln, you'll feast on a down-home dinner of chicken, red beans 'n' rice, and cornbread, while you glide over the waves and let Etta's deep blue magic take you somewhere beyond the sea.

RHOADS WARRIORS: A fundraising concert to honor the memory of the late gui-

tar player Randy Rhoads is set for Wednesday, June 1st, at the Roxy in Hollywood. Missy Whitney Anderson, founder of the Randy Rhoads Memorial Committee, is organizing the tribute, and KNAC's Lady Di will emcee. Participants will include Kevin DuBrow, Andy Parker of UFO, Steve Lynch and Steve Isham of Autograph, and many surprises. Proceeds will go toward acquiring a Hollywood Walk of Fame star for Rhoads. The \$12.50 tickets are available at all Ticketron outlets or at the door. —MM

THE OTHER SIDE/Lisa Johnson

LONDON—This can't be Britain—it's 70°, the sun is shining, and Liverpool lost the Cup Final in football (that's soccer to us). But wait—pop radio stations are horrible, there's a ferry strike, I'm drinking tea, and spending pounds. Yes, this is England.

There I was, having a splendid time, when what should appear on my hotel television at the lovely seaside resort of Great Yarmouth but **MTV Europe!** The relatively new cable channel features VJs from Belgium, Denmark, Holland, and Britain (one, in fact, is former *Re-flex* bassist **Nigel Ross-Scott**). I was also surprised to discover that the channel carries MTV-America's answer to game shows, *Remote Control*, as well as U.S. VJ **Adam Curry**.

Which reminds me of the visit I made to the **MTV Museum of UnNatural History** just before going abroad! Fun with a capital "F" was the "huge traveling exhibit of MTV's look at the worlds of fashion, new music, technology, and rock & roll history." Each display had a corporate sponsor (e.g. Swatch, Pontiac, Clairol), making this mini world's fair at the Northridge Fashion Center feel like one bigger-than-life commercial.

Imagine a wall of pulsating TV screens showing a collage of those fabulously bizarre MTV I.D.s (brought to you by **Yoshi Cosmetics**). The **Hard Rock Cafe** displayed a sampling of archival rock items.

Ah, but the *most* fun was provided by **Polaroid**. At the Polaroid booth, they loan out their new instant Cool Cam in hot fashion colors (free of charge!). Armed with a stylish hot-red and black Cool Cam, the museum suddenly became an event for **Cathouse doorgirl Marina** and myself (and we have 30 artsy Polaroids of ourselves to prove it).

The whole day was highlighted by MTV VJ **Carolyn Heldman** (photo above) who came down to shake hands, kiss babies, and sign autographs. And for a bit of comic relief, in a cage 15 yards away, two girls took their dancing very seriously at the "Make Your Own Video" booth. **Run-D.M.C.'s** "Walk This Way" never seemed so long...

Speaking of fun and hot in L.A., creatures of the night managed to rise before dusk to enjoy themselves at an "engagement" barbecue hosted by **Capitol's Cathy Lincoln** and **Rachel Matthews**. Between taking out the garbage and

doing the dishes, Cathy missed most of the party, so here's a quick rundown of who was there: **A&M's Curtis Hawkins** came to bid farewell, as he and his slightly pregnant wife **Marsha** are moving to Chicago, where he has been promoted to Midwestern regional sales manager for the label. Also there and leaving were **A&M's Wendy Van Duyn** and **Hits' Marla Perleman**, both off to London—Wendy for a holiday, and Marla to tour-manage **Sham 69**. Vancouver darlings **54.40** showed up, as did **Hoodoo Guru Brad Shepherd** in tandem with **Bangle Michael Steele**. Also enjoying some fine liquid refreshment was guitarist **Stephen McCarthy**, who is putting together a new band following the breakup of the **Long Ryders**. Although it was rather warm, only one merrymaker made it into the pool—and with drink still in had! The fun-loving fellow was **Capitol's** spontaneous (and fully clothed) **Tim Devine**.

Wild is one way to describe the antics around me at this lovely seaside resort of Great Yarmouth (the setting for Dickens' *David Copperfield*). Boredom can do strange things to strange people. And in the

case of Capitol band **Climie Fisher**, it has spurred their imagination in performing practical jokes amongst bandmembers. My introduction to the world of complete nutters was a ninja warrior (complete with mask) excitedly running down the hotel corridor. The ninja turned out to be the band's drummer and backing vocalist, **Patrick**. I learned between gasps of air (his) and giggles that he'd been hiding in the closet, waiting for an opportune moment to jump out in his warrior wear.

The best joke (or worst, depending on who you are) was played on lead singer **Simon Climie**. Simon thought he'd been spared any torment, since he'd held onto his key all day. Imagine his surprise when he entered his room that night to discover that *all* the furniture had been removed! I have a feeling this won't be the end of it.

But it will be the end of this, 'cause I'm off (my rocker? no!) to see the **Red Hot Chili Peppers** at London's Electric Ballroom to cure any faint longing for home. But there's really no chance of that, since **Poison** are #35 with a bullet and *everyone* wears Levi's 501s over here.

THE VAN HALEN CHRONICLES

EDDIE'S WORLD

CONVERSATION #1

January 8, 1988

MC: First things first. What do you like to be called?

VAN HALEN: Ed, Eddie, Edward—I don't give a fuck. I used to care—I don't anymore. When I'd introduce myself to people as "Edward Van Halen," they'd go, "Who?" So I'd go, "Eddie Van Halen." "Oh, yeah, sure!" So a lot of times I call myself Eddie now. Al calls me "Ed"; I call Al "Al"; my mom calls him "Alex"... I dunno.

MC: What you do—and what any really good guitarist does in a trio context—is play the spaces as much as the notes. And one of the things that's a hallmark of your style is the clipping of notes, which adds another level of rhythm. Sometimes it sounds lugue-like, almost—like a Bach harpsichord. You started on classical music, didn't you?

VAN HALEN: Oh yeah. I was, like, classically trained—up 'til twelve.

MC: On guitar?

VAN HALEN: No-no-no-no. Piano. I won a couple of awards and everything, man, at Long Beach City College. You get to pick one of three songs, you practice it all fucking year, and then you go in this little room and play it for them and they judge you. It was a trip. I won first prize two years in a row.

MC: When did the guitar take over?

VAN HALEN: When I got sick of doing that. I was about twelve or 13. But I mean, my parents were serious about it. This wasn't just, "Hey, every other kid's taking piano lessons—you gotta do it too." I started when we lived in Holland. The funny thing is, I was being trained to be, like, a concert pianist, so I never really learned how to read, ya know? I would take a piece at a time and memorize it, and learn it, and know it.

MC: That's the traditional way of learning.

VAN HALEN: Yeah. You never see fuckin' Horowitz or someone like that sittin' out there readin'. But every year I'd learn a new song, a new piece. I'd be fuckin' nervous as shit, too, boy, walkin' in there. It's quiet as shit in this little room, buncha stuffy old farts listenin' to you.

MC: At that time were you also listening to rock & roll for fun? Did it seem like two distinct worlds, or did they combine for you?

VAN HALEN: No, concerning keyboards, it never combined. That's mainly why I quit playing keyboards for a long time—because I had to do it a certain way. I couldn't improvise, I couldn't do what I wanted to do. I had to do it by the book, and I basically said, "Fuck the book, this is better." That's also why I didn't take lessons on guitar. Because when I did go to guitar, my mom said, "You gotta take lessons!" I said, "Fuck you, no way, I've read that book."

MC: Don't talk to your mother that way, Edward!

VAN HALEN: Well, I said, "No, mom, please mom, no!" But I look at music and it just looks like a bunch of notes. I can make it out, but I can't just sightread. I can't just open something up and play it. My brother Al

OU812, Van Halen's eighth album, made from scratch under seemingly optimum conditions, has just been released; in the coming weeks, its content will be scrutinized and its merits debated. But whatever the ultimate consensus, the recording process was itself precedent setting, and as such, worth talking about. So talk we did, at great length, and on four separate occasions, with an accommodating Eddie Van Halen and a candid Michael Anthony. While Van Halen is far from an underdog band, its members never seem to forget who they are or where they come from—that's why they remain such basically decent human beings. Has success spoiled Ed, Mike, Al, or Sammy? No way, dude. —B.S.

By Bud Scoppa with Billy Gioffi

John Lvzey

could, and he probably still can.

MC: When you picked up the guitar, was that the same time your brother picked up the drums?

VAN HALEN: Okay, back up just a little bit. Actually, I was totally into the Dave Clark Five—the “Glad All Over” shit. Al and I had a paper route, and I decided to buy myself a drum kit—St. George, \$125—it took me two years to pay for it. Al and I both kind of gave up on piano at the same time, and for some reason Al got stuck taking flamenco guitar lessons. Which is exactly what I didn’t want to do, was jump from one lesson to another one. I wanted to just reckless-abandon-out, ya know? Bozo out and have some fun. So I bought a drum kit. Well, while I was out throwing the papers, Al was playing my drums, and he got better than me, so I said, “Go ahead and take the drums—I’ll take your guitar,” and that’s how it started.

MC: Was Van Halen your first and only band, or was there something before that?

VAN HALEN: Well, ya know, in the very, very beginning—I think I was in fourth grade, fifth grade, somethin’ like that—Al and I had a band called the Broken Combs.

MC: Good name.

VAN HALEN: Al played saxophone, I played piano, and I had a couple of friends, Brian and Kevin, and another guy named Don who played sax.

MC: This was like an R&B band or something?

VAN HALEN: No, we had our own tunes. There was one tune called “Rumpus”—oh, that was funny as shit. But that was in the piano days. Then my dad used to play gigs every weekend, to make extra money and stuff—saxophone and clarinet. He actually played on *Diver Down*, on “Girls Gone Bad.” He used to gig on the weekends—wedding parties, polkas, all kinds of shit, wherever he could make a buck—and somehow Al and I got dragged along, and Al ended up playing with my dad on the weekends for extra money, and then I’d sometimes sit in and play bass. Sometimes if the crowd was younger, I’d play guitar and Al would play drums without bass and we’d just jam some rock & roll stuff.

MC: That must’ve freaked ‘em out at the polka party.

VAN HALEN: It was pretty weird. So those were actually our first gigs. Then I bought my first Marshall, and I started playing louder, and then we didn’t need a bass guitar at all! We played so loud you couldn’t hear anything.

MC: You guys all lived in the Pasadena area, and two of you were brothers and the other two guys were schoolmates or something, and it just kind of fell together naturally. And that teenage thing turned into this big band. But you went through a bunch of stages to get to that. I’m thinking about your attitude: At what point did you say to yourself, “I think I could do this and make a living at it,” rather than “This is just a fun hobby”? You knew you were good. But actually you were a long shot. It seemed like you were playing Gaz-



Elva Aoshima

Ed on OU812: “It’s a pretty rocking album. There’s no pussy shit here. We’re actually out there playing live again. It’s more a loose, ‘what the fuck?’ kind of trip.”

zarri’s forever.

VAN HALEN: Three years.

MC: For a while, I thought “Van Halen” was the name of the place [laughter]!

VAN HALEN: No, you’re right. For the amount of times we played there we should own the place. We were a long shot, though, because of the time. It’s like, here’s the Sex Pistols, the biggest fucking thing since whatever; and here’s Van Halen, long-haired hippies playing rock & roll. It didn’t jive with the times.

MC: In those days, most of the bands that made it—bands that were making it like you guys made it—weren’t playing Gazzarri’s. They were being paid by somebody to rehearse at S.I.R., to showcase for some label—that’s what I mean by the long shot. You weren’t Cinderella.

VAN HALEN: Right, well, we basically did it all on our own.

MC: That’s the thing I liked about the Starwood scene, which I would certainly consider Van Halen part of. It was Randy Rhoads, Quiet Riot, and the one where George Lynch was in the band. . . . The Starwood was sorta like Hollywood’s version of the punk thing, and it was just a bunch of street guys who wanted to drive around in beat-up cars and have Marshall amplifiers, who listened to Jeff Beck records. . . . Actually, I don’t think they wanted to drive beat-up cars. They just had to.

VAN HALEN: You got that right.

MC: Back in the late Seventies, everyone was excited about these new wave bands that were in L.A. All the labels were goin’ after the Knack, and—

VAN HALEN: Basically, it was like the whole

music industry was starting from scratch again. ‘Cause what were the Sex Pistols, really? They were a bad rock & roll band. They sounded like we did when we were rehearsing in a garage up in Altadena.

MC: The fact that it was so unfinished and unpolished was what made it so appealing to people who were sick of corporate rock.

VAN HALEN: What made it appealing was the media, because they mighta sold 80,000 records throughout their fucking career.

MC: You’re right—they were not the greatest thing in the world.

VAN HALEN: No, but they sure were cracked up to be

MC: Through the media they did generate a lot of attention, and they also inspired a lot of kids to start being in rock & roll bands. I think that was the positive thing about that era. In those days everybody was all excited about the punk thing, and then your first album came out in the middle of all that, and the world didn’t know what to make of it at first. It was like a word-of-mouth thing when that record came out: People would secretly pass it around and whisper, “Listen to this!”

VAN HALEN: That’s probably what our whole career, our whole beginning process, was based on—word of mouth. I mean, we used to throw our own gigs, we used to play backyard parties, because we believed in ourselves. We said: “Hey, I think we make good music. Come on, let’s take it on the road on our own.”

MC: Was it Ted Templeman [Warner Bros. VP and staff producer] who found you?

VAN HALEN: Okay, a year before that, Gene Simmons, bass player from Kiss, saw us play-



VH and Scorpis at Monsters press conference: "When the Scorpions came up here, first thing we played 'em was 'Finish What Ya Started,' They were goin', 'Oh, ja, ja. Ees very nice.' Then my brother goes, 'You guys are doin' a good job pretendin' like you like it!'"

ing at the Starwood. He had this vision of producing us, kind of under his wing, and wanted [Kiss manager] Bill Aucoin and his management to sign us. Well, Bill Aucoin is sittin' there getting his shoes shined one day, and we're sitting there and he's going, "I don't see any commercial potential, guys—sorry." So Gene sent us home. He says, "Sorry, man, I tried." I love Gene, he's a great guy, but it didn't work out that way, so wow, man, I was bummed. I really thought this was it: "All right, finally, Al, we can go home and tell Mom we're gonna make it." And it didn't happen, so we just went straight back to throwing our own gigs, making up our own flyers, stuffin' 'em in the lockers at high schools and shit. A year later, Mo Ostin and Ted Templeman walked into the Starwood. They caught our set and came backstage, and said, "Are you guys signed? Do you have a manager? An agent?" And I'm goin' no, and they say, "Well, how about a deal with Warner Bros.?" And we said, "Sure!"

MC: Just like that, huh? You musta been shocked.

VAN HALEN: Oh, yeah, just overnight. Seven years—overnight! It was like a Monday night, we were opening for, I think, the keyboard player from the Doors or somebody, what's his name?

MC: Ray Manzarek.

VAN HALEN: Yeah, something like that. Two sets a night, empty house, ten people out on the dance floor, y'know?

MC: What do you think that they saw that nobody else saw?

VAN HALEN: Money, probably. I mean, what do record companies sign acts for?

MC: You just went in and bashed out your first album really quick, didn't you?

VAN HALEN: Those were songs that we'd been playing and playing. I think there were only two songs that had overdubs: I overdubbed the solo in "Running With the Devil," and I overdubbed the melody guitar on "Jamie's Crying," and that's it. Everything else was played live. Almost every record's that way. What I would do a lot of times, too, is I would just solo on the basic track, play

rhythm and do the solo and overdub a rhythm guitar. This gets back to what you were saying earlier about trio playing. I was so used to soloing without playing rhythm that it would be easier for me to just put the solo on the main track—play rhythm, then go to the solo and overdub the rhythm, as opposed to the normal way.

We were always a jamming kind of band, from the Cream/Zepplin mold, I guess. That's why my favorite Cream stuff was when they just, "Okay, let's just get the song over with and jam," and 15 minutes later they come back to the song. *Wheels of Fire*, *Goodbye Cream*—I love that stuff because it was the improv that was happening. It's like watchin' Robin Williams at the Comedy Store—that guy's a genius, you know.

MC: Your attitude doesn't seem to have changed much over the years. You've been a pretty consistent dude, haven't you?

VAN HALEN: I guess. You can answer that better than me [laughs].

MC: I did meet you once before, but it was wholly different circumstances, and you seemed like a regular guy to me at the time—

VAN HALEN: Oh, and I'm not now?

MC: Gimme a chance, fer chrissakes! There's such an intense interest in you, and what you do, from so many corners. To a lotta people, you're on that Hendrix level—you know, that ultimate rock guy level—and yet I'm sitting here looking at you and you're just like the same regular guy that I remember from the last time. But there's so much of this stuff surrounding you—I'm sure a lot of people want a piece of you. How do you deal with that? Do you feel that, or have you found a way to insulate yourself from all that attention and adoration? I know you're just who you are, but—

VAN HALEN: Maybe I don't deal with it, that's why I—

MC: It's obvious that you made a specific choice about what you wanted to do, as opposed to—

VAN HALEN: Oh, yeah. Well, I think that's because I'm more music-oriented, as opposed to wanting to be a star. I remember

when I met my wife—she's a very high-profile person. And I never wanted to be or want to be in a Sean Penn/Madonna-type situation, even though I kinda am. 'Cause I went up to Aspen and went skiing and goddamn, it's like every other person on the street is either going like that [waves and grins] or, "Can I have your autograph?" while you're takin' a shit in the bathroom! I can't deal with that, I don't like that.

MC: So you just can't go out to dinner and stuff.

VAN HALEN: Well, I do, because I want to eat! I guess sometimes it kinda bothers me in a silly way because sometimes I do get kind of caught up in it, and I go: "Goddamn it, now I've got to walk through the room with all these people looking at me, and I look like shit, I haven't taken a shower today, I'm just starving, I want to eat. Don't look at me—just leave me alone." Ya know what I mean? I don't know, when it gets to your private life, it really bothers me. I'm not the type of person who enjoys that kinda shit.

MC: But you've managed to not be changed by it, which is the key.

VAN HALEN: Well, I don't see how it can change someone, I really don't.

MC: But you see where it does change people, though.

VAN HALEN: Oh, I've seen people close to me change, ya know? [Smiles knowingly.]

MC: I think I can figure out who you're referring to.

VAN HALEN: But I don't understand why. A lot of people pay for that. A lotta people, that's all they want is the fame. I'll take the fortune, you can have the fame [laughs].

MC: Making a fortune only gives you the freedom to do what you wanna do in the first place. And if you become famous, you lose the freedom to do what you wanted to do.

VAN HALEN: Exactly, it's Catch-22, man—you're fucked no matter what you do. There's one thing that keeps me kinda sane, anyway, is that I don't really know how to be pretentious.

MC: On record, you come on with such blockbuster intensity. I suppose to a certain extent that has to do with Donn Landee making it sound the way it does, but how do you make it sound so fucking "atomic bomb"?

VAN HALEN: That's Donn, man, I don't know.

MC: When you're working, you do a lot of first- and second-take solos, right?

VAN HALEN: Oh, definitely. Nothing is really planned out. If you ask him, "How do you do what you do?" he'll go "Fuck, I don't know," I swear to God. Sometimes, when Donn tries to think something out, it doesn't work. He'll just throw a couple of mics out there and get a unique kind of thing happenin'. You can't learn it at Columbia School of Broadcasting. It's kind of a magic that happens; nothing is really calculated. Say my guitar sound—I don't think we've changed the way we mic. I've got a Shure 57 or 58 right up on the speaker; it's the only way I've

ever miked my amp. We never try in a big room, a little room, or far-miking or anything—just a mic right up, close mic, a little jape on it later, and what the fuck!

MC: To a certain extent, 5150 breaks with the pattern of your first six albums in the sense that, as you described in an earlier interview, you started tracks with keyboards and overdubbed everything else.

VAN HALEN: The reason being that that room ain't big enough to play drums and piano and mic 'em both at the same time! It wasn't purposely. As soon as we're done with this record, I'm going to knock that back wall out and build another room to put the piano in. I was going crazy, going, "Fuck, I wish I could play at the same time with you, Al," but I couldn't because mikin' the piano and mikin' the drums didn't work in the same room.

MC: But why not overdub the keyboards?

VAN HALEN: What's Al going to play to? The piano is the melody.

MC: So what do you do, put a click down?

VAN HALEN: No, uh-uh. Ask Donn, ask Al. No click, I just played the piano, MIDI'd to my OB-8.

MC: So you're dictating the time with just your innate sense of rhythm. Did you ever check it metronomically against real time?

VAN HALEN: No, I just go by what feels right.

MC: Is that the way you're working on this album, too? I suppose it has to be.

VAN HALEN: Yeah. This time around, there hasn't been a song yet where I play first and Al overdubs.

MC: How's it working this time?

VAN HALEN: Well, I haven't used the piano yet. I'm using synthesizer, but they're direct, so there's no problem with bleed. There's one song where I overdubbed the piano.

It's a pretty rocking album. There's no pussy shit here. To me, it's not necessarily back to basics, but it's rawer. We're actually out there playing live again. It's more a loose, "what the fuck?" kind of trip. I remember after we did 5150, we said to each other, "Next record we're really going to put it together right." Instead it's the other way around.

MC: I think the problem people had with 5150 was not so much that it was a transition in terms of singers, but that it was a transition in terms of sound. If this new album had been the next one, your fans would've accepted it without hesitation. I mean, you can't complain about your first Number One record, but still, people are going. . .

VAN HALEN: Do you think it was too much of a change?

MC: For my taste, yes. I'd rather listen to the first Van Halen album than to Asia.

VAN HALEN: But to me, 5150 was both. With 5150 I could do more of what I wanted to do. Like on this record too, what I was just about to play—I don't wanna play the whole thing 'til it's done, y'know—it's different than I guess what people think Van Halen has been. There's no more governor. I can do anything I want now, and if it sounds good

to us, we let it out.

MC: Before we turned on the tape recorder, you were talking a while ago about a problem you were having with one song. . .

VAN HALEN: Well, it's only been a problem since yesterday—I just came up with it yesterday and I'm stuck.

MC: Is that just a song, or is it something that's going to be on this album?

VAN HALEN: I'd like it to be on the record.

MC: So this album isn't completely nailed down yet.

VAN HALEN: Yeah, I'd say we're about two-thirds of the way into it. We've got nine tracks, and I always like to have a couple extra. I like to drop the needle on the beginning and listen all the way through, and if something ain't right, I like to be able to say, "Well, maybe this song would make it flow good."

MC: Now that you've got things set up pretty much the way you want, do you think about, "Well, maybe I'll do an instrumental album?" Are there these sort of ambitions that you have of going out of the pocket that you've established for yourself? Or can you get everything out of yourself that you need?


VAN HALEN: I think I get my rocks off pretty well. I don't have any deep, hidden fuckin' things that I wanna get out. I do what I do, and everything seems to fit. If I wanna do a long solo, I'll do a long solo—no one's tellin' me I can't. . .

CONVERSATION #2

January 11

MC: You're working on a record, and that presupposes a sense of deadline pressure—no matter where you record. But you've got

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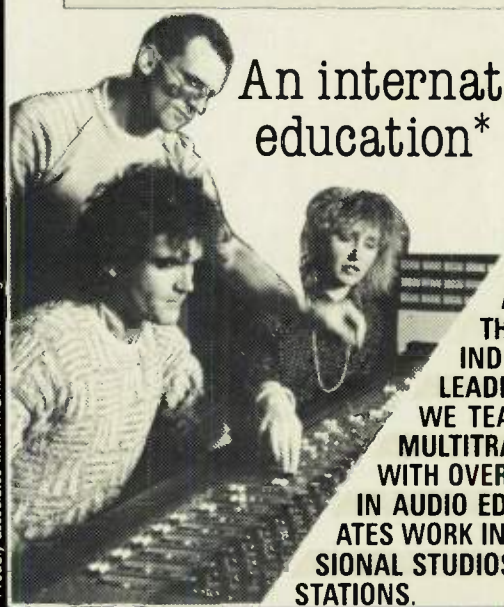


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your own studio, you can set up a kind of casual schedule. Do you have to fight that? Do you sort of, in your own mind, have to discipline yourself? Say, "Okay, we're gonna record five days a week," or 12 to 9, or whatever?

VAN HALEN: Here's the thing. Every day we go, "Okay, we'll start at 2:00 tomorrow." If I stay overnight here, or I'm in here by noon dickin' around, Sammy shows up at 2:30, Mike shows up at 3:00, Donn gets here at maybe 1:30, and we're in there playing pin-ball machines or goofin' off until about 4:00. And then we leave at 5:30. And then the next day, Mike'll go: "My car broke down—I gotta take it in the shop. I'll be a little late." And we'll go, "Why don't we just blow it out today?" We actually started recording, I think, in October. One day a month [laughs]. Nahh, that's an exaggeration—it was maybe two days a week for a couple hours. That's one good thing about when we used to have Ted around—somebody to crack the whip. But even when we used to work with Ted, by halfway through the record he'd kinda . . . Y'know, everyone's a product of their environment. And when there's four guys loafin' off, we're gonna rub off on him, not the other way around. Y'know, we'd all say, "Let's cut it early, let's go get somethin' to eat." "Yeah, we'll come back." Right.

MC: So Donn isn't the sort of guy who's gonna keep you working.

VAN HALEN: None of us really is. It's just whoever's got the gumption for the day.

Sometimes it's Al, sometimes Mike, sometimes Donn, sometimes me, sometimes Sammy. Sometimes none of us, and we don't work at all. It's not a real tight-run ship. It's very loose.

MC: But when you get down to it, you must get a lot accomplished, if you're being that casual about it, and you're still gettin' the record that you want.

VAN HALEN: Chris [Pollan], our tour manager, he always goes, "Hey, man, what the fuck, you guys, man, you watch TV, play a song once, come back, watch TV for another hour, play a song once, man . . . What kinda life is this?" [Laughs] 'Cause really, out of an honest day's work, we probably get maybe 45 minutes of work out, and we're here maybe from 2:00 to 7:00.

MC: Do you ever have marathon sessions?

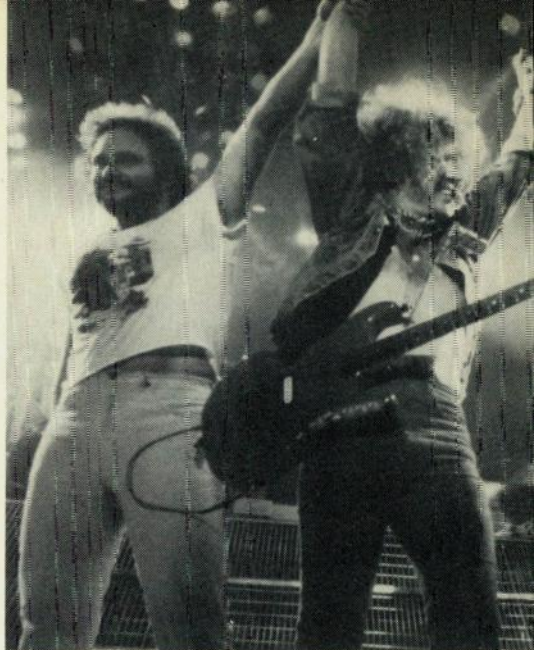
VAN HALEN: Well, it varies. If we're on to something, we'll take it 'til we're down, y'know?

MC: So, it's probably determined by your level of enthusiasm about whatever point you're at.

VAN HALEN: Right.

MC: You were beaming when we were listening to some of the tracks. I sensed that you were gaining enthusiasm, like, "I can't wait to play the lead on this."

VAN HALEN: There's a funny thing that I noticed just the other day. I had the song, but all of my five OB-8s were fucked up except this one, which was out at the beach. So I was waiting for Zeke [Clark], my roadie,



"My objective was to do a live record in the studio," Eddie explains. "That way, when people see you live, it's even better."

to get me another keyboard so we could get working. And the funny thing I noticed, was that this was the one day that there was really nothing planned yet to do. Nobody was in there watching TV. Nobody was playing the machines. What I'm gettin' to is that those machines and the TV are kinda like . . . they numb your brain, so you can zombie out, and it takes the pressure off knowing you've got to work. At the same time, sometimes I play the Asteroids machine for a while,

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"There's a certain vibe that Sammy brought in," enthuses Mike Anthony (left). "It was a shot we needed."

whereas I'm actually thinking about what I'm gonna do. And since we didn't do anything, everybody was just kinda wandering around doing nothing. Nobody was in that room.

MC: It's a way you can actively procrastinate, right?

VAN HALEN: Right, exactly. When there's nothin' to do, nobody's actively doin' anything. It's a weird thing.

MC: It's inventing things to do to keep you from getting down to work.

VAN HALEN: Anything to keep you from havin' to go to work.

MC: You'll even invent work to do to keep you from working.

VAN HALEN: And that's why when we really weren't working, nobody was doing anything.

MC: You've cut nine tracks so far for the record. That means you need one or two more, right?

VAN HALEN: Couple more, yeah. This one today, hopefully.

MC: You're really gonna do it today.

VAN HALEN: Oh yeah! I feel good about it.

MC: You mean, you just had this idea on Thursday, and on Monday it's gonna be recorded?

VAN HALEN: Yeah. Why wait?

MC: I don't know! It just seems fast. I think that's pretty cool.

VAN HALEN: When things happen, they happen fast. There's a song called "Cabo Wabo," about bein' shit-faced. Sammy's got a place down in Cabo. Anyway, that was done like in two days, y'know? I came up with it one day; next day we cut it. It came together real quick.

But actually, I don't really write here. I don't write in the studio. I'll get the ideas either in the house, or out at the beach, or wherever I am. Here is where I put it together. I never really come up with seeds of songs here.

MC: Has it always been that way for you?

VAN HALEN: Yeah.

MC: So you've never written in the studio.

VAN HALEN: Well, it depends what you mean by writing. I'm talking about the inspiration, the seed, the idea. I haven't really come up with much right here in the studio. It's always outta here, but then I come here to put it together.

MC: Here there's all this built-in electronic distraction for you. The idea of just being with your guitar and being...

VAN HALEN: That's not necessarily it. To me, I just look at the studio as a place where you put it together, where you make it a real thing. Put it this way, I never come out here and sit and think. Inspiration does not strike me in the studio. This is the place where you work it to make it happen.

MC: Is there a particularly fruitful place where ideas have come to you over the years?

VAN HALEN: Sittin' on the pot sometimes. [Laughter.] No, what else do you do? You think, right?

MC: I guess so, yeah.

VAN HALEN: And just layin' in bed, usually right before I fall asleep, I come up with all kinds of shit. Right as I start to drift, y'know?

MC: Then when you wake up it's still there, right?

VAN HALEN: Well, not always.

MC: Have you cut any of the solos to the new record yet, or are you kinda waiting?

VAN HALEN: I've done a few, yeah. A lot of



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John Livzey

"There's no rules. If it gets me off, it's fine."

'em are live.

MC: In other words, you're still following the same procedure.

VAN HALEN: Right. Usually, if it's an uptempo kinda rocker, I just blaze through it; whereas if it's a real melodic kinda tune, I like to think out a melodic solo. I'll play a rhythm track and then overdub the solo.

MC: Do you generally get your solos in one take, or do do alot of splicing?

VAN HALEN: Oh, we've done compilations, sure. Sometimes I'll do three solos, and I'll go, "I like the beginning of that one, I like the end of that one, I like the middle of that one." Whatever sounds good. Ain't no fuckin' rules. And I ain't proud. I don't give a fuck if I get it in one take or not! If it gets me off, it's fine.

MC: So there's really no standard approach here. You could pretty much start a song and just finish it so it's done, right to the mixing stage, rather than going, "Okay, we're gonna basic track now, and then we're gonna overdub, and then we're gonna mix after that."

VAN HALEN: There's no rules.

MC: Was it more structured than that when you worked with Templeman?

VAN HALEN: No, not really. I mean, the first album went so goddamn quick, we didn't know what hit us. Because those were songs we'd already played in the clubs; Ted did a little fine-tuning on 'em. I learned a lot from Ted, like song structure. He has very good song sense. I'd be sittin' there jammin' on one part forever and ever, and he'd go, "Why don't you cut that down to eight bars?" And I'd go, "Huh?" in the beginning. But now I know what he means. I might be gettin' my rocks off playin' a solo or somethin', but everyone else is goin' [fakes yawn]: "Redundant. Okay, all right, next part!" I learned a lot workin' in the studio with Ted. He'd just fine-tune little things. . . . instead of a B-section bein' 16 bars, make it eight, then come back to it or whatever.

MC: Were you skeptical about him at first? I mean, the Doobie Brothers. . .

VAN HALEN: No, no. I don't really judge

anybody by what they've done in that way. Because he did Montrose, too.

MC: And Little Feat.

VAN HALEN: And Little Feat, yeah. Nicolette Larson. No, I didn't know what to expect, really, 'cause I'd never really been in a studio, except the time with Gene Simmons. And that was kinda odd for me, with Gene, because that's when I kinda learned to do it my own way, which is just play it the way I know it. Because he said, "No, play rhythm all the way through and do the solo later." Okay, well then I got stuck, because I'd never played rhythm in those sections of my songs before. So man, after I did it, it sounded so stiff! 'Cause it didn't flow; I didn't know where to stop the rhythm part and go back to the rhythm, where I'd normally stop the rhythm and go to a lead.

So the first thing I said to Ted and Donn when we went in and did this demo tape for Warner Bros. . . . We did like 30 tunes in an afternoon, in one day. Or two days—one day we just played like 28–30 songs all the way through, and then the next day we came in and sang, but actually it was a one-day thing. And I said, "You're not gonna make me overdub, are ya?" And they said: "Hell no, just do what you do! It sounds fine!" I said, "Great. Whew!" 'Cause I'd hate to sit there and have to think of 30 songs of these solo sections where I never played rhythm before and try to figure out what to play! So I said, "Cool, fuck it," and just blazed the way I normally do. And that's the way the first album worked. There's a song on there—this is what I was tellin' you before—I just played it normal, and then if it needed something underneath it, I overdubbed the rhythm guitar. As opposed to the normal way, which is to do the basic track—which, quote/unquote, means the rhythm track—and then overdub the lead. And I did it the other way around, 'cause I couldn't deal with it. I just had to do the natural flow of soloing on the basic track.

MC: And it's always been that way. It gets back to when we were talking about playing in a trio, and the guitar player having to make it work.

VAN HALEN: Well, there's a lot of different ways to go. Al and I started off as a two-o. We never even had a bass player. So whenever I did a solo, he did rhythmical things to fill in for the lack of rhythm guitar. Sometimes I like the space, too, where all of a sudden you hear three instruments as opposed to four. It gives it a real feel.

MC: Like we were saying before, playing the space is as important as playing the notes.

VAN HALEN: But you know, what I used to hate in the old days. . . . I used to go see bands, and you buy their record and it's all this lush, fat sound, and you see 'em live and it's like, "Huh?" So my objective, kind of, was, "Fuck, why not do a live record in the studio?" That way, when people see you live, it's even better! Because it's always more energy live; it's not so controlled and stiff, like a record.

MC: Whenever I've seen pictures of you playing, in videos or whatever, you always have

a big smile on your face. Is that for the camera, or. . . ?

VAN HALEN: No, I'm just havin' a good time!

MC: You don't seem very premeditated as a rule.

VAN HALEN: No, not at all. I'm just a happy guy, I guess.

CONVERSATION #3

April 4, 1988

MC: I understand there's a difference of opinion about the title of the album.

VAN HALEN: I just wanna call it *Rock & Roll*, 'cause that's what it is. It ain't heavy metal, it's not hard rock—it's rock 'n' roll.

MC: [Looking at Landee's track list, pen and paper in hand.] You wanna fill me in on the tunes?

VAN HALEN: Now wait a minute. I wouldn't write the titles down yet. This first one, "Naturally Wired"—we might call that "AFU," 'cause the chorus is "I'm all fired up." Then again, the rideout is "I'm naturally wired." So it's either "Naturally Wired," "All Fired Up," or "AFU." "Finish What You Started" could be "Baby Come On" or "Come On Baby." And "Source" or "Source of Infection"—

MC: Is that an AIDS song?

VAN HALEN: No-no-no. I first wanted to call the album that. Y'know, "Van Halen: *Source of Infection*—music is infectious." Actually, Sammy came up with it, and I saw it that way. Al grossed out. He said: "Hey—ppphhh! Sounds like a fuckin' sore or somethin'." I went, "Okay, fuck it." I mean, we got a list like that of album titles. I dunno why in that press release they put *OU812*. Probably [VH manager] Ed Leffler just thought, since that was the latest one we bounced off of him, that's the one we decided on. *Rock 'n' Roll*—I think that's classic. To me, though, an album title or a song title does not sell anything. It's just to let people know you got a new one out. Like Chicago—1, 2, 3, 4, 13, 15, 18. . . "Hey—we got a new one." Who gives a fuck what it's called? Call it *Mustard On Your Leg* or somethin'—here's the new one. Call it *Yogurt!*

MC: I understand what you're sayin', Ed. But I need to know this stuff so I can write the article. See, it won't be out until the album is released, but I have to write it soon. Do you see my problem here?

VAN HALEN: You gotta get semi-close, I guess. Or else, you can just write in your article—when you find out what you wrote isn't gonna be—just add to your article at the tail end, just say, "Well, sorry, man, the guys changed their story on me." You can make up somethin' funny. "Well, that's what they told me then, goddammit!" You'll figure somethin' out.

MC: I guess I'll have to. Moving right along, what's the ratio of overdubbed to live-in-the-studio tracks on the new LP?

VAN HALEN: "Feels So Good"—the one I was kinda stumped on the first time you were here—that one and "When It's Love" are the most overdubbed songs. "Apolitical Blues" is totally live except for the piano overdub that I did. It's just a sloppy blues. I tried to play

it like [Little Feat pianist] Billy Payne. I'm not really that kinda player, but it was tripped-out, man, tryin' to do these slippery blues licks on piano and land on your feet. We spent like half an hour on it. Donn just hung two overhead mikes and that was it. It's so gross-sounding. I played slide on that black Airline guitar, through a little Music Man amp, and got almost the identical kinda sound that Lowell [George] got. It's naasty.

I played direct on "Baby Come On," "Finish What You Started," or "Come On Baby." Al was alone in there [points to the room on the other side of the glass], so the drums sound real cool. Sammy and I were in here direct [Hagar strumming an acoustic], and Mike was in here, too, playin'. So us three are standin' here wavin', goin', "Hey Al, havin' fun out there?"

Then there's "Cabo"—that's either "Face Down in Cabo," "Cabo," or "Cabo Wabo." That one we recorded in a real weird way. The room just for the drums, Mike's bass direct, and I put my amp in the middle [maintenance] room. I didn't know where else to put it—I didn't wanna like overdub to the bass and drums, I wanted to play live. So I stood in here, me and Mike were playin' together, and my amp was in there. It's funny, because Valerie and everybody was in the [rec] room watching TV, and they couldn't hear anything but guitar. There's a riff in there that goes, "dol-duh-dol-da-de-duh-de-doo-duh-dup." And for the next three days, just fuckin' with me, Valerie goes, "Hi, honey—dol-duh-dol-da-de-duh-de-doo-duh-dup." 'Cause that's all she heard for a whole day.

I used a Fender twelve-string on "Cabo"—except for the solo, of course. There's wah-wah on the solo—barely audible, though. I just used it for sustaining, not like a Clapton wah-wah. I used the Bradshav on "Black and Blue." . . . I don't remember where else. I don't like a whole lotta jape. I just like a little bit of tasty echo to fill it out a little bit, sometimes a little harmonizer. I mean, what else do you really need? What other effects are there? I'm not into effects, so I don't really even know what's out there. See, like all this stuff here [points toward the built-in outboard equipment behind the console] is basically just different kinds of echoes and different kinds of doublings—that's it. I don't want no fuckin' room simulator for my guitar.

I got rooms.

But this is the most different we've ever done an album. We wrote one song, put it down, wrote another one, put it down—we concentrated on one song at a time. Whereas, every other record, we'd put down all the basic tracks and then overdub. The first one I wrote was "When It's Love." I was so focused into that song that it took me a coupla days to think about another tune. Second one was "Mine All Mine"—since I figured, "Might as well get two keyboard tunes outta the way." When I was writin' that, I had to change gears, 'cause "When It's Love" was still in my head, and it took me a bit to shift. And then, I was so into "Mine All Mine" that I totally forget how to play "When It's Love." Understand what I'm saying? And that went on with every song, 'cause we didn't do 'em in a row. The only two that I had seeds of ideas for when we started were "Naturally Wired" and "Black and Blue." Everything else was written as we went along—and basically I wrote pretty quick. Like "Cabo"—I wrote that in one day.

MC: Did Sammy bring in any lyrics for you to write music to?

VAN HALEN: No, he would get inspired by the music. Actually, Sammy wanted to write a song about Cabo, and he had just come back from there and I had just written the music. And he's goin', "This is perfect for Cabo!"

MC: Overall, are you pleased with the way OU812—or whatever it's gonna be called—came out?

VAN HALEN: Y'know, man, I haven't heard a rock & roll record like this in a long time. Maybe I'm just outta touch or somethin', but there's so many different things on it. I dunno. I guess I'm just real happy with it. I'm jazzed.

MC: What are your singles choices?

VAN HALEN: To me, "When It's Love" is just a classic tune. It's pretty, it's heavy, it's melodic, it's singalong. . . . it's just a hap'nin' song. Whereas, "Black and Blue" is heavy funk—it's slippery, it's more of a grungy, kids'. . . what am I talkin' about—I'm a kid. But I'd like the first single to be somethin' grungier. I don't want people to think, "Oh, Van Halen went pop."

There's only two songs on here that are

keyboard-oriented. What I'm sayin' is, "When It's Love" and "Feel So Good" are very melodic songs, which people could consider pop and not Van Halen. Whereas "Mine All Mine" is a keyboard tune, but it's a smokin' motherfucker. I doubled the keys with the guitar and it sounds tripped-out. And "Finish What You Started" . . . or "Baby Come On" . . . will totally trip people out—it sounds like a cross between the Stones and us. It's probably the most different thing you'll ever hear from us—outside of "Apolitical Blues." When the Scorpions came up here, first thing we played 'em was "Finish What You Started," just to freak 'em out. They were sittin' here goin', "Oh, ja, ja. Ees very nice. . ." But they were lookin' at each other like, "Was that them?" And then my brother walks in and he goes, "Hey, you guys are doin' a great job preten-din' like you like it!"

I'll play anybody anything from this record, 'cause everything's such a different vibe. You hear "Apolitical Blues" and you say, "That's Van Halen?!" I go, "Yeah—hey, man, there's more than one side to Van Halen."

MC: Maybe even the critics will go for this one.

VAN HALEN: Oh, fuck the critics. You can print that. It's nice if they like 'em; it's also nice if they don't. 'Cause they don't buy 'em anyway—they get 'em for free.

MC: I can vouch for that. So what about the rest of the tunes?

VAN HALEN: "Sucker," or "Sucker in a Three-Piece," is kinda like a "Panama" beat. "Source" is a major fast boogie—really cookin'. It's got a real weird intro, too. Oh, you know what's got a real weird intro is "Naturally Wired," or whatever we're calling that one. It's hard to figure out where the beat is, 'cause Al doesn't start out on the "one." It's actually a drumbeat I came up with years ago, and Al said, "Hey, shit, man—this beat would be great for this one." I dunno, it's prob'ly somethin' Zeppelin woulda done. And then I come in doing finger-tappin' stuff to it, and you can't figure out what's goin' on until we all come in, and you go, "Oh, there's the beat."

MC: Ultimately, what is it about the album that makes it special to you?

VAN HALEN: The chill factor. That's what rock & roll's all about—it's a feeling. ■

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Van Halen in 1980: "There are rock bands, and then there are rock stars," Anthony says. "I guess we're a rock band. There's a dedication there."

By Bud Scoppa

MC: Working on this album, you've had a certain amount of time off, and I suspect that when that happens, you get some perspective on what's gone down up to now. How does it feel, right now at this point, in the career of the band and in your own career?

ANTHONY: I'll tell ya, and I can probably speak for everyone in the band—I'm havin' the time of my life now. I don't wanna talk about the past, really. That's over with. Roth's gone his way, we've gone ours. We're four guys that are really good friends, and we hang out socially, too. There's a certain vibe that Sammy brought in when he came. It was a shot we needed. It was just good for us at that point, because after the other split-up, Ed, Al, and I were kind of, uh, we were pretty bummed out. Besides all the stuff with the lawyers, we were trying to figure out, "Well, what the hell are we gonna do now?" At one point it was like, "Shall we get a few different singers and do an album like that?" 'Cause a number of people were interested in singing with us—everyone from possibly Joe Cocker to Patty Smyth. But something like that we couldn't take out on the road, obviously. We wanted to have a band.

MC: Do you mean that for a while you were contemplating having different singers on different cuts on the album?

ANTHONY: Yeah. Just doing an album like that.

MC: That could be interesting.

ANTHONY: Yeah, it might still be interesting, but I think at that point we all sat down one

day and said "Hey, look, goddammit, we're a band. We want somebody to come in and be a permanent fixture of the band with us." Then Sammy came along, and it just came together so easy. With *5150* album, a lot of people just bought the album to see what the hell this was gonna be like. And I've still got people that come up to me right now saying, "Is Sammy gonna do the new album with you?"

MC: Interim lead vocalist.

ANTHONY: Yeah. But this new album is gonna be good for us in the fact that now he's established in the band and this is goin' to be a Van Halen record.

MC: Essentially *5150* was a transitional record, wasn't it?

ANTHONY: Yeah. Ed had done a lot of the music for the album, and Ed, Al, and I had played together a lot before Sammy had come into the band, so a lot of the material was already there. But with this album, we're all comin' in and jammin', and everyone's puttin' their input in, and so it's gonna be an actual thing with all four of us.

MC: You're working with two busy, imaginative rhythmic players. And I would suppose that your role, your thankless task, is to be the organizing, anchoring force.

ANTHONY: When you're playing with someone like Edward Van Halen, he's doing so much, and you gotta have a good, set foundation. I could get out there and go crazy, but I don't see that as my role in this band, 'cause it would distract and jumble

things up. Sometimes Edward'll say, "Why don't you just set back a little bit more on this part?" But as far as the rhythm stuff goes, I could brag and say that I think Alex and I are probably one of the tightest rhythm sections behind a guitarist.

MC: Alex is finally getting his due now as a drummer. But you're in this sort of ego-draining position of having to be the guy that just hangs in there. If it was a football team, you'd be blocking.

ANTHONY: It's strange, too, because it wasn't until after *5150* that people were even saying to me... Okay, I don't profess to be a great singer or anything, but I sing the high harmonies, and I don't know if they thought that Dave used to sing 'em or what, because people go, "Wow, I didn't know that you sang all that stuff." I'm not out there with any kind of ego to try to be the best, or whatever. This is what I am, this is what I do. I just try to do it the best I can without wanting to be in the solo limelight all the time. It's a job doin' it between these two guys, 'cause God, even live sometimes, something rhythmically will start to tear apart a little bit, and I try to jump right in there and kinda pull it back together.

MC: You take your lumps out there in the media, but at the same time you know that you're doin' what you have to be doin'.

ANTHONY: Yeah. And I'm having fun. I don't play a lotta lead-bass-type stuff. But as I said before, I don't think that that would be right for this band. There's a few little things on this album, like during solos, where Edward and I riff together, do a little run together, whatever. Which is nice, but you know, there are a few things that we're doing on this album that we haven't done that much in the recent past, which is playing it live, and having it live on the record. We had done a lot of rhythm tracking on recent albums. But you can get caught up with all the overdubbing and stuff like that, and we're not that kind of band. And even though we can make it sound great—we can make it sound like a 20-piece band—I don't think it's Van Halen. So that's what I think is really great about this new album. There are a lotta spots where it's back to that raw three-man jam.

MC: Right now, there just aren't that many bands doing what you guys are doing. In that sense, it's important for you guys to continue—to keep it simple and raw.

ANTHONY: Well, you know, there are rock bands, and then there are rock stars. I guess we're a rock band. We've never jumped on any kind of bandwagon, or any kind of fad that anybody had been doing. We always did what we felt was right, what we would like to see if we were out there in the audience ourselves. And it seems to have worked for us pretty well so far, so why change now? We come out, we put one song on an album—let's say "Jump"—and everybody thinks, "That's it, Van Halen's gonna be key-boards/pop." I had more people ask me if that's what we're leaning toward. It was just something that Edward came up with, and we played it, and it sounded great. If it

sounds good to us, then that's what goes down, and I think that's part of our staying power, too. I think people can really see that and sense that. There's a dedication there.

MC: *How do you feel about being on the road for extended periods of time? If you're a monogamous guy, it certainly puts—*

ANTHONY: Puts a damper on, cramps your style, eh?

MC: *But on the other hand, if you're a Motley Crue kind of guy, I suppose it's like paradise.*

ANTHONY: Well, I'll admit, I am married and I have a two-and-a-half-year-old daughter, and I have a great marriage. That doesn't really have to dampen anything on the road.

MC: *They can meet up with you.*

ANTHONY: Yeah, they meet up at certain places, and especially with the way things are going these days, with AIDS and everything else, I think I'm probably makin' out better than the Motley Crue guys now! It's crazy on the road, but having the wife and the kid at home balances back out, makes me realize that I am just a human.

MC: *Do you get antsy in the stretches when there isn't anything going on? What do you do with yourself?*

ANTHONY: Yes. When we got off the road after the *5150* tour, Sammy had to jump right in and do a solo thing, so him and Edward were working, and Alex and I... For the first month it's great, you get settled back into being at home, and you get your perspective goin' there. And then comes the point where I turn to my wife Sue and I say, "Hey, some buddies of mine are playin' this club—let's go." And the next thing I know, I've had a couple drinks and I'm onstage playing with 'em. I give it about three weeks to a month, tops, and then I'm ready to play in some capacity.

When Edward and Sammy were working on Sammy's album, Ed snuck me in for a couple of days and I sang a couple of things. But I basically start going nuts. And you can play, and rehearse, fuck with yourself, and write and do whatever, but I gotta play with other people. After this tour, God help me if we take any kind of extended time off. I'd like to get into doing some producing on our off time. I've got two brothers who play in bands and one of 'em, we did a demo for 'em that I kinda quasi-produced with them, that we're takin' around right now, and we're tryin' to get 'em signed.

MC: *Oh really? What's the name of the band?*

ANTHONY: Asylum Suite. They've been playing around town. My brother's name is Bob—he plays lead guitar. They have some really strong material and I think they could be really good—in a day when you got bands like Guns N' Roses coming out, that I myself think are more rock stars than actual musicians. But that was really fun for me to do, and I learned a lot about actually running boards and stuff like that in the studio, and being able to sit down and yell at somebody else for a change that was play-

ing the music, you know?

MC: *And Ed did this band Private Life, right?*

ANTHONY: Yeah, I sang on a lot of their stuff too. That's another good band.

MC: *I'm sure you've told this story countless times, but how did you hook up with these guys?*

ANTHONY: Heh-heh. I was playing bass and lead singing in a three-man band, Snake, in the Arcadia area. And the Van Halens went to school in Pasadena, so that's where they were playing. I had heard of Edward and Alex, and they played at Arcadia High School one time. I'll never forget this, first time I ever heard them play, it was Edward and Alex, it was before Dave was even in the band, and their bass player, and it was an outdoor thing, they were playing on the field. All I remember's this band, I go "Wow, they're playin' Grand Funk Railroad, and this guy's playing guitar exactly like Mark Farner—I mean lick for lick!" Be it good or bad, whether you like Mark Farner's playing. So I go over there and check and here's Edward, his hair's like bushed out, he's got a headband on, and he's singing "Inside Looking Out," or one of these old Grand Funk songs, and I'm all "Wow, these guys are actually real good." I had heard of them, it's the usual rivalry, whatever, you hear the other bands around town, and then Roth entered the band at some point, and next thing I heard, the band I was in was opening up for Van Halen in Pasadena at the high school. I remember before the gig I was sittin' there, and Roth's P.A. had blown up, so I offered to let them use this P.A. that we were using. When they were playing, I was standing on the side of the stage going, "Wow, these guys are pretty fucking hot!" Afterward I remember talking to Edward a bit out in the parking lot. Soon after that—we were all going to Pasadena City College—this mutual friend of mine and Edward's comes to me and says, "I think Van Halen's looking for a new bass player." I wasn't totally happy in the situation that I was in, and I knew they were good, so one thing led to another. And then I got a call from Alex. He said, "Do you want to come up and jam on Saturday?"

So I go to this little house in a garage in Pasadena, and I mean this garage was *small*. And Roth wasn't even there, just Edward and Alex, and we jammed all afternoon. I remember I took one of my brothers with me, 'cause I was pretty nervous, 'cause I had never actually auditioned for a band before. And we played and we played and we played, and they were going through beat changes, and Edward was doing his weird rhythm stuff, and I figured I was doing pretty good, and we had a good time. Afterward I asked my brother, I said, "What do you think?" And he said, "Hey, I think you ought to go for it." And I said, "Yeah, I think so, too." So I joined the band. They were already playing Gazzarri's and a couple other places, so I was learning like ten songs a day, I had to cram in like a 300-song repertoire, and our first gig was within a couple of weeks.



"It was a lot of good times back then, and a lot of times where it was like 'Oh, my God, if we don't make it I'm going to kill myself!'"

MC: *Were they original songs?*

ANTHONY: It was a combination. A lot of 'em were cover things. The thing was that they'd play a lot of the cover things, and when everybody had had enough to drink, or it just loosened up, then you started sneakin' your own stuff in there. So every day I was just crammin' and learnin' songs. Then we went out and played our first gig—it was called the Freakers Ball. I'll never forget it, they had it at some hotel right by LAX. And here I was wearing this gold lame suit—that was Dave's contribution—and Edward was in silver. The next night we played this party in Pasadena, and all my friends are there, and everybody's laughing at me 'cause I'm wearing this gold lame. But, you know, that was just the start of Van Halen being a little bit different than everybody else. But that's basically how I joined the band.

MC: *That was like '74, '75?*

ANTHONY: That was right around '74. I'd be like leaving one of my music classes, and Alex'd be going to the same class a different hour, riding his bike, and I'd see him. So I knew who they were, we kinda saw each

other around Pasadena City College a lot. It was great. From then on, this is history.

MC: Of course, there were like three years in there before the rest became history.

ANTHONY: We played some of the biggest dives, every biker bar, and we saw more people get stabbed and in fights. But there was a period where all of a sudden we made the break, and said, "No more cover—we're going original." Edward and Alex got overalls, and on the weekends or whatever, they would paint house numbers on the curbs to make money. And my father was playing in a little combo, they'd play all around the place, so I'd either play trumpet or bass when I could get a gig with them and play just to have some money in my pocket. And then I think our first break was around '76 or '77. Rodney Bingenheimer, who was sort of the big rock impresario around town, got us a gig. We opened up for UFO at a place called the Golden West Ballroom in Norwalk, and we played our first all-original show there, and it was great. From then on it was like, "I don't care if we starve—this is what we're gonna do." It was just a basic thing, playing everywhere we could. We threw our own shows at the Pasadena Civic Auditorium, and by the end of that we were drawing 5000 kids there. We'd make our own flyers, go to all the schools and concerts, and just do it by word of mouth, try to build a following up like that.

MC: Sort of a textbook example of how you start things off.

ANTHONY: Yeah. We figured if we could

get enough people to like us, somebody's gonna have to notice us, and eventually it was Gene Simmons of Kiss. It was a lot of good times back then, and a lot of times where it was like, "Oh my God, if we don't make it I'm going to kill myself!"

MC: But you knew you were better than most of the bands that were in competition with you.

ANTHONY: It wasn't really so much that we knew we were better, but we knew we had something because we were drawing the kids. Everyone was coming to see us, and we'd take the money from one show and put it right back in and try to get a little bit more P.A., more lights. I used to run the lights. My father and I built the lighting rig.

MC: So you did everything your own way.

ANTHONY: I myself was never into wearing gold lame, lemme tell you. I had always been like a jeans and T-shirt guy. I know I can't go onstage just wearing that—I gotta look interesting. Now we're taking the attitude that it's four individuals, and if that's the way Edward wants to dress, or if that's the way Edward wants to do this or that, well, you know. With 5150, it seemed to work fine.

MC: Well, I think you have to resist being packaged, because everything is packaged these days, and you have to preserve something that transcends packaging. If you're an artist, or you purport to be an artist, you gotta forget about the marketplace when you're doing the thing that you're ac-

tually being looked up to for, or else it's not there anymore—you're just a commodity.

ANTHONY: I want to hear them in the future say that someone sounded or looked like Van Halen.

MC: Well, I think you're about there, Jack. "Van Halen"—it sounds like it's supposed to sound.

ANTHONY: Does it?

MC: It's worked out that way.

ANTHONY: When Dave left the band, Warners wanted us to change the name of the band!

MC: They did?!

ANTHONY: Oh, yeah! I don't know if it was because certain people were hoping for a reunion down the line, which of course will never happen, or what. But we proved to the record company and everybody else who suggested we change names that Van Halen was a little bit bigger than any one individual in this band. Everyone thought that with the departure of Dave, it was not Van Halen anymore. And we said, "Hey, look, these are our lives here, and we feel that Van Halen is more than just Dave." And we went out and we proved it to everybody, heh-heh.

MC: The vibe is definitely pretty strong around here.

ANTHONY: Sammy brought... in some cases it's a silly-assed vibe, but it's what we needed. He came in on the last album, and he brought smokeless ashtrays in the studio because he's allergic to cigarette smoke.

MC: That could be a problem in this band.

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ANTHONY: Yeah, and if somebody had had a video camera, it was the funniest thing in the world to see Edward and Alex carrying around a smokeless ashtray, you know? But I guess it's silly stuff that helped make it work. I saved the first tape that we did when Sammy first jammed with us. We did "Summer Nights," and I forget the other one that we did. Sammy just heard 'em once, and came in here and sang, and Donn ran the tape. And that's when we went, "This is it—this has gotta happen!" It just clicked so perfect, and a lot of the lyrics that he was just spewin' off the top of his head are in the songs. That doesn't happen. You can either jam with someone and you end up playin' blues in twelve keys and that's it, or something like that happens, when it's magic, and you look no further.

MC: *Must have reminded you in a sense of that day back in the tiny garage.*

ANTHONY: Yup, actually it did. I remember when we all sat in there and Donn played it back, and we were just all lookin' at each other with tears practically comin' out of everybody's eyes. "Whoa, this is gonna be somethin' big. This is gonna happen."

MC: *Not only "whoa," but "whew." Was he the first guy that you brought in?*

ANTHONY: He was the only guy. I don't know if you heard the story about the car mechanic, Claudio Zampoli, Sammy's car mechanic. Remember his "I Can't Drive 55" video? Well, Claudio's in the very beginning of it. And he's Edward's mechanic, too, and he was the one who actually said, "Eddie,

why don't you give Sammy a call?" And Ed called him from his shop, out here in Sherman Oaks.

MC: *That's perfect.*

ANTHONY: So after that one day with Sammy, we knew this was the new band. And we went through a lot of hell between Geffen and Warner Bros. to make this happen. It was kinda fucked—here were four guys who wanted to play, and with the lawyers and the head-butting, it almost didn't happen. But the whole time that all this was goin' back and forth, we were here in the studio and we were playin'. We were doin' it anyway. We were makin' an album anyway.

MC: *Oh, before anybody said, "You can do it now," huh?*

ANTHONY: Yeah. Donn was rollin' the tape and we were doin' it.

MC: *It seems so ridiculous. I mean, they're two WEA companies! I can imagine like if Hagar was on Columbia or something—*

ANTHONY: All I know is, we had a lot of meetings up here with Warner Bros. people, and somehow it all worked its way out.

And when it did, when we got the word that Sammy was in, boy, we partied to no end!

MC: *You were saying that he wasn't sure at first how he felt, right?*

ANTHONY: Yeah, because he knew of Van Halen, and maybe it was partly our reputation.

MC: *Maybe he thought you were too wild for him?*

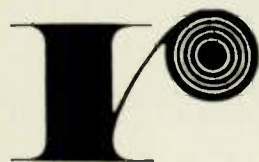
ANTHONY: Yeah, I think he lives a little bit cleaner than we were at that time, and maybe to him it seemed like an unlikely union.

MC: *Has he been a purifying influence?*

ANTHONY: You know, in certain ways he has. When we went on the road last year, we had two buses. One bus was for the Van Halen brothers, 'cause they smoke and stuff, and Sammy can't be around that. The other bus was for Sammy and his wife and his kid—he's got a kid who's three—and my wife and me and our kid. We called it "Toys R Bus"! You go on the Van Halen bus and it's cold and dark, and there's cigarette smoke; and you go on our bus, and everything's open, and there's Teddy Ruxspin movies and video players and shit, and it's the wackiest thing you've ever seen on the road. I had never toured like that in my life—it was like a whole new experience for me. It's great, though. It was just so fresh, it was like the freshest breath of air that we coulda had. I think that's partly why *5150* turned out so great. This is gonna be the test, this album, because people that know that Sammy is in the band are gonna say, "Okay, let's see what Van Halen can really do."

MC: *So, in the end, the whole thing turned around and became one of the most positive things that's ever happened to this band.*

ANTHONY: I think so. It was like a rebirth, if you choose to use a word like that. All I know is, you've got four guys that are very happy now. ■



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ATTACK OF THE METAL SCORPIONS



"Our plan was to travel around the world and play rock music everywhere," says Herman Rarebell (right). "Now that Russia has opened up a little bit, this is a perfect opportunity to fulfill that dream completely."

By FabioTesta

GLASNOST IS ABOUT TO GET HEAVY. WHILE it can't be said that performances by Western pop/rock artists have exactly mushroomed in the U.S.S.R., they are becoming ever more common. Since Elton John broke the ice in the Seventies, metal grinders the Scorpions are about to raise the decibel level in the land of Tchaikovsky and Stravinsky. Yes, heavy metal has poked a hole through the Iron Curtain, despite past (and present) governmental opposition—a fact that has been clearly confirmed by the number of dates the Scorpions have been "forced" to schedule in Moscow and Leningrad.

"We had decided to do one show in each city," says guitarist Matthias Jabs, "but we were told that if we wanted to go, we would have to give at least ten concerts altogether. The problem is that there would have been fighting for the tickets." It should be noted that the concert venues are not small halls but 20,000-seat sports arenas.

"Looking back, we were always searching for something new to do," drummer Herman Rarebell elaborates. "Our plan was to travel around the world and play rock music everywhere. Now that Russia has opened up a lit-

tle bit, this is a perfect opportunity to fulfill that dream completely." While there are still a couple of missing pieces—namely China and Africa—the puzzle is now nearly complete. But why were the Scorpions chosen to be heavy metal's first ambassadors to the U.S.S.R.? "We heard that Gorbachev's son is one of our most devoted fans," these amiable rockers answer, "so maybe that's why!"

The Scorpions aren't simply the first metal band to tour the land of the hammer and sickle; they are also the first and most famous non-Anglo-Saxon metal band to hit it big in the land of the stars and stripes. Their country of origin: West Germany.

"When we first started, nobody believed in German bands," Jabs recalls. "We went to record companies and they all said: 'German kraut-rock? No thank you.' We had to fight very hard first to get an audience, then to get to radio stations, and only afterwards to get a record company."

"Now record companies know that there can be good music coming from Germany," Rarebell continues on the same subject. "We opened a lot of doors for other bands. Bands like Accept are now coming our way. In '82

there was what was called 'German new wave'—artists singing technopop in German, but that went out pretty fast and now everybody in Germany wants to be like the Scorpions. Every band wants to have success in America and in the world, and all they have to do now is prove that they are good enough."

Partly because of the Scorpions' popularity, the German heavy metal and rock club scene is now teeming with young bands. With only one or two domestic success stories to look up to, what kind of incentive could there be for German kids to pick up a guitar and play? "Everybody has a dream," Jabs replies. "Even of washing dishes and then becoming a millionaire in the end. Any kid who picks up a guitar to play rock & roll just wants to be in front of an audience—that's his dream. He's not thinking about going to America... he just wants to play. After that, the next goal or dream is to expand your radius."

Interestingly, the German youth of today generally knows very little about the music of its forefathers. "German kids don't know much about classical music," Rarebell admits. "It takes a person a long time to get used to it; you can't jump into it just like that. So normally a kid tends to watch videos and listen to pop or rock, and only later moves on."

"Classical music is still very strong in our country," Jabs underlines. "You can still hear it on the radio a lot, because radio is publicly owned in Germany, and we're only starting to have private stations now. The public-owned radio stations play all kinds of music—they don't concentrate on one direction. For example, they may play classical for a great part of the day and then have a pop/rock program in the early afternoon for the kids who just got out of school. After all, rock is still seen as a reaction against the old generation, and kids still want to be different from their parents."

Four of the five Scorpions still live in their hometown of Hanover; the lone exception is Rarebell, who moved to Monte Carlo for tax reasons. "Bands only have a few years to live with this kind of popularity," he explains, "but within those few years, the taxes will just kill you. The government takes more than half of your money, but does it give anything back to you when you're not as successful.

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"We thought of moving to America in the past, but we feel good at home," Jabs adds. "Plus, we saw a lot of bands move to the U.S. and change their style as a result of their move, and we certainly wouldn't want to do that." Heavens, no—not when the new *Savage Amusement* entered the *Billboard* top ten in only its third week of release.

These teutonic rockers are so attached to their roots that if they ever had to replace a bandmember, they would be more likely to look for a fellow German than a foreign musician. "We would have nothing against getting a non-German," Jabs theorizes, "but from our own experience, we know that it would be very difficult for everybody. I think for a band it's important to be out of one single area, so the members can come together any time and not fly from every corner of the world for a simple rehearsal [c.f., Judas Priest]. In the beginning we did have an American drummer and then a Belgian one, but we found out they grew up with a different perspective. And also when four members are German and one is of a different nationality, you end up speaking in German a lot, so the other player feels a bit left out."

Germans are commonly thought of being extremely proud of their country and their heritage. It is curious, then, that these five *Deutschlanders* are making a living—and a good one at that—by writing and singing in English. "First of all, Germans aren't that proud of Germany," Rarebell clarifies. "They

question everything and put a big question mark on top of Germany, especially after the war. There are other countries which are much prouder than ours. France, for example."

"As far as the music is concerned," Jabs interjects, "when we were kids, we grew up listening to English rock—Beatles, Rolling Stones, Led Zeppelin. . . . That influenced us, and we didn't stop to think, 'We're Germans and this music comes from another country so we shouldn't listen to it.' Kids don't think like that. They go by feelings, and the feeling that rock gives out comes across everywhere, from Russia to Japan to Brazil. Also, we don't feel humiliated for having to sing in English; maybe in a thousand years things will change, but for now English is the perfect language for rock & roll."

Okay, enough about Germany, and on with some information regarding *Savage Amusement*, the Scorpions' long-awaited studio follow-up to *Love at First Sting*, their double platinum 1984 LP. What went on between records?

Rarebell: "In '84 we did a very long tour which went into 1985. We also did a live album and a live video. Then, in the summer of '85, we performed at a few outdoor dates in America [Texxas Jam, Day on the Green, et al.] before taking a little time off. We couldn't go directly into the studio, because we hadn't written any new material while on the road. So we took a little vacation, wrote some songs, and then did the Monsters of Rock Tour of Europe in 1986. We

were headlining, and on the same show there were Bon Jovi, Def Leppard, and Ozzy Osbourne. We then went into the studio to start recording on September 9, 1986."

Savage Amusement, then, took well over a year to record. Why so long? "Technology in the studio is growing up so fast," Jabs says, "that we needed to try out a few new things before finding the best one. A musician has to have the time to grow up, too. It took us seven days altogether to record our first album, but the technology was different then. We expected to be in the studio four or five months this time, but then we tried this, that and the other, and we almost forgot that we are a *live* band. We just got involved in experimenting with new things, that's all."

The Scorpions are scheduled to tour the globe for over a year in support of *Savage Amusement*. First as second headliners to Van Halen on the much-ballyhooed Monsters of Rock Tour of America. They will then do a three-month arena tour in the U.S. before going to Europe and Japan in the late fall. The band is tentatively set to return to the States in the summer of 1989.

And now, the last question: Does *Savage Amusement* reflect the changes rock music has gone through in the last four years? "I think only the faces are changing," Jabs laughs. "The music is still the same. Look at Kingdom Come—as much as I like their music, they *do* sound like old Zeppelin! Nowadays, guitarists may be getting faster, you may have speed metal or glam rock, but basically everything is still the same." ■

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KNIGHT & ZIGMAN UNDERSTAND EACH OTHER

"When you have two creative people, you are going to have differences," says Knight (seated). "But we really don't have problems that linger."

By Sue Gold



THE FOUR TOPS, THE WHISPERS, JERMAINE Stewart, and the Jets are among those who have made use of one of the hottest production teams in contemporary music. Their success is based on complementary skills and mutual understanding. Jerry Knight and Aaron Zigman have one of the tightest, most harmonious working relationships imaginable.

At 25, Zigman, a top keyboardist/synthesist, has already played with and/or written for Carly Simon, Johnny Gill, Boz Scaggs, Phil Collins, and Huey Lewis. Knight, 35, sang with Ray Parker Jr.'s Raydio and had moderate success as a solo artist, as well as working with Philip Bailey and Bunny DeBarge. Knight's broad range of instrumental expertise encompasses guitar, synthesizer, saxophone, clarinet, and flute.

The team recently produced several cuts on the new Jermaine Stewart album *Say It Again*, as well as working on the soundtrack to the film, *Collision Course*, starring Jay Leno and Pat Morita. The soundtrack features their work with Deniece Williams, the Whispers, and the System.

While Knight and Zigman had played on several sessions together in recent years, it wasn't until an accidental meeting in 1983 at the office of their mutual publishing company, Almo/Irving, that they joined forces.

"I was in one office and heard music coming from another," Knight recalls. "I turned my music up, and then he cranked his up. We were going back and forth. It was a battle to see who could be the loudest."

When the smoke cleared, the pair became friends and partners. Neither was a big fan of session work, so they turned their efforts to songwriting and producing. "I still do sessions in between gigs," Zigman explains, "but I like the producing and writing a lot more. When you do somebody else's session, you find that you do all the work and somebody else takes all the credit. There are certain people I enjoy doing sessions with—the ones who let you stretch out and do your own thing. As far as doing it nine-to-five, that's a

different breed. You go into a room for a few hours to face a lot of pressure and you have to be real quick."

"You put a lot of love into [sessions] and don't get a lot back," adds Knight. "There is no recognition for the work." Knight knows about recognition. He enjoyed success when his group Raydio hit the charts with "Jack and Jill" in the late Seventies. Soon afterward, he left to sign a solo deal with A&M and recorded three albums for the label.

"When you're an artist, you have to make sure that when you go outside, your car is washed every day," Knight says. "You have to look good at all times. As a producer, you don't have to really worry about how you look when you go into the studio. But I loved performing and do want to do it again. I'd like to go on tour; I miss that. When you see someone in the audience singing the words to your song along with you, that is so gratifying."

Zigman has also worked as an artist. Before meeting Knight, he was involved in a duo with Jason Scheff (who later replaced Peter Dinklage in Chicago).

"We grew up together [in San Diego] and moved to Los Angeles at the same time," Zigman explains. "We played in a lot of bands together and were going to be signed to Geffen Records, but it didn't work out. We did do some work together and wrote a few songs, but then I met Jerry and sort of found my niche and he got the Chicago gig."

Although Knight and Zigman both enjoyed performing, they prefer working behind the scenes, writing and producing. "Even now," Knight says, "when we write a hit song that's really big, all I have to do is look at some of the old Holland-Dozier-Holland songs and say to myself, 'It's getting close, but I haven't got it yet.'"

"It's fun making other people look better. We're working with monumental performers now. When we were working with Dionne Warwick, she would sing and then ask us, 'Well, how do you want me to phrase it?' You know what you want when you're produc-

ing someone, and you know what they can do by being a fan. If they get lazy or don't want to do something, you say, 'I've heard you do it a million times—I know you can do it.' We're fans as well as producers. We like to work with anybody we respect musically and who thinks we can be an asset to them, as opposed to working with just anybody who might not think we're good enough for them or whatever."

One act the team helped to bring to prominence was the Jets. Knight and Zigman wrote, played on, and produced several cuts on the debut album, including the hits "Crush on You" and "Private Number."

"The title of 'Private Number' used to be 'Private Lover,'" Knight remembers. "We thought it was a little bit out-there for a young band, so we had to juggle that. The song was clean—it was just the title. We worked it out, though, and it ended up fitting their image. In the video, they had a telephone cord wrapped around them, so it worked out okay for the song."

Whether they are working with a group or an individual artist, the duo always tries to get the best out of the artist and each other. Rarely are there problems because of the ten-year age gap, and never do they let problems between them fester.

Knight explains: "There are times when one person is not totally clear in what they are looking for. If [Zigman] is totally clear about what he's doing, I'll back off. He's got it. But if there is any doubt in his mind whatsoever, I want to bring it out. That's when I'm gonna be pushing him farther than he thought he could go, as far as making him more creative and making him play better. He will sometimes say he doesn't think something's right, and I'll say, 'Okay, why don't you try this approach?'" When you have two creative people, you are going to have differences. But we really don't have problems that linger."

Zigman and Knight plan to continue working together on soundtracks and artist projects—but they intend to work separately as well. "We both want to do solo records," Zigman says. "I'd like to do an instrumental record in the next few years, like dance rock, with a lot of melodic lines. I want a lot of exciting things happening on the top part, with a serious bottom."

Zigman is also waiting for Boz Scaggs album, *Other Roads*, to be released. "I worked on a few tunes with him. [The album] sounds good, but he's been recording it for two years."

The partners have also completed a tune with Tina Turner in mind, and they're trying to convince her to record it. The song in question "should be recorded by Tina," Knight insists. "She was the inspiration for the song. It's about how it takes a woman to recognize true love in a man. It's a real tribute to love."

Turner could do worse than take them up on their offer. These days, practically everything Knight and Zigman concoct together turns to gold—and as they've shown, that's the only color that matters. ■

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PATO BANTON'S MESSAGE MUSIC FOR THE MAINSTREAM

"I think that people with slack tunes are misusin' music," Pato asserts. "I don't see how someone can sit down and have a nasty thought and put that thought to music. I think that's sick. If I get a good thought, I think it's really important to let people share it."

By Tom Cheyney

SOME MUSICIANS ONLY DREAM OF PRODUCING their own records. For Pato Banton, the dream has come true. He took the production reins (along with his manager G.T. Haynes) on his U.S. debut on P.M.R.C., *Never Give In*. This creative independence resulted in an eight-week stint at the top of the *Reggae Route Top 20*, only to be bumped to number two by Ziggy Marley. Label head Sam Gennawey says the LP has been "real strong," especially considering that Pato has yet to do an American tour.

Producing the album was a first for the British twosome. Haynes worked the boards and Pato did the arrangements. It was a learning experience, to be sure, but they enjoyed it and have already completed another album's worth of material. Since Haynes had been doing most of the mixes at Pato's live shows for more than a year and a half, they were able to recreate some of the intensity of the Birmingham, U.K.-born singer's concerts.

Pato is very pleased with his first U.S. release. "The album is pretty radical. For a company that's never had a reggae act, we was wonderin' if they was gonna tell us to water down the material. Or tell us that's not what they're really after right now. But it seems that they've taken it, and everybody at I.R.S. and MCA Distribution really loves it. It's the right step."

When Pato says his work is radical, he



means in both style and content. He is on the cutting edge of progressive reggae, in which rock, funk, rap, and other sounds merge with the core reggae beat. This fusion is evident on the title track of the new LP, with its searing, metallized guitar licks, as well as the rap-influenced conversation between Ranking Roger (General Public, English Beat) and Pato on the single, "Pato and Roger Come Again."

The next album, tentatively titled *Visions of the World*, goes even further in this transformational process, according to Haynes (who's been managing Banton since 1985 and been a friend for longer): "The next album I wouldn't say is traditional reggae. It's the reggae of tomorrow. Reggae's still a new music. And the only way you can sell it to the masses is by making it acceptable and danceable. Because the biggest problem with reggae, I feel, is that people don't know how to dance to it. You've got to put things in there, put some drum patterns in there, put some bass patterns in there, that the people know how to dance to. [You've got to] try and infiltrate the beat and the mood and the whole idea about reggae and the vibe and put it that way."

Haynes also believes the quality of production has been a problem with breaking reggae through to the mainstream. "What I think holds reggae back is you'll get a track that's put on a record and it sounds to a record [company] A&R man like a demo. So

he can never really accept that as being mainstream. You've got to be able to listen to it and say, 'That production is worth a 40 grand advance...' and you wouldn't listen to most records coming out of Jamaica and perceive those as \$40,000 productions."

The radicalness of Pato's music that is heard most directly is his incisive social commentary and serious messages often cloaked in humor. For Pato: "Music is a way of expression. I think that people with slack tunes are misusin' music. I don't see how someone can sit down and have a nasty thought and put that thought to music. I think that's sick. If I get a good thought, I think it's really important to let people share it."

"You get so wrapped up in your day-to-day life that it's hard to find time to check what's happenin', what's goin' around you. When I was first growin' up in the reggae industry, I used to turn to music for my education, for my cultural awareness. I used to listen to reggae artists that were saying constructive things."

"I think message music has got a lot of sense. And most of my humorous music, my humorous lyrics, behind the music there is a serious... the whole thing is telling you something but not in a heavy way. 'Don't Sniff Coke'—just the title alone is a serious title, but there's humor there to make you laugh. Because I think it's funny for people to come to me and offer me coke!"

In Banton's creative process, the words almost always come before the music, and his inspiration often comes from current events. Take "Handsworth Riot," for instance—a song on the new LP about some riots in Britain a few years ago. "I watched and knew everything that was happenin' with the riot," Pato says. "The first thing that came into my mind is that a lot of people are gonna write about it. I kinda laid off the subject for a while, even though I really wanted to write about it. I listened to what everybody else had to say and how much detail they went into on the subject, and I says to myself, 'I think I could give someone who didn't know anything about it a better insight on the subject.'"

"The first thing I do is get all the details: the date, what occurred during the riots. Then the thing is to put it all in rhyme. Then at the end of the whole thing, I see if the chorus I originated it with still sounds strong. Completing a really technical lyric could take a good while, whereas writing a little joke lyric, that you repeat and repeat and repeat, would take no time at all."

"The last thing I do is make sure to criticize it. After I finish with it, I look at it from a very objective point of view. And criticize it—really criticize it. Even if something is just a little bit wrong, I work until I make it right. It's got to be very firm."

The song that has become a sort of signature piece for Pato is "My Opinion," which he anchors with the chant, "My name is Pato Banton, and this is my opinion." He does not have a set way of performing this tune, and there are two recorded versions of it, with "Part II" on the *Never Give In* CD.

"My Opinion,' as far as I can see, is a thing that could always be done," Pato explains. "There is no end to that lyric. I could wake up one morning and see a subject in the paper and give my opinion of it. It depends on the subject, on what's happenin' at the time. My most recent treatments have touched on the subject of apartheid. I hear a lot of people talkin' about it, but it's like [whispering]: 'I think we should fight against apartheid. I think apartheid is wrong.' It's like little whispers, 'I'm not going to upset the mood because I want my record to sell.' When something is wrong, I think you should shout about it and let people know that I as a person am against this kind of thing."

Banton has been doing some reading of late—most notably works by and about Martin Luther King, Gandhi, and Malcolm X: "I feel like I'm losin' out if I don't know. . . if I see a book about one of them that I haven't read, I feel pretty bad about it," Pato relates. When it comes to the issue of South Africa, though, his respect for the non-violence of King and Gandhi is superseded by the aggressive militancy of Malcolm X: "It's much too late [for non-violence to work in South Africa]. That's why I also have a lot of respect for Malcolm X. Okay, you're the aggressors, and you've been aggressin' us for how many years now? Now's the time for us to make a stand. Why doesn't anybody send in troops to sort out the injustice that has been done to South Africans?"

There has been much turmoil in reggae

in the last year or so, with the murders of Carlton Barrett, Peter Tosh, and several other performers in New York and Jamaica, as well as the legal wranglings over the Bob Marley estate. Pato has some observations and suggestions on the situation. "People are gettin' too bloody greedy. They have got to come back to terms with what reggae music started as. Reggae music started as a cultural awareness music. Rastafarian music with a conscious vibe. People have taken reggae and they're chattin' about punanny [pussy], and how bad they are; it's like they've taken on the image of the rappers, yunno, massive gold chains. Bad boy principles have come back. If the music doesn't take a sharp turn back to where it originally was comin' from, then you can expect anything from the people that are dealin' with it."

Although Pato has performed to L.A. audiences many times over the last couple of years, he has yet to bring his own band here. In Southern California, he has been backed by the likes of Sappadilla, Temple of Rhythm, and Austin's Killer Bees, as well as a more recent spate of gigs with Private Domain, with whom Pato had a KROQ hit, "Absolute Perfection" (which appears on the LP). Pato would love to get his own band, *Visions of the World*, here for a tour, because it changes what he can do live.

"Even though people see me on tour here," the singer notes, "the little details that my band does are important. We do bigger introductions, bigger endings, more intricate things during the song, and the brass section

has got riffs that are really technical. People don't get the full Pato Banton act with the local bands that I use in America. If my own band was used, they'd see a vast difference." Word is he and his band will finally tour the States in October.

As for the rest of the foreseeable future, Pato wants to "take reggae as far as I can, to open doors and set an example. I just wanna make brilliant music." He is one of the featured performers on the current Reggae Sunsplash U.S. tour—an opportunity to convert thousands of new fans to his hip reggae sound. A dub album of all-new takes of some of his favorite tracks is due for release in late August. And the next full-on studio LP, the previously mentioned *Visions of the World*, is set for public consumption in January 1989.

What does Pato feel are his chances for crossing over to a wider audience? "I'm not sure what the marketing will be for me. All I know is that I'm makin' the music that I love and that I feel. I'm not makin' music for reggae people, I'm not makin' music for rock people or black soul or anything. I'm just makin' the music that I feel in my heart. I'm proud of what I'm sayin'; I'm just makin' music for the people that count lyrically. The people that count want to hear something serious. I've always been told to make love songs and do more joke lyrics. But I don't think I've ever really made music for money, no matter what the situation that my career was in. I've always made music for the fact that I love it. And if I've got something to say, I'll say it in the best way I can." ■

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THE SEVENTH ANNUAL MC GUIDE TO SOUTHERN CALIFORNIA RECORDING STUDIOS

The following pages contain a compendium of Southern California recording studios, from two-track to 24-track and up. The purpose of this guide is to provide musicians, producers, and record labels with a comprehensive list of recording facilities. Every attempt was made to contact as many studios as possible. We apologize to those we may have inadvertently missed. All information in this Music Connection Guide was provided by the studios queried and is assumed to be correct.

2 TRACK

Mountain MIDI Mastering
P.O. Box 46, Blue Jay 92317
Phone: (714) 337-6555
Contact: R. Daily
Basic Rate: \$8/hr.

Howard Valentine Sound Services
6261 Ieland Way, Hollywood 90028
Phone: (213) 464-8888
Contact: Howard Valentine
Basic Rate: Call for rates

4 TRACK

Abbey Tape Duplicators, Inc.
9525 Vassar Ave., Chatsworth 91311
Phone: (818) 882-5210
Contact: Norman Cooke
Basic Rate: \$45/hr.
Featured Equipment: Kaba, Sony, MCI, Aphex, Nakamichi, Dolby
Special Services: Real Time cassette duplicating, Digital & 30 i.p.s. playback available, Mastering, Labeling, Packaging, Fulfillment.
Comments: Audiophile quality. Any quantity. Cassette specialists since 1968.

Jesus Is Lord Studio
5000 O'Sullivan Dr., 90032
Phone: (213) 222-2304
Contact: Richard Zeier
Basic Rate: Non-profit org. Christian "demo" projects by donation.

Koala Studio
22931 Sycamore Creek Dr., Valencia 91354-2050

Phone: (805) 259-8562
Contact: Jack
Basic Rate: Varies with project

Lame Duck Music
324 Rancho Del Oro Dr., Suite 259, Oceanside 92056
Phone: (619) 722-2826
Contact: Aaron Marks
Basic Rate: \$5/hr.

Featured Equipment: Audio Recorder: Tascam 234 4-trk & Onkyo cassette decks. Mixing Console: Tascam 106 (6x4). Outboard: Ibanez DM1100 digital delay, Tascam RS-20 reverb, Biamp stereo limiter/noise gate. Microphones: Shure & Sony. Instruments: Akai AX-80 & Roland Juno 106 keyboards; G&L Skyhawk & Aria electric guitars; Yamaha 6 & 12 string acoustics; Fender bass; Yamaha, Peavy, Traynor & Marlboro amplifiers; Sholtz Rockman & Powersoak; Yamaha RX15 drummachine & use of Ludwig/Remo drum kit.

Special Services: Provide remote recording. Will travel to your location for initial recordings. Sound engineer. Will engineer live using your equipment. Musician can play listed instruments to provide backup.
Clients: Enrique, Zero Two
Comments: I cater mainly to individuals and groups who are in need of inexpensive demos and to those who have ideas in need of developing. Fees are negotiable to fit your budget.

Rising Star Recording
655 Berry, Suite 1, Brea, 92621
Phone: (714) 671-7815
Contact: Rudy Ising
Basic Rate: \$10/hr.

Sidestream Sound
5013 1/2 Narragansett Ave., San Diego 92107
Phone: (619) 222-0238
Contact: Ken Totten
Basic Rate: \$10/hr.

Target Communications International
1123 Rosewood Ave., Inglewood 90301
Phone: (213) 419-4017
Contact: Tony Thomas
Basic Rate: Negotiable

8 TRACK

Afterhours Recording Co., Inc.
1616 W. Victory Blvd., Suite 104, Glendale 91201
Phone: (818) 246-6583
Contact: Bill Berkuta
Basic Rate: \$15/hr 8-track; \$10 rest & cassettes by quote.

Featured Equipment: Mixing Consoles: (2) TEAC Model 3 8x4x2, Opamplabs ARC 14x14x2. Audio Recorders: Tascam 80-8 8-track, Tascam 38 8-track, TEAC A-2340-SX 4-track, Otari MX-5050 B11 2-track, Ampex 300 2-track editing. Cassette recorders/duplicators: (11) TEAC R505 cassette dup. real time, Tandberg 3014 cassette mastering. Technics M222. Noise reduction equipment. Echo, reverb & delay systems. Microphones. Monitor amplifiers, monitor speakers. Musical instruments: Simmons SDS-8 electronic drums, Yamaha CS01 synth, Casilone 202 synth, Crumar Performer, Esley upright grand piano, Rickenbacker 12-string electric guitar, Ibanez Les Paul 6-string, Yamaha clarinet, violin.
Special Services: Music demo recording, theatrical sound design & consultation; commercial voice tape production, radio drama production, audio cassette mastering.
Clients: Milford-Haven Productions, Inc.
Comments: Flexibility, effectiveness, & cooperation are the key elements at Afterhours, where resident producers are available to help realize your project.

The Attic
1402 Wells Ave., Claremont, CA
Phone: (714) 621-0652

Contact: Dr. A. John Mallinckrodt
Basic Rate: \$20/hr.

ATM Audio
6 Masongate Dr., Rolling Hills Estate 90274
Phone: (213) 378-4893
Contact: Andrew T. Martin
Basic Rate: Call for rates

Featured Equipment: Multi-track recorders as specified or Otari. Panasonic, Carvin, Yamaha or as specified consoles. Canare cabling systems & TRW hybrid splitter boxes. AKG, Shure, Croxon, Astatic & B&K mics. Abundance of outboard gear incl. Lexicon, dbx, Valley U.S.A., Orban, UREI, DAX Audio, Yamaha, Roland, Eventide & Aphex. Special Services: Concert sound reinforcement. Sound contracting, pro-audio equipment sales, sound system design, development & manufacturing. Custom cabinet manufacturing. Custom case manufacturing.

Axiom Productions
2318 B Marshallfield Lane, Redondo Beach 90278
Phone: (213) 379-0343
Contact: Patrick Bolen
Basic Rate: \$15/hr.

Cantrax Recorders
2119 Fidler Ave., Long Beach 90815
Phone: (213) 498-6492
Contact: Richard Cannata
Basic Rate: \$30/hr.

Chalet Studios
3247 Shasta Circle North, L.A. 90065
Phone: (213) 256-5350
Contact: Greg Tiner
Basic Rate: \$15/hr.

Country Gentleman
By appointment, Burbank 91505
Phone: (818) 848-2576
Contact: Will Ray
Basic Rate: \$25/hr or \$175/song



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Featured Equipment: Fostex Model 80 8-track, Tascam 244 4-track, Fostex 450 board, Nakamichi, Denon & Aiwa decks, Yamaha SPX-90, MXR Pitch Transposer, Roland 707 digital drums, Yamaha NS-10 monitors, high speed cassette duplicator, Old Fender guitars & amps.

Special Services: Complete one-stop recording service for songwriters & artists, specializing in all types of country music. I can lay down drums, bass, guitars, steel, mandolin & vocals for clients, also have access to the best country players in L.A. and I can personally assist you in placing songs with publishers, agents & artists.

Comments: I am friendly, have good musical instincts & credits, and specialize in country. Call me—let's discuss your project.

Creative Productions
3128 Linden Ave., Bakersfield 93305
Phone: (805) 325-3676
Contact: Roger Thiesen
Basic Rate: \$35/hr.

Creative Media Consultants/C.M. Sound
P.O. Box 691279, L.A. 90049
Phone: (213) 396-7105
Contact: Michael Binstock
Basic Rate: Negotiated per project/job

Dragonville Studios
1768 N. White Ave., Laverne 91750
Phone: (714) 596-8205
Basic Rate: \$20/hr.—recording, \$8/hr.—rehearsal with p.a.

FM Studio
4316 Glenhurst Ave., L.A. 90039
Phone: (818) 246-9671
Contact: Burt
Basic Rate: \$12/hr.

Garrison Putney Studio
4635 East Anaheim St., Long Beach 90804
Phone: (213) 394-4552
Contact: Clovis L. Putney / Cree H. Putney
Basic Rate: \$35/hr.

Genetic Music
6017 Bellingham Ave., N. Hollywood 91606
Phone: (818) 763-3742
Contact: Richard Rosing
Basic Rate: \$25/hr.

Featured Equipment: Tascam 38 1/2" 8-trk w/ DBX, Tascam 32 1/2" 2-trk, Nakamichi MR-2 cassette deck, Akai GX7 cassette deck, Tascam MS12 console, Lexicon PCM 70, Lexicon PCM 60, Yamaha SX90, Roland SDE3000, DBX166 compressor, Valley 430J limiter, Rane ME15 Graphic EQ, AKG414, Senn 421, Beyer M88, Shure SM57, Steinway grand piano, Akai 5900 sampler, DX7E1, TX7, Korg EX8000, Juno 60, LinnDrum w/ MIDI, Roland SR880 SMPTE, Macintosh computer w/ performer & opcode & sound designer, Tannoy SRM12B monitors, 1/2" JVC video & monitor, Sony CD player, Technics turntable, Soundcraft PCR8000 power amp, auratones.

Special Services: Full production, composing, arranging, programming, sound design, editing, film scoring. Music industry database, musician referrals.

Clients: Julie Brown, Gardner Cole, Wilton Felder, David Campbell, Joe Sample, Tommy Li Puma, Walt Disney Prod., Mike Chapman Publ., Great Western Bank, L.A. Times.

Comments: The best sounding & most comfortable 8-track in town. Perfect for master quality demos, independent artist projects, jingles, film

scores or industrial projects.

Infovideo Corporation
P.O. Box 879, Cardiff By The Sea 92007
Phone: (619) 268-3000
Contact: Stephen Cilurzo
Basic Rate: upon request

Jazzberry's "Audio Visions" Studio
8240 St. Clair Ave., North Hollywood 91605
Phone: (818) 767-2109
Contact: Jazzberry
Basic Rate: \$15/hr.

Featured Equipment: Ensoniq Esp. 1 (8 MIDI trks), Ensoniq mirage, Korg DDD-1 sampling drum machine (very realistic, touch sensitive), Tascam 308 mixing board, Tascam 38 8-trk 1/2" deck, Ibanez X-ing IMG2010 MIDI guitar (unique sounds), Yamaha SPX90, Boss pedal effects board, Fender Stratocaster with locking Kahler bar, Amiga 1000 computer with music, video & art software, Magnavox camcorder.

Special Services: Recording services include: musician, production, vocals, programmer, engineer and use of instruments. Also have capabilities of video and promo production.

Clients: Rod Stewart, The Beatles, Stevie Wonder (Yeah, that's the ticket!) Just kiddin'!

Comments: Jazzberry is very friendly and easy to work with and is also a musician, so you can relate easier.

K-Productions and Recording
6436 Malcolm Dr., San Diego 92115
Phone: (619) 583-2717
Contact: Dennis Keith
Basic Rate: \$20/hr.

Magnetic Ink
31625 Tennessee, Yucaipa 92399
Phone: (714) 794-3582
Contact: Doug Cross
Basic Rate: \$25/hr.

Masterflow Recording Studio
1433 Silverlake Blvd., L.A. 90026
Phone: (213) 661-9589
Contact: Naomi J. Guillery
Basic Rate: \$15/hr.

Master Tracks Recording & Multi-Media
402 Luma Alta Drive, Santa Barbara 93109
Phone: (805) 966-6374
Contact: T. David Sommers
Basic Rate: \$40/hr.

Special Services: Specializing in serving the Christian community through excellence in recording and media.

Comments: People record at Master Tracks when "quality is an essential ingredient to the success of their project."

Mincy Productions
8050 Ronson Rd., San Diego 92111
Phone: (619) 292-0337
Contact: Bob Goold
Basic Rate: Call for quote

Night Vision Productions, Inc.
8695 Hebrides Dr., San Diego 92126
Phone: (619) 566-8989
Contact: Donald V. Phillips
Basic Rate: \$20/hr.

Post Sound Corporation
6500 Sunset Blvd., Hollywood 90038
Phone: (213) 462-0000
Contact: Janja Vujovich

Basic Rate: Prices quoted on a per project basis.

R.E. Copsey Recording
P.O. Box 367, Camarillo 93011
Phone: (805) 484-2415
Contact: Reese E. Copsey
Basic Rate: \$35/hr.

Rockin' Scientists (formerly Outlook Audio)
330 Barry Dr., Ventura 93001
Phone: (805) 652-1664
Contact: Michael Horn
Basic Rate: \$50/hr.

Rotund Rascal Recording
5654 Natick Ave., Van Nuys 91411
Phone: (818) 901-9636
Contact: Dave Pearlman
Basic Rate: \$15/hr.

Featured Equipment: Tascam 1/2" 8-trk, Neumann U87, AKG 451s, Sennheiser 421s, & Shure SM81 & many other mics, lots of digital reverb, delay, etc. UREI limiting & compression, large (20x20) room for live band, "ISO" booth, piano, drum riser, RX11 drum machine, coffee, microwave, refrigerator, air conditioning, lots of parking.

Special services: Synth (at extra charge), guitar, bass, pedal steel, Dobro, many pro players on call.

Clients include: Cary Park, Gurf Morlix, Dream Syndicate, Wasp, The Byrds, Crazy Hearts, Peter Case, Marvin Etzioni, Victoria Williams, Dan Fredman, Tin Star, Syllos, many other return clients.

Silver Cloud Recording
4108 B W. Burbank Blvd., Burbank 91505
Phone: (818) 841-7893
Contact: Joe or Sean
Basic Rate: \$20/hr.

Featured Equipment: Akai M61212, JBL 4320 monitors, Auratone T-6 monitor, Altec 1270 monitor amp, Crown DC300A, Technics 1500 RP 15 ips half-track, Aiwa F-770 cassette, Shure, Beyer, AKG, Sennheiser, Audio Technica & Neumann mics, 27'x18' main room plus vocal & iso booths, Roland DEP-5 processor, Roland SRV 200 digital reverb, Lexicon PCM 70, Lexicon PCM 41 digital delay, Korg SDD1000, Yamaha SPX90, Yamaha R-1000, Fuman PQ3 & LC-2, Roland SEQ-331, Fender, Marshall & Randall amps.

Special Services: Production services available—also rehearsal and rentals.

Clients: Thomas Dolby, Odin, The Call, Danny Wilde, Earl Slick, Britton, The Revenge

Comments: Call for appointment to see studio.

Sounds Like
Box 914, Port Hueneme 93041
Phone: (805) 483-0532
Contact: Tim Gillespie
Basic Rate: Call

Southwind Recording & Production
P.O. Box 44092, Sylmar 91342
Phone: (818) 362-3843
Contact: Rick Thomas
Basic Rate: \$25/hr.

Standing Room Only
8228 Beech Ave., Fontana 92335
Phone: (714) 829-1314
Contact: Stephen Robertson
Basic Rate: \$25

Superior Sonics
19516 Hemmingway, Reseda 91335
Phone: (818) 701-5253

Contact: Richard Patten or Kevin Vincent
Basic Rate: \$10/hr.

Supersound Studio & Video Productions
8946 Ellis Ave., L.A. 90034
Phone: (213) 836-4028
Contact: Morris David Goldner
Basic Rate: \$35/hr.

Third Ear Recording Studio
143 S. Cedros, Solana Beach 92075
Phone: (619) 481-3030
Contact: Peter Dubov/Malcolm Falk
Basic Rate: \$35/hr.

W.T.S.
11030 Aquia Vista, Suite #40 / #37, No. Hollywood 91602
Phone: (818) 985-5298
Contact: Manager
Basic Rate: N/A

Greg Youngman Music
P.O. Box 8102, Long Beach 90808
Phone: (213) 425-9597
Contact: Greg Youngman

12 TRACK

Equinox Productions
9441 Sunset Ave., La Mesa 92041
Contact: Dave Kesner
Basic Rate: \$25/hr.

16 TRACK

Bare Trax
P.O. Box 4988, Culver City 90231
Phone: (213) 390-5081
Contact: Jon Bare
Basic Rate: Negotiable

Cazador
Phone: (213) 655-0615
Contact: Jimmy Hunter
Basic Rate: Starting at \$25/hr.

Featured Equipment: Otari 1" MX-70, MX 50-50 2-trk, 15 & 30 ips mixdowns, Lexicon PCM 70, Rev 7, DBX166, Tack rack, Roland digital grand, Akai 5900 w/ 200 samples, CZ101, MIDI Base, KX 88 MIDI controller, Linn 9000 drum machine, huge drum sound library, Soundcraft 800 26 input board with 42 track capability, Nakamichi cassette deck.

Special Services: Expert Linn 9000 programming by Jimmy Hunter, former L.A. studio drummer, engineering, keyboards & background vocals included in basic rate.

Clients: Various top staff songwriters for various publishing companies.

Comments: Free consultation on your next production.

Grabaciones Baja California
253 Alhambra, Mexicali, Calexico, CA 92231
Phone: 1706573479
Contact: Manuel Hurtado
Basic Rate: \$20/hr.

Hark's Sound Studio
1041 N. Orange Dr., Hollywood 90038
Phone: (213) 463-3288
Contact: Dick Bogert
Basic Rate: \$70/hr.



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On Vineland in North Hollywood
Not a Garage or House!

MCI w/ Autolocator & VSO
Ampex 440B 30 & 15 ips 2 Track
604 E.-NS10's-Auratone
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Ursa Major 8X32-SRV2000
Lexicon Prime Time
Aphex Aural Exciter
Pitch Transposer — Steinway Grand
Yamaha SPX 90-De-esser
Linn 2-DX7-Prophet V

Open 24 Hours (818) 762-5474



24-TRACK \$35/HR
5 HR. BLOCK \$32/HR
16-TRACK \$30/HR
5 HR. BLOCK \$27/HR
8-TRACK (1/2") \$27/HR
8-TRACK (1") \$30/HR
5 HR. BLOCK \$27/HR

Experienced Engineer Incl.
Cash Only

A great 24-track studio in
Burbank is now offering stand-
by rates. If we're not booked,
you can get a super low rate
based on availability.

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Don't tell anybody! Call now!

RECORDING '88

Imaginary Studios Radio Free Venice Prod.

971 Indiana Ave., Venice 90291
Phone: (213) 396-3852
Contact: Ric Ulsky
Basic Rate: \$45/hr.

JSL Recorders

6179 San Ramon, Buena Park 90620
Phone: (714) 827-6063
Contact: Jeff or Jea
Basic Rate: \$20/hr. 8-trk; \$25/hr. 16-trk.

Master Sound Studio

400 Colton, Newport Beach 92663
Phone: (714) 466-1199
Contact: Brian Foster
Basic Rate: Call for rates

Featured Equipment: Tascam 16 trk with full dbx noise reduction, Soundcraft Series 600 (24x8), Dynacord Electronic drums, Emulator SP12, Roland MC500, Roland MKB 1000 controller, Prophet 2002 sampler, Roland digital piano, Oberheim matrix 6, Yamaha TX7, Nakamichi A/D converter, Yamaha Rev 7, Yamaha 2020 compressor, Roland SDE 3000 digital delay. Mics: AKG 414, Beyer 500, Sony ECM33
Special Services: Arranging & production, assistance in preparing complete demo packages.
Comments: Southern California's best kept secret.

Max Sound

867 East Walton St., Long Beach 90806
Phone: (213) 424-3121
Contact: Jamie Mitchell
Basic Rate: \$35/hr.

Phil Kenzie

4718 Farmdale Ave., Studio City 91602
Phone: (818) 506-1899
Contact: Phil Kenzie
Basic Rate: \$20/hr. special intro rate

Featured Equipment: Tascam M.S. 16 2x Ramsa 820 consoles, JBL & Yamaha NS20 & EV Sentry 100 monitors, Eventide 2016, Rev 7, DEP 5, Otari 5050x1/2 trk, dbx 150's, dbx 163, comp & dbx 160 comp. Kepex gates, dynamite effects, processor & delays, etc. Emulator 2+ & KX88 Roland MKS 20, Rhodes Chroma expande & Apple II Plus comp. Akai MCP 60 & Korg DDDi and much

more.

Special Services: Full production available & sax sections & solos by leading recording sax player. Clients: Many leading songwriters
Comments: Only studio with malumute & Labrador back up vocalists.

Pyramid Productions

1834 Newport Blvd., Costa Mesa 92627
Phone: (714) 646-9940
Contact: Virgil Gentile
Basic Rate: \$18/hr.

Razz Records

6525 Sunset Blvd., Hollywood 90028
Phone: (213) 469-9211
Contact: Geoffrey Tozer
Basic Rate: \$25-35/hr.

RCM Studios

640 S. Glenwood Pl., Burbank 91506
Phone: (818) 845-1760
Contact: Ritchie Carbajal
Basic Rate: \$45/hr.

Featured Equipment: kurzweil 250 synthesizer, Allen & Heath 24 channel board, Foster B-16D & E22 multi-track. MIDI & SMPTE synchronizers for video audio sequencer lock-up 26" color monitor, JML 43 monitors, Macintosh computers. JVC 1/2" VCR w/ address track, Kawai grand piano, effect gear from Yamaha, DBX, & Symetrix.
Special Services: Music production, film scoring, jingles, video post-production.
Clients: Cumming Entertainment, Michael Young, Coke Johnson, Kurzweil Music Systems

Rolltop Studio

P.O. Box 17203, San Diego 92117
Phone: (619) 571-5031
Contact: Tim Coffman
Basic Rate: \$32/hr.

Rose Studios

1098 Rose Ave., El Centro 92243
Phone: (619) 352-5774
Contact: Danny Berg
Basic Rate: \$45/hr.

SoundGraphics

P.O. Box 91133, Long Beach

Phone: (213) 498-9135
Contact: Dave Easley
Basic Rate: \$25/hr.

Sound Mixer Recording

2301 E. Nutwood, Fullerton 92631
Phone: (714) 738-4581
Contact: John
Basic Rate: \$20/hr.

Southwest Sound

14 N. Baldwin Ave., Sierra Madre 91024
Phone: (818) 355-1367
Contact: Devin Thomas
Basic Rate: \$22.50/hr.

Spot Recording

1700-P Newport Circle, Santa Ana 92705
Phone: (714) 432-8310
Contact: Dave Kory
Basic Rates: Block rates from \$18/hr.

Featured Equipment: 1" 16-trk, 40-input automated console, 64-trk MIDI, complete digital effects & outboard, isolation rooms, keyboards including: Roland D-50, TX-7, ESQ-1, Mirage Sampler, Korg Analog, Roland drum machine, Octapad, & 1000's of patches for the D-50, ESQ-1, TX-7, on Macintosh 5x Librarians. Microphones including: AKG, Sennheiser, RCA77, Shure, Audio Technica.
Special Services: Blank cassettes, cassette duping, custom logos, flyers, graphic design for business cards, ads, letterhead, etc.
Clients: Rock 'n' roll, pop, hardcore, R&B, country, gospel, Spanish, & just about everything else!
Comments: A comfortable atmosphere, the best engineering, the best final mix. Find out why over 90% of our business is from repeat clients and referrals.

Studio Addario

Newport Beach 92626
Phone: (714) 540-4490
Contact: Joey Daddario
Basic Rate: \$25/hr.

Featured Equipment: Foster B-16 recorder; (upgraded) Allen & Heath CMC 24x16 channel semi-automated mixing console; Roland MC-500 digital recorder; Akai hi-fi stereo VHS mixdown deck; Yamaha Rev 7 & SRV 2000 stereo reverbs; DBX 160X compressor/limiters; Roland stereo

chorus; Roland digital delay; Foster/EV/Shure microphones; Korg DDD1 drum machine; Roland S-50 sampler; Roland JX3P synthesizer; Martin acoustic guitar; Fender electric P-Bass; Fender Telecaster electric guitar. Computer: Commodore 64 interface ability to mixing board.
Special Services: I offer a relaxed warm recording atmosphere. I enjoy working with beginners because I can personally handle complete production including writing, singing, playing, recording and producing record quality music. Real time cassette duplication is also available. Music recorded here has found its way to vinyl & radio.

The Studio

1612 Ocean Park Blvd., Santa Monica 90405
Phone: (213) 452-3930
Contact: Vinny or Rhonda
Basic Rate: \$25/hr.

Featured Equipment: Otari 16 trk 1"; TEAC 80-8 8 trk 1/2"; Technics 1500 1/2 trk, TEAC 4400 1/2 trk, AMEK Tac Scorpion console, State gate noise gates, UREI Peak Limiter, DBX compressor, Rockman rackmount, Korg OVR 1000 D16 Rev, Digitech 1900 DDL, Yamaha 1500 DDL, Yamaha Rev 7, 2 Yamaha SPX 90's, Roland 2000 DDL, Linn Drum, DX7T1FD, Roland S550, Roland S-10, MT-32, Atari 1040, Computer w/Hybrid Arts SMPTE Mate midtrack st (Mics Neumann, Sennheiser, AKG, EU, Beyer, Shure), Chickering grand piano, various guitars, drums & amps.
Special Services: We also have rehearsal facilities, although recording is our forte so to speak. We will record any type of sound you wish.
Clients: Jeff Berlin, Steve Smith, Verdone White, T. Luvitz, Paul Barrere, Nicolette Larson
Comments: A very professional but comfortable atmosphere. Seeing & hearing is believing. Come check us out.

Studio 9 Sound Labs

3504 Hollywood Blvd., Hollywood 90028
Phone: (213) 871-2060
Contact: John Gillies
Basic Rate: \$18 to \$28/hr.

Sunburst Recording

10313 W. Jefferson Blvd., Culver City 90230
Phone: (213) 204-2222
Basic Rate: \$30/hr.-8 trk.; \$40/hr.-16 trk.

Any of these names sound familiar?

Gary Abrams
Herb Abramson
John Almond
Greg Anderson
Almo-Irving
Arista Records
B&W Productions
Bobby Barth
Chico Bernstein
John Bettis
Phil Brown
Sam Brown
Jan Buckingham
Billy Burnette
Dino Archondakis
Bobby Alexander
John Cesario
Dave Colini
Jack Conrad

Mark Doton
Levi Davis
Ralph Dudley
Dave Edelstein
Lorraine Feather
Damone Franklin
Roy Freeland
Rolando Garcia
Bob Garrett
Jay Geisler
Tony Green
Mark Hamer
Dave Hart
Mike Henby
Larry Henley
J.J. Jackson
Stoney Jackson
Todd Leaf
Clyde Leiberman

Life
John Lind
Carlos Lopez
Brad Lovestadt
Marcus Malone
Makiki Publishing
Mainframe Records
Motown Records
Chris Max
Eric McCusker
London McDaniels
Debra Neil
Joe Nipper
Roger North
Michael O'Connor
Pam Philips-Oland
Robert OZN
Dave Paris
Jack Quest

RCA Records
Joe Riskal
Vincent Rocco
Chris Santiago
Pauline Saroyan
Gloria Sklerov
Reggie Smallwood
O.G. Steve
Simon Stokes
Carl Summers
Tangent
Don Taylor
Paul Ventamiglia
Eddie Verosky
Chris Wallace
Stacey Wiedelitz
Jeff Wilde
Jeff Zimmerman

They have all worked with me at Cazador Studios, churning out some of today's top hits, as well as some hits of the future. I want to extend my warmest thanks and appreciation.

Jimmy Austin



- ★ Trident 56 input
- ★ Otari 24 track
- ★ Otari 1/2" 2 track



REHEARSE

- ★ State of the art sound stage
- ★ Great for video shoots
- ★ 2 fully equipped rehearsal rooms

RELAX

- ★ Comfortable open air patio/pantry/lounge area

15 minutes
from Hollywood



RECORD

- ★ Multiple ISO booths—ideal for live tracking
- ★ Yamaha 9 ft. concert grand w/MIDI



- ★ 1320 sq ft live room
- ★ The best drum sounds anywhere



Find out what
John Fogerty,
the Bangles,
Mr. Mister
& other established
acts already know!

818•361•9232
216 Chatsworth Drive
San Fernando, CA 91340

See complete
studio listings
page 39



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BEST KEYS AND VOCALS

AMS Lexicon Synclavier Neumann

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PARAMOUNT RECORDING STUDIOS



RUSK SOUND STUDIOS home of hits by: Billy Idol, Laura Brannigan, Elton John, Donna Summer, Luther Vandross and many more. Announces the opening of its computerized MIDI Studio equipped with Otari MTR 90 II 24 track and Matchless 36 Input Console.



Full MIDI Setup

- Macintosh SE, Hard Disk Performer 2 software
- Yamaha DX 7 II FD
- Yamaha DX7
- Yamaha TX Rack
- Roland S-50 Sampler
- Roland Juno 106
- Roland D-50
- Roland Super Jupiter
- Roland MC 500 Sequencer
- Linn Drum (MIDI)
- Oberheim DPX-1
- Opcode DX/TX, D-50 and Super Jupiter Librarian With a large library of sounds
- 3/4" Video Lockup
- 3/4" and 1/2" VCRs
- Variety of Video Monitors
- Variety of outboard Gear
- Extensive Collection of Microphones



RUSK SOUND STUDIOS

1556 North La Brea Avenue, Hollywood, California 90028
Telephone (213) 462-6477

RECORDING '88

Theta Sound

1309 Riverside Dr., Burbank 91506

Phone: (818) 955-5888

Contact: Randy or Cindy Tobin

Basic Rate: \$40/hr. 2-4-8 trk.; \$48/hr. 16-trk.
Featured Equipment: Ramsa 40x8x2 mixing console, 352-point patch bay system, Tascam MS-16 16-trk w/ Autolocator, Tascam 38 8-trk, dbx noise reduction (28 channels), Sony 501ES PCM digital processor, Sony SLHF 900 Beta HiFi VCR, Aiwa 660, 770, 990 cassette decks, dbx MXR, Symetrix, Dynamite Limiters, Lexicon PCM 70, Roland SRV 2000, Yamaha REV-7, SPX-90 digital reverb, Korg, MXR, IT sound digital delays, Aural Exciter, Atari 1040 ST & 520 ST MIDI computers w/ hybrid arts SMPTE track software, Fostex 4030/4035 SMPTE Synchronizer, SCI Drumtraks drum machine, Yamaha C5 grand piano, Roland S-550, S-550, Ensoniq Mirage Sampler Systems w/ extensive sample library.

Special Services: 2/8/16 track recording, 2 trk digital mastering, MIDI sequencing/recording, SMPTE lock to video, audio, tape editing, reel to reel and cassette duplication, vocal elimination. Clients: Lots of great artists—like you!
Comments: At our new facility, we continue the tradition of warm hospitality and technical excellence. Now in our 11th year.

Tomsonic's

2336 S. Garfield Ave., Monterey Park 91754

Phone: (213) 721-0511

Contact: Tom Manasian

Basic Rate: \$30/hr.

20-20 Recording

2020 Pico Blvd., Suite A, Santa Monica 90405

Phone: (213) 452-5480

Contact: Harris Doku

Basic Rate: 16 trk—\$30/hr.; 8 trk—\$20/hr.; 4 trk—\$15/hr.

Featured Equipment: 16 trk: Tascam MS 16, 30 ips; 8 trk: 80-8, 1/2" 15 ips; 4 trk: 3340S, 1/4" 15 ips; 2 trk: Technics 1520; 2 Technics cassettes console; Carvin 1608 & Tascam 5B in 24 input 12 out Tandem monitors; JBL 4311's, Auratone 5C's, Infinity VR53's (magnetically shielded) effects; SPX90 II, Midiverb II, ArtDR2A, MXR, Digitech 1900, EXR Exciter Comp/Limiters; Ashly SC50, Symetrix CL150, AudioLogic MT66 equalizers; Ashly parametrics (SC66A) Bi-Amp 210 graphic noise reduction; dbx (24 channels) Omnicraft GI-4 noise gates, Mikes: AKG 414, D1000; Beyer M500, EVRE 20, Shure SM 81, Sony EC 23 F. Instruments: DX7's, JX3P, Cowmar, Wuritzer, TR707, P-Bass, Telecaster, live drums.

Special Services: 8 trk demo production & full 16 trk master production offered with excellent musicians.

Clients: Producers, record companies, radio & TV advertising companies, publishers and individuals. Comments: Control room 10x13; main room 13x17; isolation booth 13x7; 8 trk MIDI add-on by this summer.

The Wall

6362 Hollywood Blvd., Hollywood 90028

Phone: (213) 462-9331

Contact: Joe

Basic Rate: \$12/hr.

24 TRACK

A & R Recording Services

71906 Highway 111, Rancho Mirage 92270

Phone: (619) 346-0075

Contact: Scott Seely

Basic Rate: \$75/hr. with engineer

Featured Equipment: Neotek 24-trk. console, Soundcraft 24 & 16-trk recording machines, Ampex ATR 2-trk, Eventide harmonizer, PCM 70 & Alexis Reverb, DBX 166, Gates.

Special Services: Record production & promotion.

Clients: Jim Devlin, Ion Kofli, The Boys, Buddy Merrill, Mike Williams

Advanced Media Systems

833 W. Collins, Orange 92667

Phone: (714) 997-9387

Contact: Tim Tortora

Basic Rate: \$50/hr.

Airdrome Recording Studio

1646 S. La Cienega, L.A. 90035

Phone: (213) 274-1320

Contact: Fred Koch

Basic Rate: \$75/hr.

Featured Equipment: API console, Studer A-800 24-trk, Studer A-80 1/2" 2 trk, Ampex ATR-100 1/2 or 1/4" 2-trk, 2 EMT plates, one tube, one solid state; Lexicon 224, Yamaha Rev-7, Yamaha

SPX9011, Eventide harmonizer, 6-1176 Limiters, 2-LAZA limiters, 2-stereo Fairchild tube limiters, Pultec 4 Large tube EQ's, Trident parametric EQ's, Monitors: Urei 813 time align, Tannoy SGM 10B, Yamaha NS-10, Auratone, Altec super reeds, Mic list: 2-AKG C-12, 4-Neumann G47, 2-Telefunken 250, U87, U67, km84, km88, AKG C-28, AKG 414 & many more.

Clients: HBO reggae special, Elton James, George Highfill, Dan Seigel, Pebbles, The BusBoys, Johnny Nash, John Stewart.

Allies Studio

711 E. Cypress, Redlands 92334

Phone: (714) 798-7375

Contact: Randy Thomas

Basic Rate: \$45/hr. Block rates available.

Alpha Studios Inc., Video Inc.

4720 W. Magnolia, Burbank 91505

Phone: (818) 506-7443

Contact: April Bogan

Basic Rate: \$150/hr music; \$225/hr audio post; \$250/hr on line editing.

Featured Equipment: Custom API 48x24 console, Many tube mics. Live room. ATR 124-4-2 recorders, 3 machine lock up (BTO) to 1/2" & 1" video for audio post. 10,000 effect digital sound stage available for rent which ties into audio controller, Steinway 7" b-grand, some synths.

Special Services: Complete 5 mach 1" online bay with ADO also Beta 1" online editing. System: CMX 3600, Grass Valley switcher, Chyron Clients: ABC Television, Arista, MCA, Amhearst, Epic, Kenny G., Stevie Nicks, Mark Goldenberg & Carla Bonoff.

Comments: A complete recording/audio post & edit TV production facility. Beautiful facility.

Audio Achievements Inc.

1327 Cabrillo Ave., Torrance 90501

Phone: (213) 533-9531

Contact: Mr. Smith

Basic Rate: \$125/hr.

The Audio Suite

1110 A West Glenoaks Blvd., Glendale 91202

Phone: (818) 241-9090

Contact: Eric Sclar

Basic Rate: 24 trk \$40/hr. 1/4" Video sweetening \$60/hr. Call for block rates.

Featured Equipment: MCI JH24, custom 44 input mixing console, Sony VO 5850 1/4" video deck w/ address track, Magnavox VHS hi-fi, Fostex synchronization system w/ Southworth Jambox 4, Macintosh Plus w/ latest & greatest MIDI software, Emu sampler, Roland digital piano, Yamaha: RX-5, TX-7, KX-88 (4) Gain Brains, (4) keypex's, (2) Maxi-Q's, DBX 165a Comp limiter, SPX-9011, SRV-2000, Lexicon PCM 70, plus much more.

Special Services: Live recording, MIDI programming, 1/4 video sweetening
Comments: Spacious main studio, 3 isolation rooms

Beach Recording & Filmworks

2810 Mc Bain St., Redondo Beach 90278

Phone: (213) 371-3793

Contact: Studio Manager

Basic Rate: Call for current rate card

Featured Equipment: 24-trk recording: Featuring Ampex MM1200 24-trk recorder, Otari Mark III (2-trk) & Nakamichi cassette machines, Amek console 26 channel, (4) band EQ (8) Aux sends. Outboard gear: (5) digital reverb systems including Lexicon 200, (2) SBX 90's, (1) MXR-01, (1) Korg DRV-1000, (2) DDL's, (8) compressors including Urie, DBX, & Gain Brains, (8) channels of gating including 2 dramer type gates, Kepex, Apex, 3 D-Ser channels, Dynagex noise reduction. Mics: Neumann, AKG, Sennheiser, EV, Sony, Nakamichi, Shure: Including U-87 & 414-EB. Speakers: NS-10's & JBL 4312's.

Special Services: Complete audio & video production. Production staff available. Full EP, LP, single production available. Studio musicians for all instruments are available.

Clients: Top labels & artists. Many independent label groups & LA's best unsigned bands producing demos.

Comments: Major label producers & engineers available. Personnel w/ hit record experience & major label affiliations.

Billy Mack

1307 No. Lincoln Ave., Pasadena 91103

Phone: (818) 797-0770

Contact: Billy Adcox/Sharon Morikone

Basic Rate: \$35/hr.

Featured Equipment: 24-trk analog, MIDI via Macintosh sequencer "Performer" composer" software, FM tone generators, keyboard & drums, samplers.

Special Services: Akai MG 1212—turning 12 trks to 24 via SMPTE time code format without a 2nd

RECORDING '88

1212.

Clients: Richard Davis Quintet, Q.P. Music

Black Olive Recording Studio

1745 Hickory St., Sand City 93955
Phone: (408) 394-7176
Contact: Nick Olivo/Dale Kurokawa
Basic Rate: \$50/hr.

Blue Africa, Inc.

11684 Ventura Blvd., Suite 380, Studio City
Phone: (818) 763-2028, ext. 380
Contact: Madsen Gram
Basic Rate: Personal/Private budget consultation
Featured Equipment: Soundcraft console, Tascam/Atari MIDI set-up, 1" digital F-1 mastering, Sony digital audio interface processor, MXR digital reverb, Yamaha TX812, Digitech 128, Roland SDE2000, DBX 463X, Yamaha SPX90. Microphones: Beyer Dynamic, Sennheiser, AKG, EV, Sony, Oberheim DX, Yamaha RX15, Simmons drums, Juno, Yamaha, Poly, Moogs syns, DBX, Valley People noise gates, etc.
Special Services: Audio: Production of masters, cassettes, vinyl 7 & 12", CD; producers, engineers, session players, songwriters from L.A., N.Y. Nashville. Video: Pre-production, directors, cameramen, editing on 1/2" or 1"; broadcast quality, music dubbing mixes down to 1/2". Custom photograph & rehearsal space.
Comments: A getaway creative vacation, the studio is located on the Eagle River at the foot of Vail Mountain in Vail, Colorado. Information available at L.A. office.

B1 Recording

11176 Penrose St., Sun Valley 91352
Phone: (818) 504-9594
Contact: Ian Gardiner, Steve Takos
Basic Rate: \$45/hr. Blocks negotiable.
Featured Equipment: Extensively modified sound workshops 32x24 console, Otari MTR 90 24trk, Otari MTR10 24trk, Urei B13 monitors, Yamaha NS10 monitors. Extensive outboard equip, Steinway 7' grand piano, Various keyboards & computers. Dimensions of the studio are: Studio: 35'x26'x16' plus (wood & carpeted floors). Control Room: 24'x18'x10'. Glass lined room: 15'x8'x18'. Vocal Booth: 8'x10'x10'. ISO Booth: 12'x12'x8'.
Special Services: Audio-video equipment rental, musicians, vocalists, arrangers, producers, etc. available.
Clients: Carol King, Gap Band, Daddy Ray, The Dogs, The Moberlys, Tragic Romance
Comments: Our studio is dedicated to the highest standards of sonic excellence.

Bull Hit Productions

12535 King St., Studio City 91604
Phone: (818) 761-0797
Contact: Rick Lee
Basic Rate: \$65/hr.

Cherokee Recording Studios, Inc.

751 N. Fairfax Ave., L.A. 90046
Phone: (213) 653-3412
Contact: Susan Donaldson
Basic Rate: Studio 1 or II—\$200/hr. Studio 3—\$125/hr. Studio 4—\$75/hr.

Chameleon Recording Studio

216 Chatsworth Dr., San Fernando 91340
Phone: (818) 361-9232
Contact: Larry Michael Gerber
Basic Rate: Call for rates.
Featured Equipment: Trident series 80 console w/56 inputs, 24 buss. Otari MT 90-11 24-trk recorder, Otari MTR 12 1/2" 2-trk mastering. Nakamichi cassette duplication. Tad main monitor system & Tannoy little golds & Yamaha NS10M. Perreux amplification. Extensive array of outboard gear including Lexicon 480L, 224 & PCM70 digital reverb multi-effects processors. TC Electronics DDL/18 bit sampler. Lexicon PCM 42 & 41 DDL's. Eventide harmonizer. 8 Drawmer Gate units. Aphex rack including Gates/limiters—much more.
Special Services: In house pre-production room (24-trk) with MIDI programming/arranging services.
Clients: Major label credits
Comments: Spacious control room (520 sq. ft.). Large main studio (1320 sq. ft.) with 4 iso rooms, ideal for tracking sessions, string dates, choirs, etc. Comfortable, creative atmosphere. Friendly staff.

Circle Sound Studios

3465 E. Cajon Blvd., San Diego
Phone: (619) 280-7310
Contact: Richard Bowen
Basic Rate: \$35/hr.

Clear Lake Audio

10520 Burbank Blvd., N. Hollywood 91601
Phone: (818) 762-0707

Contact: Brian Lev, Cathy Wyatt, Jim Katsikides
Basic Rate: Negotiable. Block rates & project rates available.

Featured Equipment: Studio A—large control room & live room, Otari 24-trk, Otari 1/2" 2-trk, Otari 1/4" 2-trk, Trident 80-B console with automation. Control room is designed by George Augspurger & lotsa toys. 1/4" video lock up (Lynx & JVC). Studio B—Complete MIDI room, computer sequencing.

Conway Recording Studios

655 N. St. Andrews Pl., L.A. 90004
Phone: (213) 463-2175
Contact: Jill Pearlman
Basic Rate: \$150/hr and up.
Featured Equipment: 2 Neve V-60 series with GML automation, 3 Mitsubishi X-850, 2 Mitsubishi X-86, 2 Studer A-800. Two fully equipped studios with everything you can imagine!
Special Services: Raging Robert in the day, & Terrible Tony in the eve. Basketball, luxurious lounging facilities. Park in our gates, off the street parking lot, and enjoy our BBQ patio. Beautiful surroundings.
Clients: Motley Crue, Poison, Ted Nugent, Madonna, Tom Petty, Kix, Only the Best!

Donovan Sound Engineering

1327 Cabrillo Ave., Torrance 90501
Phone: (213) 533-9531
Contact: Donovan
Basic Rate: \$75/hr.

Echo Sound Recording

2900 Los Feliz Blvd., L.A. 90039
Phone: (213) 662-5291
Contact: Mike Williamson
Basic Rate: 24 trk: \$45/hr. 16 trk: \$35/hr. Rates include engineering.
Featured Equipment: Trident 80B, 58 in console; Trident series 75, 56 in console; Sony/MCI JH 24 trk recorder; Otari MX-80, 24 trk recorder; Otari MTR-12, 30 ips 2 trk; Otari MXI-5050, 15 ips 2 trk (2); Lexicon 480L, digital effects processor; AMS 15-80S, digital effects processor/sampler; Eventide H-949, harmonizers (2); Lexicon model 93 Prime Time, DDL (3); dbx F900 effects mainframe, compressors (2), noise gates (3), flanger +; dbx 160X compressors (5); dbx 166 (4); dbx 160 (2); Aphex Aural Exciter (2); Yamaha SPX 90 (6); Rev 7 (2); Rev 5 (2); Teletronix tube compressor LA-2A; Lexicon super Prime Time; Eventide omni-processor; Roland SDE-3000; Yamaha R-1000 (2); Gates noise gates (12 ch.); Yamaha cassette decks (6); Technics 1500, 2 trk; Yamaha GC 2020 comps./gates (2); Fostex B-16D, 16 trk recorders w/Dolby C (2); Aphex dominator, limiter; Yamaha & BGW power amps; JBL 4430 monitors; Yamaha NS-10 monitors; Westlake BB-SM4 monitors; Urei Graphic EQ; Orban 622 B parametric EQ (2). Instruments: Emulator II w/custom sound library, DX7, Akai AX-80, Yamaha TX-816, Roland Juno, Jupiter, Takamine acoustic/electric guitar, Fender precision bass, grand piano, LinnDrum, Oberheim DX, Simmons drums sets, MX-1 drum triggers. Mics: AKG C-414 (2), AKG "The Tube", Neumann U-87, TLM 1701, AKG C-460 (3), Sennheiser MD-421 (7), EV PL-20, BK1's, PL 80's, Shure 58's, 57's, Crown PZM, Sennheiser MD-409 (2).
Special Services: Macintosh; mark of the unicorn, performer MIDI sequencing system w/SMPT. Tape editing & duplicating.
Clients: A&M Records, Capitol Records, A&M artists "The Fit", Chuck Gentry & Vince Elbow; Capitol Records artists Chapter Eight, Eclipse Records.
Comments: Two fully equipped 24 trk production studios A & B. Excellent selection of outboard gear & musical instruments.

The Edge

6814 S. La Cienega, L.A. 90302
Phone: (213) 291-5050
Contact: Mark Paladino
Basic Rate: \$45/hr.
Featured Equipment: Modified Ampex MM1200-32 input British Dynamics desk with Dean Jensen mic preamps. Acoustically accurate control room. Extensive microphone collection. Outboard gear includes PCM 70, Rev 7, 910, drawmer gates, Urei 1176, dbx 165, vocal stressor, various digital delays, DX7, other extras.
Clients: Carmine Appice, BusBoys, Jane's Addiction

Elumba Recording Studio

1538 N. Cahuenga Blvd., Hollywood 90028
Phone: (213) 461-4515
Contact: Luki
Basic Rate: \$160/hr.
Featured Equipment: Solid State Logic (SSL) 6000E fully automated console w/total recall, 56 channels. Studer 24 trk recorders (the A800's). API preamp (6 550's & 2 560's). Outboard gear: Mit-

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RECORDING '88

subishi digital 2-trk recorder; DAT; set-up to do video sweetening.

EMI-Manhattan Recording Studio

6920 Sunset Blvd., Hollywood 90028
Phone: (213) 461-9141
Contact: Tina Hopkinson
Basic Rate: \$32/hr.

Featured Equipment: MCI JH416 24x24 console; 3M-M79 24 trk; ATR 102/Ag440 2 trk; JBL 4315/Yamaha NS-10M monitors. Microphones: EB RE-20, Sennheiser MD-421 (2), Shure SM-57 (3), SM-58 (3), Neumann U-87, EC-9P Electret (2), & misc. others. Outboard equipment: Roland SRV 2000 digital reverb, SDE 3000 DDL, Yamaha SPX 90 (2), Eventide H910 harmonizer, DBX 900 rack w/De-esser, parametric, gates, lim/comp, (2) Urei 1176 limiter, EMT 140 echo-plate/reverb, Sony PCM 1630 system available.

Special Services: Real-time cassette copies; reel-to-reel tape copies, CD sub-master prep; video editing & duplication; LP assembly; disc mastering, etc.

Clients: Red Hot Chili Peppers, Thelouious Monster, In Vitro, The Pandoras
Comments: Comfortable recording environment, capable of going from microphone to master disc in our facility.

Encore Studios, Inc.

721 S. Glenwood Place, Burbank 91506
Phone: (818) 842-8300
Contact: Darryl Caseine or Robin Hart
Basic Rate: Negotiable

Engineer Bill's Recording

Van Nuys, CA
Phone: (818) 780-3146
Contact: Elizabeth
Basic Rate: \$30/hr.
Featured Equipment: brand new 24 trk equipment, brand new 1988 Sony JH 24 tape recorder w/autolocator III, brand new 1988 Akai-Linn MIDI production center, digital sampling drum machine w/99 trk MIDI sequencer, Aka & Ensoniq Digital Samplers w/advanced sampling software & large sound libraries on disc. Sound Workshop series 30 mixing console w/transformerless design, full sweep E.Q., and P&G Faders. DBX, Yamaha, Otari, Sony, JBL, Delta Lab,

Lexicon, & much more.

Special Services: All types of SMPTE to sync; production services also available. Audio for video, songwriting demos that sell songs.

Clients: Owned by a publishing group whose songs have been recorded or performed by Madonna, Springsteen, Los Lobos, Led Zeppelin, Cliff Richard, Elvis Presley, etc.
Comments: Private use studio in relaxed garden surroundings with limited amounts of time available to outside clients.

Entourage Studios

11115 Magnolia Blvd., No. Hollywood 91601
Phone: (818) 505-0001
Contact: Guy Paonessa or Keith Blake
Basic Rate: \$75/hr.

EQ Sound Studios

5249 Melrose Ave., Hollywood 90038
Phone: (213) 466-7456
Contact: Bryan Stott
Basic Rate: \$50/hr. negotiable
Featured Equipment: Otari MX 80 24 trk w/remote; Otari MTR 12 2 trk w/1/4" & 1/2" heads; MCI JH 110B 2 trk w/1/4" heads; Trident 80B console 30 in-24 out-54 mix; limiter/compressors-Urei 1176 (2), DBX 160X (2), DBX 163X; ElectroSpace strate gate (2); Reverts/Delays SPX 90 (2); Korg 2000 (2); Korg 3000 (2); Korg 3000 (2in-4out); Rev 7; harmonizer H 910; Prime Time I; Rocktron ZCH exciter. Cassette Decks: Technics RS-M45 (3). Monitors: Urei 813 w/white X/overs, NS 10M Studio, Auratone cubes. Amps: BGW 7500 (Ureis), Hafler P 230 (NS 10MS), Hafler P 230 (Cue), Crown D 60 (cue) Crown D 70 (Auratones). Microphones: Shure, AKG-Neumann, Sennheiser, EV, etc. Headphones: AKG 240. Studios, live room & medium room sharing one control room, parking lot with TV surveillance.

Comments: We cater to working bands who need to come to us with a budget to work out a deal to everyone's mutual satisfaction.

Fiesta Sound

1655 S. Compton Ave., L.A. 90021
Phone: (213) 748-2057
Contact: Mr. Robeson
Basic Rate: \$50/hr.

Floundergash Industries

5102 Vineland Ave., No. Hollywood 90028
Phone: (818) 509-8821
Contact: Jeff McLane
Basic Rate: \$45/hr.

Foss Sound Systems and Video

P.O. Box 414, Yorba Linda 92686
Contact: Non-Public

Full Midi Jacket

10520 Burbank Blvd., No. Hollywood 91601
Phone: (818) 761-MIDI
Contact: Paul Menichini, Bruce Blain, Michael Jehlik

Basic Rate: call for rates
Featured Equipment: Macintosh plus w/2 meg ram. Otari MX-80 24 trk, Trident 80B console, Lexicon 480L, (2) Yamaha KX-88, (2) Roland D-50, (2) AKAI s-900, (2) Oberheim DPX-1, Yamaha TX416, Yamaha TX616, (2) DX7, Roland MKS-20, (2) Oberheim Matrix-6, (2) Korg EX-8000 performer 2.3 sequencer, Sound Designer, Opcode librarians, Lexicon PCM-70, (2) Yamaha SPX-90, Yamaha Rev 7, Aphex Type C. Numerous other synths, outboard gear & extensive sound libraries.
Special Services: Fully equipped computerized MIDI production/recording facility featuring the latest synths, samplers, hardware & software. Programming production, arranging & MIDI consultation services available.

Clients: Warner, MCA, A&M, Capitol, Geffen, HBO, NBC, etc.

Comments: Come in and be blown away.

Future Post

2414 W. Olive Ave., Burbank 91506
Phone: (818) 843-8200
Contact: Jim McIntosh
Basic Rate: Call for quotes

Future Sound

1842 Burleson Ave., Thousand Oaks 91360
Phone: (805) 496-2585
Contact: Randy Dew
Basic Rate: \$30/hr.

Golden Goose Recording

2074 Pomona Ave., Costa Mesa 92627
Phone: (714) 548-3694

Contact: D.P. Rose

Basic Rate: \$65/hr. Call for rates.

Featured Equipment: In house design console 40 in/32 out w/16 group Submix, 8 echo sends with 12 returns, 4 stereo, 4 mono/Spectra sons, Urei & API 550 A Eq. (Class A discrete transistor mic & line amps.) Ampex MM 1100 24 trk, Ampex MM 1100 16 trk (can be locked for 40 channel operation). Mixdown to two ch. digital or 1/2 or 1/4 analog. Stereo mastering recorders. We have a full rack of outboard effects, compressors, expander gate, Parametric EQ. Two reverb plates, Lexicon digital reverb, AKG BX 10 spring reverb etc.

Special Services: We contract players, singers, arrangers, etc. Plus we see our album projects through mastering and pressing of LPs or CDs or tapes.

Clients: John Belizijian, Robert Palmer, Jol Neumann, Chris Finch, "Spanky" Kimberlin, Ron Eschete, Delong & Miller

Comments: Our goal is crystal clear sound in a comfortable environment.

Rudy Guess Recording

4518 Tobias Ave., Sherman Oaks 91403
Phone: (818) 995-RUDE

Contact: Rudy Guess

Featured Equipment: MIDI piano, DX-y, Linn Drum, Roland TR-707, Otari 8 trk, Studio Master 24 channel board, Teac 25-2, 15 ips & 7 1/2 ips 2 trk, EV Sentry 100A studio reference monitors, SRV-2000, AKG, Shure, EV, Beyer, Mics, Denon CD player with music production library, guitars with player if needed.

Special Services: Full production music library on compact disc; entertainment and industrial sound track production; song writers demo service with musicians

Clients: 20th Century Fox, Marantz Electronics, Pacific Coast Buick Dealers, Carole King, Jimmy Z, Chuck E. Weiss, Mary's Danish, 45 Grave, Columbia Pictures Music Group, Rod Stewart band, Lone Justice, Lock Up, members of Motorcycle Boy.

High Tech Productions

10646 Magnolia Blvd., N. Hollywood 91601
Phone: (818) 762-8002
Contact: Clark Garman & Shelly Scott
Basic Rate: \$50/hr.

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- 3. ACQUISITION OF RECORDING CONTRACTS:** We shop the master tape, offer legal assistance, and help negotiate your recording contracts... Master not quite complete? We can help with final mix & production.
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Hit Man Recording

815 N. Fairfax, Hollywood 90048
Phone: (213) 852-1961
Contact: Tony Cannella
Basic Rate: \$39/hr.

Hit Single Recording Services

Marketplace at the Grove—Lower Court #4, San Diego 92115
Phone: (619) 265-0524
Contact: Randy Fuelle
Basic Rate: \$30-\$45/hr 2-24 trk

Hollywood Sound Recorder, Inc.

6367 Selma Ave., Hollywood 90028
Phone: (213) 467-1411
Contact: Vicki Giordano
Basic Rate: \$100/hr.

Charles Laurence Production Co.

19002 Los Alamos St., Northridge 91326
Phone: (818) 368-4962
Contact: Charles Laurence
Featured Equipment: MCI28 in/24 out mixing console, Ampex MM1200 24 trk, Ampex ATR-100 2 trk master recorder, Ampex 440 8 trk, Technics 1500 — 1520 2 trk, Teac A 3440 4 trk, Teac C-3RX 3 head cassettes, 18 machines for Real Time cassette duplication. Video: Sony 5600 1/4" recorder, Sony 2850 assembly, Sony 19" monitors. Monitors: JBL 3411, Yamaha NS-10M, Auratone, Koss Model One, Infinity. Mics: Neumann U87, U89, Sennheiser, Shure, Altec Tube, Sony. Instruments: Yamaha DX7, Linn Drum machine. Signal Processing: Lexicon 200 Digital Reverb, Lexicon Prime Time II, Yamaha SBX 9011, DBX & Urei limiters.
Special Services: Direct 8 trk to 24 trk transfers, 78 rpm record enhancement, Real Time cassette dup, multi-track radio work, audio video dubbing, 1/4" to 1/2" video transfers, huge sound effects library, CLP production music library.
Comments: We have full productions. We do song demos, voice overs, commercials, jingle and have everything you need to make a first class, state of the art master production.

J.E. Sound Productions & Entertainment

11231 Santa Monica Blvd., W. L.A. 90025
Phone: (213) 479-7653
Basic Rate: Block rates.
Featured Equipment: Otari 24 trk, Otari 16 trk, Otari 2 trk 1/4" & 1/2", Trident console, Nakamichi cassette decks, Lexicon, Prime Time, PCM40, PCM 60, Yamaha SPX90's, both I & II versions; Linn 9000 MIDI; drum sequencer, DBX gates & limiters, etc.; Roland SDE 1000, SRV 2000 keys, DX7, JX3P, JBL monitors & Yamaha NS10MS monitors. Mics: Neumann, Sennheiser, Shure, AKG, Audio Tech, and more.
Special Services: Producer demo service, master recordings, editing, commercial production, radio, TV.
Clients: XYZ, Kevin Brodie, 20th Century Fox, Rick Springfield, Atlantic Records, Modern Records, A&M Records, Geffen, PolyGram, George Tutko

J.L. Productions

Canoga Park
Phone: (818) 340-3146
Contact: Jon Lowry
Basic Rate: \$45/hr 24 trk; \$35/hr 16 trk; block rates available.
Featured Equipment: MCI 24 & 16 trk, Amek-TAC Scorpion Board (42 input during mixdown), Neumann, AKG, Shure, Sony & Nakamichi mics, Yamaha NS10s & Tannoy speakers, H & H power

amp, Yamaha headphone power amp, Yamaha grand piano, Roland D-50 w/complete library, Roland S-550 sampler drum machine, Technics 2 trk, Technics cassette decks, 3 Rev 7's, DBX 160, 166 Gate 4 channel, Hush IIC, Aphex Aural Exciter.
Special Services: Full production (from MIDI) demos to live musicians including drums), full album masters.
Clients: Billy Sheehan, David Lee Roth band, Phil Brown, Warner Bros. & A&M Publishing Artist, Brett Tuggle, Mozart & soon to be heard classical rock group. Ron Walker (acapella gospel group)
Comments: J.L. Productions have recorded 6 albums so far this year with 3 more now in progress. We can help you make it within your budget.

Lightning Corporation

7854 Ronson Rd., San Diego 92111
Phone: (619) 565-6494
Contact: Mike Larsen
Basic Rate: \$50/hr.

Loyola Marymount University

Dept. of Communication Arts, L.A. 90045
Phone: (213) 642-3033
Contact: Vinay Shrivastava
Basic Rate: Varies

Lucas Recording Studio

4106 1/2 Burbank Blvd., Burbank 91505
Phone: (818) 845-1700
Contact: Jan Lucas
Basic Rate: \$40/hr.
Featured Equipment: Amek 3M, Lexicon EMU, Sony video, Neumann, Roland, Yamaha, Pultec, Macintosh, Mark of the Unicorn, Digi Design, 360 Systems, Foxtex
Special Services: Extremely high quality production, all major types of music and some minor. Sync to video available. Dance/radio productions.
Clients: Lou Adler, DEVO, Kurtis Blow, NBC, Warner Bros., Jessie's Gang.
Comments: If you don't record here, you'll never be famous.

Mad Dog Studio

1717 Lincoln Blvd., Venice 90291
Phone: (213) 306-0950
Contact: Merv Storbin
Basic Rate: \$100/hr.

Mad Hatter

2635 Griffith Park Blvd., L.A. 90039
Phone: (213) 664-5766
Contact: Studio Manager
Featured Equipment: 48 trk, Studer tape machines, GML automation, 2-9" concert grand pianos, Trident mixing console, Studer 2-trk, lots of outboard gear.
Special Services: Video lock-up, 48 trks; automated mixdown, 2-9" grand pianos (Steinway) (BosenDonfer-MIDI)
Clients: Prince, Robert Palmer, Chico DeBarge, Lavett, Chick Corea
Comments: Top of the line studio

Martinsound Recording Studio

1151 W. Valley Blvd., Alhambra 91803-2493
Phone: (818) 281-3555
Contact: Annette Martinson
Basic Rate: \$110-150/hr.
Featured Equipment: Trident 42 channel console enhanced with Martinsound "Flying Faders" with full video loc-up capabilities and a studio large enough to accommodate a 60 piece orchestra.

4 trk 1/2" machine is also available. A small over-dub 24 trk studio is available for rhythm or synthe-sizer recording.

Special Services: Automated mixing console in Studio I. Shawn Michael is the chief engineer at Martinsound since 1980. House second engineers are provided on all dates.

Master Control

3401 W. Burbank Bl., Burbank 91505
Phone: (818) 842-0800
Contact: Steve Catania
Basic Rate: \$145/hr.

Maximus Recording Studios

2727 N. Grove Industrial Dr. Suite 111, Fresno 93727
Phone: (209) 255-1688
Contact: Leigh Ratliff
Basic Rate: Starts at \$60/hr.

M'Bila Recording Studio

1800 N. Angyle Ave., Suite 200, Hollywood 90028
Phone: (213) 466-7613
Contact: Johnni Artiga
Basic Rate: \$125/hr. negotiable
Featured Equipment: Trident 808 console with disk automation system. Tape Recorders: Sony MCI JH-24 multitrack, Sony APR-5002 2 trk. Keyboards: KX-88/KX-76 MIDI controller, Emulator II, Akai S900, DX7, DX711 FD, Prophet 2002, Ensoniq Mirage Sampler, TX-816 MIDI Tack, Roland Juno 2, Juno 106, JX-3P, JX-8P and more. Drum Machines: Linn 9000, Dynacord Digital Drums, SP-1200, and others. Sequencers: Macintosh SE with Jambox 4+ with latest Performer Software, Linn 9000 and Yamaha QX-1. Clients: Chaka Khan, Bernadette Cooper, Augi Johnson, T.K. Carter, Jerome Benton and others
Comments: "Producer's Paradise"

Mirage Pro Recorders

11905 South Central Ave., Suite 300, L.A. 90059
Phone: (213) 563-5642
Contact: Timothy Watkins
Basic Rate: \$35/hr.
Featured Equipment: Full option matchless console (32 input), Soundcraft 24 trk with auto locate, Lexicon, Urie, Valley People, Yamaha, Roland, DBX, Eventide, Oran & JBL sound processing gear. AKG, Sennheiser, Neumann, Sony microphones. JBL & Yamaha reference speakers. Akai, Roland, Yamaha, Korg keyboard & sampling equipment. Linn, Roland drum machines. 200 disk library.

Monterey Sound Studios

230 S. Orange, Glendale 91204
Phone: (818) 240-9046
Contact: Frank Merel
Basic Rate: \$85/hr.

Music Box Recording Studio

1146 N. Western Ave., Hollywood 90029
Phone: (213) 462-7761
Contact: Edward Perry
Basic Rate: Call for rates.

Music Grinder Studio

7460 Melrose Ave., L.A. 90046
Phone: (213) 655-2996
Contact: Ron Filecia
Featured Equipment: Neve 8128 console w/48 channels & GML moving fader automation, Studer A-800 MKIII & MCI JH 114 multitracks w/Lynx synchronizers. Reverbs: AMS RMX-16, Lexicon 224, Lexicon PCM 70 Ver. 3.0, Yamaha Rev 7, Yamaha SPX 90, EMT 240 Gold Foil. Delays:

TC Electronics 2290 Dynamic Delay, Sampler 16 sec 20K, Bel B10-80 w/8 second of 16K memory, Roland SDE 3000s, Eventide H3000 super harmonizer, Eventide H910 harmonizer, ADA stereo tape delay. Large selection of limiters and gates along with a great selection of outboard gear.

Musicland West

8551 Wilbur Ave., Northridge 91324
Phone: (818) 701-7035
Contact: Ron or Michael Desaro
Basic Rate: \$50/hr. block (includes house engineer).
Featured Equipment: MCI JH-114 24 trk, MCI JH-110 2 trk, Trident 708 console, Klark Teknik DN-780, Yamaha Rev 7 Reverb, Yamaha D-1500 Delay, Dbx 166 compressor, Urei 1176 limiter, Aphex Aural Exciter, Yamaha R1000 Reverb, Ibanez DM2000 Delay, White 1/2 octave EQ, Yamaha P2150C amps, Tannoy Big Rd monitors, Tannoy SRM 108 monitors, Auratone monitors, Steinway A grand piano, acoustic drum kit, AKG 414's, Sennheiser 421's, Audio Technica AT813's, Shure SM 57's, Shure SM 58's.
Special Services: Staff keyboardist, available for arranging, programming & recording with 48 trk chase lock sequencing. Staff drummer & percussionist with acoustic drums, cymbals, rhythm instruments & Roland DPR 30 & Dynacord add 1 electronic drums. Sweetening of prerecorded drum tracks. Staff keyboard & piano tuner; acoustic, electric & electronic tuning.
Comments: A state of the art 24 track production facility in a perfect acoustical environment for voice, piano, live drums.

Non Stop Music Productions

Van Nuys 91402
Phone: (818) 891-1030
Contact: George Seymour/Tom Warren
Basic Rate: \$40/hr.
Featured Equipment: Roland D-50, SP-12, drums w/Octapad, AKG "The Tube" mike, SPX-90, 2/REV 7's, Tri-stereo chorus, Eventide 910 harmonizer, Lexicon PCM 42 & 60, Yamaha 1500.
Special Services: Drum programming, producers avail.
Clients: Members of Quiet Riot, Mr. Mister, Rod Stewart, 707, Steve Miller, Bonnie Raitt, etc.

One On One Recording

5253 Lankershim Blvd., No. Hollywood 91601
Phone: (818) 761-3882
Contact: James David

Paramount Recording Studios

6245 Santa Monica Blvd., L.A. 90038
Phone: (213) 465-4000
Contact: Mike Kerr
Basic Rate: A—\$45, B—\$30, C—\$65, D—\$25, E—\$16/hr.
Featured Equipment: Studer, Sony multitrack recorders; Harrison, API, Sony, Amek consoles. Echo Reverbs Effects: AMS reverb & delay, Lexicon: 224, 200, PCM 70, PCM 60, PCM 42, PCM 41. API, Pultec, Lang outboard EQs; Drawmer Gates. MIDI Equip I: Synclavier Music System, Roland D-50, DX7, 8-16 rack, Akai S-900, Mirage Sampler, Macintosh SE computer, EMU SP-12 drum computer.
Special Services: We have a studio for every budget. Full composing and scoring department for music, film and television.
Clients: Past clients include Led Zeppelin, Aerosmith, War, George Benson, Embassy Pictures, Cannon Pictures.
Comments: We have a wonderful caring staff of engineers and managers to take care of you.

NOW HIRING

- WORK PART-TIME HOURS
- FULL-TIME HIGH EARNINGS
- TIME OFF FOR REHEARSALS/INTERVIEWS
- JOIN OTHER MUSICIANS/ACTORS EARNING AS MUCH AS \$2-4,000/week
- GREAT BEVERLY HILLS LOCATION
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STUDIO OR LOCATION



Wallace Rhodes/Promotional Photography

(818) 761-6779

BANDS

VOCALISTS

MUSICIANS

Pasha Music House

5615 Melrose Ave., L.A. 90038
Phone: 466-3507
Contact: Karen Chamerlain
Basic Rate: \$140/hr. (Studio A); \$100/hr. (Studio B).

Powerhouse Studios

19347 Londelius St., Northridge 91324
Phone: (818) 993-4778
Contact: Paul or Jeff Stillman
Basic Rate: Audio: \$55/hr. 1/2" edited: \$30/hr. Video quoted per job.

Present Time Recorders

5154 Vineland Ave., No. Hollywood 91601
Phone: (818) 762-5474
Contact: Bob or Grace Wurster
Basic Rate: \$27-35/hr.

Prime Track Recording & Production Studio

7437 Laurel Canyon Blvd., No. Hollywood 91605
Phone: (818) 765-1151, (213) 469-509G
Contact: Danny Tarsha, Mark Healy
Basic Rate: \$55/hr or 10-hr. block, reg. rate \$85/hr.
3M 79 24/16 8 trk, 3M & Studer Revox 2 trk, Tascam 80-8 & 34 4 trk, NAK & Teac cassette decks; (2) Eventide harmonizer, instant flanger; (2) Lexicon PCM41, Delta DDLs; Lexicon, Ursa Major digital reverb, BX20E; (4) Urei, (2) Kexex, (2) Gain Brains/comp/limiters; 1/2", 1/4", parametric EQs; K1H Burwen filters; aural exciter & de-esser; VSOs & echoes; Orban parasound; vocal stresser F769XR; Neumann, AKG, Sennheiser, Beyer, EV, Shure, Altec mics; JBL 4430 & 4311, Auratone, Otari monitors; Marshall, Yamaha, Roland, Cesium amps; Linn drum, Prophet 5, DX7; lounge, video games, coffee, air, free pkg, easy loading, engineer & producer.
Special Services: Album & jingle production; catering to record, publishing & management companies, independent producers, engineers, groups & solo acts; impressive track record of major recording artists & local L.A. bands of all styles of music.

Red Zone Studios

623 S. Glenwood, Burbank 91506
Phone: (818) 955-8030
Contact: Darius/Denis Degher/Frank Riesen

Salty Dog Recording Studios (aka S.D.R. Studios)

14511 Delano St., Van Nuys 91411
Phone: (818) 994-9973
Contact: Craig W. Durst
Basic Rate: Negotiable
Special Services: 24 track video sweetening, video post production services.
Comments: Precision acoustically designed control room. Good sounding spacious studio.

Score One

5500 Cahuena Bl., No. Hollywood 91601
Phone: (818) 762-6902
Contact: Al Johnson
Basic Rate: 24 trk: \$75/hr. Video interlock: \$150/hr.

7th Street Sound

688 S. Santa Fe, #105, L.A. 90021
Phone: (213) 627-5392
Contact: Ed Sanders
Basic Rate: \$50/hr.

Silvery Moon Studio

326 1/2 N. La Cienega, L.A. 90048
Phone: (213) 659-0688
Contact: Gary Stein
Basic Rate: \$40/hr. incl. engineer

Skip Saylor Recording

506 N. Larchmont, Hollywood 90004
Phone: (213) 467-3515
Contact: Skip Saylor or Andy McCarl
Basic Rate: Please call for rates
Featured Equipment: Studio A: SSL 4072 console, Studer A800's, TAD main monitors, NS-10's, Auratones, Gates: Drawners, Dynanics, Kexex, dbx Limiters: LA-2A's (3), dbx 160's (2), Urei 1176's (2) EQ: Neve Prism Rack (10), Focusrite Rack (2), API Rack, Aphex EQ's, Valley People Reverbs: AMS, 224XL, 4801 (rental), SDR-1000, SP2016, PCM70's (2), SRV-2000, REV 7 Delays/Sampling: AMS, T.C. Electronics, Lexicon Super Prime Time, Prime Time II, PCM42's (2), SDE-3000's (2) Effects: 949 Harmonizer, SPX-90, ANL-2 stereo sim., and more... Studio B: Customized 38x24 console w/direct electronics, MCI, JH24, Gates: dbx, Kexex EQ: API's, Aphex, Orban Limiters: dbx 903's, LA-4, 1176's (3), Summit Tube Reverbs: EMT 252, SRV-2000, PCM-70, PCM-60, SPX-90, Delays: Lexicon Super Prime Time, SDE-2000, SDE-3000, Effectron, Effects: ANL-1's (2), Roland Phase, Flange, Dimension D Special Services: Unique for our clients
Clients: Kenny Loggins, Peter Cetera, Morris Day, Howard Hewitt, Manhattan Transfer, Bryan Ferry, The Whispers, Gary Taylor, The Bangles, Cheap Trick, Dan Siegel, Jody Watley
Comments: "Attention to Detail" is our motto. We do everything possible to accommodate our clients.

Skyline Recording

1402 Old Topanga Canyon Road
Topanga, CA 90290
Phone: (213) 455-2044
Contact: Summer Bacon
Basic Rate: \$55/hr.
Featured Equipment: MCI JH 600 with plasma display, automation, 4 band & parametric equalization, 44 in/out ports, Studer A80 24 trk, Ampex ATR 102 2 trk, MCI JH 110 2 trk, Urei (time aligned) TA 815, JBL 4311s, Lexicon 224 digital reverb, program technology plates, Lexicon Prime Time, Urei 535, 545 equalizers, Neumann M449 (tube), U47, U87, U49, KM 84, AKG C24 (tube) stereo EB 452. And that's just the tip of the iceberg.
Special Services: Trackings, overdubs, mixing, film scoring, albums, demos, jingles. Facilities for up to 30 musicians. Lounge, kitchen, shower.
Clients: Chicago, David Foster, Lee Ritenour, Bob Dylan, The Bangles, Osamu Kitajima, Bobby Vinton, Ann-Margaret, Paul Sabu.

Smoketree

9752 Baden Ave., Chatsworth 91311

Phone: (818) 998-2097
Contact: Doug Parry
Basic Rate: Available on request

Sound Affair Recording, Ltd.

2727 G. Croddy Way, Santa Ana 92704
Phone: (714) 540-0063
Contact: Ron Loeper
Basic Rate: \$60/hr 24 trk; \$40/hr. 16 trk.

Sound City Studios

15456 Cabrito Rd., Van Nuys 91406
Phone: (818) 787-3722
Contact: Paula Salvatore
Basic Rate: \$125/hr. negotiable
Featured Equipment: Studio A—Control Room dimensions 26'x20'. Studio dimensions 40'x50'. Console: 8028 Neve 28 in x 24 out with Necam. Tape Recorders: Studer A-800 24 trk, Studer A-80 MKIII 2 trk with 1/2" heads, Studer B-67 2 trk. Monitor speakers: JBL, designed by George Augsberger, tuned by Steve Brandon. Monitor Amplifier: H&H, Eagle with 4400 White EQ. Studio B—Control Room dimensions: 20'x20'. Studio dimensions 30'x20'. Console: 8058 Neve 32 in x 24 out. Tape recorders: Studer A-80 24 trk, Studer A-80 2 trk, Studer B-67 2 trk. Monitor speakers: JBL, designed by George Augsberger, tuned by Steve Brandon. Monitor amplifier: Yamaha with White EQ. Additional equipment avail.: Echo, reverb & delay systems: AMS RMX-16 reverb, Lexicon Delta T DDL, EMT, AKG, Cooper Time Cube, Eventide 949 Harmonizer, Eventide 910 Harmonizer, Eventide Flanger, Eventide DDL (1745M) w/ pitch card. Outboard equipment: Kexex II, DBX 165A Limiter/Compressor, Audio Arts 4200A EQ, Orban/Parasound, Teletronix LA2A Limiter, Pultec EQ, Pultec Filter, Dolby, Lang Program EQ, SAE Parametric EQ, Urei 1176, RCA EQ, Digital Metronome, Massenburg mic pre amps. Microphones: Neumann, AKG, Electrovoice, Sennheiser, Shure, Beyer. Instruments available: Hammond C-3 organ with Leslie Two Steinway Grand Pianos.
Clients: "Dio," Tom Petty, Bob Dylan, "McAuley-Schenker Group," George Harrison, Gregg Wright, Animation, Andrae Crouch, Autograph
Comments: Our room is one of the best for live tracking, especially drums & guitars.

Sound Master Audio & Video

10747 Magnolia Blvd., No. Hollywood 91601
Phone: (213) 650-8000
Contact: Barbara Ingoldby; Daniel Shimiaei
Basic Rate: Card-rate \$150/hr., call for special rates on block bookings.
Featured Equipment: Mitsubishi Quad Eight 36x36 automated console. TAC Scorpion 28x12 w/24 monitors. JH24's and 3M79's transports. Otari and 3M 8tracks. Lots of 2 trk and 4 trk; MCI, Ampex, 3M. Full Dolby and DBX noise reduction systems. Over 200 mics; AKG(s), Neumann(s), Milab(s), Shure(s), others. Over 30 compressor/limiters; DBX, Urei, Valley International, Quad Eight, Kexex 16's, DBX. Over 10 reverbs; Lexicon, Yamaha, Ursa Major, Alesis. Over 10 delays: TC Electronics, Lexicon, MXR, Yamaha, Advance Audio Design. Over 10 various outboard eff; flangers, phasers, harmonizers,

doublers, etc.

Sounder Recording

17021 Chatsworth, Granada Hills 91344
Phone: (818) 366-0995
Contact: John Slattery
Basic Rate: Call for rates

Sound Image Studio

6556 Wilkenson, No. Hollywood 91606
Phone: (818) 762-8881
Contact: Chuck Kopp
Basic Rate: Please call
Featured Equipment: Neve board, Studer recorder 24 trk, Yamaha Rev-7, Lexicon PCM-70, Drawmer gates, AKG-BX-10, Limiters & Compressors, DDL Neumann U-87 & U-47, Shure, Phillips & Song mics.
Special Services: Master & master-demo quality 24-trk recording, television & movie soundtracks. Full production available.
Clients: Randy Hall, Garry Glenn, Bobby Caldwell, Freddie Washington, Cornelius Mims, Sole, M3, Paradise 24, Rick Robert, Randy Meisner.
Comments: Production facility is also used by Sound Image Production & Publishing Companies. Both are divisions of SIE, Inc.

Sound Solution Recording

1211 Fourth St., Santa Monica 90401
Phone: (213) 393-5332
Contact: Keith Wechsler
Basic Rate: Book rate \$100/hr. Call for demo or block rates.
Featured Equipment: Customized MCI console w/Aphex DC subgroups, MCI 24/16 8 trk, Apex ATR 102, 1/2", 1/4" 2 trk, MCI 2 trk, Altec, Yamaha, Sony & Auratone monitors, Lexicon, EMT 140s, Echoplex & AKG reverb systems, 2 Yamaha SPX 90's, 2 Lexicon Prime Time DDL's, Roland SRE 555 chorus echo, Marshall time modulator, Deltalab Effectron DDL, Orban de-esser's, Orban parametric's, Klark Teknik Graphic EQ's, Urei limiters, 6 channels Drawmer gates, Neumann, AKG, Sony, Shure, EV, Sennheiser, and RCA microphones (including tube and vintage models).
Special Services: The purpose of Sound Solution Recording is to provide an environment where people are inspired to perform to their absolute limits and beyond... effortlessly. We do albums, demos, video and film soundtracks, radio and voice-overs. An engineer is included in hourly rate. Producers and musicians are available.
Clients: Beach Boys, Otis Day & the Knights, Fatboys, Little Richard, Free Flight, George Clinton, Hoyt Axton, Klymaxx, Patrick Williams, Tracy Ullman Show, Doris Day, Jimmy Cliff.

Southland—Multitrack

P.O. Box 632, Pkwy 92064
Phone: (619) 748-2050
Contact: N. Elder
Basic Rates: \$40-75/hr; depends on job needs.

Starworks Audio

1017 N. Cole Ave. #2,34, Hollywood 90038
Phone: (213) 463-4707
Contact: Chris Columbus / Barry Galvin
Basic Rate: \$100/hr. with engineer. Daily, weekly, monthly or per project rates available.

ea

2721 West Burbank Blvd., Burbank, CA 91505 (818) 842-4175/(213) 276-1414-FAX(818) 953-2908

****SPECIAL EDITION****

the inner ear

The Everything Audio Newsletter

NEW PRODUCTS

We are anxiously awaiting the arrival of the new Lexicon LXP-1 Reverb and Signal Processor which should make a splash in the low-end reverb market. Although the List Price is below \$500.00, the LXP-1 offers the smooth Lexicon sound, as well as the ability to alter various parameters from the front panel and through MIDI. The LXP-1 should be available in the next month, and we are already taking orders.

Another product that is generating excitement is the Aphex 612 Gate. Utilizing a new proprietary VCA, the 612 is a very fast, frequency triggerable gate. It is a product that deserves a listening to.

Other products that are garnering interest are the...

EQUIPPING PERSONAL COMPOSER STUDIOS

Although Everything Audio is primarily noted for providing equipment to the large Recording Studios and film lots, we are also proud of the fact that we can still deal with the small individual, film composing and MIDI recording rooms. As dealers for the Foxtex E-Series Tape Machines and Synchroizers, the Ramsa T-820 and 8428, Amek and DDA Consoles, many major sound processing lines including Lexicon, Alesis, DBX, Aphex and BBE, and monitoring systems with Bryston, Hafler and Ramsa Amps, and Tannoy, JBL and Foxtex monitors, we have had great success in building economical and efficient rooms. Our salespeople are all mu-

EVERYTHING AUDIO EXPANDS TAPE SALES

To meet our growing demand, Everything Audio is now devoting a full-time salesperson, Vanessa Perea, to sell tape and accessories, along with a brand new TAPE HOTLINE (818) 953-9938. The tape department offers competitive prices and FREE same day delivery. We want to earn your business by providing quick, quality service for all your tape needs. We carry 3M, Agfa and Ampex tapes, MRL Alignment Tapes, and a full complement of accessories including splicing tape, leader tape, editing blocks, demagnetizers and blank reels. We will also be providing cleaning...



How About DAT?

At the forefront of technology looms a new recording medium, one which will offer the sound quality of digital at a price that anyone can afford, the Digital Audio Tape. DAT players (as they are known) record up to 2 hours of digital sound onto cassettes the size of 8mm Video Cassettes with sound quality rivaling that of Compact Discs.

Panasonic is entering the DAT market with 2 different machines aimed directly at the professional recording market. The SV-250 is a battery-powered portable DAT machine with XLR inputs perfect for field recording of Sound FX. The SV-350 is a full featured rack mounting DAT machine that is designed to be used in the studio for general...

RECORDING '88

Studio II Recording

9733 Culver Blvd., Culver City 90230

Phone: (213) 558-8832

Contact: Jason Wolchik

Basic Rate: Upon request

Featured Equipment: Custom Aengus/Jensen 48x24, (8) additional tube mic preamps. Audio Recorders: Stephens 821A 24 trk, Stephens 821A 4 trk 1/2", 3M 79 2 trk 1/4" (transformerless). Sony TC-K777 cassette recorder/duplicator. Publison Infernal 90 stereo audio computer (stereo sampling or (2) digital reverbs), AMS & EMT 250 avail., (2) EMT 140 stereo plates, Yamaha REV 7, SPX90, Roland DEP 5, Roland SRV-2000 digital reverb, MXR-ART 01 digital reverb, Ursa Major Space Station, Ecoplate, Master-Room reverb, and more. . . **Outboard Equipment:** (8) Drawmer Electro Space State Gates, EXR Exciter, Aphex, dbx 900 rack w/ de-esser. Clients: Steve Berlin, Ray Manzerek, Brenton Wood, O.C. Smith, Katy Mofatt, Syd Straw, Henry Lewy, etc. Comments: Custom discreet board with incredible mic selection, extensive outboard gear.

Studio 55

5505 Melrose Ave., L.A. 90038

Phone: (213) 467-5505

Contact: David Dubow

Basic Rate: Call for info

Featured Equipment: Two fully equipped studios. Studio A has a Neve console w/Neacem 96 computer automation and a 40'x40' recording room. Studio B has a SSL 4000 series console w/G series computer automation. Both rooms have 48+ track capability and a large assortment of outboard gear. Clients: The Pointer Sisters, Glenn Frey, Elton John, The Bangles, Jermaine Jackson, Bette Midler, Sheena Easton & Manhattan Transfer. Comments: We have the best coffee in town!

Studio Masters

8312 Beverly Blvd., L.A. 90048

Phone: (213) 653-1988

Contact: Larry Wood, John Wood

Basic Rate: \$85/hr (Studio A); \$135/hr (Studio B) **Featured Equipment:** Studio B: Neve 8128-48, Neacem 96 automation, AMS digital reverb, AMS digital delay, Yamaha digital reverb rev. 7, Yamaha SPX-90, Lexicon PCM-70, Drawmer noise gates, Kexep noise gates, 1176 limiters, DBX 160-X limiters, API 535 equalizers, Studer A-820 1/4" or 1/2" formats, Ampex MM1200 24 trk, George Augspurger custom monitors, JVC video recorder/player, Adam-Smith lock up. Studio A: Harrison 36x24 console, Ampex MM1200's, Audio Kinetics Q-Lock, AMS digital reverb, Eventide DDL, Yamaha Rev-7, Prime Time digital delay, Orban parametric equalizer, Eventide DDL, EMT Masterroom, SPX-90 II, Studer A-80 2 trk. Special Services: Mixing, disc mastering, record or mix to video.

Studio on Wheels

339 W. Windsor Rd. #6, Glendale 91204

Phone: (818) 243-6165

Contact: John Falzarano

Basic Rate: \$300/day, 12 hours or \$25/hr, 12 hr. minimum.

Summa Music Group Studios

8507 Sunset Blvd., W. Hollywood 90069

Phone: (213) 854-6300

Contact: Rick Stevens

Basic Rate: Call for a quote

Featured Equipment: Studio A— 64 mainframe SSL Total Recal G Series console and computer

system, Studer A820 & A800 analog multi-tracks, Mitsubishi 32-trk digital and a top-level array of outboard gear which includes: Lexicon 4801, AMS RMX-16, EMT 140 Plate, Yamaha SPX90-2, Lexicon PCM-70, Massenburg EQ's, Focus-Rite EQ's, Eventide 949, 910 & H3000 "Ultra-Harmonizer," TC Electronics 2290's, Pultec DQ9 I-As, Urei 1178 Dual Peak Limiters, TC Spatial Expander, Allessi MidVerb II, Valley People PR-10, 810 Keeplex II & 430 Dynamites, Drawmer DS201X gates, Rolant Voxoder and more. Studio B— L.A.'s most complete and sophisticated midi/overdub studio. Features a full line of available outboard gear (see Studio A above) and an arsenal of keyboards.

Special Services: Arrangements for travel and lodging made for out-of-town clients. 24-hour technician, technical services & supplies available at all times.

Clients: YES, Boy George, Jermaine Jackson, XTC, Scarlett & Black, Jermaine Stewart.

Sunset Sound Factory

6357 Selma Ave., Hollywood 90028

Phone: (213) 467-2500

Contact: Philip MacConnell

Basic Rate: Call for rates

Sunset Sound Recorders, Inc.

6650 Sunset Blvd., Hollywood 90028

Phone: (213) 469-1186

Contact: Craig Huber or Rikki Zee

Basic Rate: \$125-150/hr.

That Studio

P.O. Box 958, No. Hollywood 91603

Phone: (818) 764-1421

Contact: Shannon Holbrook

Basic Rate: Call

3rd Wave Recording

1425 Marcelina Ave., Torrance 90501

Phone: (213) 212-0947

Contact: Adrian Cook

Basic Rate: \$55/hr.

George Tobin

11337 Burbank Blvd., Burbank

Phone: (818) 506-4487

Contact: Brenda Farrell

Basic Rate: Call for rates

Featured Equipment: Trident DI-AN console, 72 moving faders, instant total console resetability, 48 trk lock up with 2 MTR 90's, 2AM's, extensive reverbs, techno selection, all types of tube mics.

Special Services: see equipment

Comments: The most advanced mixing capability in the world.

Total Access Recording

612 Meyer Lane, Suite 18, Redondo Beach 90278

Phone: (213) 376-0404

Contact: Wynn Davis, Eddie Ashworth, Ty Parr

Basic Rate: Call for rates

Featured Equipment: AMEK G2520 52 input x 48 Bus (104 tape returns) w/Mastermix automation; Ampex AR 124 24-trk recorder; Ampex ATR 102 2 trk (1/2" & 1/4"), Sony F-1; competitive rates for multi track Sony or Mitsubishi digital recording; Nakamichi M-3 cassette deck; Lexicon 480 L digital reverb with sampling; Lexicon 224XL; Lexicon 95; AMS 15 80 S delay with sampling; Lexicon PCM 70; Klark Teknik DN 780 digital reverb; Yamaha Rev 7; Yamaha SPX90; Roland SRV 2000; Roland SDE 3000; dbx 165A (2) stereo coupled limiters/compression; dbx 160 limiters (2); Urei LA-3A limiters (2); Urei 1176 limiters (3); Sontec

parametric EQ 62 channels; Boulder/Jensen microphone preamps (6); extensive microphone selection.

Special Services: Residency accommodations available, on site production services; kitchen; shower; lounge area; large ambient drum room. Clients: Great White, Dokken, Gary Wright, White Lion, Will & the Kill, Bobby Blotter (Ratt), Alice Cooper, Terry Bozzio, Guns 'N Roses, Louis & Clark

Comments: Less than 1 mile from the beach, superb engineering staff; easy going attitude & great atmosphere.

Track Record

5102 Vineland Ave., No. Hollywood 91601

Phone: (818) 761-0511

Contact: Al Morphew

Basic Rate: as low as \$48 per hour (block rate)

Track Record Co.

170 N. Maple, Fresno 93702

Phone: (209) 255-1717

Contact: Stan Anderson

Basic Rate: \$60/hr.

Trax Recording

1433 Cole Place, Hollywood 90028

Phone: (213) 856-8729

Contact: Robyn or Claudia

Basic Rate: \$50/hr 24 trk; \$35/hr 16 trk.

Featured Equipment: Studio A: Soundcraft 2400 console, Otari MX-80 24 trk, Tascam 85-16B trk, Otari/R-Tek 30 ips 2 trk, Lexicon, Yamaha, Roland digital reverbs, Echoplex III plate reverb, Lexicon Prime Time II, Deltalab & Roland delays, Eventide Harmonizer, DBX 160, 160X, 166 & 165 limiters; Drawmer, Kexep II, Symetrix & Omnicraft gates. Innovative audio tube mic pre-amps and direct boxes. Mics by Neuman (U-87s), AKG (414's, 415's) 012E, Sennheiser (451, 421), Shure, Electrovoice. Studio B: AudioArts R-16 console, Tascam 85-16B, similar outboard gear. Clients: Columbia Records, Geffen Records, Malaco Records, Disney Productions, Paramount Pictures, ABC Television, Chappell Music, etc. Comments: 1200 sq ft of orchestra room (Studio A), 30 parking places. Most of any budget studio in So. Cal.

Trianon Recording Studio

1435 South St., Long Beach 90805

Phone: (213) 422-2095

Contact: John Westman

Basic Rate: Call for rates

The Truck Mobile Recording

Box 106, Ventura 93002

Phone: (805) 653-5557

Contact: Bruce Black

Basic Rate: Please call.

VCA Studios

15455 Glenoaks Blvd., Suite 276, Sylmar 91342

Phone: (818) 362-2050

Contact: Michael Sullivan

Basic Rate: \$60/hr.

V.C.S. (Valley Center Studios)

5928 Van Nuys Blvd., Van Nuys 91401

Phone: (818) 989-0866

Contact: Larry, Kevin, or Mark

Basic Rate: \$40/hr.; \$35/hr. block

The Village Recorder

1616 Butler Ave., W. L.A. 90025

Phone: (213) 478-8227

Contact: Kathy Konop

W.E.C. Recording Studio

4210 Lankershim Blvd., Universal City 91602

Phone: (818) 505-1775

Contact: Lee A. Gilmer, Jim Sullivan

Basic Rate: Call for rates

Westlake Audio

Studio A & B: 8447 Beverly Blvd., L.A. 90048

Studio C, D, & E: 7265 Santa Monica Blvd., L.A. 90046

Phone: (213) 851-9800

Contact: Anne DeVenzio

Basic Rate: Negotiable

West Oak Recorders

41A N. Duesenberg Dr. Westlake Village 91362

Phone: (805) 495-0606

Contact: Mitch Steele or Bill Cobb

Basic Rate: Call for rates

Featured Equipment: Mitsubishi Superstar Console (52 inputs) w/moving fader automation, Mitsubishi X-850 32 track digital recorder, Mitsubishi X-86 2 trk digital recorder, Fairlight CMI series 2X, 4,000 sq. ft. facility. Clients: Stanley Clark, FreeFlight, Patrick O'Hearn, Dave Mason, Peter Wolf, MCA, CBS, others.

Westworld Recorders

7118 Van Nuys Blvd., Van Nuys 91405

Phone: (818) 782-8449

Contact: Bob Schreiner

Basic Rate: \$45/hr.

White Field Studios & Stage

2902 W. Garry Ave., Santa Ana 92704

Phone: (714) 546-9210

Contact: Thom Roy

Basic Rate: 32-digital: \$120/hr.; 24 trk \$60/hr.; Stage \$450/day

Featured Equipment: 32 trk Otari digital, 24 trk Stephens, DDA 36x32x32 console, Steinway 9', B-3, tube mics & limiters, EMT, Lexicon, Ibanez, Roland, White, Eventide. Video 3-camera stage and editing facilities with lighting/dimmers/grid, 3 wall cove.

Special Services: Full production services for video & audio projects including manufacture. Audio to video, ADR & effects, remote video/eng. Clients: WFS has contributed to 150 label-released albums in the past 14 years and many national commercials.

Wildcat Studios, Inc.

5815 Pico Blvd., L.A. 90019

Phone: (213) 931-3411

Contact: Nancy Ross

Basic Rate: \$65/hr. with engineer.

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VU Readings

by Jim Maloney

THE ENTERPRISE: The Burbank superstudio recently hosted Dr. John, Bonnie Raitt, and Benny Wallace—all in cutting tracks for the new Orion film *Bull Durham*. Danny Bramson produced and Malcolm Pollack engineered. . . . Stewart Copeland mixed his score for the television pilot *TV 101* with producer Jeff Sietz. . . . Michael Wagener produced and mixed hard rockers Overkill for Megaforce/Atlantic.

SKIP SAYLOR RECORDING: Kenny Loggins and Michael McDonald are in mixing their duet "Dangerous," from Loggins' upcoming LP and the Paramount Pictures release *Presidio*. Pat Leonard is producing, and Brian Malouf is behind the board. . . . Leonard and Malouf also remixed Bryan Ferry's "Limbo," the third single from Ferry's recent Warner Bros. LP *Bête Noir*. . . . Paisley Park artists the Three O'Clock mixed their new LP with producer Ian Ritchie and engineer Chris Sheldon. . . . Virgin Records artists Scarlett & Black were in with producer David Bianco, mixing a dance single of "Let Yourself Go Go." Bianco and Clif Jones engineered.

41B STUDIOS: Big Country is in finishing their first Warner Bros. album, with producer Peter Wolf and engineer Jeremy Smith. . . . Bill Medley was in to sing a song for the upcoming soundtrack to *Rambo 3*. Smith rode the board.

KREN STUDIOS INC.: Warner Bros. artist Jane Child was in cutting tracks with engineer Hein Hoven and associate engineer

Russell Bracher. . . . Virgin Records artist Paula Abdul was in cutting vocals with producer Oliver Leiber and engineer Bracher. . . . Producer Ken Suesov was in tracking and overdubbing for Rhonda Bailey. Suesov and Bracher were at the console. . . . John Cacavas was in producing music for television's *The Equalizer*, with Suesov, Bracher, and Ron Manus.

ENTOURAGE STUDIOS: The North Hollywood facility recently welcomed David Byrne of Talking Heads, in to score Jonathan Demme's latest film, *Married to the Mob*. Andy Waterman and Mark Wolfson engineered. . . . Thomas Newman has been in scoring a new movie, *Prince of Pennsylvania*, with engineer John Vigran. . . . Tony Peluso and Steve Barri are in working on the new Apollonia LP for Warner Bros., as well as producing Animation's latest PolyGram effort. Peluso and Barri have also completed tracking the new Warner Bros. release by Times Two. Peluso engineered all the sessions. . . . Steve George of Mr. Mister has been in producing the Newks, with Peluso once again huggin' the hardwood.

SCHNEE STUDIO: Warner Bros. artist Chaka Khan was in with producer Russ Titelman and engineer Ray Blair, working on tracks for her upcoming album.

HIGH TECH PRODUCTIONS, a newly-opened super-MIDI facility at 10646 Magnolia Blvd. in North Hollywood, is an outgrowth of Shelly Scott and Clark Gaman's High Tech Instrument Rentals. The studio offers full digital and analog MIDI production, as well as all pre- and post-production capabilities.

SIDEWINDER STUDIOS, a sound-stage and production service facility at 3334 La Cienega Place near Culver City, has just been opened by Colin Edwards, former president of Quicksilver FX/Studio. They promise reasonable prices and professional attention that should appeal equally to both high- and low-budget film, video, and music productions. Call (213) 559-2721.

High Teching By Dan Fredman

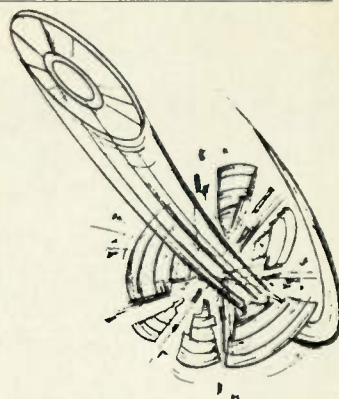
It was babes in toyland when *Stereophile* magazine's High-End Hi-Fi Show returned to Santa Monica. Rooms on five floors of the Bay View Plaza Holiday Inn were taken over by high-end companies, each presenting its vision of the state of the art in stereo gear. The idea is to manufacture equipment that reproduces music from discs or tape so well that the reproduced sound is as good as the original source. Having grown used to the fact that such commitment to excellence comes at a steep price, I attended the show more out of curiosity as to just what the current state of the art is, rather than as a shopper trying to decide what to buy.

Each room was sponsored by manufacturers or by a local stereo retailer featuring specific equipment lines. One of the best demonstrations was by Michael Harvey of Upscale Audio, who presented the Audio Research SP11 Mk.II preamp and new D125 power amp driving Martin Logan CLS electrostatic speakers. Harvey played eight different pieces of music, ranging from a 25-year-old Lionel Hampton song to a track from the latest Kraftwerk album, each of which brought out the highlights (and the lowlights) of the system. The Audio Research electronics are so good that they'll work with just about any type of music you listen to. The Martin Logan speakers were more specialized, being better suited to jazz, classical, and vocalists than to full-on rock & roll. Overall, the system sounded nothing less than incredible—as well it should have. Adding in the Well Tempered turntable, Genesis 1000 cartridge, and Audio Research interconnects and speaker cable, the system sells for about \$12,000 (and it doesn't include a CD player or cassette deck).

Boulder Amplifiers spotlighted its new modular stereo preamp. If you've done any recording lately, you might have had the opportunity to use Boulder's microphone preamp. Their hi-fi unit offers the user a choice in the configuration of the preamp—you start with the power supply and then add modules as you see fit. If you've switched totally to CD, you don't need to pay extra for a phono preamp section. It sounds great and is very adaptable to any needs that may arise in the future.

Based on the same general idea are the Mod Squad's Line Drive Passive Preamp and Phono Drive. This company is known for its modifications of Magnavox CD players, but Mod Squad has also come up with a damper that you place on top of your compact discs in the transport of your player for improved sound. More on this last item in a later column.

Krell was well represented by a line of amplifiers that looked impressive as all hell—big and charcoal-colored. More importantly,



they were very transparent sounding. The top-of-the-line model puts out 400 watts and is about the size of a small shopping cart. On the opposite end of the size scale were the amplifiers (and preamps) from Linn and Naim Audio. Although both manufacture electronics and speakers, I liked the sound of the Linn speakers with the Naim electronics more than the other way around. The Linn turntable was used for demo purposes in several rooms, as were tables from SOTA (featuring a vacuum hold-down mat).

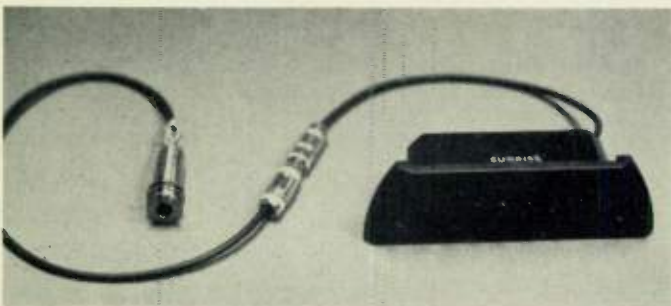
But the best-looking piece at the show had to be the Meitner *platterless* turntable. Instead of anchoring the record to the platter with a clamp or a vacuum unit, the designers felt that air is the best medium to dissipate unwanted vibrations. The look of the unit is very striking, in basic black, its geometry all cones and horizontal planes. As demonstrated in the Beverly Stereo room, it sounded as good as it looked.

Another company playing around with the laws of physics and industrial design was Mitek. Their ZSE 380 speakers stand about three feet high and consist of two sound panels and an easel to hold them. Despite not having any sort of bass enclosure, they sound very accurate and full on the bottom end.

Accuracy is what everyone at the show was striving for—but after a couple of hours, your perception of what true high fidelity really is begins to change. Some much-needed perspective was provided by an exhibit of early music reproduction methods, from the first Edison cylinders to Victorrolas and early magnetic tape recorders to the first Norelco cassette recorder. It was a good room to keep returning to in order to make one fully appreciate how far the industry has come. After seeing an old direct-to-wax disc cutting lathe, you could walk down the hall to hear a \$7500 Accuphase CD player or a Teac DAT recorder. The bottom line is that these things exist simply to reproduce music as best they can within the limits of the current state of technology. But these days, this seemingly simple goal has some truly exotic ramifications. ■



JUST TATTOO OF US: CBS Records artist Ozzy Osbourne proudly exhibits his latest tattoo—a piece of devil's food cake emblazoned on his lamyx—as his producer Roy Thomas Baker eggs him on. The pair are celebrating the completion of Ozzy's latest disc at Enterprise Recording Studios in Burbank, where the Big O sprang for a lavish buffet of Ripple wine coolers, Velveeta canapes, and Dove bars.



SUNRISE ACOUSTIC GUITAR PICKUP

The Sunrise acoustic guitar pickup has been popular for about ten years, so it is really not a "new toy"—but the fact that they are now readily available is good news.

The Sunrise mounts tightly in the sound hole and can be internally wired for semi-permanent use; a long wire is provided for temporary use. There is a mini-jack cable right off the pickup that can plug into the extension cable or to an end-pin jack mounted on the guitar. Either way, the Sunrise provides an excellent acoustic sound with a slight electric edge.

The pickup is housed in a molded black ABS plastic cover that has been shielded and sealed in epoxy. This design ensures quiet, clear sound and freedom from feedback problems. The pickup can be "tailored" to suit the particular vagaries of any guitar by ad-

justing the six individual pole pieces for even string volume. This feature means you can get the best possible sound out of that ol' flat top you've got laying around that plays great but has a less-than-stellar sound onstage.

The Sunrise can be used for both six- and twelve-string guitars and has a frequency response of 30Hz-31KHz. The pickup is available for \$100 with an eight-inch wire for internal installation or \$120 with the 22-inch wire for temporary installations (the wire runs out the soundhole). The complete kit which costs \$130, includes the Sunrise pickup, mono or stereo 1/4-inch endpin jack, low-noise cable with mini jacks, and prewiring (upon request). For more info, ring (818) 785-3428 or write to Sunrise Pickup Systems, 8101 Orion Ave. #19, Van Nuys, CA 91406.



360 SYSTEMS' PRO MIDI BASS

The Pro MIDI Bass is an expansion of the hugely popular MIDI Bass unit that 360 Systems introduced two years ago. To start with, the Pro MIDI comes with eight factory multi-sampled sounds, but it can hold up to 16. The company offers a complete alternate library of sounds on EPROM (erasable-programmable-read-only-memory) chips, starting at \$29.95. The factory sounds that come with the unit are flat-picked Precision bass, thumb-picked funk bass, popped funk bass, flat-picked Jazz bass, pizzicato standup acoustic bass, finger-picked Precision bass, flat-picked Precision with flat wound strings, and Steinberger bass.

If the Pro MIDI Bass just played the samples, it would not be much of an advancement over the original MIDI Bass—but 360 Systems has built in some intriguing features that make the Pro MIDI's \$595 price a real deal. There is a "modify" section in which you may program specific patches and store them, to be recalled later with MIDI program-change commands. You can create two independent zones

or keyboard splits in which each bass sound has its own "accent" sound, controlled by keyboard velocity. So in effect you have four bass sounds on line. Since all the sounds are stored in EPROMs, there is no disk loading time to slow down live performance. (This is the main reason why people with very expensive samplers use the relatively inexpensive Pro MIDI Bass—it sounds great and they're not tying up everything for a bass sound.)

In addition, you may modify any of the samples by individual settings for loudness, filters, decay time, and final release time. MIDI is well used in the unit, as it will respond perfectly to pitch bend, note velocity, note priorities, transposition, and tuning commands. A large LCD display shows all options and makes programming quick and easy.

If you would like more information about the new Pro MIDI Bass, call 360 Systems at (818) 342-3127, or write to the company at 18740 Oxnard St., Tarzana, CA 91356.

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TMF Communications



Ron Bloom and Ricky Delena

For an old studio dog like yours truly, a lunch invitation from a recording studio usually brings to mind undercooked cheeseburgers served up on a table made from broken cartage cases. So I was somewhat surprised when the gang at TMF Communications in Toluca Lake treated me to a lavish repast prepared by their in-house chef. Over dry white wine and cheese, I got a chance to talk to co-owner/producer Ron Bloom (and, briefly, with Bloom's co-producer, Ricky Delena) about TMF. The facility is noteworthy in two respects: It's located in an expensive-looking house in the affluent suburb of Toluca Lake, and Bloom's partners in the venture are movie star Chuck Norris and his wife Dianne.

MC: What is the significance of the name TMF Communications and how did you come up with it?

BLOOM: It's so mechanical the way everyone's a deal-maker with everybody else. We want to get rich, too, but we want to have a good time doing it. In the Sixties and Seventies, that was a big part

of the music—people just got crazy and had a good time. Our original intent was to bring the fun back to the process of recording music. If we called the studio Too Much Fun, nobody on the street would taken us seriously; so we just call it TMF, and insiders know what it really means.

We call it "Communications" because we're involved in many aspects of the music business, but we emphasize that no one aspect threatens any other. We are not TMF Studios, in competition with Record Plant or Cherokee; we're not TMF Productions, although we do a lot of production work; and we're not TMF Publishers, although we write a lot of songs and place songs in movies and on records. TMF Communications just gives us a broad base to get involved in any aspect of the music business.

MC: What was the genesis of TMF?

BLOOM: In September of '86, I went to Mexico to play some music for Chuck Norris that had been written for one of his films. Chuck just loved the music, but due to some politics, the music never found its

way into the picture. So in the process of all this, Chuck, his wife Dianne, and I became closer associated and began to talk about what it would be like to be involved in the music business where we could have more control over it. We would never have someone say, "You can't do that"—we would have our own studio that's always open. That was the beginning of what became TMF Communications.

MC: With over 300 24-track studios in L.A., what makes TMF's studio stand out as a place to record?

BLOOM: TMF provides a great blend of technical aspects, the service, the groove, and the vibe into what we call a "seamless" environment. Number one, you're sitting in a big, beautiful home, like we are right now, out by the pool. You're one minute away from half the music and film companies in L.A. and 15 minutes max from everybody else. So you're located beautifully and you've got a sense of privacy. In terms of service, if you're a film company and need a production office, secretary, and phone, you get it. If you're a young band like the one we have in the studio now, we can arrange a place for you to stay while you complete your record. When you use TMF, you get a complete package to fully complete your project with world-class sound and without hidden costs.

We have a loyal client base, and 50 percent of our work's going to be our own productions. The magnetism of TMF is the end product. We do not try to compete with other studios whose magnetism many times lies in some new bells or whistles. We say, "Listen to this tape—it was done in three weeks." Whether it's records or music for films, were in the business of making great music.

MC: Specifically, what is technically possible at TMF?

BLOOM: Specifically, when you use TMF, you automatically get SMPTE lockup and chase with four or five machines. You get full use of two Fairlights and the program-

mer that reside here. Our work with the Fairlight is equal or beyond anything that is being done with digital synthesis or digital computerized instruments. We can provide anything that has anything to do with sound on film. We can touch up or make up, we have a fully digital Foley department, with two Fairlights, as well as a scoring department. We give the film producer the opportunity to bring his audio master and take it to the point where it is supposed to go to print-master optical. Everything is integrated so that he gets the best possible sound quality without compromise or competition between elements.

MC: Tell me about some of your recent projects.

BLOOM: We just finished a movie for Touchstone called *Another Chance*. We mixed it in Ultrastereo and did all the special effects as well as the whole score. Stewart Copeland came in and did the score for *Wall Street*; we had two Fairlights going at the same time to make the deadline. We were dropping in effects while Stewart was doing all the writing and programming with his engineer. We had a whole support staff moving from preproduction room to our main production room.

MC: What's on your wish list for the future of TMF?

BLOOM: As a production team, Ricky Delena and I would like to be doing three full-blown album projects and surround all of that with major film projects, which we would not necessarily be involved with but the studio could handle while we would be in preproduction for our own projects.

DELENA: People like the work we're doing. And the funny thing is that even though the equipment gets better and better—digital, analog, whatever—the one thing that doesn't change is the good old-fashioned way to make a rock & roll record; that'll stay forever.

For more information about TMF Communications, call Pat Sicilano, director of TMF Management, at (818) 980-3935. ■

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Ask about our anniversary special

Chris Morris

Actually, this was Scoppa's idea. . . He says, string a bunch of opinions together with ellipses, like other "columnists". . . Hokay by me. . . Kind of a combination of Louis Ferdinand Celine, Hank Grant, and Herb Caen. . . (Celine was a fascist, but he never wrote columns). . . A maximum of opinionation with a minimum of organization. . . Sounds like Robert Lloyd. . . It's fine, I'm on vacation anyway.

Well, the Prince album cover sure is stupid. . . Who does he think he is, Marilyn Monroe? . . . But *Lovesexy* (Paisley Park) is still pretty cool. . . Hot grooves, memorable melodies, the most interesting psychosexual pathology this side of Adolf Hitler. . . It's a winner. . . New one from the Smithereens, *Green Thoughts* (Enigma), has gotta be the most derivative LP of the year. . . Sounds like every classy pop riff from 1964-1968, squeezed to fit two album sides. . . Why is it people go nuts over this, while the Flamin' Groovies never had a hit. . . Can't figger these youngsters out today.

Sure is plenty of good NOIZE out there. . . The Jesus and Mary Chain's *Barbed Wire Kisses* (Blanco Y Negro import) will be coming out on Warner Bros. soon. . . Lots of sharp, junky-sounding songs, including a nifty rewrite of "Surf City". . . Sick. . . Band of Susans from New York sound like Richard Thompson fronting Sonic Youth. . . Their *Hope Against Hope* (Blast First) really crushes. . . The instrumentals are pretty lousy, but the songs cut deep. . . I ignored their indie release. . . I must be a moron. . . Let's hear it for the Pixies. . . Their *Surfer Rosa* (4AD/Rough Trade) was produced by Chicago supergeek Steve Albini. . . Pretty savage racket here. . . In the category of primitive noise we got the Gibson Bros. from Columbus, Ohio. . . They're not actually brothers. . . One of them's a girl. . . The spirit of Hasil Adkins twitches anew on their crummy-sounding but lively *Big Pine Boogie* (Okra). . . Besides, John Williams over at Rhino recommends it, so it's gotta be all

Pardon My Ellipses

reet.

Some furriners are doing good work at the moment. . . The Mekons' *So Good It Hurts* (Twin/Tone) is their best. . . It's lighter on the country, and the tunes are typically no-bullshit. . . Great cover of "Heart of Stone" by Sally Timms, too. . . Hey, they wouldn't let the Chills come into the country! . . . U.S. Immigration can eat me. . . But the New Zealand band's *Brave Words* (Homestead) rates. . . Contains fine tunes such as "Look For the Good in Others and They'll See the Good in You" and "House With a Hundred Rooms". . . 'Bout time they put out an album in the U.S.

As the Chocolate Watch Band said, let's talk about girls. . . Or wimmen, if you prefer. . . Sinead O'Connor is the biggest bore of the decade. . . I hoofed on her Wiltern show. . . It was a trendoid love feast. . . Really, I had a better time at Li'l Ed and the Blues Imperials at the Music Machine. . . I'm nuts for Melissa Etheridge, though. . . She drove an unsuspecting crowd at Lyle Lovett's Roxy show berserk, all by herself. . . Her Island album isn't as good as she is live. . . So go see her at the Roxy this month, okay? . . . Toni Childs *Union* (A&M) is purty original. . . I like Tracy Chapman's Elektra opus, too. . . She's tough. . . Didn't catch her live, but she sounds like she might be a bit of a pretencioso in concert. . . Maybe she's just shy. . . Who knows?

Oops, forgot a couple of my favorite limeys. . . Clive Gregson and Christine Collister, that is. . . Richard Thompson junkies take note. . . Their *Mischief* (Special Delivery import) is the best album by a coed duo I've heard since *Shoot Out the Lights*. . . They've also got a domestic number out, *Home and Away* (Flying Fish). . . Swell folksy originals and weird covers. . . Even Marvin Gaye would dig their cover of "I Heard It Through the Grapevine." . . Gregson's an incredible songwriter. . . Buy everything by these guys. . . And whoa, my fave folkie wacko Michael Hurley has a new record out. . . It's called *Watertower* (Fundamental). . . Hurley drank too much cough syrup some-

where along the way. . . He's demented. . . This is his bluesiest record ever. . . I highly recommend his *Armchair Boogie* (Racoon). . . It's been out of print for a million years, but you should own it.

What about oldies, you ask. . . I've been listening to a ton. . . Let's face it, most new music is simply shit. . . Get out your checkbooks and buy the following ancient masterpieces. . . Django Reinhardt's *Djangologie USA* (DRG). . . The gypsy guitarist swings like a pendulum. . . *Chronicle*, the collected Prestige recordings of Miles Davis on eight fab CDs. . . Miles makes me weep. . . Same goes for the Bill Evans Prestige CD box. . . They've reissued Aretha's *Lady Soul* (Atlantic) as a budget, so buy-buy-buy. . . If you haven't gotten the CD of Television's *Marquee Moon* yet, you're a flake. . . Features an extended version of the title track. . . As Rodney would say, godhead. . . Get the Jelly Roll Morton package on RCA/Bluebird. . . It's all you'll ever need by the self-styled Inventor of Jass Music. . . Digitally remastered, too. . . Zowie, John Lennon's *Plastic Ono Band* (Capitol) is on CD. . . It keeps me sane. . . If you don't want these records, you deserve Kingdom Come.

I've been going out a lot lately. . . Staying sober, too. . . Honest. . . On the basis of seeing two shows in a week, I've gotta say that Dave Alvin probably has the best band in town right now. . . They're murderous. . . Soul Asylum melted down the house at the Roxy. . . Fuck the Twins, this is the best team out of Minneapolis. . . Their album *Hang Time* (A&M) smokes. . . You can hear all the lyrics, too. . . You know, the Dime Bags are fairly tremendous, too. . . Whew, Tony Gilkyson with Gil T. and Jerry Angel. . . They can reduce a saloon to rubble. . . Actually saw a good new band, too. . . Their name, Boo Radley, is the dumbest. . . But Kirk Swan from Dumptruck's their frontman. . . Great songs, ga-reat guitar playing, working onstage presence. . . It was their FIRST SHOW! . . . Most bands have to work a year to get it that together. . . Seek them out. . . Delgado Brothers still rule. . . I'm sorry, but I still can't get over how lame Sinead O'Connor is. . . If I shave my head and hang out with Bono, can I get a recording contract, too? Emperor's New Clothes, anybody? . . . Give me Hugo Largo any day. . . Saw them a couple months back. . . Their singer, Mimi Goese, is currently the sexiest woman in rock 'n' roll, and she does it without trying. . . Fantastic and unusual band. . . Don't hold Michael Stipe against 'em.

Anyway, how about those Orioles? . . . Dwight Gooden's won more games than the whole damn team. . . Hey, Bud, this was a terrific idea. . . You hardly have to think. . . Which I suppose is why so many columnists write like this. . . I promise I'll only do this once a year. . . Or maybe twice, if I get lazy. . . ■

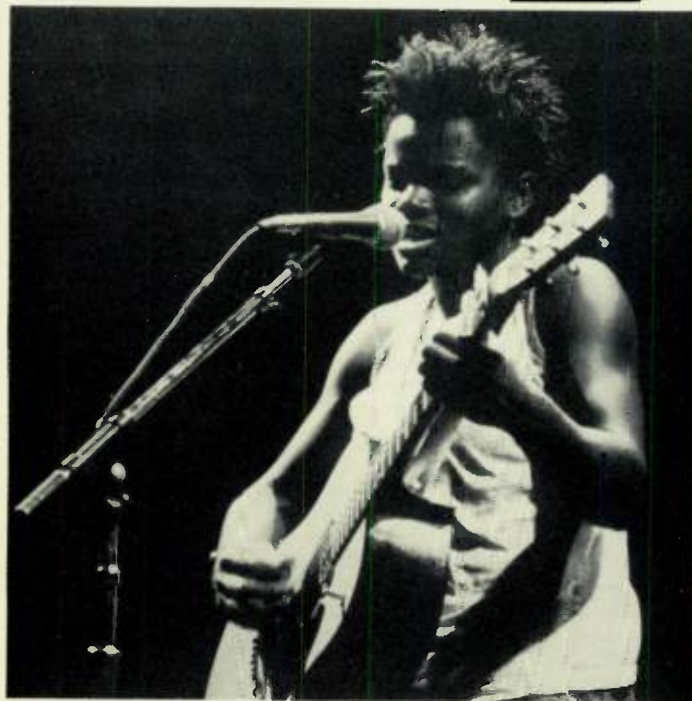


Photo by Janiss Garza; coif by Mr. Ronald

Reviews

Concerts

Donna Santisi



The crowd loved Chapman's songs, but she returned that love with an unsettling silence.

Tracy Chapman

The Roxy
West Hollywood

Tracy Chapman is an exciting new folk singer from Boston, and this, her debut in L.A., was a much-buzzed-about affair: Over-enthusiastic industry types filled both shows inside; rabidly curious new fans stood outside waiting for no-show tickets (I had two extras snatched up in seconds). It all seemed a little overwhelming for Chapman, though, and her resulting nervousness hurt her chances of delivering a truly knockout performance.

Chapman walked out in old jeans and a white sleeveless undershirt that showed off her strong, sinewy arms and underscored her working-class, wrong-side-of-the-tracks heritage. And when she sang, her voice was powerful enough to shake you with soulfulness and gentle enough to move you with grace. Such songs as "Fast Car," "She's Got Her Ticket," and "Mountains O' Things" likewise drew your attention to delicately placed words that describe the daily sacrifices, struggles, and passions of normal poor folk. It was all quite engrossing, actually—when she was singing.

The problem was, after each song ended, she said nothing.

Nada. Zilcho. Ever. She just took a couple of breaths and started into the next one, often very awkwardly. She might have at least announced a song title here and there, but instead the silences became more and more uncomfortably pregnant. Finally, a loud voice (probably her manager, label head, or somebody else important) yelled, "Talk to L.A., Tracy!" as she returned for her encore. So she mumbled something about being here for the last earthquake (an appropriate enough joke for that day), but it trailed off into oblivion as she put her head down and began strumming.

It was obvious that her voice—hell, her whole *world*—was in her songs, but such extreme shyness prevented the audience from being drawn into it completely. And that, for a folksinger, is the goal. The audience bent over backwards with roaring standing ovations to encourage her, to show her that it was safe to open up, but she never budged. As striking as a voice-and-guitar presentation can be, it needs to be balanced by intermittent conversation, which helps to not only offset the somberness of the material, but to drive home the reality of it as well. Once Tracy Chapman learns this and loses her stage fright, I have no doubt that she will be an onstage dynamo.

—John Bitzer

Love and Rockets

Jane's Addiction

Wiltern Theatre
Los Angeles

First off, having seen both bands numerous times (L&R 3x, JA 6x), I hafta mention the fact that I've never seen either group do the same show twice, and that's pretty commendable. Now, let's look at the particulars.

Hometown faves Jane's Ad opened, and the crowd ate up every echoed pronouncement, no matter how unintelligible, with a hero's welcome. They played their hardest, loudest, most *out* stuff, obviously feeling that this was how you warmed up a crowd—and it worked. If anything, one would imagine L&R would be worried about being overshadowed! Jane's set was tight, fast-paced, and pretty furious, showing all four members in top form. Guitarist Dave Navarro was somewhat buried in the mix, which was pretty harsh overall, but we can't tag the blame on the usually maligned soundman. Navarro has traded in his trusty Marshall-Echoplex combination for a bunch of rack processors, giving him the sound of a power mower through digital delay. While he played fluently, his formerly smooth tone was harsh, grating, and pretty much devoid of fidelity. Every time the sound guy attempted to pump him through the system, it screwed up the whole mix. Best to get back to basics in the gear department, bud. Pretty minor complaint overall, though, 'cause da boys wailed, and bassist Eric Avery and drummer Steve Perkins are capable of sounding like a whole band themselves.

Vocalist Perry Farrell gave one of his most athletic performances, with his usual one-of-a-kind dance moves and what looked like some pretty painful dives on the stage. In those short pants, we can tell he ain't wearin' no knee pads. Though Perry's vocal style has its detractors, you'd be hard-pressed to deny the man's talent. He sings every note perfectly on pitch and in time, and you can't deny he's gone a long way in developing his own style. Just like Miles when he first discovered the wah-wah, Farrell doesn't lean on the echo device, he uses it 'cause he *digs* it.

Headliners Love and Rockets continue to improve, and their increased stature reflects this fact. This is actually the first show I've ever seen the trio do where I was entertained all the way through, the problem in the past being the group's inability to generate the kind of excitement they achieve on vinyl. With some added hi-tech, drum-triggered sound effects and orchestration, along with much greater attention paid to arrangements and set pacing (not to mention a groovy light show), Love

and Rockets '88 are a believable combination of big-time touring rock band and alternative hip-coolness.

Opening their set in elaborate costumes (complete with round, alien-looking heads that would make the Residents jealous), the guys dressed as the Bubblemen, lip-syncing the songs from their just-released, lighthearted EP. It was pretty attention-grabbing, but the 15-minute lull between this and the beginning of the actual set did serve to clear numerous seats. The band went on to debut several new songs, a couple of which featured bassist David J on bass and guitarist Daniel Ash on fuzz bass. Talk about heavy low end! It was a cool idea and an example of a simple thing that kept the pace fresh and the sound full—much more so than the average trio.

Despite vast improvements, L&R still have a few problems that plague them show after show, and these may prove incurable. Drummer Kevin Haskins hasn't got great time, and when it comes to fills, time does indeed become relative. J and Ash have difficulty getting all their harmonies in key as well. But hey, it's still only rock & roll—even if it does nab a ticket price of \$17.50.

—S.L. Duff

Sinead O'Connor

Wiltern Theatre
Los Angeles

Damn, this lady's good. On her debut Chrysalis LP, *The Lion And The Cobra*, Sinead O'Connor enchants. Over a musical framework of Old World mysticism and folk flavors, the 21-year-old Irish lass sings in a personal, passionate style that's beautifully phrased. Her vocals are more than accomplished—they're heartfelt.

The small, fragile, bald performer—she has scratchy "five o'clock shadow" stubble on her head—opened her recent Wiltern show with the two songs that open her album—the haunting, mournfully dark "Jackie," followed by the crisp, catchy guitar crunch of "Mandinka," her first U.S. single.

This set, drawn almost entirely from her one and only LP (filled out by a couple of new songs), clocked in at just short of an hour. In fact, O'Connor played just one encore number—an incisively biting version of "Troy," which on record had the added drama of at first lulling, then uplifting, then stark, colliding, maddened strings. Live, the singer backed herself on only a twelve-string guitar: It was a splendid less-is-more touch.

While this show was extremely good, O'Connor is merely hinting at her full potential. Remember that she has just one major label LP under her belt, and that she's barely old enough to drink legally in California. If O'Connor is already this exciting, she's going to be truly dazzling further down the line.

—Randal A. Case

Reviews

Albums



Prince

Lovesexy

Paisley Park/Warner Bros.

Lawd have mercy—Prince is such a naughty boy. (So what else is new?) Only a few weeks in the bins, and already this album has a sea of controversy surrounding it. And the reason? It's the cover, of course. Prince, clad in his birthday suit, has a number of record wholesalers up in arms. Tsk tsk. The real controversy, however, shouldn't be over Prince's nude bod (why, he looks as innocent as Adam in the Garden)—it's the *flower*. The flower? Take a close look. It certainly packs an interesting pistol.

Side One kicks off with rapped lyrics of great social significance: "Rain is wet/And sugar is sweet/Clap your hands/And stomp your feet." Deep. Actually, the lyric content doesn't get much better—but then again, Prince tells it like it is. The title sums up the contents—no false advertising here. This is unadulterated sex music. Hot, intensely funky, and deliciously nasty.

The current single "Alphabet St." comes up next. It's a driving groove-oriented tune of eloquent simplicity. The seemingly effortless rhythm groove is powered by a popping funk bass line and staccato rhythm guitar, and topped off with some mighty fine brass work. No doubt about it, this is one of the best groovers on the album. The slow rocker "Anna Stesia," another exceptional cut, shows off Prince's inexhaustible diversity.

Side Two begins with "Dance On," by far the funkiest ass-kicker of the bunch. My compliments to Sheila E for her exquisite drum and percussion work. In the alluring "When 2 R in Love," the passionate harmonies and Prince's unbearably sexy vocals (especially his pleas to "bathe with me") just about send yours truly into a state of ecstasy. If only he'd said "please."

Lovesexy is by far Prince's finest recorded work. The songs are consistently unpredictable, provocative, and in-the-pocket (much like the artist himself). This is the perfect album to put some sizzle in those long summer nights.

—Pat Lewis



Talking Heads

Naked

Sire

Built from improvised grooves laid down by the band in Paris, *Naked* boasts a team of some 30 international session players, who contribute an exotic mix of pop and Afro-Caribbean textures. Tina Weymouth, Jerry Harrison, Chris Frantz, and David Byrne hold their own in eleven diverse settings featuring excellent playing by percussionists like Abdou M'Boup and Manolo Badrena, and guitarists Yves N'Djock and Johnny Marr.

On Side One, Talking Heads successfully attempt to graft fresh melodic lines and harmonic ideas to familiar African rhythms. The Fela-influenced funk of "Blind," the mambo-like "Mr. Jones," and the Prince Nico-style percolation of "Totally Nude" and "(Nothing But) Flowers" competently combine the best of both cultures.

Side Two features a more rock-oriented approach. From the weird cha-cha of "The Democratic Circus" to the bleak dirge of "Cool Water," Talking Heads often tread into new territory. Producer Steve Lillywhite and the band create a clean mix of crisp horns, fluid guitar work, and intricate percussion throughout.

Lyrical, most of the new songs are crafty and durable. The same mind that once mutated the famous Otis Redding "Fa Fa Fa" signature into a psycho killer's chant unveils some new ideas on *Naked*. In "The Facts of Life," his nod to Darwin, Byrne says: "I'm afraid that God has no master plan/He only takes what he can use."

He vents his frustration in "Blind," a frantic snapshot of foreign torture and murder. He waxes poetic in "Totally Nude," an ode to the outdoors, and in "Mommy Daddy You and I," a piece about immigration, assimilation, and family heritage.

For me, the most cohesive musical and lyrical composition is "(Nothing But) Flowers," wherein a couple in love, lost in a paradise, long for civilization: "Once there were parking lots/Now it's a peaceful oasis/This was a Pizza Hut/Now it's all covered with daisies/I miss the honky tonks/Dairy Queens and 7-Elevens."

Although *Naked* is not a perfect album, in places where the lyrics falter, the music succeeds—and

vice-versa. Byrne is no Jimmy Jam, but *Naked* is a rocking dance record with its own brand of rhythmic intensity.

—Chuck Phillips



Christy Moore

Christy Moore

Atlantic

For an island of 5 million people (including the North), Ireland has an incredible number of excellent singers and players. One of the foremost of the tribe is singer/guitarist Christy Moore. He has been called the Emerald Isle's most influential singer since the Sixties, with U2's Bono and the Pogues' Shane MacGowan among his devoted fans. This compilation, which features twelve of his best song interpretations of recent years, marks his U.S. major label debut.

Moore sings with a brogue of conscience, favoring the underdog, the working man, and other victims of oppression. Most of the tunes reverberate with a lyrical protest power that displays the depth of Irish poetic tradition. Yet Moore wrote only one of the tracks here, the hilarious nightmare romp, "Delirium Tremens." His strength is his interpretive facility, his ability to take the compositions of others and breathe a life-force into them as brisk as the wind off the Irish Sea.

The first side begins with the Wally Page-penned "Biko Drum," a tale of the tribulations of apartheid carried by an urgent yet gently flowing Celtic reggae undertow. "No Time for Love" speaks of the lack of time for romance when the revolutionary struggle is all-consuming: "No time for love if they come in the morning / No time to show tears or for fears in the morning / No time for goodbye no time to ask why / And the sound of the sirens the cry of the morning." The flip side opener, "Ordinary Man," could serve as a theme song for Moore's musical perspective, with its message of a working man stripped of his dignity and pride by the shutdown of a factory where he's worked for 20 years, faithfully, and the blind eye shown toward him by the "Captains of Industry."

Though I've mentioned but a few of the dozen folk gems sung by Moore, this working-class hero's big heart and stinging outrage are apparent on every tune. As a former member of seminal Irish folk-rock groups such as Planxty and more recently the Moving Hearts, Moore has become a legend in his

own time and an example to follow for socially conscious troubadour strugglers.

—Tom Cheyney



Rodney Crowell

Diamonds & Dirt

Columbia

All I've got to say is that it's about time! After making records where his artistic sensibility was diluted in a quest for commercial pop accessibility, Rodney Crowell has made an album that's direct and pure and captures the essence of what his music is all about. *Diamonds & Dirt* displays a relaxed and comfortable singer-songwriter having fun recording the most unpretentious record I've encountered since the O'Kane's debut a couple of years back.

There's not a clunker in the bunch when it comes to either the songs or the players. The album uses most of the musicians who appeared on Rosanne Cash's '87 LP *King's Record Shop*; these players are the cream of the "new" Nashville session crop, and co-producers Crowell and Tony Brown have given them a long leash. The solos sound uncontrived, and the rhythm tracks just hum along, with nothing sticking out to interfere with the listener getting into the groove. (Contrast drummer Eddie Bayers and bassist Michael Rhodes playing on Rodney's "She's Crazy For Leavin'" with the Sweethearts of the Rodeo's recording of "Hey Doll Baby" from their debut LP—it's the same players, and on paper it's the same groove, but the feel on the Crowell record has tons more life and depth and sounds like it was played by real people.) Guitarist Steuart Smith gets to use his Danny Gatton licks here and there, while steel player Paul Franklin plays some mighty fine Tom Brumley-like fills on Harlan Howard's "Above and Beyond." With the up-tempo songs, we're talking honky-tonk dance time, folks, as Crowell focuses on lovin' and lyin' and cheating' and all those other fun things. The ballads are as soulful as usual, with "The Last Waltz" sure to show up as a cover tune on future albums.

Although this is Crowell's fifth album, it feels that he's just hitting his stride as a record maker. His vision of who (and what) he wants to be is much clearer these days than it used to be, and CBS has given him the tools to realize his musical goals. This is one record that will

sound just as good in 2008 as it does in 1988. —**Dan Fredman**

The Fuzztones

Nine Months Later

Music Maniac

The mind is not a computer. Listen carefully in your head to a meaningful song in your past and then throw that same record on your turntable. The real differs from the imagined, doesn't it? That's what makes the Fuzztones special—you can feel the spirit of the Sixties (and the Fifties) in their music, but instead of being true to form, they're true to remembrance. In fact, if you want to pick it apart, the Fuzztones could only exist in the Eighties.

Take the title track of this four-song EP, for example. With its spooky riff and singer Rudi Protrudi's unrepentant wail, "Nine Months Later" explores the haunting after-effects of a one-night stand—certainly taboo subject matter 20-odd years ago. The organ on the passionate "Girl, You Captivate Me" may be straight out of '65, but there's a lyrical twist that would have gotten the song banned across the board in the Sixties. Even though the guitar riffs of "Cheyenne Rider" blast in from the past, the melody sports a modern feel. And the hip-shaking "Greatest Lover in the World" may bring on images of Elvis, but the wild performance here would not have been acceptable on the *Ed Sullivan Show*.

The Fuzztones are like any living entity—a sum total of its past, enlarged to fit the present. This neat and all-too-short EP is guaranteed to further scramble your musical memory. —**Janiss Garza**

Singles

"I can't believe this pain/It's driving me insane," warbles the hummingbird-throated vocalist of the British quartet **Breathe**. Well, me too, buddy. "Hands to Heaven" (A&M) is one of those libido-charged ballads aimed at the pelvic regions of bored 40-year-old housewives who need an aural backdrop for *General Hospital* and *As the World Turns*. There is no personal information included on the seven-inch sleeve, but whoever this singer is, he pumps out purely Olympian quantities of visceral musk essence—enough to fill the bottles at a dozen Buffums' perfume counters, at least. So listen, guys—if Ms. Jezebel is scheduled to make an appearance tonight and you need that special song for the coup de grace, merely slip this quivering vinyl slab on the turntable and your babe will be reduced to putty—guaranteed.

Wet, Wet, Wet is not only one of the dumbest names of a pop combo I've heard in a while, its debut release, "Wishing I Was Lucky" (on the resurrected Uni label), features one of the most formulaic sounds as well. From the

moussed curls to the leather jackets and cocksure smirks, this ersatz fab foursome looks to have gotten their trappings from a *How to Be a Pop Icon* textbook. Imagine the bland soul posturing of long-forgotten bands like Club Nouveau and Talk Talk mated with universal teen solvent lyric content and you begin to understand the grizzly intent of this troupe. If Uni plans on sticking around with the big boys for any length of time, they'll have to spend their A&R dollars a lot more carefully than this.

Move over Big Apple mic-grabbers, wherever you may be—cuz the **Metal MC's** have arrived and they mean business. "Sink or Swim" (Synthicide/Enigma) contains enough fire and brimstone to boil the blood of jaded rap-a-holics from sea to polluted sea—due not only to topnotch rapping but also to an avalanche of fret-burning savagery from axe-master general "WAF" as well. The two rap kings featured on "Sink" make the half-baked verse of the New York mic-slingers look amateurish by comparison. Check out these sample lyrics if you've any doubts about the aims of these prose custodians: "My rap is defined by the way it's designed/It's my quest for the best/I'm obsessed to impress. I guess I'm blessed coz I'm never depressed." Burn your volumes of Lord Byron's poetry, savages—the Metal MC's have arrived and will take no prisoners. [Hey, Kirby—Guy Kemp told ya to lay off the Enigma acts!—Ed.] —**F. Scott Kirby**

Ear Wax

Popping Off

Last February, Eric Carmen's old label Arista Records finally put together a "best of" collection of his previous solo hits, spurred by the surprise success of his comeback hit "Hungry Eyes." (Peaking at #4, it became his biggest hit since "All by Myself" hit #2 in 1976.) They were even able to include the hit on the compilation, shrewdly borrowing it from parent company RCA. Carmen had recorded the song for RCA as a one-shot; he had been without a recording contract since the disappointing performance of his self-titled '85 album on Geffen.

"Hungry Eyes" made Carmen a hot property again, and predictably, many record executives suddenly began to realize his worth and potential in the Eighties. Ironically, after fielding many offers, Carmen has apparently decided to return to the label he started his solo career with—and the one with which he's enjoyed the most success—Arista!

Now, the company is reissuing the album, tacking on a new track recorded with old friend **Jimmy Lenner**. (Great! I told you you should get back to producing records again!) Lenner produced all the Raspberries hits as well as Carmen's first solo album.

Unfortunately, *The Best of Eric Carmen* went unnoticed three months ago. Hopefully, the inclusion of the aforementioned new single "Make Me Lose Control" (another early Sixties tribute anthem derivative of the Drifters' "Under the Boardwalk") will inspire people to listen again to some of the great records Carmen has made in the past. Besides the obligatory "All by Myself," there's the melancholy, majestic "Never Gonna Fall in Love Again," "She Did It," and two songs that became hits for **Shaun Cassidy**—"That's Rock 'N' Roll" and "Hey Deanie." Also included is the singer's all-time favorite, the sobering "Boats Against the Current"—a real gem. The bridge of "Change of Heart" demonstrates how pop songs of the past could sound punchy without having to resort to using Journey-like, stadium-rock-style drums that bang you over the head constantly. My only complaint is that "Sunrise," a top 40 hit from 1976, was left out. Still, it's good to see Carmen back with a label that can return him to previous heights.

Rhino breaks its unwritten rule by issuing a compilation album by an artist not from the Fifties or Sixties, but one who actually made his mark in the (gasp!) late Seventies and early Eighties! *The Best of Bish* includes just that from that offbeat guy with the weird clothes who paradoxically sings serious love songs—**Stephen Bishop**. His gentle, earnest vocals kind of makes me think of him as the James Taylor of AC pop balladeers.

Besides "On and On" and "Save It For a Rainy Day" (which features **Eric Clapton** on guitar and **Chaka Khan** on background vocals) are four songs from movies—the sprightly "If Love Takes You Away" (*Summer Lovers*), the euphoric "One Love" (*Unfaithfully Yours*), the endearing "It Might Be You" (*Tootsie*), and "Separate Lives" (*White Nights*), a song Bishop wrote for **Phil Collins** and **Marilyn Martin**. Though not as commercial as the hit version, Bishop's acoustic version adds a new sense of poignancy to the song. When he asserts "You have no right to ask me how I feel" in such a plaintive voice, you feel the pain. Likewise when he explains, "There was no way to compromise/So now we're living separate lives."

"Separate Lives" and two other songs included here were actually recorded for an album produced with **Gus Dudgeon** (Elton John, Chris Rea, Gilbert O'Sullivan) called *Sleeping With Girls* (!). It has remained unreleased, strangely, despite the success of that smash, Bishop was unable to secure a recording contract. A real waste. It's bad enough that many people still think that Phil Collins wrote the hit. Some people get no respect. Hopefully, some A&R exec with a memory that exceeds three years will notice that a fine unsecured talent has been allowed to float around for too long. —**Guy Aoki**

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Reviews

C l u b s

The Swans

Bogart's
Long Beach

□ **The Players:** Michael R. Gira, vocals, acoustic guitar; Norman Westberg, guitar; Jarboe, keyboards, vocals; Algis Kizys, bass; Virgil Moorefield, drums.

□ **Material:** Those who found the Swans' music too morosely obscure and impenetrably free-form in the past might want to pick up a copy of the band's latest double-album opus, *Children of God*. Be warned that the New York group's dark, angst-ridden vision remains fully intact—but the quintet has also broadened its musical scope to include some relatively conventional song structures. The Swan's Long Beach show reflected this newfound accessibility. A potentially claustrophobic evening of graveyard tunes was instead a cutting, hour-long performance that was rich in dynamics and (dark) emotion. The majority of songs, from Jarboe's haunting, Nico-esque ballads to Gira's intense psychodramas, were gripping in a chilling kind of way. The Swans are basically the Yankee version of gloom rock pioneers Joy Division, and as such, it comes as little surprise that the group's next single will be a cover of the British band's "Love Will Tear Us Apart."

□ **Musicianship:** The Swans didn't rely on individual solos or musicianship to carry their performance, opting instead for a tight, interlocking group sound. The rhythm team of Kizys and Moorefield was especially impressive as they swayed from subtler shadings to outright tribal thunder. Add to this Westberg's slashing punk-metal riffs and you've got the makings of a soundtrack for the most hair-raising and macabre film. Though sparingly employed, Gira's acoustic guitar added a Pink Floyd-like somberness. Jarboe's keyboard work (used mostly for coloring) was too often obscured by the volume of her compatriots.

□ **Performance:** As you might gather from a crew obsessed with the dark side of life, there was nary a smile flashed on-stage the entire evening. Words



The Swans: A damn happy band!

were also in short supply. Yet, despite the group's overall aloofness, Gira proved to be a magnetic frontman. At times the blond singer seemed to be in the throes of exorcism; while gripping the mic stand, his body would occasionally shake spasmodically to the riveting rhythms. Odd behavior if practiced by James Taylor, but great theater coming from the visual centerpiece of this group of rock mavericks. Jim Morrison would have been proud of Gira, who has taken the Lizard King's *noir-ish*, poetic musings to new depths of introspective darkness.

□ **Summary:** Don't look for the group on the *Billboard* album chart. Though *Children of God* is the band's most mainstream album yet, the Swans remain a minority taste. At any rate, as their Bogart's show made clear, the band is stronger live than on record. —*Jon Matsumoto*

Social Distortion

The Palomino
North Hollywood

□ **The Players:** Mike Ness, lead guitar, lead vocals; Dennis Danell, rhythm guitar; John Maurer, bass; Christopher Reece, drums.

□ **Material:** This Fullerton-based band played well-crafted post-punk melodic thrash. Most of the songs Social D. performed were penned by songwriter Ness, who was happily celebrating his recent recovery from drugs. Unfortunately, those tunes were obscured by droning vocals in the mode of the

Clash's Joe Strummer. The evening's highlights, ironically, were Social D.'s punked out, rockin' covers of Johnny Cash's "Ring of Fire" and the Rolling Stones' "Backstreet Girl."

□ **Musicianship:** Their ability was far above the level I'd expected. Social D. is not a one-dimensional group whose members are only capable of screaming into a microphone or fumbling with their instruments. This band is made up of skilled and versatile musicians.

□ **Performance:** As singer Ness put it, "I used to come here to get drunk, but I never thought I'd be singing here." How things have changed. During their steaming set at the renowned "cowboy bar" (which is becoming an alternative outlet), Social D. raised the roof on the joint. Indeed, the capacity crowd triggered a response from the local fire marshal, who warned he'd stop the set if the audience didn't thin out. This level of crowd excitement and participation suggests that Social D. has arrived.

□ **Summary:** What does the future hold for them? At this point, they won't get airplay on top 40 radio or be asked to perform at large rock venues—but they'll continue to entertain their enormous following and hopefully attract new listeners.

—*Harriet Kaplan*

Goo Goo Dolls

Fender's Ballroom
Long Beach

□ **The Players:** Robbie, vocals, bass; Johnny, guitar;



Social Distortion's Mike Ness sings the praises of the hard-working firemen of North Hollywood.

George, drums.

□ **Material:** If the serious-minded GBH met the antics-loving Murphy's Law and decided to form a synthesis, they would sound like the Goo Goo Dolls. The trio's satirical music does not settle easily into one category—it has been variously described as skate, thrash, punk and metal. The influences of early Sham 69, the Ramones, and the Damned can be heard through the din of guitars. Power chords back up off-the-wall lyrics in songs like "Hard Sores," "Hammerin' Eggs (The Metal Song)," "Beat Me" and "Don't Beat My Ass (With a Baseball Bat)" in which

a jock's relationship goes sour. Interspersed with this number's speed thrash sections are slow, country rap bits complete with hoots, hollers and clown horns, over which Robbie explains: "When I got up from being beat to the ground/And I was aghast at what I found/The latest social disease that's been going around." Although the lyrics might not be serious, socially redeeming, or in the best of taste, their speeded-up cover versions are tasteful. These include Cream's "Sunshine of Your Love," Sweet's "Ballroom Blitz," and Blue Oyster Cult's "Don't Fear the Reaper."

□ **Musicianship:** The Buffalo-

bred Dolls play with the force of six (not three) coked-up, speeded tweakers. While the music they play does not require intricate knowledge of their instruments, speed and agility are necessary. Johnny's buzzsaw guitar leads rip through the amphetamine rhythms set by Robbie and George. Robbie's voice ranges from hardcore rasp on thrash tunes like "Hard Sores" to actual singing on songs like "Different Light."

□ **Performance:** Onstage, the Goo Goo Dolls create mayhem—constant speed, energy, and frantic action. Johnny and Robbie banged and bumped into one another, causing Robbie to perform stage dives (or, more appropriately, stage falls) into the audience while still strumming his bass. It was through all the mayhem that the Dolls became appealing, in part because the sound was so typically bad that it became a wall of noise instead of a wall of Marshalls. Through the flying beer and bodies appeared three charismatic, wacko musicians who appeared to be having a great time.

□ **Summary:** Can a band with the moniker Goo Goo Dolls be taken seriously? Maybe "serious" isn't the right word. The Goo Goo Dolls are a band to look out for. Amid the thrash, noise, and drinking, the Goo Goo Dolls show a talent that's waiting to be sprayed out of a beer can. —Jennifer Clay

Cone of Silence

BeBop Records
Reseda

□ **The Players:** Debbie Friedl [Waddaya know!—Ed.], lead vocals, keyboards; Mark Sellin, acoustic guitar, vocals; Jack Thomas, bass, vocals; Richard Nemecek, drums, percussion.

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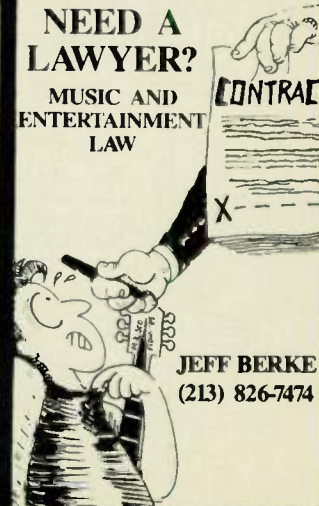
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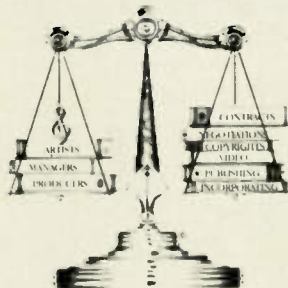
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Reviews C l u b s

□ **Material:** This self-proclaimed speed-folk rock band is a cross between Peter, Paul & Mary and Wall of Voodoo—with a dash of Eighties power pop thrown in so things don't get too eclectic. The quirky, dance-oriented "Accident" and the somewhat perverse fetishism of "Boots" fall into the dissonant-sounding Wall of Voodoo category. "Thread" retells the typical long, hard road to stardom story with a folkish backdrop similar to the famous Sixties trio. "For a Dream" brings the group full circle into the 1980s; this sad tale of heartbreak in Hollywood is awash in keyboard movements.

□ **Musicianship:** Friedl, Sellin, and Thomas are team players who generously share the spotlight. The three focal points of this band successfully complement each other in terms of songwriting and instrumental skill. Sellin strummed furiously on acoustic guitar; Thomas is decidedly more laid back when it comes to playing bass; and Friedl balanced the sometimes frantic show with her smooth and restrained vocal style.

□ **Performance:** Cone of Silence displayed a weird energy which kept the set interesting from beginning to end—starting with the Stan Ridgwayisms that characterized Sellin's approach to song interpretation. It must have been a great moment in BeBop history when Sellin temporarily abandoned his guitar in favor of doing a handstand onstage—the

audience really got a kick out of the acrobatic feat. While Thomas preferred understatement, his sly and deadpan performance did not go unnoticed. The pert and perky Friedl is a welcome change from the current crop of hardened leather-clad rockettes and bombastic divas permeating the club scene.

□ **Summary:** Although they are fun, entertaining, and inventive, Cone of Silence sometimes fall short of originality in the songwriting department. To become more effective, they should try to distance themselves from tired Hollywood-themed clichés. Otherwise, Maxwell Smart has no complaints.

—Harriet Kaplan

Gang Green

Fender's Ballroom Long Beach

□ **The Players:** Chris Doherty, lead vocals and guitar; Joe Gittleman, bass and backing vocals; Brian Betzger, drums and backing vocals; Fritz Ericson, lead guitar and backing vocals.

□ **Material:** Gang Green's material is yer basic skate-punk music with added velocity and a preoccupation with one central theme—BEER. [*Finally, something I can relate to—Ed.*] "L.D.S.B." (short, for, "Let's Drink Some Beer") proposes drinking beer instead of fighting and following rules. [*Here, here.—Ed.*] This theme is further expounded in "We'll Give It to You," wherein Gang Green says: "If you hate your parents and hate school/Then party with us 'cause there are no rules." Hey, guys—isn't this "hate your parents" stuff getting

a little old? Other relentless power chord songs include such "classics" as "Ballerina Massacre," "Sick, Sex, Six," and "Party With the Devil."

□ **Musicianship:** As a former member of Drunks Against Mad Mothers and Jerry's Kids, Doherty has the experience it takes to whine the punk metal notes from his guitar and to screech his way through a song. And Brian Betzger capably beats his double-bass drum kit with fiery intensity. But shouldn't there be more? They display plenty of speed and adrenaline, and they are tight and concise, but ultimately, Gang Green grates and grinds on the ear with their three-chord songs.

□ **Performance:** These Bostonian rockers have been known to appear onstage dressed in Budweiser clothes. At Fender's, Gang Green opted to appear in underwear and fig leaves, leaving the stand-up cardboard props of Budweiser long necks to symbolize their love for beer. The antics did not help the show. After donning shorts, Gang Green charged forth with a set of indistinguishable tunes, further hampered by horrible sound. One song blended into the next, with inaudible vocals and inseparable instruments. The sound was full—full of earsplitting noise. The audience didn't seem to mind, though—they moshed through the crowd and followed whatever fight happened to be occurring.

□ **Summary:** As "Born To Rock" says: "From Boston to Los Angeles/And everywhere in America/Kids have the power/We have the power to rock..." Someone should pull the plug.

—Jennifer Clay



Gang Green love their beer; that love ultimately winds up here.

Fran Jamik



Richard Elliott: This exciting showman is as enthused about performing as he is about getting his picture taken.

Richard Elliott

*At My Place
Santa Monica*

□ **The Players:** Richard Elliott, tenor sax, lyricist; Carl Ver-Heyen, guitar; Tom Kellock, keyboards; Cliff Hugo, electric bass; Art Rodriguez, drums.

□ **Material:** Elliott performed material from his new Intima/Enigma LP, *The Power of Suggestion*, along with a few older tunes. His unit delved into a style I call "rhythm & jazz"—essentially R&B-oriented jazz. They played such group originals as "Oom Pong," "Twilight Delight," "St. Croix," and "Buffie."

□ **Musicianship:** Elliott's roaring saxophone occasionally recalled Gato Barbieri. His records (not counting the still-unheard new one) fail to do him justice. In concert, his solos are much more extended, and he likes to take chances. On lyricon (an instrument played by Tom Scott and few others), his tone resembles an electric flute or recorder; while Elliott plays it fluently, tenor is really his main axe. The backing rhythm section was mostly restricted to short solos, but the players did an excellent job of cooking hard behind the leader.

□ **Performance:** The instrumental selections showed much variety, and Elliott seemed inspired (even if he admitted to being "a bit nervous") due to the V.I.P. crowd. Unfortunately, Michael Ruff and Philip Ingram sat in for a song apiece; their vocals were pure pop and very much out of place. Near the end of the set, Elliott played a romantic ballad (backed by just Kellock's keyboards) that soon

became a hot straight-ahead blues for the full band. Ruff and Ingram felt compelled to show that they could sing the blues; only Ruff succeeded. The tune segued into an electronic demonstration by Elliott before the band closed with "The Power of Suggestion."

□ **Summary:** If Richard Elliott could record his high-energy tenor without overdubbed sweetenings and guest vocals, the record-buying public would be as enthusiastic as the overflow crowd at At My Place. Elliott does put on an exciting show.

—Scott Yanow

The Beef Sisters

*Club Lingerie
Hollywood*

□ **The Players:** Susan Ackerman, vocals and bass guitar; Stephanie Shayne, vocals and guitar; Vic Stone, guitar; Dean Moody, keyboards; Jim McGrath, percussion; Larry Taube, drums.

□ **Material:** The two women who give the Beef Sisters their name (partly) are neither beefy nor sisters. (In fact, they're so petite, their guitars are almost as big as they are.) They and their four sidemen play the nice-girls-singing-nice-songs formula in the context of current mainstream rock.

□ **Musicianship:** This is one of the group's two trouble spots, and not because any member is a less-than-competent musician. The difficulty lies in the balance between the backup players and the two frontwomen. The band plays "beefy," possibly aiming for Heart territory (or Santana, given the percussion), while the two girls have juvenile-sounding soprano

os, along the lines of the Sixties girl-singers. The two percussionists play like they're marching off to war, while keyboardist Moody and guitarist Stone get lost in there somewhere. Naturally, the girls and their guitars get lost, too. The only time the voices and instruments worked in synchrony was on a cover of that moldy-oldie Michael Jackson song "I'll Be There." That the Beef Sisters' best offering is an old piece of bubblegum is telling.

□ **Performance:** This group's biggest problem is conceptual. Each individual player is "nice," but as a unit, it's "Where's the beef?" (And we don't mean the huge percussionist with his tattoo.) The set wanders because the players have no idea what effect they're building toward, and the random flashes of virtuosity go for naught because they don't serve the overall performance.

□ **Summary:** The band has some tough decisions to make, and they need all the guidance they can get. If their goal is to be another Heart, then they need frontwomen who are strong enough—vocally and visually—to compete with the music. If they want to keep the two current Beef Sisters, perhaps they should tone down the backing unit. While watching the show, this writer was reminded of vocalists Jackie DeShannon and Janis Ian; they were girlish types who sang meaty music, so it's possible to make a modern variation on that. It's also possible for the Beef Sisters to take a "Janis Ian meets Santana" approach. Whatever their decision, they need to remedy their current formlessness. —Lyn Jensen

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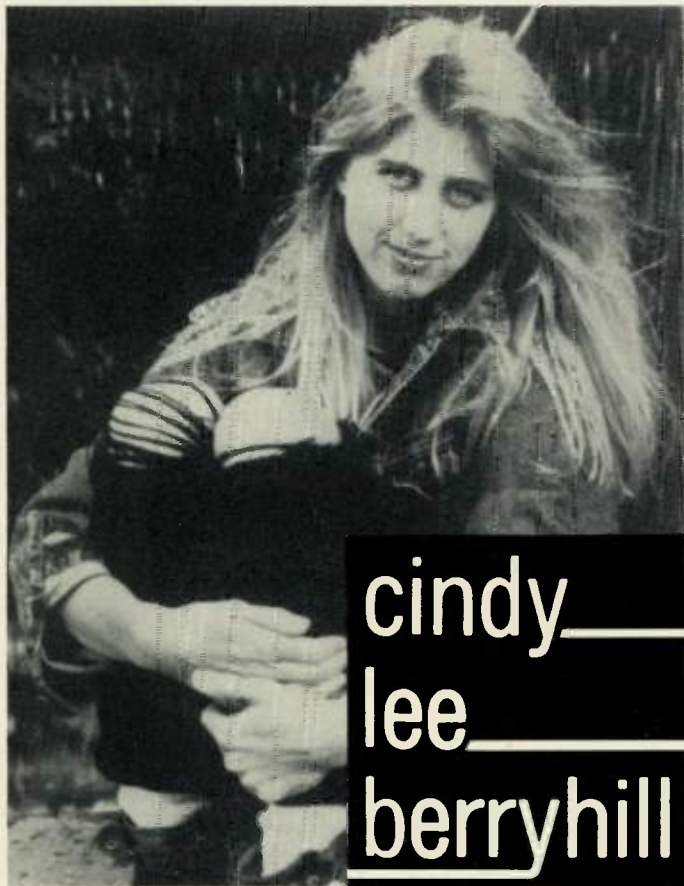
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By D.R. Stewart



In the year 1980, while Malcolm McLaren was turning hate into *product*, Cindy Lee Berryhill was living in a Hollywood Boulevard crash pad. She lived with Dan and his girlfriend Jane. Jane managed bands and claimed to have been the inspiration for Rod Stewart's "Maggie May." Sometimes Big Black Ace would drop by and turn them on to reggae. Big Black was the biggest acid dealer on the Boulevard and had a habit of lifting chairs over his head to tone his thin arms.

Cindy would listen to Rodney Bingenheimer's KROQ show while she stayed holed up in the bathtub for hours. When she emerged, she would go to her shoeshine stand, which she had set up outside of Neiman-Marcus. As Cindy puts it, "You can tell real wealth by the shape of the heel!" She was attending the Lee Strasberg Institute, where she learned the valuable lesson of "how to play myself." She also suffered a series of mental breakdowns, which she feels "cleared me." Does this sound like

performance art to you? This is what Rhino recording artist Ms. Cindy Lee B. is all about: a lollygagging journey through music/life with entertainment as the reason for the moment.

Organ music and an out-of-focus dissolve later, we find ourselves with an artist who just finished a successful tour of the States in support of her Rhino debut album *Who's Gonna Save the World* (playing with big names like Velvet Elvis and Marshall Crenshaw). But from Berryhill's point of view, these billings paled in comparison to the impromptu experience she had onstage in Wilmington, North Carolina, with a heavyset local named Lulu. Lulu wanted to do "keystick" juggling while Cindy played. Cindy consented and Lulu eventually set fire to the keysticks (these are mystical articles; use your imagination), dropping them several times. Cindy claims the audience was supportive and no pathos tainted the shindig.

In Atlanta she told the crowd: "Rock & roll is dead. I want to invent something new." Indeed, invention and creativity are key ingredients in the strange gumbo of Cindy Lee B.

Cindy Lee Berryhill plays with a guy named Way-Gone Rex. Way-Gone Rex is a journalist in Orange County and the embodiment of all that was good about the Sixties. He plays upright bass, has great shades and a majestic sense of campiness. Drummer Debbie Spinelli (formerly of Radwaste) is the newest addition. "Debbie has strange hair with a fluffy tuft," says Cindy. Together they play music *that defies labels!* Unless that label is "folk, psychedelia and um, um good." [Earth calling Doug. Come in, Doug.—Ed.]

Cindy talks about the airplay on *Who's Gonna Save the World*: "In the South they play 'Damn I Wish I Was a Man'; in D.C. 'Who's Gonna Save the World.'" Here in L.A., "Steve on H" is lapping up medium rotation of KROQ. Cindy is now touring the U.S. with Billy Bragg; in

June it's off to England. Her album hit #19 on the *CMJ* college charts. The LP received nary a poisoned dart from the critics and made many's top ten list in '87. She has a cult following in Italy, where the LP has yet to be released.

Oddly (but appealingly) Cindy Lee comes off as embarrassed about it all. "I know I should be buying old black records. [*They're all black—even the new ones.—Ed.*] I'm just a sucker for dirt. When I was in the Stoopids, we used to cover 'Cherish.' I really don't have that many albums."

Cindy is happy with her new direction. "My songs lately have been little theory songs, just kinda feelings on stuff. One is called 'How To Write a Song According to Everybody Else.' I also would like to gather a group of people and dance at Venice Beach, actually more like a march—put on some military stuff and march right next to the rappers and break dancers." Her new and first manager is Bruce Solar of BS Management. "I like him; we play pool a lot," she says.

At one time, Cindy Lee was involved in the business end of the industry. She ran a recording studio called Western Audio in San Diego and was a part of a scene that included the Beat Farmers and Mojo "MTV" Nixon. It was this situation that inspired "Damn I Wish I Was a Man!"; y'see, Cindy Lee was constantly being mistaken for the studio receptionist—and she was the boss! She turned that anger into art, rather like those Sex Pistols she used to dig on. Somehow, though, there's a difference, and that has to do with the slightly askew nature of being Cindy Lee Berryhill.

She looks at me with a serious face as she tells me that the best lyric she ever wrote was, "Get your boot out of my stirrup and go back to Europe." And then, "I inherited some land in Texas, which I rent to this old lady for a dollar a year." With Cindy Lee B., you're only choice is a blind belief in the power of the artist to entertain. ■

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MACHINES: MC AMPER-GIARDI, Tascam 244, 242, 240, 240C, 240D, 240E, 240F, 240G, 240H, 240I, 240J, 240K, 240L, 240M, 240N, 240O, 240P, 240Q, 240R, 240S, 240T, 240U, 240V, 240W, 240X, 240Y, 240Z, 240AA, 240AB, 240AC, 240AD, 240AE, 240AF, 240AG, 240AH, 240AI, 240AJ, 240AK, 240AL, 240AM, 240AN, 240AO, 240AP, 240AQ, 240AR, 240AS, 240AT, 240AU, 240AV, 240AW, 240AX, 240AY, 240AZ, 240BA, 240BB, 240BC, 240BD, 240BE, 240BF, 240BG, 240BH, 240BI, 240BJ, 240BK, 240BL, 240BM, 240BN, 240BO, 240BP, 240BQ, 240BR, 240BS, 240BT, 240BU, 240BV, 240BW, 240BX, 240BY, 240BZ, 240CA, 240CB, 240CC, 240CD, 240CE, 240CF, 240CG, 240CH, 240CI, 240CJ, 240CK, 240CL, 240CM, 240CN, 240CO, 240CP, 240CQ, 240CR, 240CS, 240CT, 240CU, 240CV, 240CW, 240CX, 240CY, 240CZ, 240DA, 240DB, 240DC, 240DD, 240DE, 240DF, 240DG, 240DH, 240DI, 240DJ, 240DK, 240DL, 240DM, 240DN, 240DO, 240DP, 240DQ, 240DR, 240DS, 240DT, 240DU, 240DV, 240DW, 240DX, 240DY, 240DZ, 240EA, 240EB, 240EC, 240ED, 240EE, 240EF, 240EG, 240EH, 240EI, 240EJ, 240EK, 240EL, 240EM, 240EN, 240EO, 240EP, 240EQ, 240ER, 240ES, 240ET, 240EU, 240EV, 240EW, 240EX, 240EY, 240EZ, 240FA, 240FB, 240FC, 240FD, 240FE, 240FF, 240FG, 240FH, 240FI, 240FJ, 240FK, 240FL, 240FM, 240FN, 240FO, 240FP, 240FQ, 240FR, 240FS, 240FT, 240FU, 240FV, 240FW, 240FX, 240FY, 240FZ, 240GA, 240GB, 240GC, 240GD, 240GE, 240GF, 240GG, 240GH, 240GI, 240GJ, 240GK, 240GL, 240GM, 240GN, 240GO, 240GP, 240GQ, 240GR, 240GS, 240GT, 240GU, 240GV, 240GW, 240GX, 240GY, 240GZ, 240HA, 240HB, 240HC, 240HD, 240HE, 240HF, 240HG, 240HH, 240HI, 240HJ, 240HK, 240HL, 240HM, 240HN, 240HO, 240HP, 240HQ, 240HR, 240HS, 240HT, 240HU, 240HV, 240HW, 240HX, 240HY, 240HZ, 240IA, 240IB, 240IC, 240ID, 240IE, 240IF, 240IG, 240IH, 240II, 240IJ, 240IK, 240IL, 240IM, 240IN, 240IO, 240IP, 240IQ, 240IR, 240IS, 240IT, 240IU, 240IV, 240IW, 240IX, 240IY, 240IZ, 240JA, 240JB, 240JC, 240JD, 240JE, 240JF, 240JG, 240JH, 240JI, 240JJ, 240JK, 240JL, 240JM, 240JN, 240JO, 240JP, 240JQ, 240JR, 240JS, 240JT, 240JU, 240JV, 240JW, 240JX, 240JY, 240JZ, 240KA, 240KB, 240KC, 240KD, 240KE, 240KF, 240KG, 240KH, 240KI, 240KJ, 240KK, 240KL, 240KM, 240KN, 240KO, 240KP, 240KQ, 240KR, 240KS, 240KT, 240KU, 240KV, 240KW, 240KX, 240KY, 240KZ, 240LA, 240LB, 240LC, 240LD, 240LE, 240LF, 240LG, 240LH, 240LI, 240LJ, 240LK, 240LL, 240LM, 240LN, 240LO, 240LP, 240LQ, 240LR, 240LS, 240LT, 240LU, 240LV, 240LW, 240LX, 240LY, 240LZ, 240MA, 240MB, 240MC, 240MD, 240ME, 240MF, 240MG, 240MH, 240MI, 240MJ, 240MK, 240ML, 240MM, 240MN, 240MO, 240MP, 240MQ, 240MR, 240MS, 240MT, 240MU, 240MV, 240MW, 240MX, 240MY, 240MZ, 240NA, 240NB, 240NC, 240ND, 240NE, 240NF, 240NG, 240NH, 240NI, 240NJ, 240NK, 240NL, 240NM, 240NN, 240NO, 240NP, 240NQ, 240NR, 240NS, 240NT, 240NU, 240NV, 240NW, 240NX, 240NY, 240NZ, 240OA, 240OB, 240OC, 240OD, 240OE, 240OF, 240OG, 240OH, 240OI, 240OJ, 240OK, 240OL, 240OM, 240ON, 240OO, 240OP, 240OQ, 240OR, 240OS, 240OT, 240OU, 240OV, 240OW, 240OX, 240OY, 240OZ, 240PA, 240PB, 240PC, 240PD, 240PE, 240PF, 240PG, 240PH, 240PI, 240PJ, 240PK, 240PL, 240PM, 240PN, 240PO, 240PP, 240PQ, 240PR, 240PS, 240PT, 240PU, 240PV, 240PW, 240PX, 240PY, 240PZ, 240QA, 240QB, 240QC, 240QD, 240QE, 240QF, 240QG, 240QH, 240QI, 240QJ, 240QK, 240QL, 240QM, 240QN, 240QO, 240QP, 240QQ, 240QR, 240QS, 240QT, 240QU, 240QV, 240QW, 240QX, 240QY, 240QZ, 240RA, 240RB, 240RC, 240RD, 240RE, 240RF, 240RG, 240RH, 240RI, 240RJ, 240RK, 240RL, 240RM, 240RN, 240RO, 240RP, 240RQ, 240RR, 240RS, 240RT, 240RU, 240RV, 240RW, 240RX, 240RY, 240RZ, 240SA, 240SB, 240SC, 240SD, 240SE, 240SF, 240SG, 240SH, 240SI, 240SJ, 240SK, 240SL, 240SM, 240SN, 240SO, 240SP, 240SQ, 240SR, 240SS, 240ST, 240SU, 240SV, 240SW, 240SX, 240SY, 240SZ, 240TA, 240TB, 240TC, 240TD, 240TE, 240TF, 240TG, 240TH, 240TI, 240TJ, 240TK, 240TL, 240TM, 240TN, 240TO, 240TP, 240TQ, 240TR, 240TS, 240TT, 240TU, 240TV, 240TW, 240TX, 240TY, 240TZ, 240UA, 240UB, 240UC, 240UD, 240UE, 240UF, 240UG, 240UH, 240UI, 240UJ, 240UK, 240UL, 240UM, 240UN, 240UO, 240UP, 240UQ, 240UR, 240US, 240UT, 240UU, 240UV, 240UW, 240UX, 240UY, 240UZ, 240VA, 240VB, 240VC, 240VD, 240VE, 240VF, 240VG, 240VH, 240VI, 240VJ, 240VK, 240VL, 240VM, 240VN, 240VO, 240VP, 240VQ, 240VR, 240VS, 240VT, 240VU, 240VV, 240VW, 240VX, 240VY, 240VZ, 240WA, 240WB, 240WC, 240WD, 240WE, 240WF, 240WG, 240WH, 240WI, 240WJ, 240WK, 240WL, 240WM, 240WN, 240WO, 240WP, 240WQ, 240WR, 240WS, 240WT, 240WU, 240WV, 240WW, 240WX, 240WY, 240WZ, 240XA, 240XB, 240XC, 240XD,

GIG GUIDE

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LOS ANGELES COUNTY

ANTICLUB AT HELEN'S PLACE

4658 Melrose, L.A., CA 90020
Contact: Reine River (213) 667-9762 or (213) 661-3913
Type of Music: Rock, unusual, original, acoustic, folk, country, R&B, poetry, films, performance art
Club Capacity: 200
Stage Capacity: 10
PA: Yes
Lighting: Yes
Piano: No
Audition: Send tapes to PO Box 26774, L.A., CA 90026
Pay: Negotiable

BREAKAWAY

11970 Venice Blvd., Mar Vista, CA 90066
Contact: Jay Tinsky (213) 391-3435
Type of Music: Original acoustic material
Club Capacity: 100
Stage Capacity: 3
PA: Yes
Lighting: Yes
Piano: Yes
Audition: Open mic Mondays at 8:30 pm
Pay: Negotiable

CONCERTS BY THE SEA

100 Fisherman's Wharf, Redondo Beach, CA 90277
Contact: Chris Regan (213) 374-7231
Type of Music: Contemporary, R&B, jazz, new age
Club Capacity: 200
Stage Capacity: 10
PA: Yes—with engineer
Lighting: Yes
Piano: Yes—acoustic/electric
Audition: Mail promo pkg. to above name & address &/or call.
Pay: Negotiable

CENTRAL

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

CLANCY'S

219 N. Central Ave., Glendale, CA 91203
Contact: Annet (818) 763-1988
Type of Music: Top 40, dance
Club Capacity: 150-200
Stage Capacity: 6
PA: Yes
Lighting: Yes
Piano: Yes
Audition: Send tapes to 10153 1/2 Riverside Dr., #311, North Hollywood, CA 91602.
Pay: Negotiable

CLUB 88

11784 W. Pico, L.A., CA
Contact: Wayne (213) 479-1735
Type of Music: All styles of R&B, originals only

Club Capacity: 250
Stage Capacity: 20
PA: Yes, with operator
Lighting: Limited
Piano: No
Audition: Tape
Pay: Percentage of door

COCONUT TEASER

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

COMEBACK INN

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

COUNTRY CLUB

18415 Sherman Way, Reseda, CA 91335
Contact: Whoa Nelly Productions, Nelly (818) 708-3677, (818) 708-3678
Type of Music: All types R&B: 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

GAZZARRI'S

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

LHASA CLUB

1110 N. Hudson, Hollywood, CA 90038
Contact: Jean Pierre
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/pkg/video. Submit thru mail only!!
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&B
Club Capacity: 600
Stage Capacity: 9
PA: Yes
Lighting: Yes
Audition: Send tape & photos to above-mentioned
Pay: % of door

THE STAGE

10540 Magnolia Blvd., N. Hollywood, CA 91601
Contact: Bryce, 11am-10pm, (213) 465-1765
Type of Music: R&B, blues, rock, top 40
Club Capacity: 150
Stage Capacity: 7
PA: Yes
Lighting: Yes
Piano: No
Audition: Send material to club or call
Pay: Negotiable

THE MUSIC MACHINE

12220 Pico Blvd., W. Los Angeles, CA 90064
Contact: Jan Ballard (213) 428-9947
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

THE PALACE

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

PALOMINO

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

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

THE BENEFIT NETWORK, non-profit entertainment corp. w/ record release for homeless, needs bright, motivated reps. for internships in record promotion. No pay. Call Barbara Peck (213) 382-5390.

THE BENEFIT NETWORK NEEDS motivated self-starters to coordinate/book benefit events & tours in colleges/schools. Experience preferred. Commission only. Call Barbara Peck (213) 382-5390.

THE BENEFIT NETWORK, nonprofit entertainment corp., needs volunteers to solicit donations to help feed the homeless. Some commission. Call Barbara Peck (213) 382-5390.

WANTED: Electronic equipment & video technician interns. \$5-\$7/hr. while training. No exp. necess. but must be reliable & self-motivated. Mr. Starr (213) 275-2469

PERSONAL ASS'T. Recording artist/studio musician looking for PT personal ass't. Secretarial & organizational skills req'd. Start at \$7/hr. Send resume to DEE/CAM Prod., P.O. Box 8007, Universal City, 91608.

GUARANTEED WORK for musicians & singers. Telemarketing. Office/computer supplies. \$7.50/hr. guaranteed starting salary. Up to \$1000 per week earning potential. Full training. Daily \$\$\$. Top commission. Flexible hrs. Paid medical. Call today. Work tomorrow. Immediate openings. Call personnel 6AM-2PM. Studio City (818) 760-1340. Burbank (818) 840-8274.

WOODPECKERS seek PT roadie. For info call (818) 786-1106 or (213) 465-1871.

INTERN WANTED for indie heavy metal label to work in promotions. Could develop into paid position. Call Chris or Brenda at (818) 846-9440.

INTERNSHIP AVAILABLE Serious, dedicated, & eager-to-learn individual needed to work as intern. No salary but other benefits negotiable. Great opportunity to learn many facets of the music industry. Send resume with reference to: "Singers Success Seminars," c/o National Singers Network, P.O. Box 65134, L.A. 90065.

ADMINISTRATIVE ASS'T NEEDED. Must have knowledge of word processing and entertainment related experience. (818) 508-8931.

INTERN WANTED for New Age label; Beyond. Creative, quick thinking team player wanted for growing company. No pay but great opportunity for growth. Call Cheryl (213) 935-7866.

RESTLESS RECORDS, an indie label of the Enigma Entertainment Corp. is seeking several interns interested in learning more about the music industry; specifically in the areas of retail, radio & publicity. Requirements: must have some knowledge in various types of music—metal, punk, hardcore & alternative underground. Contact Sharon Murley at (213) 640-3772.

WANTED: Self motivated person to book bands for promoter. Hours flexible. Commission only. Call Sally—Creative Image Associates (213) 856-0823.

INTERNS WANTED for indie dance/pop label in La Habra. Will lead to paid position for right person. Call Steve (213) 694-0720.

RECORDING ENGINEER WANTED by established Hollywood studio. Professionals only please. Send resume to: Neophonic, 6404 Hollywood Blvd., #410, Hollywood, CA 90028.

INTERNSHIP AVAILABLE for highly motivated person seeking entry into the music business. A unique opportunity to work in a high powered artist management company, learn all facets of the industry and to meet the people that make it happen in record companies, retail marketing, music supervision, video promotion and clubs. No salary but opportunities can equip you for a career in management or related fields. 20 hour work week required. Send resume with references to: Krissi Lannin at 7958 Beverly Blvd., L.A. 90048.

INTERN NEEDED for growing talent agency/promotional company. Low pay if any. Opportunity for advancement. Call Mark (213) 461-7786.

MUSICIANS

Music Connection's Gig Guide listings are intended as leads for musicians seeking work and are not construed as endorsements of clubs or agencies. Be sure your music is protected and always enclose a stamped, self-addressed envelope when mailing promotional material you want returned. If you encounter any difficulty with an individual or company listed in our Gig Guide, or if you are confronted by a dishonest or "shady" operation, drop us a line informing us of the details so that we can investigate the situation. No phone calls, please.

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COMPOSER KEYBOARD PLAYER WANTED by music production co. for in-house productions. TV & film work. Must have quality gear. Pros only. (213) 463-2375.

JENSEN COMMUNICATIONS Entertainment Industry looking for intern. Non-paying position. Call Marni or Raelyn at (818) 841-3343.

Club Data

By S.L. Duff

Diana Ross



Pre-Dixie-fried Dominoes (a.k.a. Mighty Hornets): Jesse Claiborn, Buck, and EZ Boy. Anybody wanna buy these guys a beer?

POMPOUS INTRODUCTION AND CONTEST REMINDER: Greetings from Clubland, my darlings. It's a veritable cavalcade of guest stars this installment of Club Data, so we'll promptly begin. First, however, don't forget the big Anyone Can Write Club Data Contest. We're lookin' for four-or-so typed, double-spaced pages of copy for this column. The entry judged best will be published, and the winner gets an all-expenses-paid night of clubbing hosted by yours truly. Entries must be in by June 9th; see last issue for more complete details. Due to space limitations, we canned the Live Action Chart this ish—look for it next time. And now, take it away, Pat Lewis. . . .

PALOMINO VICE RAID: On Cinco de Mayo, a vice raid at the **Palomino** in North Hollywood thwarted **Food for Feet's** set. According to club management and the LAPD, complaints of minors drinking in the club prompted the surprise raid. Approximately 15 officers entered the club, stopped the band mid-song, guarded all exits, and escorted underage patrons to the back patio area. Approximately three minors were arrested, and a number of adults (including two waitresses and the club manager) were ticketed. The Palomino, which has been in operation for 36 years, stands a good chance of losing its liquor license, which would essentially force the club to close. We applaud the Palomino for being one of the only clubs in town that allows non-drinking minors the chance to enjoy live entertainment, and we wish them the best in court.—P.L.

MC's own **Carol Corryell** accompanied L.A.'s own **Mighty Hornets** on a trip to bayou country,

and here is the report. This is also an excellent example of a guest Club Data, much like the ones all of you will be sending in for the **BIG CONTEST**. (Sorry, C.C., you ain't eligible.)

NEW ORLEANS CLUB CRAWL: Let me preface all of this by saying that the sequence of events is a little foggy in my mind due to the profusion of Dixie Beer consumption that occurred throughout; also due to said consumption, my companions on this trip have afforded little clarification as to who did what, what was when, with whom and for what duration. All of that aside, herein is the most concise tour diary of the New Orleans Jazz and Heritage Festival that I can bang out of my still-throbbing head.

We arrived Friday night, April 22nd, at just the right hour to begin a drunken deluge (actually, any time's the right time in N.O.). We had supper at **Felix's**, which is just the best oyster bar you're ever going to find anywhere. After slurping down enough oysters to guarantee virility for the rest of the decade, we hiked over to **Pat O'Brien's**, renowned as the busiest bar in the world. P O'B's is said to gross something like \$10K a day in prime (tourist) season, and judging from the line, I don't doubt it.

Onward we went, stopping frequently along the way at the many beer counters to replenish our "go cup" of Dixie. We stopped into a club called **Dungeon**, a building that was once a way station for slaves on their way to market, and which the proprietors have seen fit to restore to its original atmosphere of despair. An extremely narrow corridor takes you inside from the courtyard, and a tromp up a tight, low-ceilinged spiral staircase takes

you into the D.J. room. The music is mostly hard rock, unless you are as unfortunate as we were to come when they are hosting high school prom groups, in which case all yer gonna hear is Marshall Tucker and the Eagles.

Back into the streets, which is really where the big party was, what with every midwestern tourist type who could squeeze into a pair of bermuda shorts swigging on go cups and bumping a corpulent behind to the music that permeates every corner. Ah, America!

We peeked into a couple more historic sites, included the **Slave Exchange**, which was once just what it says, and **Laffite's Blacksmith Shop**, built by the notorious pirate himself and alleged to have been used as a meeting place for smugglers. The woman at the piano looked like she might have been there for the grand opening, and proved to have as swarthy an attitude as any swabby I've ever met. Somewhere in all of this, someone wisely decided we'd done enough for one night, thus explaining how I happened to wake up in my hotel the next morning with the sun glaring off the Mississippi and into my sore little beer-beaten peepers.

Saturday, after knocking around the French Market and moaning for hours over the horrendous hangovers we'd acquired (swearing to take it easier from here on—hah!) and a few more Dixies (oh well, they just kinda go with), we got ready for the **Mighty Hornets'** gig at the **Rockin' Dot**. We had a minor scramble to find a stand-up bass for Jesse (BIG thanks to **Anson & the Rockets'** bassist, who proved there's camaraderie and kind-heartedness on the road) but managed to pull it together in time. The appropriately named **Rockin' Dot** is a small club in Kenner (a suburb of N.O.), tightly situated in the corner of a shopping center. Unmiffed by its lowly appearance, The Mighty Hornets turned in a burning set that prompted the soundman to ask for autographs. (Can you *imagine* that happening in L.A.?) We cut short the glad-handing session with the locals and beat it over to **Tipitina's**, N.O.'s largest and most famous venue for some of the **Neville Brothers'** set, and then on to **Benny's**, a real-live juke joint located in the picturesque 8th Ward. All of the above was accomplished without once being caught sans go cup, which led to another late start the next day.

After spending most of Sunday at the Jazz and Heritage Festival, we were so hopped up by all the back-line rhythms that we went in quest of more. At the **Bourbon Cafe**, we caught **Allen Fontenot & his Country Cajuns** just getting warmed up. Helping them along (in

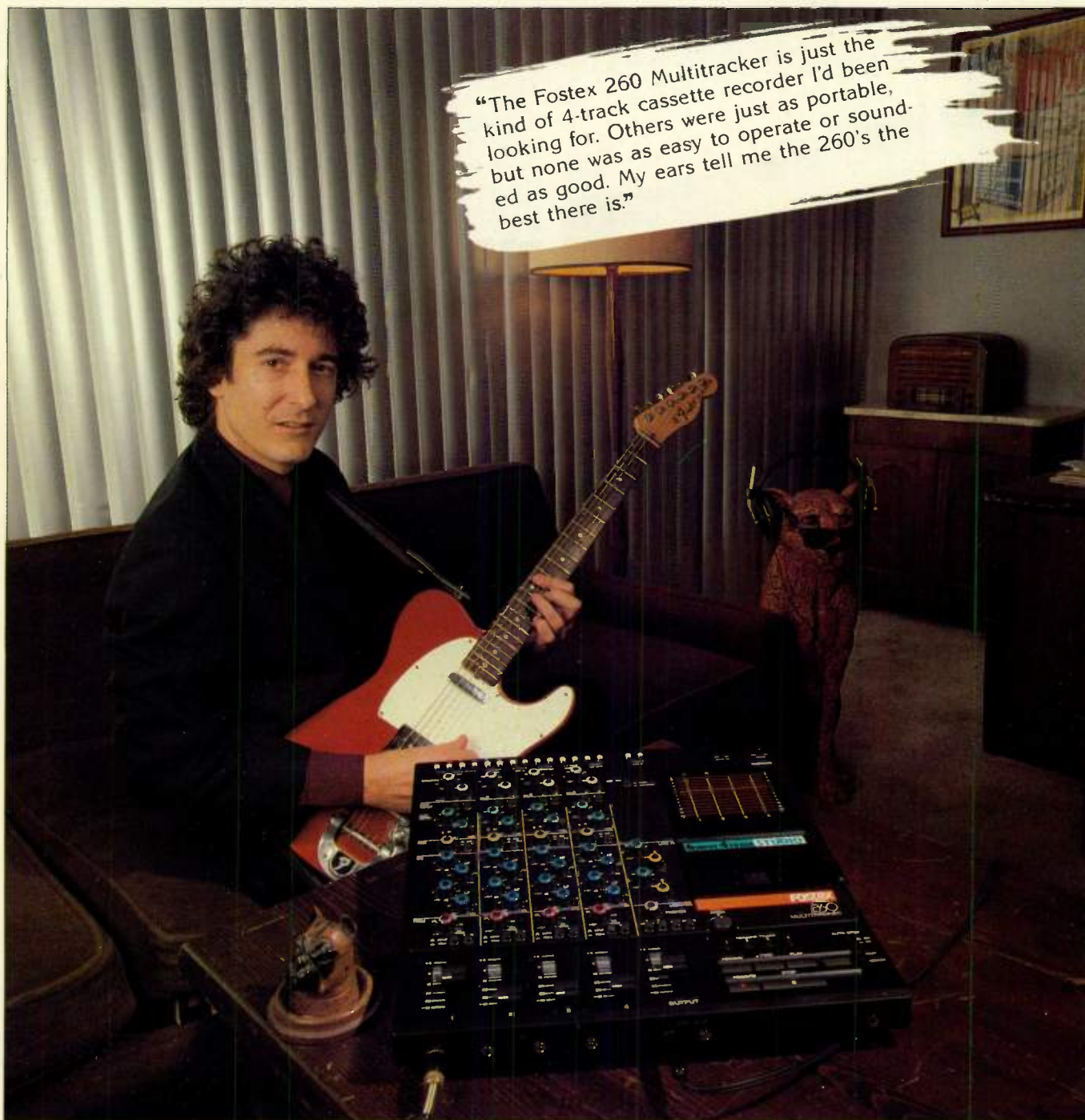
a communal spirit, you understand), we bought the band a round and left them cooking up a storm on Rue Bourbon. **Carrollton Station**, a club located at the end of the trolley line, has a regular hoot night on Sunday, and two of the **Mighty Hornets** joined in with the local boys. Bassist Jesse put the place in stitches with a bump-and-grind version of "Maybelline," and EZ Boy played a stomp and slide rendition of "Rollin' & Tumblin'" that had even the tough boys hanging in the corners kicking up some floor.

From there, we looked into **Jimmy's** (where **Lazy Lester** was blowing out the blues), stopped by **Muddy Waters** (which features rock & roll acts—go figure), and wound up back at **Tipitina's** for round two with the **Neville Brothers**. I'm running out of space, so let me just say that the Nevilles were in league with the Gospel Tent at the festival (which presented the best music the event had to offer) and had Tip's packed literally to the rafters. We wound up what turned out to be our best day back at **Benny's**. I couldn't stick around (due to extreme Dixie fog) but heard some of the Nevilles dropped in around 5 A.M. to blow the roof off the joint.

Monday was our last day in N.O., so we finished up our gift shopping, which included a tour of the **Voodoo Museum** and a few choice purchases at the **Witchcraft Store**. [Is that why I've been having these headaches?—Ed.] Later we returned to Tips to continue our deep conversation with the bust of **Prof. Longhair** that graces the entrance way, and to see **Albert Collins**, who we missed at the Festival Saturday due to alcoholic bulimia (you know, the drink, purge, drink, purge syndrome). Joining Albert was L.A. harp and keyboard player **Juke Logan** (in very fine form) and ex-Maggie Mayall Cadillac **Debbie Davies** on guitar. We hung on as long as our little feet would hold us, then headed over to the Riverwalk for a last look at the Big Muddy. Breathing in the sweet smell of the delta comin' up over the water, listening to the river lap against the barges and steamboats moored on the docks, and scuffling along the shell-covered banks, you can understand why this region has inspired so many people and so much music. Next year is the 20th Anniversary of the Heritage Festival, and rumor has it that it will run three weeks instead of two. I know I'll be back, because four days was too short to get enough of New Orleans (and two weeks hence has been too short to get rid of the hangover). Ask anyone who has gone, and they'll tell you what it means to miss New Orleans, and maybe next year, the Dixies will be on you. —C.C.

STAN RIDGWAY ON FOSTEX

The former lead singer for Wall of Voodoo is currently working on the follow up album to "The Big Heat," his first solo endeavor. Stan also composes for film soundtracks and performs with his new band, Chapter Eleven.



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Read Music: Yes
Styles: Versatile in all styles, especially pop, R&B, jazz & dance music, new age 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*, 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. Affiliated w/production & management company w/world wide contacts. Promotion, marketing & distribution services available. Solo synthesizer album release with nationwide airplay including KKKO, KACE, KULH. 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.

RON KOMIE

Phone: (818) 609-9762
Instruments: Guitar: studio quality rack filled w/state-of-the-art processors powered by Mesa/Boogie & Audio Arts preamps. Complete stereo capabilities & full MIDI control over entire system.

Read Music: Yes
Styles: All

Technical Skills: Great sound & feel w/inventive cohesive guitar parts ranging from hot rhythm grooves that are right in the pocket to exciting, melodic solos; and from the tastiest fills in all the right places to power guitar that will make your project sizzle!

Qualifications: Recording &/or live performances w/Smoky Robinson, Dionne Warwick, Allan Holdsworth, Carl Anderson, Dennis Brown, Phil Perry, Beau Williams. TV & film: *KCBS* news theme, *American Bandstand*, *Family Ties*, *JJ Starbuck*, *Miami Vice*, *Hunter*, *Adventures of Beans Baxter*, *Cheers*, *Aspen*, *Puttin' On the Hits*, *Solar Babies*, *The Fashion Channel*. Publishing & song demos w/Hal Leonard, Columbia, CBS Songs, SBK Productions, Patti LaBelle, Velton Ray Bunch, Ken Hirsch.

Available for: Any professional situation

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 1/2" 8-track pre-production facility. Access to Synclavier II.

Read Music: Yes
Vocal Range: 3 octaves
Styles: All especially rock, pop, funk, R&B, hi-tech, classical

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, Stagg St., Hit Man, Muse, Chateau, Kingsound, Wild Cat. Classical training, 3 yrs. Univ. of Az, 5 yrs touring US & Japan. Classical chops, jazz feeling, rock energy, pop mind.

Available for: Producing, records, TV, film, tours.

WILL RAY—RED HOT COUNTRY PICKER & PRODUCER

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 & as a producer. Have 8-trk studio for great sounding demos. Have developed unique picking style using string benders & mini slides, can authentically stimulate 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 in-

struction, friendly, professional, affordable! Come & let's discuss your project.

BURLEIGH DRUMMOND

Phone: (818) 893-5494
Instruments: Acoustic drums, orchestral & ethnic percussion, mallets & timpani, Simmons SDS5, Emulator SP-12, Linn 9000, Roland DDR-30

Read Music: Yes
Vocal Range: Tenor-baritone
Styles: All

Qualifications: Ambrosia 15 yrs, Alan Parsons Project, Andre Crouch, Chuck Girard, Debby Boone, Delivery Boys, Jack Wesley Routh, Frank & 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.

MIKE GREENE

Phone: (213) 383-7374
Instruments: Yamaha DX711, Roland D50, Super Jupiter, Korg DW8000, Poly 61M, Prophet 5, Prophet 2002+ sampling keyboard, E-mu SP1200 sampling drum machine, Atari 1040ST computer w/Hybrid Arts SMPTE-track sequencer, TR808 rap drum machine, complete Fostex 16-track recording studio w/ effects & 40 input mixer.

Read Music: Yes
Styles: Dance, rap, R&B, pop
Technical Skills: Complete start to finish productions for demos or masters. Killer grooves a specialty.

Qualifications: Played and/or written for Siedah Garrett, Robbie Neville, the Pink Fences, Glenn Medeiros, Vanessa Williams, Wizzards of Rock. My demos, masters, and songs have been used by major labels and TV networks.

Available for: Producing, playing, & writing for sessions, demos, & other paying projects. Equipment rentals.

BILL CONN

Phone: (714) 596-7526
Instruments: Fairlight series IIX, Roland Jupiter 8, Roland Super JX, DX7 II-FD, Oberheim OBXa, Korg DDD-1 drum machine, Macintosh Plus w/"Performer 2.31 sequencer.

Read Music: Yes
Styles: Versatile in all commercial styles including rock, dance, pop, jazz, country, etc.
Technical Skills: Equally at home as both a player & a programmer. Skilled in songwriting, arranging, sightreading & vocals.

Qualifications: 10 yrs. classical training, B.A. in arranging from Berklee School of Music, 9 yrs. extensive pro live & studio work including musical director for the show *The Best of Betty Midler*, wrote & arranged music for *TV show Time Out For Trivia* and *Telshop*. Strong pop/rock image. Also plenty of touring experience. "I'm very reliable & easy to work with."

Available for: Session work, demos, jingles, casuals, showcases, tours, anything pro. Demo tape & references on request.

JOEL PELLETIER

Phone: (213) 578-6438, W. L.A.
Instruments: Steinberger L2-A bass, Chapman Stick, handmade fretless bass; Yamaha KX-5 keyboard controller; SWR 400-watt amp, biamped thru (1) Guild-Hartke 4x10 aluminum-coned spkr cab and (2) JBL 1x15 spkr cabs.

Read Music: Yes, and ever faster ear.
Styles: Pop/funk/wave/rock

Technical Skills: Bass styles from Mark King (slap/groove/funk) to Tony Levin (pop/progressive/melodic) to Geddy Lee (power/speed bass); articulate, very clear bass & bass synth parts specializing in hooks, form & structure. Keyboard playing from Elton John piano to sparse of full synth orchestration; scoring for all size acoustic ensembles from brass/horn sections to operatic/symphonic ensembles.

Vocal Range: Lead & backing vocals, tenor range; styles from Squeeze/Crowded House to John Lennon/David Byrne.

Qualifications: Bach, of music composition, Hart School of Music, University of Hartford, CT. Trained classical pianist, 11 yrs. as professional bassist, vocalist & keyboardist, performing in rock, pop, funk, T-40, casuals & original projects as sideman, group member, music director or bandleader. Demo, 16 & 24-track studio experience as musician, composer, arranger & producer. Pro image, attitude & stage presence; NO CHEMICALS! Photo & demo available.

Available for: Pro demo, studio & video projects, pro gigs & showcases; fill-ins, casuals, short or long-term situations, major label tours considered. Also seeking production & representation for Gabriel/Sting/T Heads style project.

KIM EDMUNDSON

Phone: (818) 892-9745
Instruments: Linn 9000 w/disc drive, sampling & SMPTE. Great library of samples triggered by acoustic drums, octapad & DW pedal. Rack w/SPX90, DEP-5, 16 channel Hill multi-mix. DX FB01, D-50, acoustic drums & percussion.

Read Music: Yes
Vocals: Yes

Styles: All
Technical Skills: Acoustic & electric drummer & percussionist; writer & arranger; MIDI keyboard sequencer, MIDI drums & computer interface.
Qualifications: Extensive recording & live experience.

Available for: Sessions, concerts, touring, clubs—pro situations only.

TOM FRIEDLEY

Phone: (213) 640-9845/(818) 846-1462
Instruments: All acoustic & electronic drums.
Read Music: Yes, excellent sight reader

Styles: All; specializing in jazz, rock, R&B
Technical Skills: Programming & grooving with any drum machine-sampler-sequencer, writing & arranging

Qualifications: Extensive performing & recording exp. with various national artists including Bobby Day & the Flames, Bill Tilman Band (formerly of Blood, Sweat & Tears). 2 yrs study of percussion & music at Eastfield College. 4 yrs drum set study with Henry Okstel of N.T.S.U.

Available for: Live shows—local & road, recording, records, demos, film, TV, sessions, private drum instruction, beginner to advanced.

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

SCOTT RATH

Phone: (213) 313-2703
Instruments: Pedal steel, slide, lap steel, lead guitar

Read Music: Yes
Styles: Everything from Carl Perkins to Yngwie
Technical Skills: Slide specialist. From sweet steel to nasty slide to hot lead. Exciting solos & tasteful backup.

Qualifications: Nearly every honky tonk, rock club and concert venue on the east coast and west coast. Studied steel guitar in Nashville.
Available for: All types of sessions, club work, showcases, etc.

DAN DEE GONZO

Phone: (714) 220-9446
Instruments: Acoustic drums, percussion

Read Music: Yes
Vocal Range: Mid tenor (strong rock voice)
Styles: Rock & roll, hard rock, progressive rock

Technical Skills: Professionally trained
Qualifications: Professional studies with John Shearer, Carmine Appice and others. 10 yrs experience in rock & roll, hard rock, progressive rock. Performed in most L.A. and O.C. clubs. Excellent ear for music as well as arranging & writing.

Available for: Any pro project, showcases, studio work, tours. Please call for promotional package.

TERRY 'The Count' MEDEIROS

Phone: (818) 441-5168
Instruments: Gibson ES 335; Gibson Les Paul; Sears National; Fender Stratocaster; Gibson Jumbo Acoustic; Kamaka Ukelele (yes?), vocals, Ukelele & mandolin upon request.

Read Music: Yes
Vocal Range: Lead & backup
Styles: Proficient in all musical styles, especially rock, country, jazz, R&B, fusion.

Technical Skills: Guitarist, copyist, arranger, musical director, vocals, guitar teacher, songwriter

Qualifications: As house guitarist for the BAMBIES for 10 years, I have backed Northern Cal's hottest including: Huey Lewis, Steve Perry, Neil Schon, Narada Michael Walden, Eddie Money, Ronnie Spector, Lucy J. Dalton, Bonnie Hayes, Carlos Santana & many others. I have also toured as musical director the likes of Chuck Berry, Mary Wells, Ronnie Spector & Little Anthony.

Available for: Sessions, live performances, lessons, touring & other pro musical situations.

DONNY SIERER

Phone: (213) 734-8400
Instruments: Soprano, alto, tenor saxophones, flute, WX-7 wind controller, DX-7, TX81Z, SPX90II.

Read Music: Yes. Excellent!
Vocal Range: F below bass staff to A above bass staff.

Styles: Jazz, fusion, top 40 sweetening, R&B, C&W

Technical Skills: Exceptional, high-energy saxophone solos. Excellent custom sounds. Excellent altissimo chops. Guitar & keyboard skills. Songwriter. Composer.

Qualifications: B.M. from Berklee, M.M. from USC, 10 yrs. session exp. in Boston & LA, 13 yrs. live performing exp., staff writer for USC jazz dept., numerous album credits.

Available for: Any professional situation—sessions, tours, steady gigs, etc.

NICK SOUTH

Phone: (213) 258-0951
Instruments: Alembic long-scale fretted bass, Roland GR-77B bass guitar synth w/fretless & fretted neck, Rickenbacker fretless w/EMG pickups, Ampeg SVT amp w/8X10 cab.

Read Music: Yes
Vocal Range: Mid-tenor backing vocals
Styles: All

Technical Skills: Fretted, fretless & slap; specializing in imaginative & melodic approach
Qualifications: English musician, educated at Goldsmith College, London. International touring, recording, radio & TV work w/Alexis Korner, Gerry Rafferty, Zoot Money, Jeff Beck, Murray Head, Steve Marriott, Yoko Ono, Donovan, Robert Palmer, Sniff 'n' The Tears, Time U.K. Good image & stage presentation. Now living in LA.

Available for: Pro situations; also give private lessons

LARRY SEYMOUR

Phone: (818) 766-6146 (service)/(818) 985-2315 (home)

Instruments: Tobias 5-string fretted & fretless basses, Yamaha & Fender 4 string basses, custom rack w/all state-of-the-art power, EQ, effects, wiring, etc.

Read Music: Yes
Vocal Range: Tenor-baritone
Styles: All

Technical Skills: Creative, harmonic & rhythmic approach w/excellent sound & feel. Highly proficient at slap, sightreading, parts writing, improvisation, grooving, etc.

Qualifications: US tour w/Latin artist "Marsella" live band for TV series "Taxi" jingles for Sunlight, Pepsi-Cola, etc. Sessions for MTV, various album & 12" recordings, demos, music school clinics, clubs, casuals, endorsements, teaching, etc.

Available for: Any professional session including records, films, TV, jingles, demos, etc., touring, clubs, and also private instruction.

BILL QUINN

Phone: (213) 658-6549
Instruments: Sonor Drums, Zildjian Cymbals, E-MU SP-12 Turbo Sampling Drum Machine w/disk drive. Large variety of custom samples. Roland PM-16 pad to MIDI interface. Percussion—timbales, bongos, concert toms, small percussion and special effects.

Read Music: Yes
Vocal Range: Tenor
Styles: Versatile in all styles—especially R&B, pop and jazz.

Technical Skills: Very professional approach to drumming & programming with a great sound & feel. Excellent sight reader.

Qualifications: B.M. Degree in Performance from New England Conservatory of Music; extensive recording & performing experience in all styles of music. Recording and/or live performances with Judy Collins, Portland Symphony Orchestra, Florida West Coast Symphony, George Russell, Bob Moses and Miroslav Vitous. Product specialist for E.W. Wuritzer Music & Sound working with a wide variety of keyboards & drum machines. Drummer, programmer & producer for Syntex and The Front Studios in Boston, MA. Wrote and performed a television theme for a Maine talk show. Very dependable and easy to work with.

Available for: Albums, live work (showcases), tours, TV, film, radio, private instruction, drum-tech work, casuals, demos, production.

BRIAN KILGORE

Phone: (818) 709-1740
Instruments: Percussion—an endless variety of unique instruments & sounds. Latin, Brazilian, & other ethnic instruments. State-of-the-art electronic rack: Prophet 2002 digital sample w/extensive library of sounds, octapad, Hill Multimix mixer, SDE3000 digital delay, SPX-90. Timpani, vibes, and other mallet percussion instruments.

Sight Read Music: Yes
Technical Skills: Comprehensive understanding of Afro-Cuban, Brazilian, pop, jazz & orchestral percussion. Proficient & quick in the use of electronic samples & sound effects.

Qualifications: Records: Teena Marie, Andre Cymone, Cock Robin, Pretty Poison, Shanie, Lace, Johnny Mathis, Krystal, Clare Fischer, Bill Watrous, Dave Becker Tribune. TV/Film: Solid Gold, Our House, Glory Years, Death Wish IV, The Last Resort, Lady in White, Code Name Zebra, Coors Lite. Clinician for Yamaha Pro Audio.

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

JOEL WOODS

Phone: (818) 577-0423
Instruments: Fodera 6-string bass, '70 Fender jazz w/EMG pickups & hip shot D-tuner, '65 jazz bass, '65 precision bass, Music Man Sting Ray bass, Trace Elliot bass rig including AH500C stereo head w/1048 cabinet (4x10'S) & 1518 cabinet (1x15) & outboard processing gear.

Read Music: Yes
Styles: All commercial styles including dance, R&B, jazz, pop, rock & country.

Technical Skills: Strong ability at coming up

w/creative bass parts, specializing in slap bass, groove oriented music, sightreading, improvisation. Equally at home w/a live drummer as well as a drum machine.

Qualifications: 3 yrs. at Berklee College of Music, extensive pro live/studio experience. I'm very dependable & can adapt to any pro situation.

Available for: Anything pro including session work, demos, jingles, casuals, showcases, tours. Also give private instruction.

VOCALISTS

L.A. VOCAL REGISTRY

Phone: (213) 465-9626

Vocal Range: All

Styles: All

Qualifications: We have vocalists of all styles & levels of experience.

Available for: Sessions, demos, casuals, everything.

COSMOTION

Ramona Wright & Gael MacGregor

Phone: Ramona (818) 896-9603/Gael (213) 659-3877

Sight Read: Yes

Vocal Range: 3 octaves

Styles: All

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.

Qualifications: Have shared studio &/or stage with: Aretha Franklin, Michael Piner (Blues Image), BusBoys, Henry Mancini, Ray Charles, Binding 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/video.

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

ALEXIS STORM aka "Alexis from Texas"

Phone: (213) 281-9816. Call anytime.

Instruments: Male lead vocal; Taylor 6-string; alto sax

Read Music: Yes

Vocal Range: 5 octaves

Styles: All. My forte is rock & roll.

Technical Skills: Singer/songwriter, basic guitar & sax, all synths—Sound Designer, Macintosh/Synclavier programmer w/extensive Optical, sound editor, Ver. N experience.

Qualifications: OVER A DECADE OF EXTENSIVE STAGE & STUDIO EXPERIENCE. Performed &/or recorded with: Dokken, The Dickies, Steve Vai, Bo Donaldson & The Haywoods, members of Iron Butterfly & Three Dog Night, Motown, NBC, Playboy Video, COMPOSER/PRODUCER musical SFX for Access Entertainment's logo. (This has been seen & heard weekly on national TV since fall 1985). Solo acoustic opening act for the band "Spirit". Solo acoustic act in Hollywood & the Southland club scene since 1987-88.

Available for: VOCAL SESSIONS (hit songs, jingles, film scores, title songs, trailers, voice overs). SOUND DESIGN. SYNCLAVIER PROGRAMMING. OPENING ACT (Solo acoustic) for local &/or regional concerts & special charity events.

DIANE LYNN HIBBS

Phone: (818) 988-6353

Instruments: Vocalist/percussionist

Read Music: Yes

Vocal Range: 5 octaves

Styles: All

Technical Skills: Vocalist, songwriter, producer, musician. Lead & background vocals. Percussion: congas, timbales. Electronic drums, etc. Instant improvisation. Experience with MIDI sequencing and recording.

Qualifications: 8 yrs experience with stage & studio performance on the east & west coasts. Appeared with various choreographed show groups and Top 40 dance bands. Album credits: L.A. based jazz fusion group Axiom. Jingles, demos. Energetic stage & studio performances. **Available for:** Vocal sessions; lead & background. Jingles, demos, voice overs. Percussion sessions. Professional situations.

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

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

TOM S. DUBIELAK

Phone: (818) 985-9404

Instruments: 2 complete 3-way systems: JBL, EV, Studio Master, Yamaha, Lexicon, Alesis, Delta Lab, Aphex, Shure, Sennheiser, AKG. 2 complete light shows: James, Altman par 64s, 56s, & ACLs. 14" box truck.

Technical Skills: House engineer, monitor engineer. Producer, L.D. tour manager.

Qualifications: Lead engineer for Magnum Sound. Recent shows include: Guns N' Roses, Cheap Trick, Albert Collins, L.A. Guns, Larry Rapp, Megadeth, Tower of Power, Lita Ford, Buffalo Springfield, Burning Spear, Fishbone, Yellowman, BTO, Richard Marx, etc. Over 500 hours of studio time, Nu-view, Westwood. 6 yrs. touring exp. U.S. & Canada. Member of AES. Fluent with all forms of outboard gear. Processing & consoles.

Available for: Tours, demos, club dates, etc.

REVMOR PRODUCTIONS

Phone: (714) 621-4688 — Kevin: (714) 996-6499

— Ray

Technical Skills: L.A. based engineer/producer team specializing in master demo recordings for local bands/artists. We also offer full service video production. Any and all styles welcome. We will find the studio that best suits your recording needs and budget. We have worked in many of L.A.'s major 24+ track studios with many different musical styles from jazz to heavy metal. **Available for:** Demo recordings, master recordings, record projects, live sound reinforcement, 1/2 and 3/4 inch video production, studio referrals, song consultation, music or lyrics for songwriters. Call now for details.

NEW CLASSIFIED DEADLINE WED. JUNE 1, 12:00 NOON

2 PA'S AND AMPS

•Fender 3216 16 chnl mng bnd with Anvil cs and mnis. \$710 John 213-532-9443

•Marshall 50w head. Model 2204. 1986 remake of orig model. Literally brand new. \$425 obo. Rod 818-985-8725

•Marshall 4-12 slant cab. Absolutely mint cond. \$475. Rich 818-996-2744

•Marshall JCM-800 series head and Sunn cab with 2 12" spkrs. Both \$800 firm. Tom after 5 818-988-2774

•Gallien Krueger 250 ML \$400 obo. Must sell. Perf cond. 213-655-0927

•Twilighter amp old and funky. reverb, tremolo, Great for blues band. \$150 John 213-390-2257

•Fender twin II. 1 yr old. Great cond. \$400. Kevin 818-708-3499

•Pre-CBS Super reverb. Nds work. \$100. Kevin 818-708-3499

•Tascam M-208 mixer. 8-chnls, brand new. Live or studio. \$850 obo. Larry 818-985-2315

•Crown DC-300 tube power amp. 300w per sde. Xlt cond. \$325. Layne 213-469-4545

•Ashley SC-40 musical instrument pre-amp. Xlt cond. \$225. Layne 213-469-4545

•Peavey complete bass system. Musicians 210w head. 4 12" cab. 2-15 cab with Electrovoice spkrs. Great cond. \$700 obo. Dan 213-931-2336

•Peavey Mark III Series bass head. 300w. 6 band graphic EQ. Chnl switching. Blamp out. comprsn. \$250 obo. Rick 818-841-6081

•Ampeg SVT spkr cab empty. \$75. Ampeg B-18 bass amp empty. \$180 obo. Rick 818-841-6081

•Crate B-150 bass amp. Like new. Paid \$350. Asking \$250. Chris 818-788-3279

•Marshall 1987 Mark II super head head. 100w with Jaxxon mod. Sounds great. \$550. Alan 213-978-1400

•1987 6-chnl Marklee mixer. 2 cabs. 2 monitors loaded. Shure 150w PA. 2 PL-80 mics. etc. Mint cond. Paid \$2500. Let go. \$1800. Misto 213-656-1173

•1987 Aria rck mnt digital delay. Paid \$225. let go \$100. Misto 213-656-1173

•Marshall JCM-800 100w half-stk. mod by Metalhorns. Anvil cabs. \$1450. Jim 213-372-3782

•GK-800RB, 400w bullh. head. \$500 obo. Servin Vega 18" jais. cab. \$300 obo. Mark 818-994-3244

•Marshall 4-12 straight cab. Celestion spkrs. custom blt light cs. \$300 obo. Mark 818-703-7561

•Randal bass cab. Dual 12" spkr minus spkrs. \$75. gd cond. Dave 213-675-3959

•Wtd: Marshall cab with 4 EV spkrs. Will trade MIDI drumulator or ADA-II fx with pdl. 818-761-3735

•50w Marshall combo. JCM-800 series. dual chnl switching. evrb. fan like new. list \$1179. Sell \$590. JP 213-659-0821

•Yamaha EM-200 8-chnl powered stereo mixer. bit-in EOs. evrb. new cond. \$565. EV 12" PA spkrs and horns. 935-6214

•Fender twin great shape. \$350. Mike 213-857-5761

•Peavey Musician head. 2-chnls. 200w. EQ phaser. It switch. 2-12 ported Scorpion cab. \$400. 818-840-9131

•Carvin X-60E 60w with G-Tel 34s. 1 1/2" EV with chnl switching. fx loop. reverb. EQ. vol boost. Brand new. Sacrifice 350. C.J. 213-652-6269

•GK-250RL. mint cond. Sacrifice. \$300. Scott 818-762-5670

•Musicman bass cab with 4 12" spkrs. Gd cond with cs. \$180. Gene 818-705-1706

•Wedge monitor with 15" spkr. Gd cond. \$30. Gene 818-705-1706

•Fender twin II. chnl switching. full Lee Jackson mod. \$475. Joe 213-560-8234

•Yamaha EMX-300 integrated mixer. 300w. stereo graphic EQ. 12 chnl. Perf cond. \$1400. Mark 818-760-4265

•Ross PA spkrs. 15 woofer. high mid-rng horn. Great cond. \$450. pr Mark 818-760-4265

•Carver PM-350 xlt cond. Brand new. \$675 obo. Peter 818-955-9324

TO PLACE FREE ADS

QUALIFICATIONS: If you or your business charge a fee for your service; or if you are an agent, manager, producer, 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 available. 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 advertising. For Miscellaneous ads call (213) 462-5772. MC is not responsible for unsolicited or annoying calls.

3 TAPE RECORDERS

•1986 Yamaha rack mnt 4-trk with cs. Mint cond. Paid \$500. Sacrifice. \$250. Misto 213-656-1173

•4-trk recdr with 6 chnl and bit-in mtr. Xlt for demos. Brand new cond. \$800 obo. Jim 213-851-5062

•Oracle film scoring time processor II for Commodore 64 computer with mnt. \$500. 805-492-4256

•Tascam 244 Porta-studio xlt cond. new head. \$750 or trade for sampler. pro outbdr gear. 818-704-1886

•Teac X-10 MK II. RTR. 1/4-trk tape recdr. Perf cond. \$500. Craig 213-399-6969

•Tascam 244 Porta studio. new in Anvil cs. \$500. Wayne 818-444-3649

•Fostex B-16 direct drive 30 ips. \$3900. Chuck 714-636-4771

•Tascam Porta studio I. 4-trk recdr. Like new. \$350 obo. Alesis microverb reverb unit. like new. \$150 obo. Mark 818-994-3244

•Teac 144 Porta-studio. gd cond except bug in Chnl No. 1. \$200. Jim 329-3760

•Tascam 30AB 8-trk and Tascam 32 2-trk stereo mix down deck. 20-30 hrs use. Xlt shape. Both \$2500. Mike 818-989-3517

•Yamaha MP-2X 4-trk recdr. Almost new. \$550 obo. D714-472-2174 or N714-751-0650

•Oran MX-5050 2-trk recdr. Xlt cond. Home use. 2 speeds. \$1500. 213-656-6227

•Tascam 22-4 1/4" RTR. 4-trk recorder. Immac cond. Less

than 10 hrs use. \$900. Jeff 213-214-0370

•Tascam Porta One with adaptor. Perf cond. \$390 firm. Mark 818-760-4265

4 MUSIC ACCESSORIES

•Apple II-E computer. All MID ready with Glasstracks car. Incline. \$550 obo. 818-765-6990

•Apple II-E 128 K/80 col. twin drive. Monitor, graphics I. MIDI interface and seq. Lots of software. All doc. \$900 or trade for pro outbdr gear. 818-704-1886

•Roland TR-505 drum machine with power adapter. \$200. Jay 657-6022

•Yamaha SPX-92 new in Anvil cs. \$500. Wayne 818-444-3649

•Drumulator, MIDI, indiv. outs. with extra chips. \$350 obo. ADA II FX DDL with pdl. \$325 obo. RCA 60 pi patch bay with home wires. \$80 obo. 818-761-3735

•3-spc Anvil cs. 20. Gimp. gd cond. \$90 obo. Hammerdr. Anvil-type cs for Marshall combo or similar size amp. \$50. 818-761-3735

•Mics. 8 Peaveys, like new with cases. Must sell. Price neg. Chris 818-981-7760

•Yamaha QX-1 sequencer computer. \$1250. Chuck 714-636-4771

•Linn drum with MIDI with case. \$750. Chuck 714-636-4771

•Boss distortion pedal. \$35. AX-20. 4-trk switch box. \$30. 213-466-8340

•Roland GP-8 with full foot controller and EV pdl. Mint cond. Still in boxes. \$1000 obo. 714-944-0139

•Performer Update. Version 2.3 and 2.31 master disk without mnt. \$450 retail. New never used. \$150 ea. 818-718-8172

•Boss pedals, compressor CS-II and super overdrive SD-1. \$30 ea. Very gd cond. Carter 213-477-0397

•Rockman model 2B with headphones and power supply. Xlt. Xlt cond. \$100. Carter 213-477-0397

•Yamaha RX-11 drum machine. Xlt cond. \$325. 213-402-0516

•Yamaha E-1010 rck mnt delay unit. Xlt cond. \$160. David 213-675-3959

•DOD rck mnt reverb unit. \$110. Dave 213-675-3959

•Sessum pro pdl. brd. Quiet. Room for 8 trk pdls. \$200. Brooks 818-843-4494

•MIDIverb digital reverb. \$200. DOD reverb with 4-bnd EO. \$100. Eddie 818-840-0681

•Yamaha RX-11 drum machine. xlt cond. \$200. Carlos

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Yamaha RX-15 drum machine. Perf cond. \$200 firm. Mark 818-762-4265
ADA 2FX digital multi-tap. Mint cond. rck mnt. Lst \$599. 818-760-4265
Korg DRV-1000 digital reverb unit. Xlt cond. \$175 obo. Phil 818-346-3439
Boss digital delay pdl. \$85. Scott 818-762-5670
Korg DRV-1000 digital reverb. Xlt cond. \$450 obo. Rickett 818-762-4265
Rocktron RX-2H exciter/imager. rck mnt. \$350 obo. Peter 213-560-8234
Blamp MR140 rck mnt reverb. Perf cond. \$125 or swap. 818-788-0610
Fostex RM-765 studio monitors. New in box. Perf cond. \$395. pr. Mark 818-760-4265
Rane GE-MTIN (2). 27 band graphic EQs. Great cond. \$200 ea. Mark 818-760-4265

5 GUITARS

Gibson Paul \$200 with cs; Ario Pro II, 3 PUs, with cs. \$200. Ed 213-545-3124
Gibson Les Paul, Jr. reconditioned. Gd cond. \$225 obo. Rod 818-985-8725
Yamaha BB-300 bass. \$200. Greg, after 6pm 818-579-6732
Yamaha SE-300H guitar, black, strat shape, 2 humbuckers, coil tap, straplocks, xlt cond. \$150 or trade for Alessi microverb or Korg DRV-1000 digital reverb. 568-8335
Sigma Martin 12-string acous with bit-in elec PU. Xlt cond. \$170. Rob 213-781-9175
Fender 62 re-issue Jaguar. \$225 obo., Yamaha Acous. \$150 obo. Both gd cond. Shel 818-588-6777
Yamaha BB-2000 bass. Neck-thru body. \$500 obo. Larry 818-985-2315
Guild 12-string acous. Model F-412, blonde, gold hardware, pearl inlays, beautiful sound. \$450. Chris 818-981-7760
Washburn elec model A20V, Floyd Rose, Dcnr PU. R-rated custom graphics. \$250. Chris 818-981-7760
Jackson strat custom blt by Grover Jackson. Black body, maple fingerbrd. Floyd Rose tremolo. 1 J-90 hmbkr. with cs. \$950. 818-763-7387
Fender bass. Mustang med scale. Great cond. \$225. Dan 818-509-5729
Ibanez Flying V bass. Carina wood, gold hardware. EMG PJ PUs. Hsc. Mint cond. \$450 obo. Dan 213-931-2336
Fender strat 80s model. Red maroon in color with cs. \$250. 213-399-6831
Gibson Flying V. 1958 re-issue. candy apple red. xlt cond. \$600 obo. Darrell 213-658-6060
Ibanez strat RG-410 with Floyd Rose tremolo, rosewood neck, Symr Dcnr PUs, hsc. Mint. \$350. 213-477-0397
5-string elec bass. 2 PUs, gold hardware, easy clean action, kille stage bass. Absolutely perf cond. Brand new with cs. \$525. 818-307-5331
Fretless bass. EMG PU. gloss blk. dark rosewood brd. super easy action. Killer sound. Outstanding cond. with shoulder bag. Absolutely must hear. \$375. 818-507-5331
B C Rich strat. American made. EMG PU setup. Floyd Rose setup. \$450. 213-402-0516
Ong 1980 Wayne Chavrel. strat style gut. Floyd Rose, Locking system. Mint cond. \$495. Mike 818-244-8958
Jazz bass custom blt, thru-body Precision with neck, Symr Dcnrs. Goto tuners. Badass bridge, straplocks. Plays great. Very gd cond with cs. \$350. 213-375-1735
Fender P bass. 64-L series. Mahogany finish, rosewood fingerbrd, brass hrdwr. Goto tuners, claw bridge, xlt cond. Plays great. with cs. \$800. Jim 213-375-1735
Classic 68 Gibson Melodymaker. Red with orig covered PUs. tremolo. Plays great. with hsc. \$325. CJ 213-652-6269
Chapman stick guitar/bass, xlt cond. with gigbag, cs, book, free lessons. \$600. Joel 213-578-6438

Cramer 6000-DMZ wibad and aluminum neck. Gorgeous maple and burly walnut body. Perf cond in hsc. Listed \$1200. Sell \$375 cash firm. 818-783-6782
Cramer Pacer left-handed with white Floyd Rose and stock PUs. Gd cond. \$375 obo. Bob 213-851-8821
Les Paul custom, wine red. Absolute mint cond. \$500. Gold plating with Schlr's. Scott 818-762-5670
Red Creamer Voyager, 3 hmbckrs, Floyd Rose, Barett neck, Lst \$1000. Sell with cs. \$450. Charlie 818-992-1014
Yamaha Bass BB-300, red, with gigbag. Sounds great \$200 obo. Charlie 818-992-1014
Gibson Explorer great shape except for busted linejack. Lks great. \$100 obo. Charlie 818-992-1014

6 KEYBOARDS

Yamaha TF-1 modules for TX-816 rack. Xlt cond. \$350. 818-954-9822
Oberheim Matrix 6, split keyb, full MIDI, touch sensiv with mnt. Mint cond. \$550. April 818-843-4582 or 818-506-7443
Yamaha CS-80 synth. with Anvil road cs. \$900. 805-492-0166
Yamaha CP-70 with trap cases, \$1400 obo. Must sell. Xlt cond. 213-413-6067 or N/213-939-6163
Prophet V one owner, hard cs. \$500 obo. Steve 818-361-3785
Wtd: Mini-Moog. Greg 818-501-6351
Input sampling filter, \$100. Mark 818-960-9573
Roland Juno I synth. New. \$500. Wayne 818-444-3649
Mirage smipng keyb, like new with large library. \$645 obo. 818-509-9474
Crumor orchestrator strings, horn sounds, piano sounds. \$175 obo. Rick 818-841-6081
Moog Taurus II foot pds with synth. Gd cond. \$450 obo. Pat 818-769-5625
ESQ-1, huge library. memory update. \$1050. Jim 213-372-3782
Yamaha DX-7 immac cond, cs, vol pdl. \$1000 obo. Must sell. Mark 818-703-7561
Yamaha PFR-6300 keyb. brand new in box. All fx and sounds. MIDI jacks, progrmb. 3 ft pds, pro std. \$1200 obo. 213-376-7038
Casio CZ-5000 xlt cond. Brand new, still in box. \$400. Terry 213-876-8688

7 HORNS/WOODWINDS

8 PERCUSSION

Rogers concert toms. Black, std depth. 10, 12, 13, 14 with stands. \$150. Rob 213-652-1165
Ludwig Tama 7-pc custom gold chrome. 24 kck, 8"14 Tama snare. Paiste rude cymbals, plus extras. \$600. Art 213-438-5006
11-pc Ludwig black. Complete with cases, hardware, trap and stands. Call for sizes. \$2000 obo. 818-339-3858
Old 27 collapsible bass drum. \$500. 213-466-8340
Anvil octapad new case. \$475. 213-399-6831
Arrol fiber drum case. 22" 414". foam lined. \$50 obo. Eves 213-275-5979
Yamaha Tour custom, 5-pc, brand new, pwr shells, heavy duty hrdwr. \$1350 firm. Chuck 213-259-8356
Roland TR-626 in box with PSA-120 adptr and M-128D memory cdr. \$400 Bill 213-463-9854
Wtd: Gretsch drms. 10", 13", 14". Must be in gd cond. 213-222-4582
Henry

9 GUITARISTS AVAILABLE

Guit/voc avail for rock or pop band with gd songsm, ambition and bus. plan Westside. Jay 213-559-2505
Jazz rock gut, 29, ex-names, very exprsv, flowing improv. Eloquent chorl voicings, toting exp. Trm plyr. Rack. MIDI. Passport. Dale Hauskins 213-942-7944
Guit with vox "Guitar Player" mag spotlight artist and Berkeley grad sks wrkg band. John 818-994-2357
Zep rules again under this axe-slinger's magic fingers. Vilhelm 213-468-0101
Guit, pro equip, variety, country, R&B. Lkg for pro sit. Chris 818-506-7408
Guit lkg for wrkg band to play anything from T40 to HR. Mike, noon-10pm 213-462-0854
English rock gut, live and studio exp. Lkg for band with drive. All pro equip. Can sing and write. Tape avail. Paul 818-901-8776
Lead gut fast and tasty. lkg for HR band. Xlt stig prnc. David 213-820-5781
Guit, 22, MI grad, cmrcl HR taste, image, talent, lks, exp. Lkg for band or others to form band. Grant 213-465-3255
Guit, elec/acous sks band or musicians. Infts Rockers. New Model Army, Cocleaus, Jane's Scott 213-932-1513
Guit/sngwrtr sks musicians to form grp. Must be dedicated. Musical style heavy, progrsv, postv lyrncly open minded. cmrcl enough to sell. Michael 213-876-8688
American sound. Gibson, Gretsch, Fender. Lead gut/voc/sngwrtr nds pr. Grc. Albert Lee. Butli. Humeysman. Scott, Bremner. Healthy balance rock, blues, country. 213-874-8222
Versatile fem gut sks wrkg T40 or csis band. Has exp. lks, equip. Vox Juliet 818-762-9752
Guit, 34, 22 yrs exp. Plays all styles. Lkg for weekend plyr. al. Dan Walsh 818-655-7944
Christian lead gut into heavy blues rock sks pro-minded band. Infts Paige, Clapton, Gibbons. 18 yrs exp. No drugs. Adam 213-468-0101
Lead gut sks T40 band. Have club and studio exp. Top equip. Howard 805-584-4568
Guit avail. ASCAP sngwrtr, currently in studio. Skg to JIF. orig HR grp. Lkg for keys, bass, vox, drum. Dave 714-750-8358
Pro gut, infts Moore, Rhodes, Schon, lkg for pro band. Style Ozzy, Dokken, Loudness, Very. lks Jim 818-761-9697
Guit avail, just flown in from Great Britain, lkg for band. Infts Van, Mainsteein, 3 yrs classical training. Play rock as well. Richie 213-670-7145
Blues gut avail for wrkg band. Srs only. Jimmy 213-465-0445
Blues/slide rock gut avail. John 213-390-2245
Lead gut sks estab power metal band ala Rhoades, Sykes, Hendrix. Very expd. South Bay area. Jeffrey Davis 213-530-7054
Guit, 22, pro image, all East Coast exp. Skg band with record contract. Will relocate. Gary J. 201-896-0094
Lead gut inflt Clapton, Page, Val. Lkg for orig mel blues grp. Van 818-363-3447
Zeppelin rules again under this inventive axe-slinger's finger magic. Vilhelm 213-468-0101
Fast, flashy fluid lead gut from Phoenix lkg to join worldclass org rock band. Willing to relocate immed. Bobby 602-831-7753
Rhythm gut/sngwrtr, 25. Inft Beatles, Springsteen, Fogarty, Horsley. Lkg to JIF. 818-989-7205
Lead gut/slide plyr, avail for subbing. Oldies, T40, csis, blues, R&B. Xlt equip, alt. vox, trnspr. Glenn 818-886-0050
Lead, aggrsv rude and bad gut sks HR's grd wrkg band. Ultimate image. Kim 818-799-3069
Lead gut tasteful tm plyr sks rock band with 3 min songs. Infts Smithereens, Cosiello, Replacement. Have great equip, alt. ideas. No jerks. Severo 213-398-3656
Xlt quit not pretty at all, but very versatile and creative

interesting proj., recording or playing out. Mucho exp. Dnmsd. DK's, Buzzcocks, Clapton, Keith. Jim. 818-782-7835
Guit, blues HR. Inft Hendrix, Page, Vaughn. Sks band. No flakes. Srs rehsl. Giggng. Have equip, trnspr. Lots of ideas. Ready to work. 818-763-8795
Guit lkg for band into Dead Boys, Stooges, Pistols, G&R, MC-5, Zodiac 818-243-4438
Unique gutt avail. 22, recording, stage exp. Great image. HR/HM, progrsv. Mike 818-244-8958
Lead gutt/voc avail. Lkg to do copy band wrk. weekends or csl. Xlt equip, trnspr. Chns 213-374-7085
Lead gutt sks promising gnt. 27, 15 yrs exp. Sngwrtr, vox. Classic rock, blues, infts Beck, Clapton, Keith. Jim. 818-944-6063 or 206-527-9574
Guit sks wrkg band or sessions. Csls ggs OK. Great equip, great sound. Tons of exp in all styles. James Moody 213-662-2595
Guit from hell avail. My fav holiday is Halloween. I socialize and scream. I'll do anything to make it. Need I say more? Clint 818-994-8039
Expd lead gutt/sngwrtr sks pro cmrcl HR band with mgmt and/or fincl bckg. I have pics, demos. John Michael 213-469-8349
18-yr old gutt lkg to complete mel punk outfit. Pistols, TSOL, Valley area. Mike 818-344-7251
Side rhythm lead gutt with solid style, contempt and trad infts. Sks band with exp only. Rick 213-996-0730
Wild lead gutt with touring, studio exp. sks HR/HM band with bckg, lnt int. Have image equip, drive. Eddie 818-840-0681
Funky old blues gutt sks blues rock band or csis. Recording artist with plenty of exp, great equip, recrdng studio. Burt 818-246-9671
Fem gutt/synth/voc sks immed wrkg st or signed grp. R&B pop. Have image, chops, pro alt. Pro only. Grad GUT 213-839-6365
Blazing gutt and bst from ex-LA-based band sks to join new lineup. Ultimate image only. Kim 818-799-3069
Lead gutt, lng hr, gd lks, great alt, very expd. Styles Hendrix, Dokken, Shenker, Hungry, ready to kill. Ray 851-7316
R/L gutt sks HR band or others to form. No bubblegum, thrash or glam. Have equip, creativity. Bob 213-851-8821
Top notch gutt lkg for wrkg T40 band. I do sing sng, current in T40. Also know lots of oldies. Gd equip, gd alt. Mark 213-653-8157
Guit/sngwrtr very orig, plays with feeling. Inft Blackmore, Gilmore. Pro equip image. Sks 3pc or 4-pc band with keys. Xlt vox a must. Jeff 818-508-0507
Mid NYC gutt. Great lks, great chops, xlt songs. Lkg for HR/HM band. AC/DC, VH, Scorpions. Bob 213-653-8157
Highly energetic rock funk and jazz pop gutt, in the pocket plyr with pics, b.o. tapes avail. Pro sit, touring, studio wrk. Angelo 391-9809

9 GUITARISTS WANTED

Lkg for gutt with image and edge 659-5604
Guit wtd for orig high energy rock grp with single. Must have exp. gd rock image. Inft Who, Zep, AC/DC. 213-466-2869
English sounding rock band nds gutt. Have pub deal and mjr lbl int. 818-506-4484
Lead gutt by orig rock band. Infts U2, Police, Pretenders. Pro versatile plyr. 213-662-5604
Org metal with incl bckg. recrdng and gtr-related conn. nds 2nd gutt. Promo pck to 3900 Laurel Canyon Blvd. Suite 203. 213-856-9816
NOISE NEXT DOOR wts to add a crunchy lead gutt. Bckg vox recd. Rehrs. Lakewood 213-827-2723
Lead gutt wtd for estab rock band with national following. Bckg vox a must. Infts Beatles, Stones, Kinks, Danny 818-842-6798
Christian band nds gutt. Contemp P/R. 60s, early 70s style. Greg, after 6pm 818-579-6732
Want fem gutt for touring, videos. Right away. Lead and 2nd lead. Straight and willing to tfo. Rock to pop to ballads. 213-459-4671
THE BOONDOCKS sk loose, R/L gutt, 2-gutt sound ala Keith, Ronny. Hard blues, acous rock. Lks help. Under 30 yrs. 818-998-0427
Pro fem gutt with strong writing ability nnd for contemporary rock band. 213-450-1865

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Guit wtd for band that is into overall sound of band, not just keying on one instrument. Int'l Replacements, Heads, etc. Matt! 213-876-9978

Wtd: raw, orig. guit, 19-21, infis early Crue, Kicks, Halloween. No GIT's, no native CA's, no pretty boys, no 818 nos. Jay 465-7416

Guit wtd for orig. Proj. No pros, no egos. Versatile, patient, srs. Infis Power Station, U2, REM, Larry 818-243-5577

Excedngly tntd guit, extrordnry, sought by orig-minded and creative, HM network. Infis Genesis thru Revolution. Those with vision, commitment only. 213-836-9091

Young, hungry guit with lng hr image wtd to complete metal band headed for the top. Infis Aerosmith, Zep, Rites, Priest, etc. Srs. Sue 213-476-0794

Pro quality guit sought for formative touring, recording P/R band. George 213-650-6956

Guit/violintd wtd for orig grp. Petty, Alarm, Ex, Melan, camp flavor. Tom 818-994-4581

Lead guit wtd for orig recording proj. Starts immed. Dan 818-797-7847

Lead guit/singer and/or sngwrtr wtd to form band with singer/sngwrtr. Infis Beatles, Browne, Springsteen, Simon. 818-989-7205

Singer/sngwrtr lkg for guit to form band into pop, rock, blues. Andy 714-662-2683

Singer/sngwrtr and bst sks guit to form band. Emotional HR. Passionate, poetic, powerful. Srs with rock image. 213-876-8237

Guit wtd. Recording now. Your infis Def Leppard, Zep. No pay, no egos. Young prefld. Gd exp. 213-478-5140

Lead guit wtd by male voc for newly forming cover band and orig. Clubs, showcases. Huey, Jaggar, Springsteen, Bowie, Heads, Morrison 213-450-6075

Guit for European dance band ala Duran. No lead freaks. Rhythm/groove impro. Tall with mdm image. Hazy recording deal. Michael 818-609-9243

COCK ROBIN for tour and album. 213-663-7050

Expd guit with voc wtd. Must be versatile with fun, creative alt. 213-413-7850 or 213-838-5249

Band with connex, gigs, etc neds guit immst. Have Jezebel type infis, image, talent, gd att. 213-876-6532

Lead guit nnd by WYLD HEARTS. Must have great moves, licks, rock image. No time to waste. 996-HART

Guit with lots of feel nnd to play intense, emotional power-lul R&B, Smack, TSOL, etc. Image essential. No metal, no Aerosmith clones. 818-376-0632

Creative guit nnd for band and upcoming LP. Dark, gothic, loud, tribal stuff. Infil PJL, Joy Division, Mercy, Etc. 818-763-1846

Emotional mel guit wtd to complete unit. European snsbts, energy, passion, voc a must. Srs only. 213-655-6184

Lead guit wtd for forming band with demo. Infil Richard Marx, Glass Tiger, Scandal. Voc prefld. No smoking, drugs. John 818-640-9131

Rock voc lkg for guit, fem, intrstd in doing acous gigs to explore other musical ayes. Orig. covers. Have fun, make bread. Richard James, Scandal. 213-645-9216

Skg intgrnt, creative, very progsr guit to complete a lighthearted, folksy band. Must be dedicated, open minded. Brian, after 6pm 818-884-6815

Lead guit wtd for progsr metal band with studio. Infil Racer X, New Riot, Loudness, Lizzze. Image, drug free, alcohol free. Marshall amp. Ron 213-296-3667

Skg orig oriented HR musicians who are willing to wrk to achieve. Band has financing. 818-303-4726

TSOL auditioning lead guit. Tm plyr, pro att a must. If you want to attack the big time and win call 714-894-5155

Fem guit wtd to backup recording artist w 2 albums. Pic, bio to Sunshine, 4503 Newcastle, No. 4, Encino, CA 91316

Girls! Lkg for the impossible, I know, but what the. Stacks, Motown plyrs. Sue 907-8096

Young tntd guit wtd by srs new innovative band with mgmt. Passion, energy, backup voc a must. U2, Minds, Firs infis. 818-777-1334

Lkg for bda 2nd guit for estab rock grp with lng int and mgr. Tony 818-344-6645

Lead guit wtd by singer/sngwrtr/rhythm guit to form post

punk rock band. Infis Sisters, Lulu, Steve 818-994-9325

Lead guit wtd to form P/R band. Bckg voc, image, brains. Infis Campbell, Easton. 213-874-1796

Mike and J stay still lkg for guit for CLICK FACTOR, groove oriented pop with rock edge. We nd gd rhythm, we nd gd rock. Mike 213-391-7276

Pro LA circuit band with mgmt sks expd guit with pro att, gd lks, voc, slg exp. Srs musicians only. Chms213-876-1954

MIF guit wtd. Infil reggae, Ffox, Oingo, Cure, U2, Police. Must be dedicated, creative. Wes 818-889-4163

Pro bckup guit wtd by metal band with mjr happenings. Must have image, equip, lead voc capability. OC-based. After 8pm 714-826-2796

Guit/sngwrtr bckg voc, wtd by keybdst, fem lead voc and dmr. Infil Night Ranger, Journey, Jovi, Bonat714-891-3001

10 BASSISTS AVAILABLE

Power pop bst now avail for dance band. Infil Expose, Jackson, Stacy Q, Duran. Very pro, very gd lkg. XLI equip, trnspr. Mark C 818-341-8618

Bst sks estab HM band. Must be clean and drug free. Ron, 5pm 818-366-1940

Bst with solid groove, extnsv live/studio exp, lkg for band sil with integrity. Frank 213-934-9411

Bst lkg to join progsr rock, cmrl rock grp. Infil Rush, Zep, Yes, VH, etc. Have gd image, equip, voc. Carl818-841-5160

SF's wildest most insane bst lkg for LA's top band. Must be gorgeous with lng hr. Sabre 408-998-7018

Bst/voc with xlt equip, sks srs rock band with mgmt or lbi int. Infis Alarm, U2, Oingo Dan 818-509-5729

Bst/wrtr sks musicians to collab on progsr rock and/or instrumental music. Carl 818-841-5160

If you have hair extensions, Sheehan licks, cowboy boots, don't call me. AC/DC, Cult, Kicks, call me. Greg 818-893-7243

Bst/wrtr 28, with outndng strg prnc, pro image, gear, att, sks Christian band with danceable mdm sound and extreme dynamics. Bill 818-307-5331

Bst avail. I sold mother's soul. To join band with mgmt and direction. Visually dynamic, musically creative. KIROQ, Void, Cure, Smiths, Pretenders. Srs only. Drew714-980-8516

Bst, 36, with voc ability sks to J/F csls band. No orig. Plyrs must sing R&B, P/R, South bay area. Jim 213-375-1735

Xlt bst/voc with pro exp avail. All styles, plays guit, keys, owns own MIDI studio. Mike 213-541-6763

Top notch bst lkg for wrkg T40 or csls band. Current on dance rock, oldies, pop. Sing lead. Gd equip, att. Mark 213-653-8157

Bst, 30. I got chops, equip, van, hair. What do you got? Progsr rock with funk edge. No sissys. Dedicated to right grp. G. Ras 818-905-5132

Bst/frontman sks wrkg Westside area, T40 band. I'll also play my Sting, Gabriel, Heads style orig. Pros only. Tape avail. Joel 213-578-6438

Pro bst sks FT recording, touring position. Xlt image, prnc, equip. MetalHR. Pkg avail. 213-804-2939

Bst lkg for upbeat HR g band into VH, Journey, Rush, Tina, style, originally a must. Charlie 818-782-9159

LA's premiere pile driving bst sks the most pwrl proj on earth. Callahan 213-549-0531

Bst sks wrkg HM band with mgmt. I have equip, trnspr, lng hr. Infil Lee, Squire, Wetton. 18-25 prefld. Jeff 818-344-6627

10 BASSISTS WANTED

Carol Snyder, bst. Pls call Al. 818-357-7667

Lkg for bst. Funk-oriented for STB wrkg band with gd image. 459-8777

Srs and happy bst wtd for orig rock. Hair don't matter. Be our hero. REM, U2, BoDeans, Straits. Have tapes. Doug 818-909-9258

Bst nnd for demo, showcase, gigs. Cliff 818-896-0081

Bst nnd. R&B, R&R, jazz, lkg exp lead exp. Must be lkg to do something difrt. Mark N/818-784-7293 or D/818-905-3905

We nd someone wild and tight. Male. Must be srs about music, dedicated, energetic image. Valley loc. No wimps, flakes. Dokken, Haten. Mel 818-366-9009

Heavy ruthless bluesy metallic rock band. No booze, no drugs. Sks bst. Image a must. Jonathan 213-469-0995

Orig metal proj with fnt bckg, recording and gig related connex nds bst. Promo pck to 3960 Laurel Canyon Blvd., Suite 203. 213-856-9816

Power pop bst, co-wrtng ability, bckg voc. Hungry for rock with an edge. To join guit and singer. Paul818-901-8776

Exceptional, orig cmrl rock proj sks bst. No BS. Expd, mature, gear, image. Ala Tillson, Crocier. Involved details. Mathew 818-988-4478

Fem bst with image and voc wtd by orig rock band with 213-318-6934

Wtd: bst upright and fretless, for orig new and old age proj. Solid jazz chops and easygoing pro att a must. 213-254-3999

SHATTERED EGOS sks bst. Must be aggress. Image, some voc a must. Infis Sisters of Mercy, Peter Dinklage. 213-473-6077

Bst wtd for orig P/R, roots band. Bckg voc a plus. We have recording, touring exp and lbi int. John or Whitey 213-463-6119

Bst wtd for estab rock band with national following. Bckg voc a must. Infis Beatles, Stones, Kinks, Danny818-842-6798

Bst wtd for energetic mdm orig proj. Infil Ffox, Persons.

Newman, Image, pro att, ability reqd. We are ready to go. Rob 213-652-1165

Bst wtd for wild flashy band with AO material. This is different. Must see live video. Mir lbi int. 213-465-9108

Bst, with bckg voc nnd by dmr, 2 guits to complete orig band. R&R, pop, R&B. Tee-M 213-874-7841

Cmrl HR band with pro att, lks, equip sks bst with same. Must be able to rehns 5 nts a wk. Brian 213-851-0591

Fem bst wtd for HR/HM band. Must be reliable. 213-631-5858

Fem bst with image wtd for all fem rock band ala Whitesnake, Crocus. Donna 714-438-0189

Lkg for musicians to tour. Rock, pop, ballads. Has to be xlt, versatile. Ik gd 213-469-4618

In search of fem bst with equip, trnspr, for up and coming fem rock band. Wrtng ability, bckg voc. Mia818-980-2737

Bst wtd by dmr to form rhythm king team. R&B, soul, country rock, folk, swing, R&R, contemp styles. Pros pls. Phil 213-747-9769

Band lkg for HR bst. Must have lng hr, rock image, equip, trnspr. Infis Crue, Dokken, KISS, Erik 818-704-9144

Hot bassist wtd immed for mjr rock band. Clear photo and tape to 7300 Lankershim Blvd, No 101, N. Hwyd, CA 91605

Wtd to J/F orig HR grp. Must be pro, dedicated, energetic. Have studio, stage exp. Dave 714-750-8358

Do you play bass? Can you spell bass? Do you like AC/DC, Cult, old Trick? George 818-994-1763

Bst wtd for HR band with mgmt: and addtl showcng immed. Must be pro musician and have lng hr. Flashy image: band. Infis early VH, Scorp. 818-783-9666

Bst, sub, wtd for wrkg classic rock band. Robert 818-762-1704

Polyrhythmic bst wtd into cross-rhythmic improv, for R&R mts Space music. Allan 213-659-9595

MARDI GRAS is a band with mgmt int. Sks career-minded bst. 23-30, many styles. Soul, HR country, reggae, improv. 818-991-7363

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- **Bst**, tired of the same old rock shock? Want something creative, yet accessible? If you're 26-36, read, have tenor voice, call Michael 213-258-5233
- **Pro quality** bst sought for formative, touring, recording P/R band. George 213-650-6956
- **Bst nnd** for HR band. Must be dedicated, have own equip, trnsp. 18-25. No GIT studs. Lenny 213-837-8719
- **Bst wtd** to form band with singer/sngwrtr/guit, 25. Infts Beatles, Springsteen, Costello, Simon 818-989-7205
- **Skg** orig oriented HR musicians who are willing to work to achieve. Band has fincng 818-303-4726
- **Bst wtd** for band playing orig P/R blues. Andy 714-662-2683
- **Bst wtd**, Inft Ryche, Whitesnake, Great White. Pro. 213-693-1804
- **Bst** with great sound and alt. Pistols to Cult. 213-851-0575
- **Bst**, harmony exp wtd by voc for newly forming cover band and orig. Clubs, showcases. Huey, Jaggar, Springsteen, Bowie, Heads, Morrison. 213-450-6075
- **Zep revival** band forming. Sks bst for Zep tunes and orig. 213-458-0101
- **Bst wtd**. Neo-classical fusion band. 213-851-3338
- **Killer** bst wtd immed by ambitious HR band. Inft G&R, Aerosmith, Faster Pussycat. Must have gd equip, dirty rock image, pro att. Srs only 818-905-1222
- **Bst wtd**. Must have xlt equip, lng hr image, chops. Mel sngwrtr ability, infts Maiden, Rising Force, Ryche. 20-23 Danny 213-549-3974
- **Bst wtd** for high tech pop band. Other instruments a plus. Infts DePeche, Fixx, Persons, Brent 213-549-3974
- **2 guit**, estab HR band with fem voc sks bst. No funk or slap. Prefr pick style. 818-349-7265 or 818-342-4669
- **Rock** bst wtd with rock bottom sound. Gd att toward success. Lks and charisma a must. Bckg vox a plus. Pros only 213-693-1804
- **HM** bst wtd for upcoming orig metal band. Into Dokken, Sister, Priest. Must be srs, dedicated, free to tvt. 213-285-8337
- **Bst wtd** for HR band with full sound, SVT sound and writing ability a plus. Inft Stones, Lords, John Paul Jones, Dennis Downway 213-461-6971
- **NITE PROWLER** sks dedicated bst. We have mgmt, bckg, Anne 818-799-5802
- **Bst wtd** by guit and dmr. Early 20s. Srs pls, Eves, Wade 818-507-5064
- **Bst nnd** by rock band for summer Orient tour. Covers, orig. Vox helpful. Srs only. Al 818-357-7667
- **Creative** bst nnd for band and upcoming LP. Dark, gothic, loud, tribal stuff. Great support for right plyr. 818-763-1846
- **LITTLEMAN AND THE GIANTS**, English/Spanish R&B. Non-alcohol, non-drug user, non-smoker, Beatles inft. Career minded only. Rof/Rudy 213-262-0648/818-919-5862
- **Killer** bst wtd for high energy heavy rock band. Must have att, image, equip, trnsp. Dave 213-839-3813
- **Bst wtd** to complete existing image-oriented pop HR band. 213-875-0941
- **MF** bst with gd lead and bckg vox for T40 R&R band forming with English lead voc. Alan 818-360-0393
- **Bst wtd** for forming band with demo. Inft Richard Marks, Glass Tiger, Scandal. Vox pref. No smoking, drugs. John 818-840-9131
- **Bst wtd**, 18-25, with chops, dedication, etc. Infts U2, Cult, Jezebel, Idol. Have mgmt, connex, strong material. Rehrl studio 818-786-4287
- **Bst wtd** with lead voc ability for progess metal band with studio. Image, drug, alcohol free. Infts Raven, New Riot, Racer X. Ron 213-296-3667
- **Bst**, 32, great chops, can read. All styles from Bop to rock, rock to funk. 714-773-9471
- **Christian** metal outfit sks bst. 18-22. Infts Stryper, Barren Cross. 714-739-4259
- **Bst wtd** for AO rock proj. Vox a plus. Pro gear, trnsp, att, dedication a must. Pro musicianship only. Chuck 818-848-2956
- **Bst nnd** dependable. Infts Sisters, REM, Death Cult. Jason/Chip 213-469-7879/213-461-8086
- **Bst wtd** for HR band with lng hr image and outrageous att. Infts Dokken, KISS, Crue, Roger 805-251-2213
- **Hywld** band with bookings wts HR g, funk'n, groovin' bst. Style, sounds, lks a must. No posers 930-9746 or 395-2666
- **Crndl** HR band with pro att, lks, equip sks bst with same. Must be able to rehrls 5 nts pr wk. Brian 675-0731
- **Young**, lntd ambitious bst nnd to complete foundation for band that will take the world by storm in 1989. Ala Sling, INXS, Prince. 213-745-2645
- **Dedicated**, creative bst wtd for existing orig band. Infts U2, Gabriel. Pros only. Steve 805-646-0606
- **FIRE** IN THE SKY sks dedicated lntd bst. Infts U2, Cult, Jezebel, Idol. Have mgmt, connex, strong material. Rehrl studio 213-663-8784
- **Bst** and dmr sought guit/singer wrng team. HR image, strong connex. Infts Doors. Floyd, Scorps. Carl/John 818-784-4066/213-969-0629
- **Headbanging** bst nnd to complete speed metal band. Srs only. Inft Metallica, Anthrax, Slayer. 818-912-6876
- **Bst wtd** for new R&R band. Will take dedication over chops. We have mgmt! 213-385-8119
- **HR** band sks bst with outrageous rock image, outgoing att. Inft Dokken, KISS, Crue, Timmy 805-252-2485
- **Band** with deal sks bst. R&R. Kix 714-220-2862
- **Bst** sought ala Jerry Scheff, Chris Hillman, Rick Danko for country proj. 818-980-3765
- **AO** band with yarde club exp sks bst/keybdt to join. Inft Doors, Floyd, Yarbards. No glam, must be dedicated. 213-856-8108
- **Bst wtd** pro. Inft Ryche, Whitesnake, Great White. Dio. 213-693-1604
- **Bst wtd** by forming crndl mel rock band. Inft Night Ranger, Journey, Jovi, Bonatur. 714-881-3001
- **Bst wtd** for new bnd fusing funk, rock. Jeffrey 714-544-9016
- **Unique** progs P/R with mgmt sks bst. Steve 714-992-2066 or 213-675-5440
- **Keybdt/voc** avail for demos and csis. Burt 818-889-2109
- **Keybdt**, 29, all pro gear, sks T40 circuit band located near Pasadena. 714-596-2276
- **Keybdt** avail with JXB8 and MT-32. Gd chops. Sks wrkg weekend sit. John 818-308-1720
- **Pro quality** keybdt with killer gear avail for tour or wrkg sit. Mark 818-960-9573
- **Keybdt** sks wrkg sit. Equip incds digital sampler, 4 DX-7s, Macintosh sequencer, Dick Grove grad. Peter 213-479-3489
- **English** pro keybdt/pianist, back from Europe, sks wrkg sit. Peter 213-827-0452
- **Keybdt**, male, 23, sks Glendale/SFV-based T40 band. Syle Genesis, Gabriel, VH, INXS, etc. Must have PA and upcoming gigs. Mark, eves 818-352-1384
- **Keybdt** skg srs wrkg proj with orig material. Emphasis on crndl rock with heavy overtones. Mjr lbi contacts. Srs pros only. Jim 714-952-2853
- **Keybdt** avail for live or studio work. Have complete MIDI 818-985-3120
- **Fem** pro keybdt/voc/key bass. Xlt equip, pop, funk, jazz. Avail for touring, session wrk. Pros only. avail 12 noon 213-837-8371
- **Keybdt/rhythm** guit sks orig mel HR band or plyrs to form. Inft UFO, Europe, Dokken, MSG. Blake 213-660-2731
- **Keybdt/voc/sngwrtr/rhythm** guit with chops and image sks pro mel high energy rock band with mjr ind contacts. I guit 818-780-1846
- **Pianist/keybdt** avail for wrkg sit. Jim 818-344-8657
- **Worldclass** multi-keybdt, formerly with Rudy Sarzo, Tommy Aldridge. Current album credits with Vinnie Vincent, Impaltery. Killer equip, rock image. Phillip 213-662-3149

11 KEYBOARDISTS WANTED

- **Expsrv** keybdt nnd. R&B, R&R, jazz, folk exp helpful. Must be lkg to do something difrt. Mark N/818-784-7293 or D/818-905-3905
- **Keybdt** wtd for truckin K-West style rock. We supply Hammond B-3. Release out soon on inde lbi with tour. 213-969-9032
- **Fem** keybdt wtd for all fem jazz fusion band. Inft Yellow-jackets, Lorber, Azimuth. Must have 5 yrs playing exp. Srs only. Mark 213-370-8964
- **Keybdt** wtd for live dates with THE JASMIN BOMB. Vox a plus. Inft Rockets, Roxy Music. Jim 213-450-5580
- **Keybdt** wtd for orig mel crndl rock band. Must have exp. 818-343-9625
- **UK** AO R&R band sks old timer with piano and Hammond setup. Must want world domination. Danny 213-645-3249 or 213-216-0603
- **Keybdt** wtd for eclectic orig proj. More soul than soft-wave. Vox a plus. 213-657-4683
- **Keybdt** wtd to J/F orig HR grp. Must be pro, dedicated, Energetic. Have studio, stage exp. Dave 714-750-8358
- **Fem** keybdt/voc wtd for wrkg classic rock band. 818-762-1704
- **Polyrhythmic** Keybdt/synth wtd into cross-rhythmic improv. for R&R mts Space music. Allan 213-659-9595
- **Keybdt** wtd for orig P/R blues band. Andy 714-562-2583
- **Keybdt** nnd by orig metal band with classical overtones. Ala Rainbow, Rising Force, Dio. Image not a must, just tnt, skill. Jeff 818-348-5157
- **Piano** bar tinkler, pianist, nnd for lounge or nightclub act. To work with young crooner, Teddy Glass. 818-505-1649
- **Keybdt** wtd. Harmony exp. Wtd by male voc for newly forming cover band and orig. Clubs, showcases. Huey, Jaggar, Springsteen, Bowie, Heads, Morrison 213-450-6075
- **Keybdt** wtd for high tech pop band. Other instruments a necessity. Espac. guit. Infts Depeche, Fixx, Persons, Richard John. 213-726-1189
- **Young**, charismatic lntd. hungry to join biggest rock/pop sensation of 90s. Ex-Tiffany members. Feel lucky? Matt/Mike 818-953-5185/818-846-7241
- **Keybdt** nnd immed for R&B pop 4-ltr demo. Expd with reactivity for ind. \$25 per song or deal. Eves, weekends. John 818-343-5512
- **Fem** keybdt wtd for live dates. Vox a plus. Jim 213-804-5558
- **M/F** keybdt with sequencer, gd vox plus guit abilities for T40 R&R band forming with English lead. voc. Alan 818-360-0393
- **Girls!** lkg for the impossible, I know, but what the ... Stacks, Motown plyrs. Sue 818-907-8096
- **Keybdt** nnd for rock band. Must own equip. Att, egos, 818-360-0393

11 KEYBOARDISTS AVAILABLE

- **Keybdt/voc** avail for demos and csis. Burt 818-889-2109
- **Keybdt**, 29, all pro gear, sks T40 circuit band located near Pasadena. 714-596-2276
- **Keybdt** avail with JXB8 and MT-32. Gd chops. Sks wrkg weekend sit. John 818-308-1720
- **Pro quality** keybdt with killer gear avail for tour or wrkg sit. Mark 818-960-9573
- **Keybdt** sks wrkg sit. Equip incds digital sampler, 4 DX-7s, Macintosh sequencer, Dick Grove grad. Peter 213-479-3489
- **English** pro keybdt/pianist, back from Europe, sks wrkg sit. Peter 213-827-0452
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- **Keybdt** skg srs wrkg proj with orig material. Emphasis on crndl rock with heavy overtones. Mjr lbi contacts. Srs pros only. Jim 714-952-2853
- **Keybdt** avail for live or studio work. Have complete MIDI 818-985-3120
- **Fem** pro keybdt/voc/key bass. Xlt equip, pop, funk, jazz. Avail for touring, session wrk. Pros only. avail 12 noon 213-837-8371

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drugs not accepted. We have mgmt, bckrs, contacts. Demo avail. Victor 213-383-1481
•Keybdst nnd for rock band. Must own equip. Att. egos, drugs not accepted. We have mgmt, bckrs, contacts, demo avail. Kim 213-383-1481
•Keybdst, pref with sequencer wtd. Infl Magazine, Eno. Wire, Cure Kevin 936-3090
•Keybdst wtd for csl T40 party band. Versatile plyr, all styles. STB wrkg band. George 762-5512
•AO band with some club exp sks keybst to join. Infl Doors, Floyd, Yardbirds. No glam. Must be dedicated 213-855-8108
•Keybdst wtd for new band fusing rock, funk, Jeffrey 714-544-9016
•Orig band with Knottier, Robertson, Clapton, etc infis. Must enjoy improv as a team plyr. Steve 213-328-9019
•Keybdst wtd for unique progrsv P/R band with mgmt. Steve 714-992-2066 or 213-675-5440
•If you like OOA, play keys and want to be rich, call me. Jpcomng proj. Srs only. 213-973-3692

12 VOCALISTS AVAILABLE

•Attn bands nng singers, producers skg vocs/wrtr/dancer. Call Janett Claire for recorded or live, lead or backup. Energetic rock, pop, R&B, country 213-654-8605
•Versatile, soulful tenor for recording/demos. Wide range for R&B, P/R. No metal. Pros only. Adam 213-380-7456
•Singer avail for srs, gd, imaginative band for new century rock. Let's do it. Joe 213-465-6490
•Pop voc avail for pro sits. Has mjr recording, touring exp. Tom 213-969-4808
•Committed sngwrtr inflrd Robby Robertson, Gabriel, Police, Pink Floyd, Perry, sks committed band. MBK 829-4705
•Male voc, 22, avail. Ala Bonscott, Tyler, etc. Criminal record and demo avail on req. Mark 766-4709 or 990-1477
•Singer, 35, skg mates for propulsive dance rock for the chains. Robert Stormsaeker 213-399-0038
•Unique, stylish fem entertainer avail for studio and live work. 213-745-2645
•Brett and Vince are taken. I'm not. Vox with gd sngwrtr. Trained, 3 1/2 octvs. Played pro. Kill voice and image. 714-969-0674
•Singer/lyricist pro fem voc sks session wrk and orig band proj. Infl Heart, Eurhythmics, Motels, Benatar. D. J. White 390-3838
•Dynamic frontman with lks, 3 1/2 octv range. Jonathan 818-708-9327
•Oopsl Sorry. Handsome, intignt, mid-tenor with no (srs) drug habits or tattoos. Sks energetic post-punk band. Where did I go wrong? Mist 213-460-6016
•Male lead voc, 34, 1st tenor, studies voice. Sks orig proj with bckg, mgmt, deal. Into Perry, Williams, Walsh, Gramm, Marx. Srs only. Jay 818-764-1721
•Born to be wild voc sks to J/F ultimate band. Into Cnt, AC/DC, Zodiac. Have xlt image, range, att. 818-848-5336
•Male voc, powerful masculine, baritone sound sks dedicated rock band with above avg material. Pro minded, srs about recording, etc. Michael 818-909-7873
•Versatile voc sks band with infls Zap, Aerosmith, 3 1/2 octvs, trained, sngwrtr, xlt image. Able to relocate 714-969-0674
•Fem lead singer, also backup and harmony, skg drmo work in exchange for completed tape. Blues or mel HR styles. 818-884-6260

•Versatile fem voc avail for studio wrk or fill-ins. Mary 213-951-9558
•Pro trained, expd fem voc/sngwrtr with range, power, prnc sks srs mel metal bnd. Rep pref. dedication, originality musts. Kym 805-252-1940
•Fem voc lead/bckgrnd, lyrics and some keys nds rock/pop proj. Valley or Hlywd area. 213-654-9187
•Bluesy fem voc wts to sing in country rock or R&B band. Sasha 213-930-2791
•Fem singer incredibl vrsitly, power, energy, intlgnc, great stg prnc, lk for any kind of work. Gaby 818-761-8932
•Singer, strong high voice, tm plyr, P/R, like Perry, Rogers, Young. Sks band with lbt/mgmt int. Gregory 714-683-4151, ext. 33
•Dedicated singer/lyricist sks half-crazed but srs emotional band. Infl Damned, Smiths, Youth, Blaze 213-465-3767
•Fem voc/wrtr/guit sks musicians for rock band. No metal. Have studio, connex. Exp only. Marcee 213-653-2555
•Fem P/R sks band. Avail for live, studio, sngwrtr collab. Orig or cover bands. Renee 818-908-0172
•Powerful lead fem voc with tremnds voc range and abilities. R&B, pop, rock styles. Sks recording proj with producer and xlt material. 818-786-8636
•Lead voc/sngwrtr/keys/rhythm guit with rock image sks pro high energy rock band. Jaggar, Tyler, Cull, Fixx, Curt 818-780-1846
•Fem voc lkg for T40 st. Expd, attrctv, sightread, perf pldh. All styles. Jennifer 818-988-3985
•Male voc with extremely exotic image avail for Euro-sound dance band. Infl DOA, Pet Shop Boys, Yazzu. Srs only. 213-973-3692
•Male lead voc/frontman avail for rehrls with band in between vocs. Large range, high energy, relaxed, funny, quick learner. Tommy 213-824-0877
•Male voc with image avail for morbid, gothic band. Infl Christian Death, Nightmares in Wax, Bauhaus. Image read. 213-973-3692

12 VOCALISTS WANTED

•Lead singer/frontman wtd for rock band. Cool image. Strong voice. Morrison, Asbury Ricky/Bill 818-766-6344/818-994-3244
•NEXT EXIT pwrfl HR band, nds pwrfl singer ala Dokken, Styper, Roth. Image, desire a must. Srs abt the biz. Bring tape. Mel 818-366-9009
•Orig metal proj with fnci bckg, recording and ggr related connex nds singers. Promo pck to 3960 Laurel Canyon Blvd., Suite 203. 213-856-9816
•Male lead voc wtd for progrsv hrd edge band. High tenor rng a must. Lng hr image. Pat 818-954-8628
•Top notch orig pro cmrl rock proj sks lead voc, extraordinary. Pref tenor, exp, mature, image, involved details. Matthew 818-988-4478
•M/F front nnd. Energetic, mdrn, orig proj. Infls Fixx, Persons, Newman. Unique voice, image. Pro att, ability read. We are ready. Rob 213-652-1165
•Male voc sought for dark aggrsv band. Infls Jaws, Plant, Rockets, New Model Army. Must have creativity, motivation, image. Scott 213-392-1513
•Fem lead singer/frontperson nnd for all girl band. CATCH 22. Infls KISS, AC/DC, Aerosmith. 818-243-4619
•Male for duet team. Progrsv film scored pop and country 5'10", gd lks, weight, sings well. For shows, TV, records. 818-762-9962

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- **Powerful** fem HM singer nnd for HR/HM band. Into Scorpions, Dio, Warlocks. Must be reliable. No flakes. 213-631-5858
- **nd** a backup voc for four rock, pop, ballads. Xlt range high. Debra Davidson 213-469-4618
- **HR band** sks voc with image, att. No shrimps, wimps. blimps. Aerosmith, Hanoi, Dolls. Rick 818-766-6344
- **HR band** sks voc for gigs and recording proj. San Diego-based. Bio, pic, tape. Pros only. 848 Chalcedony, San Diego, 92109
- **Fem bckg** voc, dancer, ala Vanity for orig hot-image funk rock band to do clubs. Too sexy Maurice! 818-508-6592 or 213-453-2936
- **Wtd: male** voc for 60s soul revue. Ray 818-762-1318
- **Mezzo-Sop/Alto** wtd for jazz, R&B, a cappella voc grp. Gd solo voice, gd blend and intonation reqd. 818-240-5678
- **Xlt frontman** voc wtd immed for mjr rock band. Clear photo and tape to 7300 Lankershim Blvd., No. 101, N. Hollywood, CA 91605
- **Lead** voc wtd to complete HM band. Infts Crue, KISS, Dokken, Steve 213-649-1541
- **Male** voc for pure metal band. Mjr lbi int. Srs only. Dan 818-967-8014
- **LIAR** sks male voc. Clean image, lot of personality, energy. We are cmrcl HR, no screamer, no thrashers. 818-703-7561 or 955-7664
- **Fem** voc wtd, 18-24, into Power 106 music. Larry 213-662-9763
- **Frontman** wtd by DEN OF WOLVES, a HR 9 no rock band. Great songs. Many bus connex. Estab producer. Brett! 805-298-7125
- **D-13** searching for the right person to front this high energy rock band. Must be dedicated, willing to tour Europe. After 6pm, Robert 818-884-8797 or 213-477-1699
- **Elvis, Bowie, Murphy, Lennox, Sting** If you're the next great M/F sng/rsgn/wtr, 19-25, we're the next music phenomenon. Alex 714-963-1206
- **MARDI GRAS** is a band with mgmt int. Sks career-minded voc. 23-30. Many styles. Soul, HR, country, reggae, improv. 818-991-7363
- **WYLD HEARTS** sks fem singer under 300 lbs., no resemblance to Meatloaf or Elvira. Must sing on key and be younger than George Burns 818-936-HART
- **HIGHLANDER** nnd male HR voc. Great voice, writing ability. LA club circuit. Infts Dokken, Whitesnake, Cinderella, MSG. David 213-464-6778
- **Voc/frontman**/showman wtd for ultimate HR band with mgmt and immed showscg. Inft early VH, Scorpions. Lng hr, flashy image. Pros only. 818-783-9666
- **HIGHLANDER** nnd male HR voc. Great voice, writing ability. Image mandatory. Inrtist and pro credentials. So must you. Drew and Craig 818-954-9694 or 818-769-2682
- **Intense lead** voc ala Plant, Tyler, Asbury nnd to front aggrsv high energy rock act. Lng hr must. No flakes, no posers. Dan 818-769-3037
- **Popular LA** HR band with mjr lbi int. Srs male voc. Tape, bio, pic to 4527 Tujunga, N. Hollywood, CA 91602
- **Fem** voice nnd to work with pro entertainer on live album proj. Raymond Terrance 213-752-6431
- **Long-maned male** singer with fierce growl nnd by expd HR's ready to kill. Leave your den for the jungle, now! 213-476-1157
- **Voc wtd**, Recording now. Your Infts Association. TFF. No pay, no egos. Young prefd. Gd exp. Poss band membership. 213-478-5140
- **Voc nnd** for orig metal band with classical overtones. Style Tate, Soto, Dio. Gd sig. prsnc. Jeff/Brett 818-348-5157/818-709-8240
- **Fem** voc wtd for alt girl HR grp, THE LOVE DOLLS. Alexandria 213-399-0446
- **Voc/wrtr** wtd by guit to collab and later form band. Inft Joy Division, Rockets, Eves, William 213-657-8160
- **Lead male** voc with exp nnd to complete mjr HR band. Dynamic, range a must. Infts Y&T, Scorpions, Haggard, Marc 818-883-3778
- **Male** voc wtd for HR band with blues edge. Must have lots of soul and great att. Infts Plant, Roth, Tyler, Osborne. Amit 818-343-5135
- **Fem** singer for wrkg well-paid T40 house band in Monterey area. Room inc and benefits. Mark 408-372-4798
- **NIGHT STALKER** auditioning voc. Infts Scorpions, Snake, Priest, Goals. Recording, contracts, gigs. Are you ready? Nick, SF area 415-522-8780
- **T40** band, CONTROL, sks fem T40 voc. Pros only. 818-506-2994
- **Voc nnd** to complete HR band. Prsnc, gd lks, lng hr a must. Have rehrl studio and xlt material. David/Mark 213-874-8816/213-874-2166
- **Voc/frontman**/showman wtd for ultimate HR band with mgmt and addtl showscg. Total pros only. Lng hr, flashy image. Inft early VH, Scorpions. 818-783-9666
- **Male** voc nnd for HR band. AO Bob 213-467-3101
- **Voc nnd** to complete HR band. Prsnc, gd lks, lng hr a must. Have rehrl studio, xlt material. David/Mark 213-874-8816/213-874-2166
- **Voc/frontman**/showman wtd for ultimate HR band with mgmt and addtl showscg. Total pros only. Lng hr, flashy image. Inft early VH, Scorpions. 818-783-9666
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13 DRUMMERS AVAILABLE

- **Drmr**, formerly with Fallon I have stg, studio exp. Dbl bass kit, image, tape. Lng for srs HR band. Julie! 714-720-9122
- **Skgr versatile** musicians to form dance/party rock cover band for fun, profit. Adams to Zep. M/F. M.J. 213-643-7977
- **Hard hitting** pro dmr sks pro recording and stage band. Inft HR, R&B, Dan 818-846-2023
- **Drmr** avail. I'm into rock, R&B, progrsv jazz. Thomas 818-343-9182
- **Drmr** and bst sk frontman and lead guit to put together a show stoppin band. Inft early VH, new DLR. 818-303-3040
- **Powerful, versatile** dmr with voclyric ability lkg for HR progrsv grp with mgmt and/or. Inft int. 818-583-7458
- **Pro dmr**, plays all styles. Sightreads, sings. Sks wrkg T40, csl. or show act for wrkg sit only. Pros only. Tom 818-843-3406
- **Drmr** does not sk flakes, unreliable, irresponsible, bad att, lazy, thrash metal or glam queens. Strictly heavy solid rock. Pros only. TC 213-267-0591
- **Skgr versatile** musicians to form dance/party rock cover band for fun, profit. Adams to Zep. M/F. M.J. 213-643-7977
- **Hard hitting** pro dmr sks pro recording and stage band. Inft HR, R&B, Dan 818-846-2023
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- **Powerful, versatile** dmr with voclyric ability lkg for HR progrsv grp with mgmt and/or. Inft int. 818-583-7458
- **Pro dmr**, plays all styles. Sightreads, sings. Sks wrkg T40, csl. or show act for wrkg sit only. Pros only. Tom 818-843-3406

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- **Fem dmr** wtd. Expd only. For fem HR band ala Dokken, Rhyce 818-765-6990
- **Org rock** band lkg for expd dmr. Must have at least 2 yrs exp. Brian 470-0719
- **Srs and happy** dmr wtd for org rock. Hair don't matter. Be our hero. REM, U2, BoDeans, Straits. Have tapes. Doug 818-909-9258

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• **Drmm ndd** for demos, showcase, gigs. Cliff 818-896-0081
 • **Tasteful drmm ndd** R&B, R&R jazz, folk exp helpful. Must be lkg to do something diffnt. Mark N/818-784-7293 or D/818-905-3905
 • **Drmm wtd** for 3pc power trio. Into Mountain DC-3. Cream. Release out soon out inde lbi. 213-969-9032
 • **Drmm wtd** for heavy ruthless, bluesy, metallic rock band. No booze no drugs Jonathan 213-469-0995
 • **Drmm, solid** with diverse style. Hungry for rock with an edge. Co-writing, arrngmt ability a must. Paul 818-901-8775
 • **Raw, funky** drmm for HM jazz band. Must read well. Bio photo, tape to Billy Bass, 1230 Horn Ave., No. 507, LA, CA 90069
 • **Wtd: percnsnt** with wide array of sounds for org new and old age proj. Easygoing, pro att a must. Tablas a plus. 213-254-3999

• **Skg R&R** drmm. Rocky D/469-8108 or N/652-8843
 • **ALASKA, estab** HR band. lkg for exceptional drmm with xil-sounding dbl bass kit. Expd with feel, lks, demo. Buck 714-529-1702
 • **HR drmm** ndd to complete org HR band. Must have chops, equip, desire for success. Chad 213-423-5875
 • **Fem sks** basher wtd for HR/HM band. Must be reliable. 213-631-5858

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 • **Orig showcase** band in retrsl nds solid drmm with bckg vox. Inlfs Beales, John Cougar, Elvis. R&B, Tee-M 213-874-7841
 • **Drmm wtd** for unique pop/folk grp. Andy 213-473-3179
 • **Big beat** drmm wtd for org band. Inlfs Heales, REM, Muddy Waters. 213-657-4663
 • **Great drmm/showman** wtd immed for mjr rock band. Clear photo and tape to 7300 Lankershim Blvd, No. 101, N. Hollywood, CA 91605

• **Drmm wtd** for srs heavy mel HR act. Must have equip, trnspr, alt. Worldclass chops only. Mark 818-985-1739
 • **LA band** wtd for HR drmm. Dedicated to success. We have mgmt and a future. 805-644-5859
 • **THE FORGOTTEN** sks HR drmm. No pretty boys. Rough image. Flirts in punk, HR, blues. Frank 213-396-5840 or 213-837-0277
 • **Polyrhythmic** drmm wtd into cross-rhythmic improv, for R&R mlt. Space music. Allan 213-659-9595
 • **Dreadlock** drmm from the Islands wtd. 19-25. Alex 714-963-1206

• **Pro quality** drmm sought for formative touring recording. PIR band. George 213-650-6955
 • **You, energetic** drmm, sngwrtr ability. Lng hr image, blonde a plus but not a req. Trnspr. US 5pc HR band. Inlfs Stash, Kicks, Dokken. Peter 558-0708
 • **Zep revival** band forming. Sks hot drmm for Zep tunes and origis. Vilhelm 213-468-0101
 • **Active band** lkg for new drmm. Style along the lines of Church, Alarm, Mighty Lemondrops. U2. G. 818-905-6109

• **PET THE CAT** lkg for hrd wrkg and happy drmm. Electricious R&R. REM, BoDeans, Straits. U2. Doug 818-909-9258
 • **Killer drmm** wtd immed by ambitious HR band. Inlfs G&R, Aerosmith, Fessler, Pussycat. Must have gd exp. Lng rock image, prli att. Srs only. 818-905-1222
 • **COCK ROBIN**, for tour and album. 213-663-7050
 • **Drmm wtd** for high tech pro band. Inlfs Depeche, Flax. Pers. Brent 213-549-3974
 • **Rock drmm** with big sound. Hot lks, rock image. Have bps over-sized xl 26-28 bass drum. 461-8430
 • **Drmm wtd** by aggrsv highly energetic HM band for album proj with music attrny. Laid back to last intense material. John 818-893-1265

• **HM drmm** wtd for upcoming org metal band into Dokken, Sister. Pnest. Must be srs, dedicated, free to tvt. 213-285-8337

• **Drmm wtd** for mel/worldclass rock band, ALASKA. Must be hard hitting, dbl bass proj. Only best nd apply. 714-636-0528

• **Young, charismatic** (ltd), hungry to join biggest rock/pop sensation of 90s. Ex-Tiffany members? Feel lucky! Mat/Mike 953-515/846-7241
 • **NITE PROWLER** sks dedicated energetic drmm. We have mgmt, bckg, Anne. 818-799-5802
 • **Drmm wtd** immed to complete dark, gloom band. Inlfi Joy Division, Cure, Kommunity FK, Damned. Image essential. Under 20 only pls. SFV area. Mike 818-344-7251
 • **TIN DRUM** sks drmm. Inlfs Echo, Wire, Train, Alarm, Cure, U2. 347-0835

• **Drmm with power** and finesse invited to completed new British rock proj with studio, contacts. Gifted plyrs only. Darrel 931-2187

• **Drmm wtd** for estab South Bay rock band. Dynamic, diverse, pro att. Exp and sng prnc a plus. Craig 213-370-9410

• **Drmm wtd** to join with guit and bst into a hard driving mixture of cmrcl and non-cmrcl rock. Must be an advncd plyr. 818-334-9674

• **Drmm with** gd lead/bckg vox for T40 R&R band forming with inlfi lead voc. Alan 818-360-0393
 • **Skg org** oriented HR musicians who are willing to work to achieve. Bnd has financing. 818-303-7226

• **Fem drmm** wtd to backup recording artist with 2 albums. Pic. bio to Sunshine, 5403 Newcastle, No. 4, Encino, CA 91316
 • **Drmm wtd**, Inlfi Killing Joke, Wire, Magazine. Immed gigs. 936-3640

• **LA's premiere** thrash band sks drmm with style, chops. Inlfi J. R. Carles 213-269-6657
 • **CATCH 22** sks solid drmm for song-oriented HR band. Bkground, time, image a must. 818-955-8319

• **Dedicated, creative** drmm wtd for existing org band. Inlfs U2, Gabriel. Pros only. Steve 805-646-0606 or 818-704-5823
 • **Drmm** and bst sought by guit/singer wrtg team. HR image, strong connex. Inlfi Doors, Floyd, Scorpions. Carl/John 818-784-0662/213-969-0629

• **Drmm with** solid time, groove, bckg vox, image. Acous/elec drms. We have mgmt, lbi int. Contemp dance rock. Larry 818-347-5279
 • **Drmm wtd** to complete org R&R band. Tony 714-979-0122

• **ATTN:** sks with lks and alt to be No. 1. Out music style ala Journey, Heart, Foreigner. Rehrrs. Hlywd 714-371-5279
 • **Quality metal** drmm to record 3rd record. Must have lots of sng/studio exp. Lng hr, loaded with chops. After bpm only. 814-826-2796

• **Drmm wtd** for new band fusing funk and rock. Jeffrey 714-544-9016
 • **Drmm wtd** for unique progrsv. PIR with mgmt. Steve 714-992-2066 or 213-675-5440
 • **HR g** drmm ndd for k/a org rock band. Bob 213-467-3101 or 213-734-1367

14 HORNS AVAILABLE

• **Sax, tenor/alt** sks sound musical sists. Demo and/or live. R&B enlfd. Plenty of exp. Pros. Andy 213-945-8124
 • **Sax, flute** vox, keys. Tenor sax avail. All sits. Tib 818-893-8343
 • **Flute plyr** avail for pro sst. Dbls on sop sax, percussion. Sarah 801-957-1670
 • **Trumpet, flugelhorn** avail for latin, jazz, R&B, funk, any style band. Also horn arrangements. Chris 818-842-1017

• **Trumpet plyr** with mjr credits, dbls on valve bone and keys. Great image, srs pros only. 818-504-0582

14 HORNS WANTED

• **Fem tenor** sax wtd for all fem jazz fusion band. Inlfi Yellowjackets, Lorber, Azimuth. Must have 5 yrs playing exp. Srs only. Mark 213-370-8964
 • **Wtd: soprano** sax for org new and old age proj. Solid jazz chops a must. Dbl on flute a plus. 213-254-3999
 • **Sax plyr** wtd. Md money and dbl on keys for steady 50s/60s house gig. Good guy for the night guy. Bill 213-936-3721

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• **Drmm nds** quit, bass, keys, vox. MF to form easy going, money-making party rock cover band. Classic rock edge. M.J. 213-643-7977

• **Pop voc** lkg for mgmt and bckg. Xlt return on dollar. Tom 213-969-4808

• **Male singer/sngwrtr/arrngr**, finished pop, R&B contract, skg successful mgmt. Jim 213-851-5062

• **HR, FUN**, 3pc psychic funk, punk R&R band sng mgmt, bckg and prod. Bear, Cindy or Troy. 213-668-1337

• **Andrea Ferrari** ex-bst Felina and Killer Instinct. Pls call Chris 213-429-0153

• **Musician** ndd to do musical score on completed video. Marguerite Cravan 818-906-2128

• **D-13** is only lkg for mgmt. Pros only. Have demo. Once we start, we won't stop. Must be willing to tvt Europe. Robert, after 6pm 818-884-8797 or 213-477-1699

• **Rock grp** sks record contract and/or motion pic. Sndtrck wrk. 818-303-2888

• **HR band** just off mjr road tour, lkg for fnci bckr. Band is self-supporting. Just nd bckg for demo and promo. Bill 818-700-8155

• **Mark Allen** Jackson, voic/sngwrtr/drmm, with hit material and ind connex sks spec. deal with inde prodcr with 24-trk studio. I have demos. 213-256-7455

• **Violinist** wtd, MF, 19-25. Alex 714-963-1206

• **Hot young** stylish fem entertainer with connex lkg for talented creative soft pop producer to produce demo. pkg to shop. 213-745-2645

• **Voc coach** ndd. Pitch prblms and screaming. Let me trade wtrr. ylls for your nds in music. A. 818-762-9962

• **Unique** mktbl concept sks fnci bckg. Jonathan 818-708-9327

• **Pro rock** ensemble with recent demo and contacts sks sound person. MF. To run fully sequenced keys system. Michael 213-258-5233

• **Drmm** sks monthly rehsl room with band that's already renting or any other space where noise is not a prob. Must be on West side. Paul 213-820-6613

• **Producer** sks sgl artist or grp for collab in skg mjr lbi deal. Dan 818-997-7847

• **Investor** ndd for org rock proj. 714-472-3948

• **Recording engineer** in school. Trying to be producer. Sks tem arranger for collab on projs such as plays and future movie. Brandy 213-755-9208

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• **String** plyrs, violn, vlna, vcln, pnb dance band. Gigs 12 or video int, etc. Toni 213-656-0546

• **Investor/partner** wtd 8-trk studio lkg to open. Ron 818-982-7125

• **Progrsv rock** bnd sks pro mgmt. Refs reqd. Srs int only. Contact Dennis 805-653-5183

• **NEW SOUND**, new age power grp. Players wtd to accompnys wtrr harp. Must groove. Lisa 213-465-3843

• **Choreographer/teacher** ndd for R&B, pop team. Be hot, fresh, diffnt. Beginner OK. Show us your moves. Pay neg. Eves. 818-343-5512

• **Wtd: Agent** to book national club tour for inde lbi. Ed 213-372-0746

• **Skg** personal mgmt for new artist with upcoming rels and tour. Ed 213-372-0746

• **HARPEGIO**, the act with MIDI hard (the kind with strings) sks invstirs or pro mgmt. Song oriented, mktbl material. Gio 213-664-5330

• **Drum tech** avail. Degreed engineer. player. 3 yrs roadie exp. Dependable. Lkg for tour. Bill 213-372-7908

• **Drmm lkg** for permit rehsl spc, weekdays. Trade wrk for permit or make other deal. Bill 213-874-7118

• **KIMBRA** AND SALT, hot new wave dance band with recently completed master sks record co. co-producer to rls and promote hit sgl. Garth 818-302-0326

• **pc Sting**, TFF. Heads style proj sks studio/prod work for rehsl/demo facilities. Poss long term relationship. Tape avail. 213-578-6438

• **Sting sec** ndd by THE MERCENARIES for gigs around town. Prefr 1 celo, 2 violns/violas. No immed pay. Students welcome. 213-578-6438

• **Soundperson** ndd by THE MERCENARIES for gigs around town. Prefrly with own fx rack. pay neg. 818-994-6679

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• **Pro wrtr/poet** sks pro high class keybdst to write lyrics for HR. 213-388-4414

• **Instrumentalist** avail for demos and recording. Most rhythm section perfmd. Xlt sngwrtr. 213-752-6431

• **Wtrr lkg** for mgmt sngwrtr/lyncist to collab on turning play into musical stage prod. Donna 818-788-0946

• **Pro sngwrtr** fem sks pro arrngr for projs such as plays, albums, movie. Brandy 213-755-9208

• **ASCAP** sngwrtr, sngwr. lkg for lyric and studio wrk. Many credits to my name. Tommy 465-0976

• **Pro male** voc sks pop ballads and up tempo tunes for perfme and recording projs. Lead sheets with demo to 79181 W. Norton, LA, CA 90046. Attn: Michael 213-933-7780

• **Voc lkg** for session work. Ear for harmony and arrangements. Much 24-trk studio exp. Have tapes. Richard Ivan 213-645-9216

• **Specialized** sngwrtr ala Palmer. Power Station. ndd by attrcnv strong fem singer to complete demo with mjr lbi and mgmt int. 213-933-7780

• **Wtrtr/musician** sks voc to arrange/write. Hit R&B, pop songs. Marty J 213-935-3519

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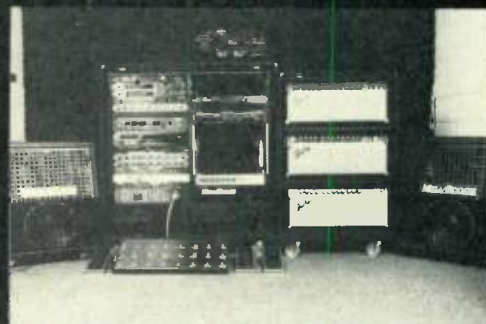
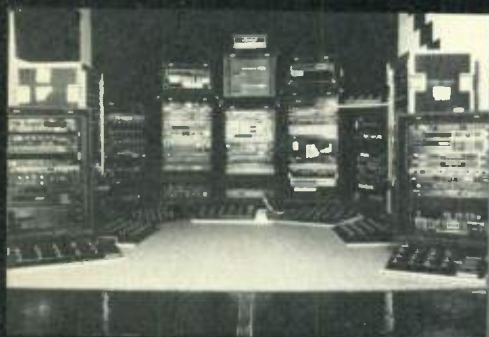


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